

THE BELLE STARS

BIG COUNTRY

JoBOXERS

ROBERT PALMER

TWISTED SISTER

THOMPSON TWINS

40p (Euros 62p inc. VAT) APRIL 14-27 1983

Smash HITS



HIT SONGS BY SPANDAU BALLET, TOTO, BAUHAUS, OMD & MANY MORE



OMD. telegraph.

I've got a telegraph in my hand
Words on paper written in sand
We've got telegraph (we've got telegraph)
Right across this land (all across this land)
That doesn't mean a damn thing
We don't understand
But who needs telegraph anyway

I've got a telegraph (I've got a telegraph)
In my hand (in my hand)
Words on paper (words on paper)
Written in sand (written in sand)

We've got telegraph (we've got telegraph)
Right across this land (all across this land)
That doesn't mean a damn thing
(That doesn't mean a damn thing)
We don't understand (we don't understand)

God's got a telegraph on his side (on his side)
It makes him powerful
Gives him pride (it gives him pride)
Even in America (God bless America)
They understand (they understand)
The value of the telegraph (the value of the telegraph)
Hand in hand (hand in hand)

*Words and music by Orchestral Manoeuvres In The Dark.
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Smash HITS

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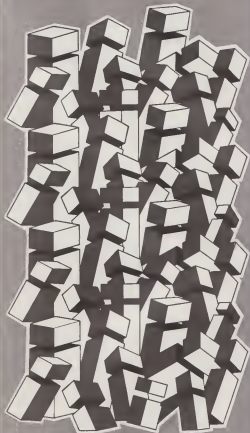
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PERSONAL FILE

LIMAH! (KAJAGOOGOO)



NAME: Christopher Hamill
BORN: 13 December, 1958, in Wigan, Lancashire
FIRST MEMORY: Bonfire Night when I was about seven.

Everybody had 'was there. They used to put peas on the fire in those days, pea soup and stuff like that, and potatoes. It was great fun.

DID YOU SIT AT THE FRONT OR BACK OF THE CLASS? Mostly at the back. There were a couple of lessons I sat at the front for — English was one. I wasn't very bright at school. I found it very difficult.

WERE YOU GOOD AT FOOTBALL? So so. I was okay, I quite enjoyed it. Yeah.

FIRST CONCERT ATTENDED: The Detroit Emeralds at Wigan Casino Club. I was a Northern Soul boy. I used to do all the backdrops and everything but I can't do them anymore. I wore extremely baggy trousers with side pockets, V-necked jarseys — tank tops and stuff like that — and Ben Sherman shirts. Badges were in. Everyone had a bag with hundreds of badges on from all the Northern Soul clubs like The Torch in Stoke-on-Trent.

FIRST RECORD BOUGHT: It was the follow-up to "Yellow River" by Christie called "San Bernardino". Money was very scarce in my youth — my parents were basically poor — which is why I never got into album artists. We simply couldn't afford albums. I

meet so many musicians who were into Pink Floyd and Yes and Genesis but I never bought albums.

HOW MUCH POCKET MONEY DID YOU GET? The first I ever got was 2s 6d, half a crown. Then it went up to 25p when decimalisation came in.

WHAT DID YOU HAVE FOR BREAKFAST THIS MORNING? Muesli — Alpen. That's all.
FIRST PUBLIC APPEARANCE: As a child I always used to get up and sing. I would go into shops and sing. I used to stand on a stool and sing for my auntie, do all the actions and everything. I always remember singing "Bridget The Midget". I used to mime to it as well. Put the records on and mime the actions. I was full of drag! The first time I performed on a stage was at The Wigan Casino Club when I was 14. No, 15. I earned a singing contract and I won. They played the B-side of Wayne Gibson's hit "Under My Thumb" which was the instrumental backing track. They had 12 guys sing that and 12 girls sing another song. I won the guy's section. I was presented with the prize by Andy Peabbles, who was then a DJ for Piccadilly radio.

LAST RECORD ACQUIRED: "Thriller" by Michael Jackson. Oh I love it, it's fabulous.
WHO DOES YOUR HAIR? People called Tony And Guy.

WHERE IS YOUR HOME? I live in London in an apartment I share with a friend.

FAVOURITE MODE OF TRANSPORT: A sports car. Yes, I can drive but I don't have a car of my own yet.

FAVOURITE DURAN DURAN RECORD: "Save A Prayer".

LAST BOOK READ: I don't read very much. I read a book called *The Maltese Girl* which is a suspense thriller. I loved it, couldn't put it down but I never read a novel before that and I haven't read one since just because I'm not really into reading. Strange.

AMBITIONS? I want to do some theatre and film just to vary the career or stablities it. I was told by Russell Grant, the breakfast TV presenter, that films are in my star sign this year.

WILL YOU BE WATCHING THE EUROVISION SONG CONTEST? No. I'll be in Portugal.



Difficult to tell which, granted, but three of the four motionless figures above are Respond recording artists The Questions. There's the recent 45, "Price You Pay". They also wrote Tracie's "The House That Jack Built" and are joining the Respond travelling circus when it sets out for various points nationwide. See Dates for details.



Let's twist again! This is Chubby Checker. Who? Well, in 1960 he sold three million copies of "The Twist" and launched a world-wide craze for a daft, hip-swalling dance of the same name. This, in fact, is what Mr Checker is demonstrating above. And why are we telling you all this? Because Philadelphia beat combo Chill Fac-Torr (right) are currently edging into the charts with a pretty neat disco version of the same song.

Start!



PHOTOGRAPH BY



On bandage — up yours. Up and down the land, trendy folk are turning those unsightly plasters into fun fashion accessories. First Grace Jones (left) sported an elastoplast on the forehead. Quick as a flash, Dig Wayne of the Joxers leapt on to the Band-aid-wagon. Next thing you know

old Simon Le Bon's bunged one on his knee. (Actually, he'd fallen off a scrambler bike and hurt himself.) What Start! wants to know is: does this herald the return of Nash The Slash? Forget plasters, he's been wearing bandages for years.

Top people shop at Harrods. So, it seems, does Kevin Rowland. As the old saying has it: success means never more having to go to jumble sales for your ancient pullovers and ragged dungies. Dexys, by the way, have now followed Culture Club and Duran Duran into the U.S. charts. "Come On Eileen" is currently one of America's Top 5 singles.



Psssst — it's a secret. Yes, yes. We know it's Glen Tilbrook (right) and Nick Heyward (left), but it's a secret gig, held in extremely clandestine circumstances at Tilbrook's Yow Club — an evening he hosts every Tuesday at the Albany Empire in Deptford. As revealed last issue, Mr Heyward plans several more of these hush-hush thingles in the near future.

identity crisis

We're Daniel, Graham, Michael, Mark, Carl, Lee and Christopher. But you probably know us better as...? (Answer on page 16).

ROBERT PALMER.

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TOTO

ROSANNA

ALL I WANNA DO WHEN I WHEN I WAKE UP
IN THE MORNING IS SEE YOUR EYES ROSANNA, ROSANNA
NEVER THOUGHT THAT A GIRL LIKE YOU
COULD EVER CARE FOR ME ROSANNA

ALL I WANNA DO IN THE MIDDLE OF THE EVENING
IS HOLD YOU TIGHT ROSANNA, ROSANNA
I DIDN'T KNOW YOU WERE LOOKING FOR MORE
THAN I COULD EVER BE

NOT QUITE A YEAR SINCE SHE WENT AWAY
ROSANNA YEAH

NOW SHE'S GONE AND I HAVE TO SAY
MEET YOU ALL THE WAY
MEET YOU ALL THE WAY ROSANNA YEAH
MEET YOU ALL THE WAY
MEET YOU ALL THE WAY ROSANNA YEAH

I CAN SEE YOUR FACE STILL SHINING
THROUGH THE WINDOW ON THE OTHER SIDE ROSANNA, ROSANNA

I DIDN'T KNOW THAT A GIRL LIKE YOU
COULD MAKE ME FEEL SO SAD ROSANNA

ALL I WANNA TAKE IS NOT NO NEVER
EVER HAVE TO COMPROMISE ROSANNA
I NEVER THOUGHT THAT LOSING YOU
COULD EVER HURT SO BAD

NOT QUITE A YEAR SINCE SHE WENT AWAY
ROSANNA YEAH

NOW SHE'S GONE AND I HAVE TO SAY
MEET YOU ALL THE WAY
MEET YOU ALL THE WAY ROSANNA YEAH
MEET YOU ALL THE WAY
MEET YOU ALL THE WAY ROSANNA YEAH

NOT QUITE A YEAR SINCE SHE WENT AWAY
ROSANNA YEAH

NOW SHE'S GONE AND I HAVE TO SAY
MEET YOU ALL THE WAY (JUMP BACK GIRL)
MEET YOU ALL THE WAY ROSANNA YEAH

MEET YOU ALL THE WAY
MEET YOU ALL THE WAY

WORDS AND MUSIC D. PAICH
REPRODUCED BY PERMISSION APRIL MUSIC LTD.
ON CBS RECORDS

THE FARMER'S BOYS

MUCK IT OUT

I CAN'T WORK IT OUT
YOU CAN'T STAND ME UP
TIME IS ON HAND
I'VE LEARN'T MY LESSON
TIME IS SO SHORT
BUT IT'S SO PRECIOUS TO US

I LAUGH YOU CRY
BUT TELL ME
WHY DO YOU LIE?
YOU TELL ME YOU'RE SORRY
I WAIT ALL NIGHT FOR YOU
WAITING IMPATIENTLY
I'M SORRY TOO

I CAN BEAR IT OUT
PLEASE DON'T TEAR ME UP
EACH TIME IT'S WORSE
WORSE THAN THE LAST TIME
THIS TIME'S THE LAST
IF IT'S NOT CLEAR
WORK IT OUT — OUT

YOU'LL LAUGH I'LL CRY
BUT I'M NOT LIKE THOSE OTHER BOYS
YOU'LL TELL ME YOU'RE SORRY
I WAIT ALL NIGHT FOR YOU
WAITING IMPATIENTLY
I'M SORRY TOO

(SO HARD)
YOU TOLD ME YOU'RE SORRY
(SO HARD, SO HARD)
I WAIT ALL NIGHT FOR YOU
(SO HARD, SO HARD)
WAITING IMPATIENTLY
(SO HARD, SO HARD)

I'M SORRY TOO
(SO HARD, SO HARD)
YOU CALL ME UP WHEN I WAS WORKING SO HARD
(SO HARD, SO HARD, SO HARD)

BUT NOW I'VE DONE NOTHING
SO YOU'RE SORRY TOO
YOU TELL ME YOU'RE SORRY
I WAIT ALL NIGHT FOR YOU
WAITING IMPATIENTLY
I'M SORRY TOO
YOU CALLED ME UP WHEN I WAS WORKING SO HARD
BUT NOW I'VE DONE NOTHING
AND YOU'RE SORRY TOO

WORDS AND MUSIC BY THE FARMER'S BOYS
REPRODUCED BY PERMISSION BACKS MUSIC LTD., HEATHWAVE MUSIC
LTD., STATION MUSIC LTD.
ON EMI RECORDS



THREE'S COMPANY

The Thompson Twins caravan rolls on through unconquered lands. Mark Steels is in hot pursuit.

America is big. Even in a jumbo jet whizzing along at about 500 m.p.h. it takes five hours to cross and that's an awful long time.

I mention this vastness not as an excuse to whine on about my journey, but to knock one myth right on the old coconut—the one about "taking America by storm". Until recently, it was quite acceptable to boast about your worth in America simply by doing a couple of concerts in New York and convincing the local press that you were London's hottest property. Not any more.

Nevertheless, breaking America is possible and none are more determined in their efforts than the Thompson Twins who are currently complementing their US chart successes ("In The Name Of Love" and "Lies") with a second gruelling tour. This one's to promote their "Quick Step And Side Kick" album.

I caught up with them in Bakersfield, California—about midway between Los Angeles and Las Vegas. The next night they were due in San Francisco and the night after that in Los Angeles—a round bus trip of nearly a thousand miles.

Did I say bus? Picture a Tardis on wheels. From the outside it looks like a smart school coach but inside . . . thick-pile carpets up to your navel, microwave ovens, videos, beds, sinks, shelves, and that's only the front! "The strange thing about travelling through America," says Tom Bailey, "is that whilst you seem to have had a long-term acquaintance with places like New York and LA via the television, you've no idea what the rest of it's really like. I mean, isn't Bakersfield weird?"

You can say that again. I came across giant cacti and stores selling three-legged tables, plastic sports trophies, flea-ridden mattresses and old baseball pennants. Best of all, though, was an aviary, full of madly twittering birds. The birds weren't priced, however, but a battered old wheelchair was. A snip at £140!

Just about the only thing which has remained constant throughout the tour has been the excitement generated by the group. The show was loud, proud and a masterpiece of visual presentation.

The Thompson Twins may not quite have "stormed America" yet but it's only a matter of time . . .



Photo: Jonathan Spector



TOM BAILEY

Evasive and brilliant: that's Tom. Evasive because you're never quite sure when he's spinning a yarn about the group's exotic travels like their apparent trips to Egypt and the Himalayas) and brilliant because he possesses a rare ability to turn imagery into music with the slightest of effort.

Although born in Halifax, Tom never regards it as home. "My parents used to move around a lot" he sighs, "and every summer holiday I seemed to be somewhere different.

"I've been playing since I was very young", says Tom (since the age of three, according to Aiannah), "and I suppose my parents thought I was going to be a famous classical pianist. But because it was almost forced on me, I reacted by going into the subversive world of rock 'n' roll."

The first Thompson Twins was a very different kind of fish. "With the old band", Tom explains, "I used to regard pop as embarrassingly impossible, something we could never have done. 'In The Name Of Love' was really written between the throats of us as an album filler and suddenly it became the American number one dance record.

"At first, I thought 'yeesh, big deal' and it wasn't until we came over here that we realised how important that was. It was then that we knew that everything we'd been doing before had been wrong. We then wrote 'Kamikazs' which we know

would be ruined if we took it to the rest of the band. Suddenly, we became desperate to keep the whole thing simple."

Although Tom was worried at first about his ability to relate to the two non-musicians, he soon realised he'd made the right decision.

"It was suddenly exciting and seductive. We wara on our own — there was no-one else to blame — and with the success of the single behind us, we just sat down and drew up a plan, one which exploited all of our talents to the full. It was an all-or-nothing situation — either a hit album in 12 months or we'll throw in the towel!"

Ha's not smug but is undeniably happy with the way things are working out. However in certain uncharitable quarters, the Thompson Twins' spiralling success has been treated with suspicion by those who regard their tilt at the pop market as a betrayal of their original ideals.

Tom laughs: "It'd have been much less of a risk to carry on, to be the eternal journalists' band — okay as long as you live up to their political ideals and don't sell any records — but who needs it? I don't want to be hip . . . I want to . . . I want to be groovy."

Huh?
"Let's just say I don't want us to become one-hit wonders, especially not over here. Ask the Human League . . ."

Born in New Zealand, Alannah was attracted to Britain after reading about the exploits of John Rotten.

A self-confessed non-musician, she nevertheless felt suitably inspired by what she saw and took up 'playing' the sax which she honked formlessly first in an all-girl bend with an unmentionable name, and then with the Thompsons.

"I'd usually come on for the last two numbers", she explains, "just to add a bit of madness".

While many bands would probably not mourn the defection of their least musically-inclined member, Alannah's decision to quit the Thompsons Mark I — initially to pursue goals of her own — prompted the split and lay the foundations of the Thompsons Mark II.

"After we'd recorded 'In The Name Of Love', we were so worried that it didn't fit into what the Thompsons were supposed to be about, we seriously thought about releasing it under another name — The Bermuda Triangle. Tom, Joe and I had this idea for a kind of Tom Tom Club, an umbrella for all different projects which were outside the scope of the band... I wanted to do a

cover-version of 'Bobby's Girl'". Alannah has an affection for those hits from the early '60s with ridiculous titles like "James (Hold The Ladder Steady)".

"The best way of communicating with people is in a language that is simple", Alannah contends. "I can't write music but I do know what touches people. It might be a dance beat, it might be a humorous lyric, it might be a powerful image. Through Tom, Joe and I can present visual ideas musically."

"As an example, on 'Watching', I had this vision of a dinosaur tap-dancing down an escalator, a visual idea which Tom saw straight away that's the xylophone part."

As well as being a riveting live performer, Alannah is deeply involved in the group's videos, a medium through which she hopes to help present the Thompsons' optimistic vision of the future.

"Yes, it's a mixture of a futuristic idea with what's likely to happen. At the moment, all visions of the future are sci-fi with the machinas taking over."

"We see an electronic, computerised future but one in which there will still be smelly socks, love and hate."



ALANNAH CURRIE



JOE LEMAY

Like Alannah, Joe has little or no musical experience. Hailing from Leicester, he was an actor with the Old Vic company who, one day, took six months off work and slyly tagged on to the Thompsons bandwagon... as a roadie!

"Oh, like most actors," he laughs, "I used to think an awful lot of myself but meeting up with Tom at this party was great. He was almost the complete opposite of everything I stood for and yet we had a lot in common. I found his lifestyle strangely fascinating and when he virtually dared me to move into a squat opposite where he was living end on the road with the band, I couldn't resist!"

Joe never went back to acting although his acting experience and stagecraft ideas have been crucial to the multi-media extravaganza that is now the Thompson Twins.

"When the first band broke up," Joe recalls, "I remember asking John, our manager, if he would manage me. He asked me a very important question — what do you think you can do? It was then that I realised, not being a musician, I had no real language or vocabulary with which to express my ideas. I could picture it but it wasn't readily at my fingertips."

Joe's ideas would not have come to much without Tom.

"I think," says Joe, "if there wasn't one person who could

spread himself over such a wide musical spectrum, we'd have been in dead trouble. It'll be interesting to see what happens to the Fun Boy Three who, in a way, are like us but don't, I think, have anyone who has any real musical depth to enable them to progress and change."

Joe's responsible for the stage show.

"I suppose, with my theatrical experience, that's inevitable," he claims. "The real difference is that in theatre you tend to preach to the converted. You have a character to play and a script to stick to — you can even hide behind them."

"What I'm doing now is far more honest and open and I think the fear which comes from knowing that at any time the audience can upstage you — in its severest form by walking out — is what makes it so exciting."

Joe's probably the quietest member of the group but don't let that fool you. His unassuming politeness and almost impossibly courteous nature can't quite hide a bubbling enthusiasm for what he is doing.

"It's like playing in a good football team — like Liverpool — where everyone roots and plays for each other. With us, it's a case of visuals, music and lyrics all working together — a total experience which relies for its success on all three of us being in tune with each other. It's great..."

THE ELIMINATOR

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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, 52-55 Carnaby Street, London W1V 1PF.

Get SMART!



Can you please find out what Bruce Foxton, ex-Jam member, is up to these days?
T.H., Northing.

● Six months after the break-up was first announced, Foxton admits he's "definitely in a better frame of mind now" and has plans to make a solo single followed by an album within the next four months. "Although I wasn't a very prolific writer in The Jam, I hope very much to change all that with the new thing — it would be the healthiest way to kick off a new career".

As Martin Fry was wearing a Northcote school tie in your recent colour pic (March 17), I wondered if he'd ever attended that school as our music teacher always says: "Pupils who study music at Northcote all go on to a great future".

Trudie Welker, *Wolverhampton*.
● Martin tends to accumulate lots of second-hand gear and, apparently, both tie and mac were finds from a local jumble sale. Schools he did attend were Streiford School in Bramhall, and later, Sheffield University where he got his BA in English Literature.

A friend insists that if you buy a record and then record it for home use, it is legal. I say it's still illegal, so who's right? Also can you tell me the title of the first Modern Romance single?

David Fairweather, Dundee.
● The official word from a spokesman at the British Phonographic Institute is that "the mere act of transforming a piece of music onto a blank cassette, without previously being given permission to do so from the music publisher, record company, author and all other people involved, is an offence and in flagrant breach of the 1956 Copyright Law". The Record Industry insists that, as technology advances, the number of people indulging in home-taping will also increase, eventually resulting in less records being purchased and, in the long run, less money being available for the production of new recordings. They are now trying to establish a case with the Government for a levy to be added to the price of blank cassettes as some comeback for artists but this is still in the

formative stages. Apart from those involved in the selling of illegal copies of tapes, nobody has as yet been prosecuted for this offence as it's obviously rather difficult to actually witness the event taking place. In reply to your other question, the debut Modern Romance single was cunningly titled "Modern Romance", released on Sept 12th '80, but failed to make the charts.



The original Modern Romance having to deal with the age-old "rather small photographer problem"

My friend and I have both bought copies of Duran Duran's new single but, on listening to the B-side "Faith in This Colour", we noticed they were different. Can you tell us why?

Karen, Shrewsbury & others.
● Apparently what happened was that after 30,000 copies had been pressed up and put in the shops, the band decided to change the song's tempo. Thus a second, slightly different version was released. Nick Rhodes has assured us that the single definitely won't be included on their next album, currently being recorded in Montserrat.

I recently watched a programme on Channel 4 outlining how the new Lev's ad was made. As the accompanying music was by Midge Ure, do you know if it will ever be released?

Andrea Benton, Dudley.
● This instrumental was actually a Midge/Chris Cross production entitled "Rivets" but, at present, there aren't any plans for its release. Ultravox, meanwhile, are currently in the middle of an extensive tour of the States where "Ramp The Wild Wind" has just been released.

Having seen Edwyn Collins of Orange Juice on *TOPP* recently, I'd like to know where he got those lovely glasses he kept pulling on and taking off.
Fan, Liverpool.

● They are very old National Health specs with the original glass knocked out and, instead, replaced with shaded lens of his own choice. He's wearing them on the back cover of *Smash Hits* (Merch 17).

I recently bought a copy of a local Sheffield paper called the *Star* which contained an article on a new band called Jump. As two of the members were once in ABC, I'd like to know a bit more about them.

Debbie & Jada, Derby.
● Formed eight months ago, Jump are made up of ex-ABC members Mark Lickley (bass) and Dave Robinson (drums), augmented by Desy Campbell (vocalist) and Errol Wray (guitar). Lickley describes their sound as "quite raw, rather like a funkier ABC before they had a record deal" and in the near future, has plans to record a fresh demo tape and to undertake a mini-tour of the UK. However, the group have yet to "go full time" and are sticking to their daytime occupations as boat builder (Mark), architect (Dave), steel fixer (Errol), Member of Great Unemployed (Desy).

Can you tell me Bonnie Tyler's real name? My sister and my teacher's wife have come up with different names and I'd like to settle it.

Lee Jones, Johnstown.
● Bonnie was born Gaynor Hopkins on June 8th 1951 in Swansea, Wales. (Doesn't quite have the same ring, does it? — Ed.)

Can you tell us anything about Screen 3, who recently played support to The Farmer's Boys and Astec Camera at the Lyceum?

E & F, Hounslow.
● Formed in Norwich in early '80, they played local gigs (when The Farmer's Boys used to support them!) as a three-piece around Neil Dyer (guitar, vocals), Richard Kett (bass) and Brett Cooper (drums). Later to add two horn players in Peter Jay and Jason Votier, they headed for London and signed on the dotted line with Epic Records in March '82. Output on Epic to date has been "Hearts in Limbo" (Summer '82) and "Come into My Jungle" (Feb

'83) and a string of dates are being set up around the UK.



SCREEN 3 left to right: Richard Kett, Brett Cooper, Neil Dyer, Peter Jay, Jason Votier.

When I went to see the Fun Boy Three in concert recently, the support was an all-gig group. They were becoming a bit tedious when someone shouted: "Where's a Terry?" They replied: "He's feeding his rabbits!" Does he really have these carrot crunchers?
Carl Payne, Bishopstoke.

● The only self-confessed fur-fancier on our books is Capt. Sensible. Terry definitely doesn't keep rabbits but thinks this cheeky reference made by the Dolly Mixtures (the guilty party) may have been to the number of little furry toy rabbits and dogs being thrown on stage at the gigs. His only pet is "a really fat two year old male cat called Biffo. He eats crisps and is really spoilt and pampered."

● Fabulous free £5 Record Tokens (only joking!) to those who paid attention when Steve Wright mentioned on his show where exactly D. Sylvian got his inspiration for the track "Nightporter" from — the French composer, Satie. (Get Smart! March 17). Kex of *Wildshire* confirms that "what Steve Wright did was to point out the similarity between 'Nightporter' and the music for the Sunilk shampoo advert, which is one of Satie's pieces, titled 'Trois Gymnopédies'. Hence the connection. Then Marilyn of *Glasgow* offers the information that "although 'Nightporter' has never been used on any TV programme, 'Trois Gymnopédies' is regularly used as background music on documentaries, etc." Till next issue, QED.



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SPANDAU BALLET



TRUE

AH, HA, HA, HA
AH, HA, HA, HA
SO TRUE

FUNNY HOW IT SEEMS
ALWAYS IN TIME, BUT NEVER IN LINE FOR DREAMS
HEAD OVER HEELS, WHEN TOE TO TOE
THIS IS THE SOUND OF MY SOUL
THIS IS THE SOUND

CHORUS
I BOUGHT A TICKET TO THE WORLD
BUT NOW I'VE COME BACK AGAIN
WHY DO I FIND IT HARD TO WRITE THE NEXT LINE
OH I WANT THE TRUTH TO BE SAID

AH, HA, HA, HA
I KNOW THIS MUCH IS TRUE
AH, HA, HA, HA
I KNOW THIS MUCH IS TRUE

WITH A THRILL IN MY HEAD AND A PILL ON MY TONGUE
DISSOLVE THE NERVES THAT HAVE JUST BEGUN

LISTENING TO MARVIN ALL NIGHT LONG
THIS IS THE SOUND OF MY SOUL
THIS IS THE SOUND

ALWAYS SLIPPING FROM MY HANDS
SAND'S A TIME OF ITS OWN
TAKE YOUR SEASIDE ARMS AND WRITE THE NEXT LINE
OH I WANT THE TRUTH TO BE KNOWN

AH, HA, HA, HA
I KNOW THIS MUCH IS TRUE
AH, HA, HA, HA
I KNOW THIS MUCH IS TRUE

REPEAT CHORUS

I KNOW THIS MUCH IS TRUE
I KNOW THIS MUCH IS TRUE

THIS MUCH IS TRUE
THIS MUCH IS TRUE
THIS MUCH IS TRUE
REPEAT AND AD LIB TO FADE

WORDS AND MUSIC BY GARY KEMP
REPRODUCED BY PERMISSION REFORMATION PUBLISHING, ON CHRYSALIS RECORDS

THE PALMERS' BOY

Robert Palmer that is. A maker of tasteful dance records for well over ten years. Big everywhere from Guatemala to the Costa del Sol. Everywhere except Britain. Surely some mistake, asks Ian Birch?

Robert Palmer's late. An hour *en retard* in fact. Not what you'd expect from someone with such an impeccable sense of grooming.

Suddenly, he bursts through the door, extremely apologetic. He had gone to the railway station to pick up his parents, the train was late and when it did arrive, no Mum and Dad. He's understandably agitated.

Ten minutes into our chat, the hotel receptionist pokes her head round the corner. "Excuse me Mr Palmer," she confides, "your parents are here." Robert's face lights up like a firework. He rushes off to greet them and returns a happier man.

He doesn't see his parents much nowadays because his British visits are brief and hectic. The last time he was here for any lengthy period was back in '72.

He's in the UK at the moment to finalise arrangements for a new single, the foot-burning "You Are In My System", a new album, "Pride", and a European tour that should take up May and June.

His actual home is in Nassau (in the Bahamas). He went there seven years ago for a holiday and liked it so much that he settled.

What's more, it reminded him of Malta where he lived until he was 10 (although he was born in Batley, Yorkshire). After that it was back to Britain where he later attended art school.

In the late '60s he triad his hand and voice in various unwieldy jazz-rock groups with names like The Alan Bown Set, Dada and Vinegar Joe, which also featured Elkie Brooks.

In '74 he decided to go it alone and made his first solo album, "Sneakin' Sally Through The Alley". This forged a style that he has, ever since, developed and refined. It takes in reggae, African music, American soul and Caribbean rhythms. It's a fiery and seductive brew as "Pride" yet again shows.

This new album, typically, was assembled in four different locations—Nassau, New York, Paris and Little Chalfont, a short hop from London. It contains the new single, a cover version of a bone-rattler originally recorded by American band, The System.

He discovered the song in a special Paris nightclub that record companies use to sample their latest goods. They give the deejay a record without any information—only a number. If the twilight revellers like what they hear, their deejay notes their reaction down beside the number. This goes back to the record company. The deejay gave Robert a cassette of the song and he recorded it in a day.

Strangely, Robert has enjoyed least success in Britain. Maybe it's because he shuns publicity here or maybe it's because he's more interested in promoting his music rather than his finely chiselled features. He hates the idea of focussing on just one style and channelling all energies in that direction.

"I'm not interested in those narrow markets," he explains. "You can go for just one good sound but that can also be like a madman with a pepper shaker. He puts a bit of pepper on his food and it makes his food taste good. He then thinks if he puts a lot of

pepper on it, it will taste wonderful. But it won't necessarily. I'm not interested in getting a career and making a sound and building it up and being Pat Benatar."

The rest of the world has not been so slow to pick up on Robert Palmer. Let's globe trot briefly with him. America's first.

"Three years ago, I was considered 'pop' music in America. I was doing well with Top Tan songs around the time of the 'Secrets' LP. Now I'm regarded as *avant-garde*, believe it or not. Look at the American charts and you know why."

South America?

"I've had hits in Guatemala, funnily enough. Three Number Ones but it's a really difficult market to play because you can't take money out."

Over to Europe. First, Italy. "I've had Number Ones there with 'Johnny And Mary' and 'Looking For Clues' but they still expect someone to get up in a bowtie and do a recital! One day I drove to Florence to see the statue of David. I was trying to meditate on the statue and there were so many people around me wanting to party!"

Spain?

"Their idea of rock 'n' roll is an absolute fantasy—like the English people's idea of a cowboy movie. They meet me at the airport with loads of TV craws and drive me around in big, flashy cars. I hate that."

While we're at it, what about the Far East?

"They treat me like a gentleman because they don't consider me to be part of rock 'n' roll which is fortunate because I don't don't either."

What's an average day in sunny Nassau like?

"I try not to get up before noon because I don't like to be grumpy. My wife's a painter. We've got two children who are off at school. The house is full of toys, tape recorders, hi-fi, instruments and my wife's painting stuff."

"I get up and start playing drums or bass until the kids get home from school when they like to watch television. I usually pick what they watch. Their favourite at the moment is *The Black Stallion*."

"In the evening they get a story read and then we either read or watch movies until maybe midnight. Then I'll start playing again—singing and writing—through headphones, of course."

And do you ever see Elkie?

"The last time I saw her was the day I left England about nine years ago at a party. She's doing well, isn't she?"

He's not doing too badly either.

YOU ARE IN MY SYSTEM

DAY BY DAY, AND NIGHT BY NIGHT
I FEEL YOU IN MY MIND
IT HAPPENS ALL THE TIME
YOU KNOW MY DAYDREAMS STOP
MY HEART BEATS SO
I CAN'T TAKE IT ANYMORE
IT'S YOU I LIVE FOR

YOU ARE IN MY SYSTEM
YOU ARE IN MY SYSTEM
DON'T YOU, DON'T YOU
DON'T YOU KNOW THAT

I WILL KEEP ON PUSHING PUSHING
UNTIL I GET THROUGH
MY MAIN OBJECTIVE BABY
IS TO GET TO YOU
YOU TURN MY MIND AROUND
I KNOW IT'LL TAKE TIME
BUT YOU KNOW I CAN'T WAIT NOW
YOU'RE ON MY MIND

YOU, YOU'RE IN MY SYSTEM
GOT ME RIGHT DOWN TO MY WIRE
YOU, ARE IN MY SYSTEM
I JUST WANT YOU TO KNOW THAT
OH YOU ARE IN MY SYSTEM, SYSTEM
GOT ME BURNING I'M ON FIRE
YOU, ARE IN MY SYSTEM
HAVE GOT ME BELIEVING
YOU, YOU'RE IN MY SYSTEM, SYSTEM
GOT ME BURNING I'M ON FIRE
GIRL, YOU ARE IN MY SYSTEM
EVERYTHING I NEED, YOU

WORDS AND MUSIC BY FRANK MURPHY
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BITZ

DAY NEWS



As you may have gathered, Trevor Horn, the bespectacled brain behind Dollar's last four hits, is no longer working with David.

"He was upset at not being asked to complete that last album. I regret him not finishing it but Theresa thought she could do it herself."

Theresa's production wasn't exactly acclaimed but that hasn't stopped her signing to Horn's new label or agreeing to him producing her solo efforts.

It wasn't, however, any professional conflict of interests which led to the split of Dollar, but the personal ones.

"I think we could have continued to work together if the emotional split had been private," David argues, "but it became a nasty public slanging match. To be honest, though, I never slagged her off at all apart from saying she needed to grow up. I didn't need to — she just made herself look bitchy and stupid."

So will Mr Nice Guy be making himself look any different? Planning any drastic changes of image? Dyeing the blood locks pink?

"No, I want to keep my lams, want them to grow up with me. I actually enjoy being a recognisable pop star. Okay, so it's a bit poncey, a bit unmanly, but at least people are nice to you."

Just about to embark on a solo assault of the charts, following the split of Dollar, is **David Van Day**. A new single, "Young Americans Talking", is ready to go and the Van Day fingers are crossed. Bucks Fizz producer, Andy Hill, was called in to produce the platter.

"It's certainly a bit rawer than anything I've done before," says David, the famous chirpy smile still intact, "but I think it's commercial enough to appeal to Dollar fans. It's funny but Andy used to admire Trevor Horn's production and Trev always used to admire Andy's sales!"

DI NEWS

This issue's **Duran Duran** bit: the boys will be disrupting their sojourn in the island of Montserrat (where they're busy recording loads of new singing melodies) to play in a special concert for the Prince of Wales Fund. It'll take place on July 20 at London's Dominion Theatre but tickets, he warned, will probably cost at least £20 a head. It goes to charity after all. Someone who'll be tapping a toe in the audience will be Duran Duran superfan, Princess Di.

The Maisonnets have got two new girl singers, Elaine Williams and Denise Ward have left and Cezin Mendonca and Elina Richardson are joined, fresh from studying for degrees at Warwick University.

Towards the end of last year, **Cherry Red Records** issued a fairly fab compilation LP.

"Pillows & Prayers", at the incredibly low price of 99p. After nestling at the Number One spot in the Independent LP charts for the last three months, it's now been issued as a picture disc. Slip your local disc dealer two quid and he'll give you one and one p change. That's cheap.

Budding singers take note. **Statik Records** are looking for "an idiosyncratic and/or revolutionary vocalist", and to this end have included an instrumental single with their new 10-track compilation of new northern bands, "The Best Of Your Secrer's Safe With Us". Tomislav twisters are requested to devise lyrics, sing 'em along with the single and send a cassette back to Statik.

Vocal cords at the ready...

SMASH HITS STAR PRIZES

Time to change gear? Fed up with that lake-lur-trammed wardrobe and that old pair of hush puppies? Then you're in luck. For Bitz has in its clutch no less than 10 extremely snazzy **Fun Boy Three** T-shirts. And, yes, they're all being given away.

How do you win one? Test your skill on the following question: the new Fun Boy Three album, "Waiting" was produced by (a) Colin Thurston, (b) David Byrne, (c) Jerry Demmers or (d) Animal from the Anti-Nowhere League? Answers on a postcard or the back of an envelope to **Smash Hits Fun Boy Three Competition**, 52-55 Carnaby Street, London W1P 1PF.

Identity Crisis answer (from page 5): Madness.

April 18 is the day **Kajagoogoo's** first LP will be released. The title: "White Feathers". Colin Thurston and Nick Rhodes have produced it.



The System. Mic (left) and David.

Robert Palmer may have the hit but there's a sizeable contingent here that considers the original

Riot Stories are at it again. They're putting together a book of poems about "young people on the dole and their feelings on the same". **Paul Weller** informs *Bitz*. If you'd like to make a contribution, send it to: Dave Porter, 11 Broomfield Drive, Halesham, Alfrincham, Greater Manchester WA15 8TQ.

version of "You Are In My System", now released on Polydor, to be the best. A New York electronic duo, **The System**, wrote, played and produced it last year. Mic Murphy sings and plays guitar while partner David Frank gets digital with the synths. They wrote the song together in about an hour.

"We work together perfectly," says David. "For some reason we just click."

With an LP, "S.W.E.A.T.", still to be released here, Mic and David have got one thing to be pleased about: their version of "You Are In My System" looks set to be the hit in America.

MY TOP TEN



STUART ADAMSON (Big Country)

- 1. LEONARD COHEN; Avelanche (CBS)** I listen to this song when I'm feeling depressed. It's so tragic that it cheers me up.
- 2. U2; Sunday Bloody Sunday (Island)** One of the most powerful and moving songs they've ever written.

3. ROXY MUSIC; Pyromania (EG) This is from the time when Roxy Music were totally inspired and inspiring. It's also got one of the best guitar breaks I've ever heard.

4. FUN BOY THREE; The Lunatics Have Taken Over The Asylum (Carrivants) A good example of how to be political without preaching.

5. THE JAM; Dreams Of Children (Polydor) The Jam at their best.

6. THE CLASH; White Man At The Hammersmith Palais (CBS) It's got the best laugh I've ever heard on a record, just after he sings "They've got Barbra Suite".

7. THE FOUR TOPS; Seven Years Of Gloom (Tambie Melton) I could have picked at least a dozen of theirs but this is my favourite right now.

8. BOB MARLEY AND THE WAILERS; Trenchtown Rock (Island) This is the version on the "Live At The Lyssum" LP. I think that's the best live record ever.

9. WIRE; Outdoor Miner (Harvest) I've always ignored group. They deserved much more attention than they got.

10. SMOKEY ROBINSON AND THE MIRACLES; Tracks Of My Tears (Tambie Melton) My favourite love song.

GOING FOR A SONG



They don't come much sweeter, do? Sweet Dreams (left-right): Helen, "Bubbly" Bobby, Corrie.

They call it "image-ing." To get a song into *A Song For Europe* and then onto the Eurovision Song Contest you've got to have more than a song. You need a group with an image. This year's British Eurovision image is bouancy and sporty; the group is **Sweet Dreams**; the song, by the way, is "I'm Never Giving Up."

"It's what they call a 'package deal,'" says Sweet Dreams singer Bobby McVey. "Two songwriters get together, write a song, take it to a publisher, discuss the idea and take it to a record company. Then the management comes in and they find the people. So it's a package deal — the group goes with the song."

This year 47 songs were submitted to the Music Publishers Association, who organised two separate panels to listen to each of them twice. What they considered to be the best 24 were dispatched to the BBC who then put together a team to whittle them down to the eight which appeared on *A Song For Europe*.

Until 1976, established singers like Cliff Richard or Lulu were appointed to perform Britain's Euro-entry; the songs would be submitted, a selection performed on *A Song For Europe* and the winner would be chosen from votes sent in by viewers. To make the show more of a Contest the format was changed to include eight groups or singers with a song apiece. "Image-ing" was born and Bucks Fizz have proved its most successful product. Sweet Dreams are managed by the same company as Bucks Fizz, Razzmatazz, who dreamt up their image.

"Everybody's getting into the health kick at the moment," says Bobby, "jogging and all that, so it's a sporty image. Track suits. I think there was talk about shorts," he adds.

April 17 is the date when we'll see if Sweet Dreams can make the running on the Eurovision song contest. After that it's back to the drawing board.

After two years together and one EP released, Ian Lindsay, **The Southern Death Cult's** singer, has left to start a new group called **The Death Cult** with ex-Thatcher of Haze guitarist Billy Duffy while Zia, Barry and Buzz (the three other Southern Death Cult members) are auditioning for a replacement singer to join a completely new group. Phrases like "a fresh assault with no compromise" and "we wish to explore new outlets for our creativity" are being bandied about by all concerned. Nevertheless, an EP of Southern Death Cult live and unreleased studio tracks "is being compiled by Aki, Barry, Buzz and Ian."

Ever heard of something being recorded without a microphone? You have now. It's **Psychic TV's** new LP, "Dreams Less Sweet", which was apparently recorded with the use of a dummy head (nicknamed "Ringo") crammed full of top secret electronic devices.

The end result is known as a "holophonic" recording. So hush-hush is the equipment that we can't actually tell you how it works, but the effect is to put you in Ringo's place, hearing sounds all around instead of just from two speakers.

Being a Psychic TV album, this means you hear things like what it's like to be buried alive with tons of earth being shovelled on top of you and then being set on fire.

Oh yes, there's some music on it too.

If you're interested, you'll have to wait. It isn't going to be released for ages.

SMASH'S STAR PRIZES

Smash's Star Prizes are a special feature of the magazine. Each month we give away a useful gift to our readers. To win, simply fill in the coupon and send it to: Smash's Star Prizes, c/o Top Of The Pops, 11, Abchurch Lane, London EC4N 3DF. Instead of a telephone. Yes! Well we've got 2 of these useful gift vouchers all bristling and ready to be given away. We will give one just answer the questions on the coupon which will be solving used to answer with M... .. Trace Of A Kind? Barry Depeche Mode An back on Smash Hits Tracey Ullman Competition.

FAN CLUBS

If writing, enclose an SAE

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SAURUS COMING



David Bellamy (right) and a crocodile dressed up as some kind of reptile.

Just there was Magnus Fyke on Thomas Dolby's "She Blinded Me With Science" — and now there's "Broniosaurus Will You Wait For Me" by bubbly TV botanist, David Bellamy.

"It was just a new challenge," Bellamy explains. He was

approached by ex-teacher Mike Croft, who wrote and produced the song and thought: "Why not? Life begins at 50."

Bellamy recently celebrated his 50th birthday in a Tasmanian prison. He was arrested while protesting against the building of a dam which would have flooded a vast area of forest and killed off several rare species. They managed to get the project cancelled though.

Meanwhile, Bellamy is busy writing on several new TV series and being seen in public in the company of a ten-foot-tall pink dinosaur. He'd love to appear on *Top Of The Pops* and is thinking of asking comedian Lenny Henry — whose Bellamy impersonation the botanist loves — to record a follow-up with him. "Broniosaurus" may not be the most fab record ever, but Bellamy seems a jolly nice chap indeed; enthusiastic, keen to talk about things he's just discovered and openwinded to hear the odd person whistling his tune in the street.

Ah, whatever next? John Craven on the next ABC single?

HAPPY

BIRTHDAY

Dave Edmunds (39) on April 15
Dusty Springfield (44) on April 16

Peter Shelley (28) on April 17
Alexis Korner (55) on April 19
Iggy Pop (36) on April 21

Mike Jensen of Madness (25) on April 21

John McEhane of Altered Images (29) on April 21
Bjorn Ulvass of Abba (38) on April 25

Roger Taylor of Duran Duran (23) on April 26

Sheena Easton (24) on April 27
Marcio Pirroni (24) on April 27

Production time! After the pair met in the US in February, **Phil Collins** will be at the controls of an **Adam Ant** single in June. Meanwhile, Vendine White and Larry Dunn of **Earth Wind & Fire** are currently in the studio working on the new **Level 42** album. Expect a single from it in mid-May or June.

W/ Roxy Music fans hurt at **Blitz** were intrigued to learn of a German import mini-album called "The High Road". Recorded last September at the Glasgow *Apollo* and featuring four tracks one of which, a variation of Neil Young's "Like A Hurricane", has never appeared before), it should only get you back around three quid.

GRACE JONES

My Jamaican Guy/Cry Now, Laugh Later (Special Remix)



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KENNY EVERETT



Snot Rap

HELLO THERE'S IT'S SNOT RAP
WITH SOME G.B.F. FOR YOUR PLANNING BAP
IT'S ALL IN RHYTHM IT'S ALL IN RHYTHM
YOU WON'T KNOW WHAT I'M TALKING ABOUT HALF THE TIME
IT'S A RAP

IT'S A LOAD OF VERBALS IT DON'T MAKE SENSE
IT'S ALL OFF THE WALL AT THE LOCAL BENTS
YOU CAN LISTEN IF YOU WANT I COULDN'T CARE LESS
THEY WOULD THINK'S A SORT OF MUSICAL MESSAGE
IT'S A RAP

CHORUS

DONE WITH TASTE, THE BEST POSSIBLE TASTE
IT'S ALL DONE WITH TASTE, THE BEST POSSIBLE TASTE
IT'S ALL DONE WITH TASTE, THE BEST POSSIBLE TASTE
IT'S ALL DONE WITH TASTE, THE BEST POSSIBLE TASTE
IT'S ALL DONE WITH TASTE

I THOUGHT A RAP WAS SOMETHING YOU WEAR
YOU KNOW ROUND YOUR SHOULDERS AND THE BEST IS BARE
BUT I LOVE RECORDS AND BIG HITS
SIDNEY GET YOUR HAND OFF MY T

SHUT UP FATBO I'M A RAP

LISTEN SLAGHEAP YOU'RE DOING IT WRONG
YOU GOTTA STAY ON THE BEAT TO DO THIS SONG
OH SID YOU KNOW I'D LOVE TO DO IT
OH LEAVE IT OUT THERE'S NOTHING TO IT
IT'S A RAP

REPEAT CHORUS

SIDNEY HOW DO YOU THINK THIS RECORD'S GONNA
WELL IT'S GONNA SOUND QUIBBY
THAT'S HUNNY I USED TO GO ROUND WITH BURT REYNOLDS
SHUT UP BORGERRATH

YOU JUST KEEP TALKING YOU KNOW WHAT I MEAN
ABOUT THINGS YOU'VE DONE AND THINGS YOU'RE SEEN
WELL I'VE SEEN THINGS BIG AND SMALL
BUT LET'S NOT GET INTO THAT AT ALL
IT'S A RAP

LOOK YOU JUST MAKE IT UP AS YOU GO ALONG
SO YOU GO AWAYS IF YOU'RE DOING IT WRONG
AND YOU CAN SHUCK IN A WORD LIKE CIRCUMCISION
'CAUSE WE AREN'T GOING IN FOR EUROVISION
IT'S A RAP

REPEAT CHORUS TO BRIDE

WELL SIDNEY HOW DO YOU THINK OF MY NEW RECORD?
OH MY RECORD
WHY ISN'T IT'S MAKE THE ONE STAR HONOUR HERE
MORAN LOOK AT THE MAKE-UP
AND THE HA' AND THE MINK
AND THESE, WHAT DO YOU THINK THESE ARE? CHOPPED
LOVER

LISTEN SIDNEY LET'S GET
SOMETHING STRAIGHT BETWEEN US
OH SIDNEY, TELL YOU WHAT, LET'S GO BACK TO MY PLACE
I'VE GOT SOFT LIGHTS
SWEET MUSIC AND WE CAN WATCH A VIDEO
OF MY LATEST MOVIE

OH YEAH, WHAT'S IT CALLED?
TONE DEAF AT THE RECORDING STUDIO?
OH SIDNEY YOU'RE ONLY JEALOUS
BY THE WAY DO YOU THINK WE'LL GET ON TOP OF THE POPS?
HUNNY NOT, YOU'VE BEEN ON TOP OF EVERYTHING ELSE
OH SIDNEY

WORDS AND MUSIC BY
MICHAEL DEMPSON/CAMERON/CITY
REPRODUCED BY PERMISSION A&P MUSIC/
HARVEY MUSIC PLUS, LTD./BROTHERS MUSIC
ON ACA RECORDS

SWEET DREAMS

I'm Never Giving Up

I don't believe in idle gossip
A jealous mind can be unfair
I hear them make their accusations
But baby come what may no matter
what the people say

Chorus

I'm never giving up, not giving in
If there's a slightest chance that I could win
The battle may be lost but I can win the war
And get your loving back the way it was before

At times it's hard to see the changes
Or read the writing on the wall
We may become the best of strangers
But I'll keep holding on until I know my
chance has gone

Repeat chorus

Never giving up
I'm never giving up

Repeat chorus and ad lib to fade

Words and music by
Rokar/Pulseford/Wigger

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On Anala Records



SMASH HITS
STAR
PRIZES

50 AUTOGRAPHED BANANARAMA ALBUMS TO BE WON!

It can't have escaped your notice that the famous, three-strong song-and-dance team known as Bananarama have recently put their fairly fruity name to a certain LP. "Deep Sea Skiving" is the title and "Shy Boy" and "Really Saying Something" are just two of the big hit songs to be found lurking on it, alongside a healthy hunch of newly recorded tracks.

Listen closely. A free signed copy of this very LP could be all yours. You'll require no more than a pen, a postage stamp and just the merest hint of musical knowledge. Read the question below, scribble an answer (preferably the right one) on a postcard or the back of an envelope and send it to us and you may well win one. We, you see, have got 50 copies, personally signed by Siobhan, Sarah and Keren, to give away. And LPs don't come much cheaper than that.

Here's the question. One of the songs on the LP, "Doctor Love" by name, was written by a very well known singer. Was it— a) Mari Wilson; b) Paul Weller; c) Annie Lennox; d) Barry Manilow?

Send your answer to: **Smash Hits Bananarama Competition**, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF.
No skiving; get writing.

BANANARAMA

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STAR TEASER



**DIONNE
WARWICK**

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

- A HOUSE IS NOT A HOME
- ALFIE
- AMANDA
- ANOTHER NIGHT
- ANYONE WHO HAD A HEART
- ARE YOU THERE
- BE AWARE
- DEJA VU
- DON'T MAKE ME OVER
- HEARTBREAKER
- HERE I AM
- HE'S MOVING ON
- I GOT LOVE
- I SAY A LITTLE PRAYER
- LET ME GO TO HIM
- MESSAGE TO MICHAEL
- MISUNDERSTOOD
- ODDS AND ENDS
- PAPER MACHE
- PROMISES PROMISES
- REACH OUT FOR ME
- SLAVES
- THEN CAME YOU
- TRACK OF THE CAT
- VALLEY OF THE DOLLS
- WALK ON BY
- WHO IS GONNA LOVE ME
- WISHIN' AND HOPIN'
- YOU ARE MY LOVE
- YOU CAN HAVE HIM
- YOU'LL NEVER GET TO HEAVEN
- YOURS

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

ANSWERS ON PAGE 45

DARYL HALL + JOHN OATES



THE NEW SINGLE
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7" & 12" VERSIONS OUT NOW

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RCA

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'Faster Than The Speed Of Night'

Featuring the No.1 single 'Total Eclipse Of The Heart' (full length version).

Produced & Directed by Jim Steinman

Cassette: CBS 40-25304 Album: CBS 25304



SINGLES

BAUHAUS: She's In Parties (Beggars Banquet) What can it mean? She's at parties? She likes going to them? She's "in" them in the sense that someone might be, you know, "in" banking or "in" accountancy? She's a member of both the Labour Party and the Social Democrats? Who cares? This is standard Bauhaus stuff: it barely clings onto a rhythm, there's lots of guitars and it sounds about 10 years old. At least.

HEAVEN 17: Temptation (Virgin) The boys from the BEF seem hell-bent on making brilliant disco records. Unfortunately this isn't one of them. They've got all the right ideas, but seem to get them in the wrong order. And the smoochy vocal intro is horrid. On the 12" though, there's an extra track called "Who'll Stop The Rain" that has barely been off my turntable since it arrived in the house. Check that; ignore this.

NILE RODGERS: The Land Of The Good Groove (Mirage) Unusual dance track from the former Chic guitarist fused David Bowie producer. With a vaguely calypso flavour, odd and schwoy electronic percussion and an airy mix, this is likeable if unlikely to win any prizes.

JONATHAN KING: I'll Slap Your Face (Epic) Not if I slap you first!

BAD MANNERS: That'll Do Nicely (Magnet) Fairly predictable's Manners-style knees up halt round the slogan of a certain credit card and heeled up with some Herb Alpert-ish trumpet. OK, if you aren't fed up with this sort of thing.

THE CREATURES: Miss The Girl (Polydor) A rum little refrain halt round a selection of plinking and plunking noises from *The Mysterious East* (probably borged out on one of these new-fangled Emulator things). The flip sounds like the music from some terribly trendy school play set in Borneo, but don't let that put you off. This is very good indeed.



NEW EDITION: Candy Girl (London); THE JONZUN CREW: Space Cowboy (Tommy Boy import) The

linking factors here are Maurice Starr and Michael Johnson ("Jonzun", gedit?) who wrote and produced both these singles. "Candy Girl" is the Jackson's "ABC" translated into 1983 disco. The Jonzun's offering is a deft electronic pop filled out with synthesised versions of cowboy themes. Both are absolutely murderous and guaranteed to go down a storm on the dance floor of your choice.

There Ain't No Age For Rock 'N' Roll



THE VETERANS: There Ain't No Age For Rock 'N' Roll (Ranting) Harmless novelty plod from 73-year-old husker Jimmy Norris and a hunch of apparently equally geriatric session musicians. If I meant to be proof of the title, I can, however, imagine some confusion ensuing if this were played in place of Mrs Miller's "Hokey Cokey" at the local oldies' hop. Wait for the video.

LEVEL 42: Out Of Sight Out Of Mind (Polydor) As everybody knows, all Level 42 records sound the same, except this is a bit more boring than the last one. Breezy, brassy, hints of the mystical and guaranteed to raise a snore.

PRINCE CHARLES AND THE CITY BEAT BAND: Cash (Cash Money) (Virgin) One of the better tracks from this Boston funkster and former gang leader's hard-to-find tape. I'm not sure about Prince Charles. Live, he's awful and on record he nps off from everybody. This is a fairly efficient funk track that wanders "who's takin' all the money" and owes a lot to the likes of Rick James and George Clinton. Pretty good.

OMD: Telegraph (Virgin) Don't know what to say about this actually, because it made no impression on me whatsoever. Jolly, jangly, deliberately obscure and dull as proverbial dishwasher. A hit like "Genetic Engineering", in fact.

THE BELLE STARS: Sweet Memory (Still) I'm a bit fed up with these happy, smiling, over-dressed girls, happy, smiling, over-dressed records. A hit funky and a hit brassy, but all gloss and no action, really.

THE QUESTIONS: Price You Pay (Respend) Fresh,

inventive pop disco from another of the redoubtable Mr Weller's new label-mates. The Questions are three in number, come from Edinburgh and — if there's any justice (Lord knows there ain't much) — are destined to great things. Watch out.

THE TALL BOYS: Another Half Hour Till Sunrise (Big Beat) A slow, tongue-in-cheek and rather unoteger number based, it seems, on the plot of the zombie film *The Evil Dead*. Daft, but I quite like it.

TOM ROBINSON: Now Martin's Gone (Panic) Mr Robinson returns with a lament for the brother first introduced five years ago in "Martin" on the flip of "Glad To Be Gay". Without him, it seems, "Things will never be the same again", I'm sorry to say it, Tom, but that's probably true.

O'BRYAN: I'm Freaky (Capitol) D'ya reckon so? Not freaky exactly, but a fairly efficient dance 12" that would probably pass muster in the heat of a party but reveals a lack of anything much in particular upon closer inspection.

A FLOCK OF SEAGULLS: Nightmares (Jive); Talking (Coteaux) One newbie and one oldie from the dreary Flock. Both sound much the same (if forced to state a preference, I'd take the older "Talking"), and both have the effect of inducing an almost irresistible urge to kick the speakers in. Avoid, unless you can afford a new pair.



GARY NUMAN: Tubular Army 1978 (Beggars Banquet) A six-track EP for hardcore Numanoids from the days when GAZZA was just discovering synthesizers and waiting for someone to discover him. His vocal style, one notes, hasn't changed a bit. Collectors only.

PRINCE: Little Red Corvette (Warner Bros) Inconsistent chap, our Prince. After the death-defying slice of fun and games that was "1999" we get... this: an over-dramatic stich at some kind of Spingsteen driven thing (note car in title) that chugs along tediously before stalling for good. I don't know if it's just my copy, but it sounds like it's been run over a few times before it reached my record player. Yeeuuuch!



Reviewed by
Dave Rimmer

THE VALENTINE BROTHERS: Money's Too Tight (Energry) This was around on import for many moons before anyone was bright enough to release it. Is it too late now? Well, it's still a great record: the disco version of what Reagan's doing to the inner cities of the USA, with foundations in a solid synth bass line and a sax solo that soars into the sky. It might not be very new, and the Brothers Valentine (a Los Angeles combo) but this knocks spots off most everything else on this page.

THE VALENTINE BROTHERS



MONEY'S TOO TIGHT

MICHAEL JACKSON: Beat It (Epic) Young Mr Jackson comes over all heavy metal in an extremely disappointing follow-up to the very wonderful "Billie Jean". Guitar solos, indeed! You can do better than this, Michael. Now heat it.

MEN AT WORK: Overkill (Epic) Overkill is indeed what I'm suffering vis à vis this particular hunch. Like "Down Under", this is very Police-like in rhythm, guitar style and vocal phrasing. Like "Down Under" it will doubtless give pleasure to millions. Like "Down Under"... I don't like it.

THE CREATURES



THE NEW SINGLE
MISS THE GIRL

AVAILABLE ON WONDERLAND RECORDS



ALBUMS

DAVID BOWIE: Let's Dance (EMI America) WOWWW!!! The new Bowie album! Quick, put it on! Listen to that title track... brilliant! And "Modern Love" — great! Copy title, though. Never mind, "China Girl" is good... well, pleasant anyway. Mmmmmmm. "Ricochet" — really quite... um... interesting. And the other four tracks, well they're... er... very... um... oh, alright then, they're dull. Dull, dull, dull? So what? Everyone makes the odd dull album. **(8½ out of 10)**

Steve Bush

ROBERT PALMER: Pride (Island) The problem with Bob is that he's an acquired taste. But if you make the effort, you'll be richly rewarded. This hops around the world, stitching together African, Caribbean and New York dance music into a genuinely exciting brew with a diamond-hard production. A summer sizer. **(8 out of 10)**

Ian Birch

BILLY FURY: The One And Only (Polydor) Fury died before this album could be released but there were indications that he'd lost interest in it at an early stage. No wonder, really. Back in the early '60s the dramatic ballad was his real forte and this overly polite collection of bomber-jacketed rock 'n' roll doesn't do his reputation any favours. Shaky could have made a better job of it. **(4 out of 10)**

David Hepworth



BONNIE TYLER: Faster Than the Speed of Night (CBS) For a discerning palate but a musical feast, nonetheless. A great selection of songs given an almost ludicrously epic treatment by Meat Loaf producer, Jim Steinman, over which Bonnie proves she is a singer of some stature. A mixture of heavy metal, rock 'n' roll, reggae and country might sound ghastly but in these capable hands it's a very

potent cocktail indeed, not least because of the brilliant playing. **(8½ out of 10)**

Mark Steels

RIP RIG & PANIC: Attitude (Virgin) "Attitude" is the Rip's most accessible venture to date. It finally proves that wild anarchic jazz can be twisted around a commercial format to produce an exciting concoction of deconstructed dance music. **(8 out of 10)**

Peter Martin



WEAPON OF PEACE: Rainbow Rhythm (Safari) It might be a sad state of affairs but British reggae seems to have lost its way over the past few years. WOP are one of the best. This ozone creamy smooth production, insidious rhythms and great melodies. **(7 out of 10)**

Deborah Steels

AZTEC CAMERA: High Land, Hard Rain (Hush Trade) It's taken Aztec Camera four years to make an LP but this collection of 10 classic songs was worth the wait. Roddy Frame's versatile acoustic guitar work and forceful vocals inject a rare spirit into his songs. The single, "Oblivious", contrasts with some moodier ballads that smoulder with a soulful intensity. **(8 out of 10)**

Peter Martin

F. R. DAVID: Words (Carver) File under Europop. I can't remember when I've heard a worse record. A combination of an incredibly watered-down Abba and Fleetwood Mac from the ex-Vangelis guitarist. I am told this LP may have topped the charts all over Europe — I've hope Britain is the exception! **(0 out of 10)**

Jo-Anne Smith

YARBOROUGH & PEOPLES: Heartbeats (Total Experience) The title song of this LP must be the year's major non-hit so far. Dark, romantic, exciting and danceable, it didn't dent the charts. The rest of the songs are a routine mix of funk 'n' slush barely worth denting the vinyl for. Do yourself (and Y&P) a favour: buy the single! **(4 out of 10)**

Neil Tennant

CLAIRE HAMILL



24 HOURS FROM SUCCESS?

CLAIRE HAMILL is one of those British singer/songwriters that most people have heard of but find it difficult to put a face to. This is difficult to understand but it is probably due to her pain-rhizance in rely on looks. Anyone who has seen Dave perform would agree that this dynamic, young lady is not easily forgotten once seen. Claire Hamill has recorded a five-track LP and there is no better way to describe it than the famous Gene Perrey hit "24 Hours From Tulsa" available on 7 and 12 inch Heggles Banquet #6 10 10 1011. The song has been re-arranged in a modern dance rhythm by American producer/arranger Richard Niles and features one of the most classic ballad jobs capable on record. Very rarely do cover versions add to an original

hit, especially a hit that was a number one in its own time. This is one of those rare records. Listen to it and wait for the punch to hit you in the chest. In the past, Claire has consistently recorded the chart success that she unashamedly deserves, most notably with her remarkable hit "Caravanserai" which still gets occasional plays. Claire has had a tremendous career leading to this last early album for Island Records and two later ones on Ray Daves (The Kudu) label. Kudu. These two albums have been unavailable for a number of years but the first two (Dave House Left Standing and CHILDREN OF THE NIGHT) are now respectively back in print. Both issued on a budget Reggae Banquet label to coincide with Dave's signing to Heggles Banquet



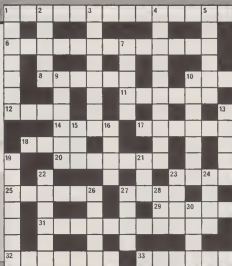
Claire has made a entire career of "Tulsa" which can be bought on vinyl again (upon the record company by sending £4 US postal order to change stamp whether via a Visa to Reggae Banquet 1219 Ams Road London SW10) About 25 days for delivery — the rest is worth it.

Reggae Banquet

CROSSWORD

DOWN

- 1 and 19. Their lead singer is Donnie Calvin (7,7)
- 2 He offered music for chameleons
- 3 '----- Hills' (Iron Maiden) (3,2,3)
- 4 The Damned's rodent drummer (3,7)
- 5 Ex-Specials minus three (3,3)
- 7 That 'Murphy's Law' hitmaker
- 9 James — half of the 'Baby Come To Me' duo
- 10 Band that featured Debbie Harry
- 13 That flat-headed Jones girl
- 15 Tiger optic
- 16 'The Earth ----- Screaming' (UB40)
- 19 See 1 down
- 21 Duran Duran hit
- 22 David Joseph's label
- 23 Dexy's one was marked 'B'
- 24 Marc Bolan's legendary band (1,3)
- 26 Where Yazoo went upstairs
- 27 Mark Smith's lot
- 28 'My --- Way' (Duran Duran)
- 30 'I Am The Bear' was their biggest success



ACROSS

- 1 Bucks Fizz advise you to get a move on (3,3,4,4)
- 6 Did this let Spandau Ballet down?
- 8 Last year's Euro-song prize-grabber
- 10 Marley or Geldof?
- 11 '----- Saying Something' (Bananasrama)
- 12 Belle Stars sang a clapping one
- 14 Lou — just a mixed-up deer? (anag)
- 17 'I Wanna Be A -----' (Brown Sauce)
- 18 A request to remain by Barry Manilow
- 20 Tom Seer twists into some rockabilly shooting stars (anag)
- 23 Townshend or Wylie
- 25 They once travelled by 'Night Train'
- 27 '----- If You Think It's Over' (Elkie Brooks)
- 29 Homeland of Bonnie Tyler
- 31 Eurythmic Ms (5,6)
- 32 Lionel and Di's kind of love
- 33 Jennifer's Joe

ANSWERS ON PAGE 48

THE QUESTIONS PRICE YOU PAY

respond records

New 7" and extended 12" single



See Them On The Respond Posse Tour

- Thursday 21 April Kingston Polytechnic
- Friday 22 April Wolverhampton Polytechnic
- Saturday 23 April Leicester University
- Monday 25 April Farnham College, Dorset
- Tuesday 26 April Dingswall's Camden Lock London
- Wednesday 27 April Loughborough University
- Thursday 28 April The Warehouse Liverpool
- Friday 29 April Trent Polytechnic Nottingham
- Saturday 30 April Warwick University
- Sunday 1 May The Metro Cinema, Manchester
- Monday 2 May Hicks Dartford
- Tuesday 3 May Canterbury College of Art
- Wednesday 4 May Hatfield Polytechnic
- Thursday 5 May The Academy Bournemouth
- Friday 6 May Essex University
- Saturday 7 May London School of Economics
- Monday 9 May Dingswall's Newcastle
- Wednesday 11 May The Dance Factory Edinburgh
- Thursday 12 May The Dance Factory Dundee
- Friday 13 May Nightmoves Glasgow
- Saturday 14 May Aberdeen University

With Special Guest TRACIE! and D.J. Vaughan Toulouse

Keeps the adrenalin flowing and the rhythm going.



Hi world! I'm 16, xany and into Madness and Bauhaus. Zany or just interested, write to: Kev, 34 Bonnarot Close, Greenford, Middx UB6 0SP.

Shirley (18) and Jeannette (16), the only members of JCCABCDubHM (Japanese Culture + Clubbish + B + Cers + Duran + Dancing) — anything but Heavy Metal Club. Would like to hear from anyone interested, with ideas. We also like practically everything, including collecting autographs, fashion and singing. If you're going for a laugh, reach us at: 19 Washam, Mansfield Road, London NW3 2JH.

I'm Alvin Young, just gone 18, and interested to hear from all of you. I'm into ABC, Duran Duran, Modern Romance, Yazoo and more. Contact me at: 115A Bona Vista Road, Malacca, West Malaysia.

French boy would like English penpals, especially anyone living in Devon, aged 14-15. I like Abba and all new wave singers. Write to: Christian le Tuteur, 5 Place Guillaumin, 56000 Vannes, France.

Female Ant fan would write to fellow Ant fans from all over the world. I'm aged 18. Contact: Beverley Binfeld, 7 Walnut Road, New Tree Estate, Walsall WS8 4HT.

I'm a 15 year old male who likes Soft Cell, Yazoo, Blamemange, Associates and going to roller discos. I'd like to hear from females with similar interests. Write to: Andrew Donaldson, 13 Hart Close, Rugby, Warwickshire CV21 3TP.

We're two nutty, good looking (?) modettes who require fellow mods, into The Jam, Madness, The Lombarettos, Parka, etc. Dislikes include: heavies, Duran Duran fans, Eazy George fans and lots more. Paul Weller lookalikes welcome. Pledges if possible to: Helen & Andrea, 57 Eastwood Road, New Moston, Manchester M10 0TE.

I like the Thompson Twins and Tears For Fears and would like to write to girls aged 13-14, preferably those who wear ankle boots. (Each to his own) — Ed. Write to: Dave, 13 Fatstead, Stainesdale, Lancs WB8 6BB.

I'm an 18 year old DJ (male) from Aalborg in Denmark and would like to get in touch with other DJs from the UK. My music styles are disco and punk. Write to: Karsten Dahlgaard, Somoegade 44, 9000 Aalborg, Denmark.

Hi Duran Fans! I'm 14, into Coronation Street, Mari Wilson, Roxy, Kajagoogoo, Spandau and, of course, Duran Duran. Any males, aged 14+, and who like the same as me, please write to: Joanne Chapman, 16 Beckstone Green, Alwoodley, Leeds LS17 5HA.

I am 16 and like all kinds of music, but my favourite groups include the Eurythmics, Altered Images and Bananarama. I would like to write to a girl of the same age. Contact: Michael Rhodes, 1 Bourne Street, Coseley, West Midlands WV14 9HR.



Hi, I'm a 12 year old fan of Fame, Musical Youth, Duran Duran and Kajagoogoo. I'd like to write to both girls and boys, so please hurry! Write to: Helen Thompson, 15 Marchmont Road, Sutton Coldfield, West Mid.

Two American males want penpals. We like Culture Club, The Clash, Madness, Joan Jett and lots more. Girls aged 15-19 are welcome to write to: Rich & Anso at: 17468 Candia, Granada Hills, CA, 91344, USA.

I'm Tracy and would like to see males to get in touch. I like CaVa Co Va, Duran Duran, Culture Club and going to discos and clubs. If you're aged 16-19, write to: Tracy, 13 Lyndale Road, Itzehill, Surrey.

My name is Susan, I'm 17 and would like to write to anyone anywhere, anyhow! I love all all kinds

of music. Contact me at: 5 Dalkeith Grove, Stanmore, Middlesex HA7 4SQ.

I'm male, aged 19 and like Toyah, Duran Duran and many others. I'd like to hear from girls aged 18-20 with similar interests. Photo if possible to: Laurie Noel Zailer, c/o Mr J Lumsqa, PO Box 70515, Ndola, Zambia, Africa.

I'm a girl from Down Under, I eat Vegemite and would like boys and girls aged 15+ to write to me. I like most music except reggae, country and punk. Write to: Alexandra Wood, 31 Benwick St, South Perth, Western Australia WA 6151.

Hi, I am 15, female and enjoy all kinds of music. I would like to write to any males in the forces or abroad. Please write to: Ms. 33 Astral Road, Hestle, Hull, N. Humberside HU13 9DD.

Male, 17, into mod, Tamla, northern soul, The Jam, Small Faces, The Who and scooters. Hates most modern music, especially Duran Duran. I would like to hear from anyone with similar tastes. Write to: Ken Watkins, 58 Second Avenue, Gillingham, Kent ME7 2HS.

Wanted! Kevin Rowland lookalikes, or anyone just plain into Dexys! I'm 17, female and love Kevin, Orange Juice, The Cuss, Pale Fountains and lots more. Boys, do please write to: Eileen Gunderson, 514 Avenue F, Redondo Beach, CA 90277, USA.

Looking for pen friends? Send a postcard with brief personal details to **RSVP, Smash Hits, 52-53 Carnaby Street, London W1V 1PF** and we'll do our best to help you. Please enclose a phone number where we can contact you. This will not be published.

TEMPTATION

7" SINGLE
A. SIDE TEMPTATION
B. SIDE WE LIVE SO FAST
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VS 570



12" SINGLE
SPECIAL DANCE
MIXES OF
TEMPTATION
WHO'LL STOP THE RAIN
WE LIVE SO FAST
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HEAVEN 17

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Viggo

IRON MAIDEN

NEW SINGLE

Flight of Icarus

4 536

With
The God of Thunder
Produced by Martin Birch

Produced & Engineered by Martin Birch

WORLD PIECE TOUR '83

Monday 12th
Tuesday 13th
Wednesday 14th
Thursday 15th
Friday 16th
Saturday 17th
Sunday 18th

HULL
PRESTON
OXFORD

GLASGOW
LONDON
NOTTINGHAM
PRESTON
REDFORD

City Hall
Guild Hall
New Theatre
De Montfort
Compton
Cathedral
Royal Concert Hall
St. George's Hall

Monday 16th
Tuesday 17th
Wednesday 18th

Edinburgh
Glasgow
London
Manchester
Thursday 26th

Friday 27th
Saturday 28th
Sunday 29th

Blackpool
MANCHESTER
LONDON

Monday 29th
Tuesday 30th
Wednesday 31st

Liverpool
Aldershot
Tottenham

Thursday 1st
Friday 2nd

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SUGGS OF MADNESS

☞ The songs that mean most to me are not necessarily like the music I try to make myself. I don't know any songs I like that have political or social content; they're just personal. I like 'Yesterday' — it's a bit of a corny old song but I really like the lyrics, even though they don't say anything. It's a song about nothing. My favourite songs are well written and — above all — honest. ☞



YESTERDAY THE BEATLES

YESTERDAY
ALL MY TROUBLES SEEMED SO FAR AWAY
NOW IT LOOKS AS THOUGH THEY'RE HERE TO STAY
OH I BELIEVE IN YESTERDAY
SUDDENLY
I'M NOT HALF THE MAN I USED TO BE
THERE'S A SHADOW HANGING OVER ME
OH YESTERDAY CAME SUDDENLY
WHY SHE HAD TO GO I DON'T KNOW
SHE WOULDN'T SAY
I SAID SOMETHING WRONG NOW I LONG FOR YESTERDAY
YESTERDAY
LOVE WAS SUCH AN EASY GAME TO PLAY
NOW I NEED A PLACE TO HIDE AWAY
OH I BELIEVE IN YESTERDAY
WHY SHE HAD TO GO I DON'T KNOW
SHE WOULDN'T SAY
I SAID SOMETHING WRONG NOW I LONG FOR YESTERDAY
YESTERDAY
LOVE WAS SUCH AN EASY GAME TO PLAY
NOW I NEED A PLACE TO HIDE AWAY
OH I BELIEVE IN YESTERDAY

WORDS AND MUSIC BY LENNON/McCARTNEY
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Sweet

Dreams

I'M NEVER GIVING UP

THE

SONG

FOR

EUROPE



ALSO ON

SPECIAL LIMITED EDITION PIC-DISC

arista

TWISTED SISTER

Ian Birch gets his ear bent.

Will you just look at them? Grown men in howling red lipstick, electric blue eyeliners and shamelessly flaunting those unsightly folds of flesh. I can hardly believe it either. Nevertheless, they have a single, "I Am Me (I'm Ma)", scampering up the charts.

Twisted Sister's the name and the man-in-the-middle (he of the tattoo and tum) is Dee Snider. He's 28, comes from Long Island in New York, is 6' 1" (although 6' 6" in his platform boots), is the band's vocalist and, as his record company would have it, is 'the main creative force'. He's also never short of a word and much of what he roars out is a thunderous mixture of showbiz speak and New York slang.

Tell us, Dee, what exactly is Twisted Sister? "Basically we're a bunch of dirtbags."

"That's like the whole leather jackets, denim, combat boots, motorcycle and hot rod routine. We're not poofs at all. We have a

reputation for being tough but fair."

All hardened veterans of the music scene, they grew up in the Glitter era of the early '70s when groups often bore an uncanny resemblance to the fearsome sight below. Dee's "mentor" then was the undisputed king of ghoulish rock, Alice Cooper.

"Alice would use make-up on stage to enhance his performance and not as a mask to hide his outside life. I was also a heavy metal fanatic — especially of Black Sabbath. So we took the power of Black Sabbath, with the theatrical aspects of Alice and smeared a little Slade on top.

They decided to be as outrageous as possible and chose a suitably grisly and attention-grabbing name. Dee tells the tale.

"We have a very physical, tough stage persona. We thought that by putting on this feminine yet grotesque make-up and costuming, it would be like an opposite to our

live act. You look one way but act in the total opposite."

Looking like that inevitably causes problems at concerts. Dee calls it 'harassment' and there was a time when he would hurl himself into the audience at the slightest sign of trouble. This, however, came to an end one night when Dee badly bruised his leg. The rest of the band had a quiet word with him and he stopped such frenetic activity.

"The make-up has always been done to shock people", continues Dee, "and it's always had its desired effect. I like to refer to our music as shock rock."

"And anyway, without the make-up we'd just look like every other band. Iron Maiden, Foreigner, Saxon, you can go down the list.

"We'd rather have a negative reaction than no reaction at all. We work on negative rather than positive energy. We like things black and white. Extremes. Either love us or hate us."

Twisted Sister: (left-right) Jay Jay French, Mark Animal Mendoza, Dee Snider, A. J. Pero, Eddie Ojeda



SMASH HITS
BIG COUNTRY





Keep that just brushed freshness.

ORIGINAL

CHEWING GUM

Dentyne.

HELPS KEEP BREATH FRESH

7 STICKS

BARRY

LEARNS

Some New Hip Expressions

More hot news from the man-in-the-know!!
(Well warm at any rate...)

Hello, readers. Greetings end all that sort of stuff. Barry bars, your window on the weird world of musiqe, the one they're all calling "the wittiest, most incredibly..." — no, *not* the window. Sorry, metas, can I just start this again — "the wittiest, most incredibly on-the-case pen-pusher in the pulsating parade of pop". Well okay, er, maybe they're not all calling me that but, eh, there's a couple of blokes down Weppung Way who most definitely are, *mes amis*, and for a very good reason... [he yaws "m — Ed"] Look, who is this Ed person? Have you noticed, metas, on just about every page a co. moment Ed just has to stick his ear in? Looked all over that list thingie on page 45. Not an Ed in sight. Someone called Fred. Someone called Zeo even. Couldn't find an Ed for love nor money, mates, still... step this way for this ish's rather fascinating bit of info on something generally very vile and terribly topical, etc. 'Tis inside a wild and crazy disco *alterie* that our story begins...

So there's yours truly, okay, prapping up *le bar*, dressed to knock 'em dead in rather trendy Millett's afro-beach outfit complete with matching pith helmet, musing upon *le fact* that there is not one person, friends, in this entire loony town that is *plus* "in tune" with *les hip sayings* of the people on the streets than *moi*. Baz has of course been using phrases like "heavy chicks" and "Here hessies" for yonks, chums, end befled messy e so-called "contemporary gay". Nothing in the old verbal steaks your humble scribe can't fathom, etc. When, all of a sudden, tap on shoulder, very big person, possibly male, hair like a pineapple, rings through eers nose erms neck etc. Loud voice in lug. "Hey," says he/she, "time for you an' your crew to dip, homeboy," 'cos all the cats an' bitties around this joint are del treacherous smurfers end you be decked end on your jock so get your kicks outside or you'll get hooked up with some creshin'!"

Now, I'll be straight with you, metas. Most of this beater word cleeen over the Bezze bone. Not one word of it did your scribe understand. Well, one word, actually — def. Made some (rather amusing I thought) comment about how leddo here must be an AC/DC fen end was swifly rewardod with about two tons of crushed ice down the front of *le brand new bri-nylon setari shorts*.

So there's *moi*, *mes amis*, somewhat dempened of spirt, when, familer high-pitched squeaking sound, "is Norm, *crats* clips still attached as per usual, wearing stuff what appears to be a slim volume of prose. "It's here!" wails seid dingbat with apperent glee.

"The Extremely Trendy Person's Book of New York Hip Words For Making Other People Feel Like Complete Prats 'Cos They've Got Absolutely No Idea What You're On About" by Deva Rimmer. It's the full version of his incred page 42 word thing in the current ish!"

"This," quips Bez, "is the read I need!"

"Not so fast, my four-eyed friend," says Norm (who can be a bit annoying at times, ecuelly). "Wenne know whet that rather strange person was saying to you?" He was saying — roughly translated, this — "hey, it's time you end your friends get on yer bikes, metey, 'cos all the guys and girls around this rather trendy place are incredibly hill boppers end you are ultra-naif, so arrange for your shoes to be the other side of the door or you'll experience something v. painful probably in the ganerei area of your conk". Fascinating, eh?"

"Thanks a bunch, pramebrins," comes Baz's a angry retort. "If you'd told *moi* that two minutes ago I probably wouldn't have lost all feeling in my left leg and got a tres massif dry-cleaning bill."

"Ever heard of the Velley Girls?" says he unbesheed. "It's all in this book, squira. Velley girls are these v. rich end rether loony American versions of horsey, upper-class English girls. They usually live in California, loel about the whole time talking Velley Girl Language — a reel load of old moose droppings" (got a reel wavy with words, hasn't he metas?). "Try this, Baz — "Wow, see that too-dilly wrmm er' foxy baba cetchin' some UVs? She's bitchin' twitchin' an' too rilly tubular far e groody to the mex airhead like you. Geg me with a spoon, turkey."

And that means, dim-witted chum, 'good grief, notice that incredibly attractive girl enjoying some ultra-violet rays (sun-bathing). She's utterly brill all around and simply too feb for old moose droppings" (got a reel wavy with words, hasn't he metas?).

What's weird, metas, is that people do actually speak this loony ling. Not everyone, of course. Just the reel hipsters. *Les Californien*, cookies, *les New York nuts*, friends of Deva Rimmer, parsons with the old finger on the pop pulse. People like Norm, *moi*.

Cheers!!
B
Barry

LIONEL RICHIE



SINGLE

MY LOVE

7" TMG 1300

LIMITED EDITION POSTER
AVAILABLE FREE WITH SINGLE

ALSO AVAILABLE ON 12" TMGT 1300
TAKEN FROM THE ALBUM 'LIONEL RICHIE'

ALBUM STMA 8037/CASSETTE CSTMA 8037

JONATHAN KING

“I THINK ABOUT 90% OF THE PUBLIC REALLY HATE ME — AND I DON'T LIKE THEM”

There you have it — the Jonathan King philosophy. So far it's got him loads of hit records, a slot on *Top Of The Pops* and now his very own British TV Show, *Entertainment USA*. We sent Neil Tennant to meet him so you can answer that burning question — is this man a twit (and if not, why not)?

As he freely admits, Jonathan King was born “in the late '40s, before most of your readers' parents”. He made his name when he was 17 and a fresh-faced Cambridge University student, with a song called “Everyone's Gone To The Moon”. Deciding he wasn't really cut out to be a pop star, he turned to producing. He discovered, produced and even named the original Genesis and then began working with The Bay City Rollers, 10cc and the '70s rock spectacular *The Rocky Horror Show*. After that he formed his own record label, UK Records, which at one time in the early '70s had three of the top five singles in the British charts. He's actually sung on about 25 Top 30 British records under various names — Loop-de-Loup, Bubblerock, The Weathermen, 100 Tons And A Feather.

What he's best known for now is his Radio One Saturday slot, *A King In New York* and his notorious American chart rundown slot on *Top Of The Pops*.

How come you got on *Top Of The Pops*?

I came up with this idea because I felt — this was 18 months ago — that the American and British charts were totally different and that the best records in one country ought to be hits in the other and that has absolutely happened over the last 18 months. We've now got the best American hits happening in Britain and the best British hits now happening in America. Why do you think those British bands are having success in American now? Because of *Top Of The Pops*! The American acts come over here to do *Top Of The Pops* and concerts. Because of my slot, they come over with a hit in the charts. They see and hear the good British acts, like Culture Club, Musical Youth and Duran Duran. They go back and rave about them to their record company executives with the net result that the best British records are now hits in America while the best American hits are hits in Britain. Haan't this made your *Top Of The Pops* slot rather redundant?



Jonathan King: the answer to your prayers?

It would if we featured more than three or four records but there are always going to be some that will be hits first in America and that wouldn't be hits here if it wasn't for *Top Of The Pops*. “Africa” by Toto actually came out here nine months before America, was never played and died a death. The day after I featured it on the *Top Of The Pops* thing, there were 20,000 sales. It has a really positive effect.

Having done this segment, I thought: why not have an entire half-hour? I can look at some of the acts that are happening in America, some of the music, the films, the new TV shows that are popular there. Groups like Van Halen who are huge in America but get no exposure over here will be featured. There's room for those kind of acts. You never see Bruce Springsteen on television or Kenny Loggins or Bob Seger.

Who do you think all this will appeal to? All the letters sent to *Smash Hits* about you are from people who absolutely hate your *Top Of The Pops* slot.

I get a lot of hate mail and a lot of love mail. It's always the two extremes. A lot of the younger listeners do think they hate that kind of music but in reality a lot of them would like it if they could hear it. The danger is that a lot of young kids will get an image and will then like records which a band may put out which will not necessarily be very good. The current one it's happening to is Paul Weller. The Jam made three or four really great records, “Eton Rifles” and “The Bitterest Pill”, for instance, but the new Paul Weller single is very inferior, I think. However it charted at Number Six, because there's a big body of Jam fans around. I would guarantee that nine out of

ten of your readers think that it's not very good but the one out of ten who are raving Paul Weller fans are the more vocal. But nine out of ten also think that Toto's record is awful. There I don't know. I think there is a large wasteland of kids who are not particularly into all the current new British records but like the occasional Duran Duran or Culture Club record, and if they hear these new American acts they may start thinking, “Hey, some of these are quite good.”

The thing is, if you're about 15 years old and you're watching Bob Seger play, it's like watching your Dad play, really.

Well, I think pop music is basically a young person's thing but there is room to make good music for all types. When The Police happened, it didn't bother people that they were in their 30s. What image do you try to project on TV?

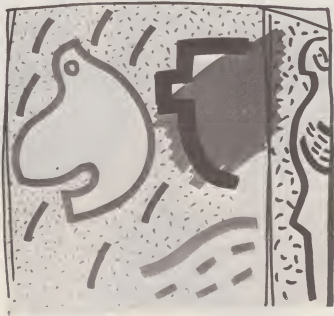
I don't really do that's why I'll never be a big star. I'm an irritant: I say what I think and I feel that irritates people. I think 90% of the population really hate me, really find me absolutely horrid.

Does that worry you? No. I feel the same way about them. I don't care if they don't like me. The 10% of the public I like have the same sort of sense of humour as me and a bit of brains in their heads. I don't like stupid people.

Why do you wear the clothes you wear? I'm the worst dresser in the world. That bombardier jacket I wore on *Top Of The Pops* was dug out of mothballs. It was the actual jacket that started the “Sgt Pepper” look (as seen on The Beatles' “Sgt Pepper” LP cover in '67). I found it in a junkshop in 1965, wore it down the clubs. John Lennon saw me wearing it and bought one himself from the same junk shop and then The Beatles all wore them. I wore it on TV because I know the public are very stupid. The jacket has a huge red front — a primary colour — and so they can identify with it. Ara you a cynic? Yes.

• REFORMATION •

Spandau Ballet



New Single • 'True'

12" includes 'Lifeline' (Edited remix for U.S.A.) and 'Lifeline' (a capella)
+ limited edition free poster.

7" c/w 'Lifeline' (Edited remix for U.S.A.). Limited edition gatefold sleeve.
Taken from the album and cassette 'True'. Includes the hit singles 'Communication' and 'Lifeline'.



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A Flock of Seagulls



NIGHTMARES

YOU KEEP STOPPING WHEN YOU COULD BE WALKING
LOOKING AT THE PICTURES ON THE WALL
YOU KEEP QUIET WHEN YOU SHOULD BE TALKING
YOU JUST DON'T MAKE ANY SENSE AT ALL

REMEMBER WHEN YOU WERE MUCH YOUNGER
AND YOU WERE LYING IN YOUR BED
AMONG THE SATIN SHEETS AND PILLOWS
YOUR MOTHER THERE TO EASE YOUR HEAD

MAMA, MAMA I KEEP HAVING NIGHTMARES
MAMA, MAMA, MAMA AM I ILL
MAMA, MAMA, MAMA HOLD ME TIGHTLY
MAMA, MAMA DO YOU LOVE ME STILL

BUT NOW IT'S DIFFERENT YOU ARE OLDER
THERE'S NO ONE THERE TO HOLD YOUR HAND
YOUR MAMA'S GONE BEYOND THE VEIL JOAN
THERE'S NO ONE LEFT WHO UNDERSTANDS

MAMA, MAMA I KEEP HAVING NIGHTMARES
MAMA, MAMA, MAMA AM I ILL
MAMA, MAMA HOLD ME, HOLD ME TIGHTLY
MAMA, MAMA DO YOU LOVE ME STILL

DO YOU LOVE ME
DO YOU LOVE ME

SO YOU'RE LEFT STANDING IN THE CORNER
YOU KEEP YOUR FACE TURNED TO THE WALL
A FADING DREAM A FADING MEMORY
A SHOOTING STAR THAT HAD TO FALL

MAMA, MAMA I KEEP HAVING NIGHTMARES
MAMA, MAMA, MAMA AM I ILL
MAMA, MAMA HOLD ME, HOLD ME TIGHTER
MAMA, MAMA DO YOU LOVE ME STILL

MAMA, MAMA DO YOU LOVE ME STILL
MAMA, MAMA DO YOU LOVE ME STILL
MAMA

WORDS AND MUSIC

BY M. SCORE/A. SCORE/F. MAUDSLEY/P. REYNOLDS
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THIS IS THE MOST
DANGEROUS POSSESSION
YOU CAN BUY

V2268
NEW ALBUM + CASSETTE

THE MUSI

Ever wondered where Wham! and Malcolm McLaren got their ideas from?
Or how rapping and scratching actually started?

The answers lie in the Bronx — a borough of New York City — and in its club music, street art and dancing. They call this mixture "Hip Hop" and it's been gradually working its way into British pop. Dave Rimmer heard it was hip and hopped over there to find out just exactly what was going on. And where. And why. Jill Furmanovsky took the pictures.

In 1979 a record called "Rapper's Delight" by the Sugarhill Gang introduced us to rapping. Similar stuff soon followed — Kurtis Blow, Grandmaster Flash and the like. Even from white artists like Blondie, Tom Tom Club and Wham!. The next thing, Grandmaster Flash's "Adventures On The Wheels Of Steel" hit us with the notion of "scratching" — creating new dance records by cutting together bits of old ones. Once again the "new wavers" followed — Malcolm McLaren came up with "Buffalo Gals". His video showed some incredible acrobatic dancers called Breakers.

IN THE HEAT OF THE NIGHT

It's four in the morning at Manhattan's Roxy club. The crowd on the huge dancefloor is beginning to thin out a little, but those who stay are nowhere near tired of dancing yet. The atmosphere is relaxed, friendly; the crowd is a cross-section of ages and cultures; and DJ Afrika Islam is still spinning furiously.

He cuts together bits of different records, plays everything from Yazoo and Men At Work to ancient Motown and modern electronic rap. Near the turntables, a couple of guys are fooling around, trying to outdo each other with the odd flip or twirl on the hands. Friends come along and join in; gradually they make a bit of space for themselves. Someone does a few spins on his forehead and ends up lying on his back waving his legs in the air. Lesser dancers nearby stand back and watch, laughing along as he mocks the others. Then one of his friends leaps out and flips repeatedly from hands to feet. A few more folk stop and stare . . .

Before you know it, a circle has developed. A six-deep crowd nods and steps in rhythm while dancers take their turns in the middle, twirling on their foreheads, bumping into imaginary obstacles, doing forward rolls in the air, spinning on their hands, miming jolts of electricity passing through their bodies and generally appearing to defy the laws of gravity . . .

Your reporter shakes his head in amazement. So this is break dancing.

THE PAST

The first thing to realise about Hip Hop (the umbrella name for rapping, scratching, break dancing and graffiti art) is that it's really nothing new. The outside world first got an inkling of it when the Sugarhill Gang's "Rapper's Delight" took the charts by storm in 1979, but before that it had been growing in the Bronx for years.

Meanwhile, a version of Eddy Grant's "Walking On Sunshine" by Rockers Revenge introduced us to a radical new style of re-mixing. The production credits belonged to Arthur Baker and John Robie, names that also appeared on Afrika Bambaataa And Soul Sonic Force's "Planet Rock" — a compulsive rap to a riff filched from Kraftwerk.

Suddenly a whole new style of electronic dance had arrived, the most recent being "Hip Hop, Be-Bo (Don't Stop)" by Man Parrish. This, and other equally hypnotic discs currently form the soundtrack in the New York clubs. And it's there that our story begins . . .

The Bronx is a rough, run-down and multi-racial New York borough. In 1975 it was still suffering from the street gang warfare that had plagued the place for over five years. But something better than knife-fights and routine shoot-outs was beginning to take root.

In the West Bronx, a DJ called Kool Herc was beginning to make a name for himself. He'd moved to New York from Jamaica in 1967 and had learnt his style from the "toasting" DJs who'd talk over the instrumental side of reggae records. In the Bronx nobody liked reggae, so he started talking over disco records instead, mixing his own slang with rhyming local gossip: the first rapper.

Herc's parties began to attract young dancers called B-Boys (B for "break"). Usually decked out in rolled-up bell-bottoms and sailor caps, they'd join circles and take turns dancing. At first the moves were fairly simple — a hop and kick here, a spin there — but as

the B-Boys tried to outdance each other, the style rapidly grew more acrobatic.

While the dancefloor contests began to replace fighting as an outlet for aggression, and B-Boy style began ousting the Levi jackets and big boots uniform of the old gangs, another kind of gang was forming.

These days Afrika Bambaataa is one of New York's number one DJs. Then he was a former gang member and a follower of Kool Herc. Bambaataa formed a new gang called the Zulu Kings, a gang who ditched violence in favour of music and dance. After his Mum bought him a sound system, Bambaataa began airing his huge collection of records publicly, earning a reputation for playing the unexpected and gathering a huge following.

These days the mighty Zulu Nation, as it's now known, numbers literally thousands of people.

Another Bronx DJ called Grandmaster Flash began around 1977 by wiring his sound system into the nearest lamp-post and providing free shows in local parks. He surprised audiences by cutting together lots of short bits from a variety of records while somehow managing to keep a steady, danceable beat. Flash also pioneered the use of the "beat box". Scratching was invented around the same time by DJ called Theodor who liked the effect he could get by shifting a recording back and forth by hand. Soon Flash began scratching too.

Meanwhile, Flash's group, the Furious Five, were beginning to expand the idea of rapping. They emphasised rhyme and rhythm, used a lot of new slang and wove it all into an elaborate routine as they each took turns at the mike. All the other Bronx rap crews, known as MC groups, began to pick up the same style.

Since then, rap has moved out of the Bronx, into the rest of New York, right across America and over to Europe. Break dancing has merged with mime, various other dance styles and gymnastic and karate movements. Scratching has become a precision technique and been promoted by the likes of Malcolm McLaren. And the use of the beat box has blossomed into the synthesized style of records like "Planet Rock" and "Hip Hop, Be-Bo".



Friday night at the Roxy

C CENTRE

Photo: Neil Marlowe



Why do they call it "break dancing"? Because you can break your neck.



A member of the mighty Zulu nation. You can tell by the beads.



Man Pansh



Afrika Barbaataa in plain clothes



Just another Saturday afternoon in Washington Square



Afrika Barbaataa in uniform — note the "Zulu" belt

THE MUSIC CENTRE

BY SAVED OUR LIVES

Over in the Paradise Garage, it's about five in the morning now and the place is still packed. Up in the DJ booth of this disco that's reputed to have "the best sound system on the planet", Larry Levan looks out over the dancers and thoughtfully twiddles a few knobs on the mixer.

Along the back wall there's an enormous rack of amplifiers whose flashing lights he consults from time to time. Next to them is a huge revolving record rack. Chaffing to your reporter, Levan almost misses the end of a record, then leaps into action at the last minute.

He stabs at a button, the rack spins round and he plucks out a disc. Lining it up with one hand, he carries on twiddling with the other and with only seconds to spare executes a breathtakingly ingenious change-over.

Minutes later, a familiar voice booms out over the dancefloor: "There's not a problem I can't fix, 'Cause I can do it in the mix, in the mix, in the mix..."

Tom Silverman of Tommy Boy Records estimates with a shrug that there are 8,000 to 10,000 DJs in New York City. They might or might not be able to save people's lives, but their role is crucial, if it weren't for DJs there would have been no 12" single, no "breaks" where a dance track drops down to a basic beat and then builds back up again, no re-mixes, no rapping or scratching. In a world that thrives on rhythm and rhythm only, DJs are guardians of the best. And without them, major record labels would have no idea what the disco-going public are after.

There are two main types of DJ. The first are the club DJs like Levan or Jellybean Benitez at the Funhouse. Their art is mainly in spinning the right records, re-mixing them on the spot, contriving smooth changeovers from one to another, making them last longer or overlaying them with bits of other records. Club DJs are now also beginning to call themselves "re-mix consultants", as major record labels regularly call them in to beef up tracks in the studio.

The other type are the hip hop DJs. They usually don't have a regular residency. Afrika Bambaataa began playing in community centres, gymnasiums and high schools. Flash began in a park. The art of the hip hop DJ is the quick cut, making new dance tracks out of five second bits of old ones mixing the unfamiliar with faves everyone wants to hear. Club DJs re-mix records, hip hoppers make their own.

Flash and Bambaataa are the two most important DJs here. Below them there's a second division of less familiar names: Afrika Islam, Grand Mixer DST, Whiz Kid Jazzy J. Each of those DJs has followers who'll copy what they play, until you get down to the fledgling DJs who play maybe one party a month. And so the music spreads...

Since 1975, the DJ has become a kind of cultural hero in a way that formerly only sports stars were. Being a DJ, you see, can be a ticket out of the ghetto. Or a way of bringing some money back in.

THE PRESENT

Another night, another club. The Funhouse is packed so solid there's barely room to dance. About 2,500 people — mainly Puerto Ricans and Italians with a sprinkling of black and white — cram into here every Friday and Saturday. The atmosphere is charged. The crowd, mainly dressed in jeans, sneakers and T-shirts cut off above the waist, is young and lively. And the music is mainly electronic.

Here is where Tommy Boy test out all their records. If they hadn't worked in the Funhouse, things like "Planet Rock" and "Looking For The Perfect Beat" would never have been released. On offer now is "Salsa Smurph", a kind of latin Kraftwerk.

That record was written by Carlos DeJesus, a DJ on 82 KTU — one of New York's three "urban contemporary" stations. Once they were called black stations, and the change of name reflects the same thing as the crowd at the Funhouse: neither the music nor its audience are purely black anymore. Instead, there's the beginnings of a breakdown in the barriers between New York's traditionally



Steeking up on 12" singles at Vinyl Mania

self-contained ethnic groups.

At the same time, English music has its place. Yazoo and Wide Boy Awake are popular in clubs here. And if it wasn't for the influence of Kraftwerk, followed a couple of years later by English electronic pop, the current stage of synthesized hip hop might never have happened.

If this visit to New York convinces your reporter of one thing, it's that the New York dance music isn't just a few one-off good records. It's a thriving, bubbling scene, ever-ready to come up with something new.

At one point we went shopping. Charlie Grapone, manager of the disco shop Vinyl Mania, was almost too busy to talk to us.

"Dance music," he gestured round the small shop, strung everywhere with 12" singles, crammed full of Saturday afternoon shoppers, and shrugged: "It's happening man. It's really happening!"

GLOSSARY

(from a common lingo to hip-hop)

ARTHUR BAKER: With synthesizer-player John Robie, pioneering co-producer of a large slice of New York dance music.

BREAK DANCING: Acrobatic disco-dancing with mime, kerate and gymnastics. You've probably seen it on Malcolm McLaren's "Buffalo Gals" video.

THE BRONX: One of five New York boroughs and the original home of Hip Hop.

CHILL: To relax or "cool out". To be totally relaxed is to be "chilly most".

CLUBS: The main New York Hip Hop nightclubs are: Disco Fever, the Roxy, the Funhouse. Other important clubs which aren't just Hip Hop include the Paradise Garage, Bonds and The Loft.

DEF: When a record is really fab.

Hip-Hoppers say it's "Def!"

DOUBLE DUTCH: A dance involving several people and one skipping rope. Frankie Armstrong's "Double Dutch Bus" was a big selling rap record.

GEAR: Clothes. Next time your sister's all dressed up for the local disco, try saying to her: "Check out your smurfin' gear. S' really def!"

GRAFFITI: Believe it or not, another expression of Hip Hop. It started off by people simply spray-painting their names and then, as with break dancing, trying to outdo each other in daring, originality and scale [these days individual graffiti murals cover entire subway trains].

JUICE: power or force. If you like something you say "it's got the juice".

KICKS: Shoes for dancing in, rather like gym shoes.

KRAFTWERK: Pioneering German electronic group. Their "Trans-Europe Express" was a huge New York club hit in 1977, laying the basis for the current fusion of European electronic music and Hip Hop.

LABELS: Most Hip Hop records are released on independent labels. Labels like Sugar Hill, Tommy Boy, Streetwise, Enjoy, West End, Emergency, and Next Plateau. Major labels are too big and clumsy to keep up with it.

RADIO STATIONS: Hip Hop is played continually (and often remixed on the air by club DJs) on three "urban contemporary" stations: 82KTU, WBLB and WRKS.

THE SMURF: A dance named after the Smurf cartoon characters.

TREACHEROUS: Roughly translatable as "brill". The Treacherous Three are a New York rap group.

WHACKED: If something is really neff, then you say it's "whacked".

WHEELS ON STEEL: Record turntables.

WOOF! WOOF! A rapping motif in several uses. Afrika Bambaataa founded it (his name was "affectionate leader"). Members of the Nation are dedicated to non-violence.

(THE MIGHTY) ZULU NATION: Originally a small Bronx group, it's now a self-styled "tribe" numbering thousands in several cities. Afrika Bambaataa founded it (his name was "affectionate leader"). Members of the Nation are dedicated to non-violence.

WOOF! in clubs instead of applauding. (really!).

(THE MIGHTY) ZULU NATION: Originally a small Bronx group, it's now a self-styled "tribe" numbering thousands in several cities. Afrika Bambaataa founded it (his name was "affectionate leader"). Members of the Nation are dedicated to non-violence.

With many thanks to everyone at Tommy Boy records for invaluable help, and to an article by Steven Hager in the Village Voice for much of the historical information.

EDDY GRANT

THE NEW SINGLE

12" INCLUDES BONUS TRACK

WIPE MO N FE E

(SAY I LOVE YOU, AFRICAN VERSION)



KILLER ON THE RAMPAGE

12" & 7" WARRIOR
ELECTRIC AVENUE
WAR PARTY



WALKING ON SUNSHINE

ALBUMICE 12" 50¢
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INCLUDES
▶ LYING ON THE BRIDGE
▶ FRONTLINE SYMPHONY
▶ WALKING ON SUNSHINE (THE REASON)

ICE

12" 50¢



WAR PARTY

MARVATED AND DISTRIBUTED BY RCA

WAR PARTY

7" ICE 58
12" ICET 58
IN PICTURE BAGS

Smash HITS

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F.R. DAVID

Words don't come easy to me
How can I find a way
To make you see I love you
Words don't come easy

Words don't come easy to me
This is the only way
For me to say I love you
Words don't come easy

Well, I'm just a music man
Melodies are for my best friend
But my words are coming out wrong
And I, I reveal my heart to you
And hope that you believe it's true

'Cause words don't come easy to me
How can I find a way
To make you see I love you
Words don't come easy

This is just a simple song
That I've made for you on my own
There's no hidden meaning you know
And I when I say I love you honey
Please believe I really do

'Cause words don't come easy to me
How can I find a way
To make you see I love you
Words don't come easy

It isn't easy, words don't come easy

Words don't come easy to me
How can I find a way
To make you see I love you
Words don't come easy
Words don't come easy to me
This is the only way for me
To say I love you
Words don't come easy
Words don't come easy

Words and music by R. Fitzmaurice
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Heath Levy Music Co. Ltd.
On Carriere Records

COMPETITION WINNERS

SONY SPINDUR/IN COM: TITTON (Issue Mar 3rd), correct answer were: (a) Bucks Raz; (b) Blondie; (c) Duran Duran. First prize of a Sony Home Movie System was won by a very lucky Stuart Speake of Wilmerton, London.

50 runners-up prizes of auto graphed Spindur's latest albums go to: Paul Brown, 10, Lyntonville; Shaun Adams, Southampton; Jill Tinsart, Runcorn; David Morris, Mauntonville; Peter Jackson, Basingstoke; Stanley Smith, Nazeing; Neil Elmore, Plymouth; Barney Withers, Beckenham; Stephen Wain, London E22; A. Dodsworth, Harlington; Karen Orr, Ruttington; Julie Edgic, Carvery Island; Karen MacKinnan, Blackpool; Di Haye Kavis, Stockport; John Ugham, Marston; Gareth Griffiths, Poyser; Sharon Hill, Bewley; Aimee Ullish, London SE20; Tereasa Smith, Kidz; Michalis Smith, Cessingby; Andrew McCuller, Southampton; Jacqueline Cunniffe, St Helens; Jason Hudson, Le center; David Soosa, Whitby Bay; Nigel Turner, Marlow; Paul Johnson, Clarendon; Adam Marindale, Southport; Carl Davies, Warrington; Jill Cooke, Wisnet; Mandi James, Rullley; Adam Lora, Sheldon; Lorraine Saunders, Whitley Wood; Karen Marston, Crown Arms; Samantha Ross, Solihull; Lisa Jackson, Blackpool; Jarratt Solin, Burnley; Adele Brighton, Rochdale; Harriette, Southampton; Paul Alan, Wexhill; Kathleen Green, London SW17; Jerry Lawrance, Colford; Samantha De Pra, Iwer Heath; Philip Alcornville, Yeovil; Katy Virga, Hillingdon; Adam Warhall, Nottingham; Ian Swainson, Bourton; Claire Phillips, Swinesey; Dave Toy, Sutton-in-Ashfield.

THE HUMAN LEAGUE COMPETITION

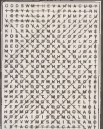
(Issue Mar 17th), correct answer was: "Don't You Want Me". Winners of video singles are: Zoe Marshall, Penance; Martin Ashton, Warley; Tracey Schofield, Axtley; Sara Simpson, Westcliffe; Julie Jones, Newport.

MARILLION COMPETITION (Issue Mar 17th)

Correct answer was Ibi J. R. Tolkien. Winner of Marillion's floppy jacket, plus a signed copy of "Secret for a Jester's Tear" was won by: Mark Willett, Hornchurch. Runners-up prizes of signed albums go to: Richard Mead, Farnwood; Justin Morton, Axford; Andrew Tansvelli, Aberystwyth; Gill Comer, London W17.

STAR TEASER

ANSWER FROM PAGE 21



CROSSWORD

ANSWER FROM PAGE 26

Across: 1. Run For Your Life; 2. Communication; 3. Noodle; 4. Job; 11. Really (Sayin' Something); 12. The Clappert Song; 14. (You) Breathe (I) Wanna Be As Wild as You; 15. Stay; 20. Millions; 23. Pate; 25. Wages; 27. Fool (If You Think It's Over); 29. Wares; 31. Anne Lister; 32. (Endless) Flow(s); 33. Lead; Cakes.
Down: 1 and 1. Rocker's Revenge; 2. (Gary) Numan; 3. Run To The (Hills); 4. (But) Sober; 5. Fun (By) (The); 6. Chair; 9. (Lump) (Mug); 13. (Blast) (7) (Guns); 16. (The) (Eye) (Of) (The) (Tiger); 17. The Earth (Is) (Screaming); 21. (It's) 22. (I) (Got) (It); 23. (Plan) (Is); 24. T. Rex; 26. 'Upstairs And (Down)'; 27. (I); 28. (My) (Own) (Way); 30. Look.

FREE BADGE TOKEN

Here's the spare badge token, as promised, in case you'd missed one. 'Snip it out and send it, along with two other tokens from any of the last three issues plus a signed SAE, to Smash Hits Badge Offer, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UP, and in return you'll receive 8 — yee 8! — totally free badges.



HUMAN LEAGUE

FASCINATION
7" SINGLE / 12" SINGLE

DAVID BOWIE

LET'S DANCE

LET'S DANCE
PUT ON YOUR RED SHOES AND DANCE THE BLUES
LET'S DANCE
TO THE SONG THEY'RE PLAYING ON THE RADIO
LET'S SWAY
WHILE COLOUR LIGHTS UP YOUR FACE
LET'S SWAY
SWAY THROUGH THE CROWD TO AN EMPTY SPACE
IF YOU SAY RUN, I'LL RUN WITH YOU
AND IF YOU SAY HIDE, WE'LL HIDE
BECAUSE MY LOVE FOR YOU
WOULD BREAK MY HEART IN TWO
IF YOU SHOULD FALL INTO MY ARMS
TREMBLE LIKE A FLOWER

LET'S DANCE

LET'S DANCE
FOR FEAR YOUR GRACE SHOULD FALL
LET'S DANCE
FOR FEAR TONIGHT IS ALL
LET'S SWAY
YOU COULD LOOK INTO MY EYES
LET'S SWAY
UNDER THE MOONLIGHT THIS SERIOUS MOONLIGHT
AND IF YOU SAY RUN, I'LL RUN WITH YOU
AND IF YOU SAY HIDE, WE'LL HIDE
BECAUSE MY LOVE FOR YOU
WOULD BREAK MY HEART IN TWO
IF YOU SHOULD FALL INTO MY ARMS
AND TREMBLE LIKE A FLOWER

LET'S DANCE
PUT ON YOUR RED SHOES AND DANCE THE BLUES
LET'S SWAY
UNDER THE MOONLIGHT THE SERIOUS MOONLIGHT
LET'S SWAY
LET'S SWAY
LET'S DANCE, LET'S DANCE, LET'S DANCE,
LET'S DANCE, LET'S DANCE

WORDS AND MUSIC BY DAVID BOWIE
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MIRANDA

I used to want to be a hand model or a make-up artist or a commercial artist. But I went to *The Body snatchers* straight from school so I never had any massive ambitions.

Now I think the more success we have, the more

pressure there is to do better. We've been Number Three and now I want to be Number One. I just hope we can keep up the momentum of the band. I'm really proud of us.

In the future I'd still like to be in the music business or go completely the other way and do my art. I definitely want children as well!



GROWING

JUDY

I used to want to be a surgeon or a psychiatrist. Then I learnt that psychiatrists have lots of nervous breakdowns — because they can't handle hearing everyone's problems.

Also, you have to train for about seven or eight years and it seemed like an awful long time to have a nervous breakdown at the end as a reward.

I'm amazed at how well we're doing now, frankly, because in the early days the thought that I'd be able to earn my living out of this was extraordinary.

I know what we're going to be doing for the next year but I can't really see beyond that.

SARAH-JANE

When I was a child, I wanted to do something with fashion. I was making clothes for my dollsies. I ended up studying fashion at the Royal College Of Art and then taught design and sold my own clothes.

I joined *The Body snatchers* as a hobby and it turned into a major career with *The Ballie Stars*. We've got to establish ourselves with the next couple of albums. We're not just in it to make a quick buck.

I want to have children when I'm older. I like to think I'll end up doing something completely different, like being the first woman musician on the moon or joining Jacques Cousteau's underwater diving team. Something outdoors.



UP

NEIL TENNANT TALKS TO THE BELLE STARS ABOUT THEIR PAST, PRESENT AND FUTURE AMBITIONS.

COLOUR PHOTO: ERIC WATSON



STELLA



The first thing that I remember wanting to be was a tennis-player. I started playing at a young age and was mad keen. I played competitive tennis but eventually realised I wasn't as competitive as I thought I was.

I'm very happy now. I never had any doubts about it. It's very rewarding if you feel you've achieved something, like writing a good song.

I don't know how long the band'll go on for. I wouldn't want us to still be touring when we're 40. I'd like to do some comedy acting, and I'd like to have kids.

I hope I end up basking on the shores of a South Sea island, sipping coconut juice and waving at my seven children.

CLAIRE

When I was little I wanted to be an actress, to be the centre of attention. I used to dress up a lot and parade around the garden in my Gran's old dresses, fox furs and hats. I never used to hear pop music.

Now I have very high-flying musical ambitions — The Belle Stars is only one aspect of the music I want to play. I'll probably become a batty old lady — one of those who wander the streets carrying shopping bags, shouting at people.



LESLEY



"I thought I'd be an astronaut I hoped I'd be the Pope I had a dream I'd be the Queen And now I know I won't!"

I never thought I'd be playing in a band but it's good — I'd rather be unemployed than do something else. We've got better as a band. I listen to our early tapes and groan. At least we're growing all the time and not getting stagnant. I want this band to be really successful and to keep on playing. You'll come down to Annie Scott's in 20 years time and I'll be playing.

JENNIE

Everybody that I was knocking about with when I was a little girl wanted to be a nurse and so did I. Then when I got expelled from school I decided I wanted to be a layabout. And that's what I was for a while.

It's brilliant now. I never went abroad 'til I joined this band! Now I've been to Japan and America.

I don't know what I want to do in the future, I lower. I still haven't grown up. When I'm old I'll probably want to be young again.



HEAVEN 17

TEMPTATION

I'VE NEVER BEEN CLOSER
I'VE TRIED TO UNDERSTAND
THAT CERTAIN FEELING
CARVED BY ANOTHER'S HAND, NO
BUT IT'S TOO LATE TO HESITATE
WE CAN'T KEEP ON LIVING LIKE THIS
LEAVE NO TRACK
DON'T LOOK BACK

ALL I DESIRE
TEMPTATION
KEEP CLIMBING HIGHER AND HIGHER
TEMPTATION
ADORABLE CREATURES
TEMPTATION
WITH UNACCEPTABLE FEATURES
TEMPTATION
TROUBLE IS COMING
TEMPTATION
IT'S JUST THE HIGH COST OF LOVING
TEMPTATION
YOU CAN TAKE IT OR LEAVE IT
TEMPTATION
BUT YOU'D BETTER BELIEVE IT
YOU'VE GOT TO MAKE ME AN OFFER
THAT CANNOT BE IGNORED
SO LET'S HEAD FOR HOME NOW
EVERYTHING I HAVE IS YOURS,
STEP BY STEP AND DAY BY DAY
EVERY SECOND COUNTS I CAN'T BREAK AWAY
LEAVE NO TRACE
HIDE YOUR FACE
ALL I DESIRE
TEMPTATION
KEEP CLIMBING HIGHER AND HIGHER
TEMPTATION
YOU CAN TAKE IT OR LEAVE IT
TEMPTATION
BUT YOU'D BETTER BELIEVE IT
STEP BY STEP AND DAY BY DAY
EVERY SECOND COUNTS I CAN'T BREAK AWAY
KEEP US FROM TEMPTATION
KEEP US FROM TEMPTATION
LEAD US NOT INTO TEMPTATION, OH
TRYING TO FIND IT
TEMPTATION
YOU'VE GOT TO GET UP BEHIND IT
PUT YOUR DIME IN THE HOT SLOT
TEMPTATION
BUT IT'S A MILLION TO ONE SHOT
TEMPTATION
YOU THINK THAT YOU'RE RIGHT NOW
TEMPTATION
YOU'RE GOING TO FAKE IT TONIGHT NOW
TEMPTATION
OH, GIVE ME A BREAKDOWN
TEMPTATION
BECAUSE IT'S TIME FOR A SHAKEDOWN
TEMPTATION, TEMPTATION, TEMPTATION, TEMPTATION
TEMPTATION, TEMPTATION, TEMPTATION, TEMPTATION
IT'S JUST TEMPTATION

WORDS AND MUSIC BY GREGORY MARSH WARE
REPRODUCED BY PERMISSION VIRGIN MUSIC (PUBLISHERS) LTD. SOUND
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DNB E F, RECORDS



Thompson Twins

we are detective

Somebody's watching me
Now I'm nervous and I shouldn't be
Somebody's got their eye on me
Perhaps I should invite him up for tea

We saw him smoking by the newspaper stand
There's something odd about his gloved left hand
Saw him again inside the old café
He makes us tense, we wish he'd go away

Chorus
We are detective
We are select
We are detective
Come to collect

Somebody's after me
He left his footprints by the garden tree
And last night when I got home
I get the feeling I was not alone

Someone is on our tail
We think they're opening up our morning mail
And now each time the telephone rings
We think of frightening things

Repeat chorus

We dress up in disguise
To get away from all those prying eyes
Our friends all think we're mad
But we know better 'cause the spy is dead

Repeat chorus to finish

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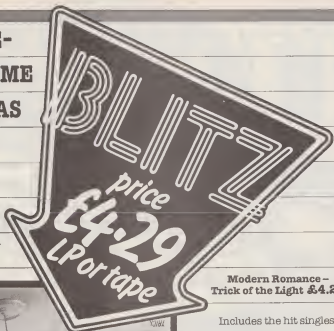


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SHARON BROWN I Specialise In Love

CHINA CRISIS African And White

SEX PISTOLS Biggest Blow + My Way

CULTURE CLUB Do You Really Want

To Hurt Me

THE HUMAN LEAGUE Dignity Of Labour

VICKI 'D' This Beat Is Mine

DEVO Whip It

FAT LARRY'S BAND Zoom

HEAVEN 17 Penthouse And Pavement

SIMPLE MINDS The American

I-LEVEL Gho Me

JAPAN The Art Of Parties

THE MEMBERS Sound Of The Suburbs

(4 Track EP)

THE HUMAN LEAGUE Love Action

ORCHESTRAL MANOEUVRES IN THE

DARK Enola Gay

RUTS Babylon's Burning (4 Track EP)

XTC 3D EP

SIMPLE MINDS Travel

£1.99

Virgin
JUGS

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27 Bank Street · ST. HELENS 8 Palatine Arcade · STOCKPORT 20 Deunary Way · WARRINGTON 2 Dolmans Lane, Market Square

Here's a couple of extracts from the official "Kevin Rowland Joke Book" (Revised Edition—First Published in 1972):

Did you know that Kevin Rowland is in with Royalty? Why yes. On his birthday last year, the Queen sent him a telegram. Did you know that Kevin Rowland was ill last week? Did they send for a doctor? No, Arthur Nogus.

An Orange Smartie With A Swiss Bank Account.

Lead us.

Would you all like to know today's piece of useless information? Good, 'cos here it is. Boy George went to Eltham Green School. And have you got any idea why he was expelled? (Pray tell—Ed). Well, one day he walks into school—everyone's there looking smart in their blazers, including my sister—and in he strolls with a blazer cut and a llored out of a Tesco's bag. Can you imagine it? David Bowie Fan, Blackbeath.

Tesco's. I ask you. No taste that boy. I mean Saleways—alright. The international—maybe. Waitrose—at a pinch. But Tesco's...

To whoever it might concern, This is Lamahl's Top Ten: 1 "Oh Goolie", 2 "Visions In Goo", 3 "Going To A Goo-Goo", 4 "I Wanna Do It With Goo", 5 "Story Of The Gooes (Part Goo)", 6 "Goo Monday", 7 "Party Fears Goo", 8 "Only Goo", 9 "Love Me Goo" and 10 "It Ain't What You Goo It's The Way That You Goo It".

Good-bye.
Spud, Mike and Marc,
Birmingham.
P.S. Curt Smith's a Martian.

Well it's better than being born in Market Deeping.

Dear David Bowie, Mr Superstar, Sir, My Loige,

I am not being sarcastic when I say I was overjoyed to hear you were going to release a single, an LP and go on a world tour. The single is, of course, a reasonably healthy hit as you've been starving your fans of material for so long. Good tactics, eh what?

Anyway, I heard the dates for the "extensive tour of the UK". Five dates, two venues; one 200 miles away, one 100 miles away and both very expensive ticket-wise. If I didn't have such faith in your talent—and, God knows, that faith has been shaken to hell now—I would have destroyed or sold all your records that I possess.

It's fans like me and others who buy your records that put you on that precious pedestal and not all of your British fans live in Birmingham or London. I'll never stop liking your music, but if you pull another stunt like this,

many of your sensitive fans will. I am not sensible, just bitterly disappointed and upset.
Ken, An Exiled Londoner, Cheshire.



I'm only 15 and live in Carnoustie in Scotland. I would really like to see David Bowie live. How can a girl my age be expected to travel down and see him? Recently a lot of groups have played in Scotland and quite a lot have played Dundee, including Ultravox and Duran Duran.

Bowie has nothing to worry about. There are plenty of Bowie fans north of the border.
Aileen, Carnoustie, Angus.

I, the black print that inhabits page 53, was at David Bowie's World Press Conference a month ago. The very first question asked was—why aren't you playing in Scotland? Bowie replied: "We're doing as many dates as we can in England considering that we've only got a couple of weeks in Europe before we go to the US. The whole thing is something like a 90 city tour, and we're doing as

much as we can in each country where there seems to be an interest in what I do."

Make of that what you will.

Before everyone writes to say something nasty about Nick Heyward's appearance on TOTP on Wednesday March 23, let me say something.

Give the poor bloke a chance! Just because he forgets to mime to the first line of the song, doesn't mean he's cheating anybody. Every idiot knows that all singers mime. I mean even old potato-faces from Duran Duran mimes. The Graffiti Collector, Kingston-on-Thames.

That particular TOTP was transmitted live but everyone still mimed. On March 31, when New Order appeared, some of the artists actually played their instruments and sang, so maybe "old potato-face" will be forced to sing too one of these days. If I see any grilles, incidentally, I'll let you know.

We are writing to air our opinions on how Duran Duran supplied Princess Diana with their fan club items free of charge. Every other "normal" fan has the opportunity to buy these items through the club. Very rarely can anyone afford to buy the whole range of t-shirts, badges, scarves, etc., but because she has the privilege of living off other people's wages, she received the entire package completely free along with—again free—enrolment to the fan club. The group were also asked to perform in London especially for the Princess.

Is this really fair on other fans who pay good money to join the fan club and attend concerts? We don't think so.
Frustrated, Disappointed And Disgusted.

You spend three weeks visiting sick hooses and wearing a duff hat with corks on it and they'd probably do the same for you.

Dear Paul Weller,

I see your name is well in evidence on the ad for the new Tracie single. But shouldn't I have read "manipulated" instead of "produced"? It seems to me that that is exactly what you've done with her. You say you prefer "people under 20"; is that because you find them easier to mould into the kind of people you want on your record label—i.e. clones of your wonderful self?

For, I suppose that by "the right ideals", you mean your ideals.

And is Maggie Thatcher really trying to be a sex object for anorectics?
A Careless Memory, Sleaford.

Picture, if you will, the scene one blustery night last week. The heavens were split open by streaks of lightning and waves of deafening thunder rumbled around the hillsides.

On top of a steep cliff, Toyah, windswept and allbutted by the light of moon, sits astride a fine white horse and dressed—another of her images—as the God of Thunder.

Suddenly there is this blinding flash of light and an earthshattering explosion, then the real God of Thunder appears before Toyah on a powerful black horse.

"You imposter," he bellows, shaking with fury. "I AM THOR!"
"No wonder," giggles Toyah. "You've forgotten your thadde, thupid."
Sam The Sleazy Salmon, Loughborough.

I suppose this was inevitable.

Perusing your *Letters* page of late, I detect an ominous interest in—whisper it!—flared trousers! People these days need only to utter the words "loan pants" or "big flares" in order to produce peals of hysterical mirth among their contemporaries.

I have more than a sneaking suspicion that the Flare Revelation Syndrome (as we psychologists refer to it) is but a mere front for the secret excitement these taboo leg-coverings arouse in their hearts. And why, they feel shame at these perfectly natural desires? After all, anyone under the age of 15 can have only the dimmest memories of flared trousers—tugging at Daddy's flapping trouser leg or hearing "knee-high to a flare" (as the old saying goes).

The truth of the matter is that this so-called "flarophobia" is

Smash Hits Letters 52-55 Carnaby Street London W1V 1PF* £10 record token for the best letter

LETTERS

Real tepee-knee jobs. But whenever I mention in the office that, you know, it's the hip trip to zip or that they should "go flare or be square", they laugh at me, openly. Take this £10 Record Token. You've made a few lines of a dark type feel very happy.

You're probably sick and tired of letters complaining about record companies and their unscrupulous ways but I felt I had to write.

I've been a fan of Orange Juice since 1980 and have always bought their records and supported them. As you can imagine, I was really pleased to see them enjoying the chart success they've always deserved. I bought "Hip It Up" the day after it was released, complete with free poster and single (a good deal I tell). However I was not pleased when, a few weeks later, a free tape was also included with the single after it had got into the charts. I did consider buying the single again just to get the tape but this was against my principles.

I felt really angry because, after all, it was the fans who first bought the record who put it into the charts.

Moreover, I wonder about the

fairness of the distribution of the cassette. Of the five major record shops in Sheffield, only two had supplies of the tape and even they had about as many as the number of times Kevin Rowland has a tooth. Yet all my friends in the South seemed to have no difficulty in obtaining the cassette.

Why should loyal supporters be deprived just because of their prompt support? All I can say to Polydor is "rip it up and start again".

Maria de Souza, Sheffield.

An Ode To Barry:—
Don't worry if your job is small
And your rewards are few
Remember that the mighty oak
Was once a NUT like you,
Nick Boggs' 64th Plait, Earley.

Wow. Never thought trees and me! had much in common really. Bit weird, lilie, sometimes, nesser par? — Baz.

Can someone please tell me how I'm supposed to do the "Butter-Bean" as immortalised by the JoBoxers?
A Testcard F Fan, Ramsden Heath.

Well you see it's like this, you put... heilo? Heilo? ANYONE THERE? Thought so — deaf as a post.

I think the guy in the "Bounty" advert looks like Barry Manilow. Ever felt sorry for someone?
Sally Logan, Leeds.

I think Jeff Porcaro, the singer in Toto, looks like a frog.
Kermit's Cousin.



A frog



Jeff Porcaro

Can't see it myself.

From previous page...

inherited from the older generation. You see, no self-respecting person over the age of 20 will ever again be able to walk down the street in a pair of flares without feeling a complete wally.

But, as Malcolm McLaren never said, dare to be flared! I call upon the youth of the nation to rise up, go forth to jumble sales and seek out those two-tone velvet loons. Retrieve your lag brother's black and yellow V-kneed flares from that skilfully concealed spot at the back of the wardrobe where they've hidden since 1976. Above all, wear your flares with pride! *Vic Macdonald, London SW3.*

Right on, Vic. I, the black print that inhabits page 54 (as well as page 53), have been a secret wide-trouser wearer for many a moon.

CLAIM TO FAME SPECIAL

Okay, you've had your fun. Seeing as how it's just not possible to claim anything more famous than what's down below, these are positively THE LAST lot we're printing.

My dad sold a packet of cough sweets to Jimi Hendrix in Newcastle-upon-Tyne.
Anna Barshy, St. Albans.

My dad's performed as a back-up artist for The Nolans, my sister crashed into the back of Starsky and Hutch's car and my mum goes to the same dentist as Ozzy Osbourne.
D. Entwistle, Wigan.

My friend's dad owns a puh which used to belong to Dick Whittington's grandfather, is supposedly haunted by the ghost of Lady Jane Grey and is also the place where Peter Powell goes for a drink.
Kate, Tewkesbury.

Me and my cousin go camping with Mick Talbot's younger brother and we've got a photo of him doing an impression of a Jaffa Cake.
Dawn Bland, Staines.

My uncle has got an OBE because he was a British Consul. He's met the Queen and when she visited Hawaii she was sitting next to him and he put his hand on her knee and she said she didn't mind. (You can be beheaded for less — Ed.)
Laura Breckneridge, Solihull.

I served Rowan Atkinson in a shop. He bought an Ever Ready recharged heavy-duty torch, two R11 batteries and a three-pin plug.
A Thornton's Cooperator.

My sister's boyfriend's uncle was the original "Milky Bar Kid" and my other sister used to go to art college with your small hut perfectly formed designer, Steve Bush.
Beth Montgomery, Slough.

My dad's Midge Use's mum's insurance agent and he took me to her house to meet him once.
Linda, East Kilbride.

I go to the same school that Tracie Young went to and my mum knows a bloke whose daughter is Suzi Quatro's baby's nanny.
Simon Richardson, Chelmsford.

My dad used to play pool with Eric Burdon, he painted Paul McCartney's house, Dawna (the girl over the road) sold Fat Larry a Seiko watch and has had Adam Ant looking in her front window.
Me.

I stood next to Paul McCartney and Linda at a cattle show (Paul had his green wellies on) and I've

been in a lift with The Piranhas.
Mark Brady, Campheltown.

When I was about two I was nearly run over by one of The Rolling Stones (who used to live nearby). My parents can't remember which.
Gill, Chichester.

My aunt lives in George Harrison's old house. Every year she gets loads of tourists with their cameras all clicking through her window.
Famous, Wirral.

The guinea pig in our biology lab has been on TV in a vet programme.
John Taylor's Pillow, St Helens.

My family is related to Abraham Lincoln. We are relatives of his mother's uncle. My mum and aunty Anne were close friends with Roger Daltry and Keith Moon of The Who. They knew them when they were called The High Numbers and played at The Trade Union Hall at Watford Junction.
Nicky Hank, Croydon.

My godfather used to go out with Anita Harris when she was a fat spotty teenager, my mother once went round Leeds in a bubble and my grandad used to

work with Prince Philip before he married the Queen and nearly ran him over on his motorbike.
Annette Masher, Leeds.

I know a boy whose uncle wrote the *Damhuseters* theme tune and has been on the same plane as the Brotherhood of Man.
Chris Brockbank, Liverpool.

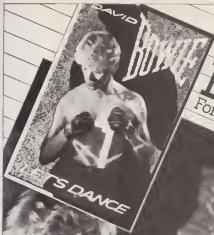
My mate Ian, who washes my hair, used to work in the same club as Limahl and used to wear similar clothing to him (tell me more — Ed.).
Joanne Pointing, Sheerness.

My father and mother stood next to Brian Clough at a Tony Bennett concert.
Graham Hunt, Leicester.

My elder sister's flatmate's friend knows someone whose cousin's younger brother went out with a girl whose auntie's daughter knew someone who'd met a girl at a party that had once been friendly with a boy who worked in Sainsbury's but doesn't any more because he's since started working in a garage where he once changed tyres on a car that belonged to a man whose eldest son had a twin brother who looked like Mike Score of A Flick Of Seagulls... (that's quite enough of that, thanks — Ed.)

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NIGHTS OUT



Boy George stares at the heaps of fainting females

CULTURE CLUB Liverpool

Strange that someone whose critics all say he looks like a girl should be making the girls scream and faint. That's the effect that Boy George has on his audiences these days. Everywhere you look around the *Royal Court* theatre are Boy George hats and Boy George smocks. Culture Club have left the hip club audience behind — they appeal now to the youngest of pop fans.

Boy George acknowledges their admiration gracefully, prancing with the minimum of arrogance and always remembering to say thank-you. He's charming, sweetly attractive, and nowhere near as threatening as his sexually ambiguous image might suggest.

But apart from the image there's nothing really special about the group. They play well, certainly, a pleasant but uninteresting dance music that has less of the reggae elements that brought them their popularity and more of a funky American sound. It's the kind of music first made popular in the mid-'70s that got labelled as "White Soul" — which makes the emphasis of song titles like "White Boy" quite appropriate.

It has all the fluidity and softness of Boy George's clothes, but without their distinctiveness. In fact, it sounds quite anonymous. If you listen without looking it could be anyone. That's the strongest thing about Culture Club. It's faceless music but fronted by definite Faces, combining the American blandness of the sound with the English eccentricity of the image.

Maybe that's what makes them so popular.

Penny Kiley

ORANGE JUICE, MARINE GIRLS London

The Marine Girls are three punky-looking females who simply play some of the most engaging and crafted pop music around. Tracy's gently-strummed guitar meshes perfectly with Alice's emotive voice, while Jane's solid bass holds everything together nicely. But, sadly, they find it hard in the cavernous Lyceum to recreate the intimacy they achieve on record.

And so onto the big boys. Tonight, Orange Juice give us some soul, finally proving that they no longer need to play out of tune, while falling and laughing behind goofy fringes and silly shorts. It's their ability to fuse their irresistible enthusiasm with the abrasive crack of their early Postcard singles that makes them such a joy. Philip Foetus on sax adds a raw edge, while Zeke's drumming is beat perfect.

Centre stage, Edwyn shines his light over the proceedings like a Belisha beacon. He no longer gushes but oozes confidence. Nevertheless, his deep quavery voice is still as odd as his painted expression and thumping limbs. He's like a mad creature, miraculously converting the flock to his raw soul vision.

And, incidentally, his heavy metal theatrics bounce smiles all around the arena. A great time is had by all.

Peter Martin

Edwyn attempts to warn the hapless hippy on page 58



Photo: Steve Houghton

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ANGELA BOFILL — "Too Tough" (LONG VERSION) (6:34)
RICHARD JON SMITH — "Baby's Got Another" (EXTENDED CLUB MIX) (4:48)
MELBA MOORE — "Underlove" (SPECIAL EXTENDED MIX) (5:27)

SIDE TWO

KASHIF — "I Just Gotta Have You" (LONGER "Turn Me On") (5:53)
JERRY KNIGHT — "I'm Down For That" (5:53)
CASHMERE — "Do It Any Way You Wanna" (5:27)
GWEN MCCRAE — "Don't Let It Go" (4:43)
STEVE ARRINGTON — "You Meet My Approval" (5:30)

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Forrest: Hitchin Regal (April 19), Gillingham King Charles Hotel (17), Bournemouth The Academy (18), Plymouth Cestaways (19), Tolworth Leisure Centre (20), London Lyceum (21), Brighton Top Rank (22), Colchester Embassy (24), Preston Clouds (25), Liverpool State Ballroom (26)



Limahl of Kajagoogoo

Kajagoogoo: Birmingham Odeon (May 15).

Man At Work: London Lyceum (May 24, 26).

Marc And The Mambas: London Duke of York Theatre (April 27, 28, 29).

Motorhead: Chippenham Gold Diggers (May 27), St Albans City Hall (28), Oxford Apollo (29), Poole Arts Centre (30), Portsmouth Guildhall (31), Norwich East Anglia Uni. (June 2), Ipswich Gaumont (3), London Hammersmith Odeon (4, 5), Derby Assembly Rooms (7), Sheffield Uni. (8, 9), Manchester Apollo (10), Liverpool Royal Court (13), Preston Guildhall (14), Dundee Caird Hall (15), Aberdeen Capitol (16), Glasgow Apollo (18), Edinburgh Playhouse Theatre (19), Newcastle City Hall (20), Leeds Uni. (24, 25), Birmingham Odeon (26), Cardiff St David's Hall (28), Bristol Colston Hall (29), Leicester De Montfort Hall (30), West Runton Pavilion (July 1).



Motorhead

The Respond posse Tour: The Questions, Tracie, Vaughn Toulouse: Kingston Poly. (April 21), Wolverhampton Poly. (22), Leicester Uni. (23), Derby College (25), London Dingwells (26), Loughborough Uni. (27), Liverpool Warehouse (28), Nottingham Trent Poly. (29), Warwick Uni. (30), Manchester The Metro (May 1), Dartford Flicks (2), Canterbury College Of Art (3), Hatfield Poly. (4), Bournemouth The Academy (5), Essex Uni. (6), London L.S.T. (7), Newcastle Dingwells (8), Edinburgh Deuce Factory (11), Dundee Deuce Factory (12), Glasgow Nightmoves (13), Aberdeen Uni. (14).

Rush: London Wembley Arena (May 21).

Second Image: Dartford Flicks (April 15), Tolworth Recreation Centre (16), Southend T.O.T.S. (19), Margate Winter Gardens (20), Birmingham Snobs (21), Leysdown Stage 3 (23), Luton Pink Elephant (24), Glasgow Afrifaks (26, 27), Preston Clouds (28), Reford Portehouse (29), Harlow Benns (26), Poly Candelita Rockerfellers (May 1)



Second Image

Spear Of Destiny: Glasgow Nightmoves (April 14), Aberdeen The Venue (16), Edinburgh Nightclub (18), Newcastle Dingwells (19), Manchester Metro (20), Bristol Dingwells (21), Torquay Pavilion (22), Sheffield Poly. (25), Birmingham Powerhouse (26), Coventry Poly. (27), Norwich East Anglia Uni. (28), Loughborough Uni. (29), Leicester Uni. (30), St Albans City Hall (May 2), Guildford Civic Hall (3), Southampton Uni. (4), London Lyceum (5), Brighton Top Rank (6)

Tokyo Olympics: Sheffield Leadmill (April 14), Nottingham Asylum (15), Dudley JB's (16), Croydon Greyhound (17).

Weapon Of Peace: Kidderminster Tower Hall (April 14), Leeds Florida Grene (15), Coventry General Wolfe (16), Birmingham Carlton (22), Lancaster Uni. (24), London City Poly. (28), Huddersfield Poly. (May 4), Sheffield Leadmill (5), Salford Uni. (6), Bradford Uni. (7), Liverpool Dingwells (10), Hull Dingwells (11), Newcastle Dingwells (12), Dundee Uni. (13), Glasgow Uni. (14), File St Andrews Uni. (15), Edinburgh Nightclub (16), Manchester Gallery (17), Wolverhampton Poly. (18), Norwich East Anglia Uni. (19), Birmingham Summerfield Park (21).

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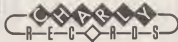
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