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**CULTURE  
CLUB**

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QUESTIONS**

# Smash HITS

## JoBOXERS



**FREE  
INSIDE**



**GIANT COLOUR POSTER  
OF  
TEARS FOR FEARS  
KAJAGOOGOO**

**PLUS YOUR CHANCE TO GET TWO MORE**

**WHAM! · HEAVEN 17  
MODERN ROMANCE · TONY HADLEY**

**HIT SONGS BY FUN BOY THREE, BLANCHMANGE, SAYON & MANY MORE**



BLANCMANGE

BLIND VISION

BLIND HOPE, BLIND VISIONS  
BLIND CENTRE, ONE CENTRE  
BLIND LIVING, AND SEEING  
BLIND HELL, BLIND HELL  
BLIND VISIONS, AND NO REASONS  
FOR ACTION, BLIND WORDS  
BLIND VISIONS, AND NO REASONS  
FOR ACTION, BLIND WORDS

BLIND VISIONS, AND NO REASONS  
NO REASONS, FOR ACTIONS  
IN A DREAM  
WHEN I'M READING PAGES FULL OF WORDS  
THE HARDER YOU LOOK  
IT'S GETTING HARD  
IT'S GETTING HARD  
IT'S NOT

A DREAM'S A DREAM  
IN A DREAM WHEN I'M READING PAGES, PAGES FULL OF WORDS

IT'S, IT'S GETTING HARD  
IT'S NOT  
IT'S NOT  
IT, IT, IT'S GETTING HARDER  
IT'S GETTING HARDER  
WOAH IT'S GETTING HARD

HOLD ME CLOSER NOW  
HOLD ME CLOSER  
BLIND VISION / BLIND VISION)  
PUSH ME HARDER NOW  
HARDER PUSH ME HARDER  
BLIND HELL (BLIND HELL)  
KEEP ME SPINNING AROUND AND ROUND  
THE BLIND CENTRE (BLIND CENTRE)  
NOW I'M TURNING MILES ABOVE THE GROUND  
THAT'S BLIND HELL (BLIND HELL, BLIND HELL)

REPEAT FIRST 8 LINES

Smash  
HITS

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COVER: JoBOXERS BY: ERIC WATSON

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# PERSONAL FILE



## TERRY HALL (FUN BOY THREE)

**NAME:** Terence Edward Hall.

**BORN:** March 19, 1955, in Coventry.

**FIRST MEMORY:** I can't remember. I can remember throwing a snowball at a car and it went through the window. I didn't get into trouble 'cause I ran off.

**FIRST RECORD BOUGHT:** One of those "Motown Oriambusters" LPs. A compilation of "Heard It Through The Grapevine" and stuff like that.

**WHO DO YOU WANT TO WIN THE CUP FINAL: MANCHESTER UNITED OR BRIGHTON?** Manchester United. That's the team I used to follow in my youth. I wanted to go but I can't because we're playing in Europe, which is a shame. I'm going to get somebody to video it for me. I never get the time to go to matches nowadays.

**WORST JOB EVER:** Working as a trainee numismatist — a coin dealer. That was in Coventry when I was 17. I thought it involved learning about coins and stamps and things, becoming a valuer, but all it really involved was becoming a dogbody. Making the tea was

the highpoint of the day. I wasn't really interested in coin collecting. I was just interested in getting a job.

**FAVOURITE CURRENT RECORD:** I don't think I've got one.

**LAST RECORD BOUGHT:** The Echo And The Bunnyman album, "Porcupine". I like one side of it a lot.

**FIRST CONCERT ATTENDED:** Pink Floyd at Knebworth. Brilliant. Well, I was only 15. I remember seeing Linda Lewis there. I was hundreds of yards away from the stage and she looked so small and her voice was massive because of the p.a. I couldn't work it out. I went with my sister for a day out.

**LAST BOOK READ:** *The Naked Civil Servant* by Quentin Crisp. I like some of his ideas — they're quite funny.

**WHAT DID YOU HAVE FOR BREAKFAST THIS MORNING?** Toast with just butter on it and coffee.

**WHAT TIME DID YOU GO TO BED LAST NIGHT?** About two. I was watching my slides. I just collect slides of anything and I watch them on my slide projector with the cat. Every time a new slide appears he has a go at the screen it's zzzzzing after about an hour I just hit him on the head and he moves off.

**WERE YOU EVER BULLIED AT SCHOOL?** Lots of times. I didn't want to hang around with the meat man. I was quite happy on my own and that caused it. I think I belted the person who had been bullying me and after that he stopped.

**DO YOU BLUSH EASILY?** Sometimes. When people embarrass me in public if I'm at a disco or something by asking me to dance. Even at a family wedding or something.

**DO YOU DO YOUR OWN IRONING?** I try and do as much as I can. We share it, me and my girlfriend. If she's got time, she'll do it and, if I've got time, I'll do it. I do most of the housework on a Saturday morning.

**HAVE YOU EVER BROKEN A BONE?** I've broken my nose. I was at school in the changing room and I was sitting at a row of coathangers. I jumped up and got my turn-up caught in one of them and landed on my head and broke my nose. I have a lot of trouble breathing through one side because of that. I think that's what gives me my whining vocal.

**FAVOURITE 2-TONE RECORD:** I quite like "Mantovani" by The Swinging Cats and I quite like "International Jet Set" by The Specials.



"He looks quite sweet, doesn't he?" reminisced Miranda Joyce of the Belle Stars when informed that we were planning to print the above snap (vintage 1978) of Suggs and her. In those days she couldn't play the sax and Madness were known as the North London Invaders.

"They had a routine called 'Toks,'" says Miranda. "Clare [the photographer] knew Toks and I used to go round to her house for tea on Sundays and Suggs and Toks and Chalkie, all these skinheads, used to come round too. Suggs was really shy. I think he was quite tough but he had good manners. He was really shy. It's a long time ago."

It was just the other week, however, when all of the Belle Stars played at the Camden Palace's first birthday party. A cake had been baked in the shape of London's trendiest nighterie and it was left to Stella Barker (below) to do the cutting. Steve Strange stood nervously by while Jennie Bellstar displayed her tonsils.



This is the new "Rural Punk" look, here rather fetchingly modelled by none other than Eddie Tenpole Tudor (his new "official" name). Eddie, who quite coincidentally is bouncing back with a new band and a single called "The Hayrick Song", explains where it comes from. "Well, there was a mutiny in the Tudor camp, and I was driven off to the highlands to gather my forces for a second offensive. "While in this countryside exile, recasting a new bunch of yokels to play my music, I was inspired to create this rural maverick marauder look." Any the wiser? Neither were we. So we got Mr Tudor to talk us through his new outfit.



**Hay.** It's always good to have a bit of hay around."

**Cravat.** It's just something to keep my neck warm. Though you can't see it very well there's also a stockpin in the shape of a horse's head and whip.

**Jacket.** It's tweed and made in the Hebrides."

**Shirt.** "It's a fencing shirt and it's 150 years old. There are big billowing sleeves that you can't see."

**Bracelet.** It's a punk wristband, innit? It's purely decorative."

**Cap.** "A Rutland county cap. Rutland no longer exists so they're quite difficult to get. I suppose I'm a bit of a county person really."

**Kilt.** It's not a Scottish kilt — it isn't a real tartan because I wouldn't want to offend any of the clans. I call it an English kilt. It's a symbol of warriorism."

**Sporran.** "This is very interesting. It's the wool of a Hebridean yak. Or maybe it was a sheep. We killed it and ate it — there isn't much else to eat out there in the wilds."

**Safety pins.** "All kilts have a big safety pin. I've got a little one as well to symbolise punk. I did have more little ones but they were nicked by some girl to do up her dress."

**Trousers.** They're marauder trousers. They're leather and they've got padded knees."

**Boots.** "They're army boots. You need a good pair of boots. Your trendy cocktail bar shoes wouldn't last five minutes in a marauding situation."

# S T A R T

**Before and after.** He was David Grant (right), lead singer with Linx, until he got fed up with his suits, his perm, his moustache and his spectacles. So he shed two stone through dieting and exercises, straightened his hair, bought a headband and some new clothes and had some spats specially made. Now he's David Grant (far right), solo artiste, with a new single — "Stop And Go" — and a lot of people mistaking him for Jeffrey Daniel.

"I just got desperate for a change," David told Start. "You know the way you get sometimes. A lot of things have happened to me in my life. I've got married, learnt how to do the garden — and hopefully the way I look now reflects this."  
"No, I don't think I look like Jeffrey Daniel."





# JOBBOXERS

**Just Got Lucky** New Single on 7" and 12"

## JUMPING JETTY TOUR

17th May - Leeds Polytechnic  
18th May - Tiffany's, Newcastle  
19th May - Fusion, Aberdeen  
20th May - Edinburgh University  
21st May - Strathclyde University  
22nd May - Pavillion Ayr  
24th May - Rock City, Nottingham  
25th May - Loughborough University  
26th May - Norwich University  
27th May - Birmingham University

28th May - Friars, Aylesbury  
29th May - Top Rank, Brighton  
30th May - Goldiggers, Chippenham  
1st June - Bradford University  
2nd June - Sheffield University  
3rd June - Liverpool Warehouse  
4th June - Metro Manchester  
5th June - Sugarhouse, Lancaster  
7th June - Locarno, Bristol  
London Date To Be Announced

**SPECIAL  
LIMITED EDITION  
ENVELOPE  
SLEEVE**



# SAXON

## POWER AND THE GLORY

I'M A SOLDIER OF FORTUNE  
 I'M TRAINED AND I'M READY TO KILL  
 I'LL FOLLOW THE SOUND OF THE GUN  
 AND GIVE ME AN ORDER  
 FOR MANY I'LL FIGHT AT WILL  
 I'VE GOT NO EMO TIONS  
 I'M LIVING WITH THUNDER AND STEEL  
 I DON'T HEAR YOUR CRIES  
 ALL I HEAR ARE YOUR BATTLE CRIES  
 I'M A SOLDIER OF FORTUNE  
 I'M TRAINED AND I'M READY TO DIE

CHORUS  
 TO THE POWER AND THE GLORY  
 RAISE YOUR GLASSES HIGH  
 TO THE POWER AND THE GLORY  
 BE WITH ME TONIGHT

THE COLD DAGGER WAKES ME TONIGHT  
 IF I STUMBLE OR FALL  
 MY FRIENDS LAY AROUND ME  
 THEIR BODIES ALL TATTERED AND TORN  
 BUT MINE IS NOT TO REASON WHY  
 MINE IS JUST TO DO OR DIE

REPEAT CHORUS

CAN YOU FEEL THE POWER, CAN YOU FEEL THE GLORY  
 CAN YOU FEEL THE POWER, CAN YOU FEEL THE GLORY  
 CAN YOU FEEL THE POWER, IS IT WITH YOU TONIGHT

I'M FIGHTING FOR FREEDOM  
 I'M SURE I'VE GET JOB ON MY SIDE  
 WHAT PRICE IN LIVES  
 CAN YOU JUSTIFY YOUR BATTLE HYMN  
 THE GENERAL SAYS WE'LL WIN THE WAR  
 JUST SACRIFICED A THOUSAND MORE

REPEAT CHORUS

TONIGHT, TONIGHT, TONIGHT

REPEAT CHORUS

TONIGHT YEAH YEAH

WORDS AND MUSIC BY SAXON  
 REPRODUCED BY PERMISSION SONY MUSIC (CARLIN MUSIC CORP.)  
 ON CARRERA RECORDS

# CHINA CRISIS

## Tragedy And Mystery

Winter displayed in a snow-white haze  
 Fires burning brightly in the night  
 Tragedy and mystery  
 Open your mind and you will see

From waterfalls I hear romantic calls  
 Feather in a ray of sunlight  
 Tragedy and mystery  
 Open your mind and you will see

Chorus  
 Your world is changing  
 Though you cannot see  
 And there's no room for secrecy  
 Your world is changing faster every day  
 And there's no truth in what they say

Two by two my heaven made blue  
 Life in a world of love untrue  
 Tragedy and mystery  
 Open your mind and you will see

Repeat chorus

Winter displayed in a snow-white haze  
 Feather in a ray of sunlight  
 Tragedy and mystery  
 Open your mind and you will see

Repeat chorus twice

Words and music by Daly Lundon  
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# CULTURE C

You sent them. We opened them and sorted out the best. The mail sacks were

## BOY GEORGE

**Q: When you're in a poster or picture, why do you never smile? (Mandi Ah-Tow, Liverpool)**

**A:** Because I've got a Pierrat complex. I think I look better if I don't smile. I'd come across like a clown if I did.

**Q: What do your mum and dad think about the way you dress and act?**

**(Stella Buckland, Potters Bar)**  
**A:** Well my mother and my father are really democratic, they're very intelligent people. Basically they don't judge people by their appearance. They love me, and I love them.

**Q: I've read that once you dressed up as Boadicea in a huge hat and stood outside Buckingham Palace during the trooping of the colour and everyone cheered and waved. Is this true?**

**(Cath Ferkow, Leeds)**  
**A:** Yes it is. I had a huge Boadicea hat, a Union Jack shield, a fork, white stilettos — the whole lot. I'd really gone to town. It was two or three years ago, and yes, everyone was cheering. Incidentally, I also used to go out dressed as a nun and as Carmen Miranda. I've got loads of costumes.

**Q: Paul Weller has expressed his admiration for you. Is the feeling mutual?**

**(Ann Wilson, Billingham)**  
**A:** I think Paul Weller's a really serious boy, but he's also very pretty. I doubt I'd get together with him and make a record, but I like him and I am interested in what he does.

**Q: What did you think of Kenny Everett's take-off of you? (Rona Mchintosh, Essex)**



**A:** Well, I didn't actually see it, but Jon and my parents all saw it and they all said it was absolutely brilliant. Roy and Mikey found it really offensive, but they haven't got much of a sense of humour. But I'm really flattered by it. I like it when people mimic me.

**Q: What is a "Church Of The Poison Mind"?**

**(Carole Davey, Birmingham)**  
**A:** It's based on the Japanese idea that your brain is the temple of your body. It's basically a love song, about how people get trapped by their own emotions. I'm saying that every relationship is a new experience, and you should take everything as it comes and not be trapped "in The Church Of The Poison Mind"

**Q: Does your dad still run a boxing class?**

**(Pauline Hitchie, Glasgow)**  
**A:** He doesn't do it anymore, although he did for years. I never actually boxed but I used to do the training — skipping and things like that. I've never really been interested in competitive sports. I used to be in the cross country running team at school though. I was quite a good legger.

**Q: Do you find people's curiosity about your sexuality and private life embarrassing?**

**(Steve M. Brown, Kent)**  
**A:** No, because I think basically I'm a very moral person, and I have very traditional ideas about sexuality and love. I've never done anything which I've been ashamed of, and everyone I've ever loved I'll love until I die. I don't mind answering questions about it. I love a debate.



## ROY HAY

**Q: You seem to come across as being very shy. Are you? (Mrs K. Johnston, Citheroe, Lancs.)**

**A:** I am a bit. I don't go out of my way to talk to people. I like to get to know them a bit before I come out of myself.

**Q: What time do you get up on Sundays, and what do you do? (Jane Holloway, Gosport)**

**A:** If I've got a free day, Alison normally gets up about 10 and makes the breakfast, then I go out and get the newspapers. We'll lie around until about three, then go out for a meal, or go and see her mum or my mum. It's not very often that we have a free Sunday though.

**Q: Do you ever resent George getting all the limelight? (Susan Stojilkovic, Manchester)**

**A:** Not really. He is the singer and the centrepiece, always will be, and I've always known that since we started the band. We all know how important we are to each other behind the scenes.

**Q: Having read that you were a hairdresser, I'd like to know if you had anything to do with George's hairstyle? (Orla Dwane, Cork, Ireland)**

**A:** No, he does all his own. I used to cut Jon's, and I did the mohican that Mikey used to have. But George created his own. He asked me to do things for it, but I was too scared that I might fuck it up. (Laughs)

**Q: How did you propose to Alison and where? (Bertina Casite, Welwyn)**

**A:** I don't think I ever actually did propose. We just developed a relationship over two years or so and knew that we were going to get married. The only question was when. There was no down-on-the-knees business.

**Q: What did George, Jon and Mikey get you and Alison for wedding presents? (Kirsty Stone, Maidenhead)**

**A:** Mikey got us a set of very expensive saucapans. Jon and George chipped in together and got us a food mixer. George also got me an outrageous teapot in the style of a rockability with a blond quiff. That was the most original one.

**Q: In pictures you and George are wearing the same checked boots. Is this because you only have one pair between you? (Caroline, Reading)**

**A:** No, it's because we like them — Spiderman boots. Me, Jon and George have all got them.

**Q: If George started dressing like Kevin Rowland, how would you feel? (Paul Stott, Wilmslow)**

**A:** (Laughs) I don't think I'd be very impressed. I'd probably leave the band.

**Q: Which band member irritates you most? (Liza, Ramsgate)**

**A:** Mikey. I share with him when we tour and he can never get up. I have to spend about an hour coaxing him out of bed in the mornings. It's really annoying.



# CLUB: READERS' Q&A

ferried round to the band's London hotel. Dave Rimmer did the questioning ...

## MIKEY CRAIG

**Q:** How often do you go to the dentist's

(*Fiona Reid, York*)

**A:** I'm very scared of the dentist and until recently I hadn't been for about three or four years. But when we were touring America, I had this really bad tooth and I had to go and have it out in Toronto. It was a real piers job — nothing to put you to sleep. That's why I got scared.

**Q:** When you shaved your hair, what made you grow it back?

(*Natalie O'Neill, Essex*)

**A:** I felt it was very unoriginal. I did it about a year ago, and it's taken me that long to grow it back. I'm going to have something done with it soon, maybe have it straightened. Not like Jeffrey Daniel — he's a good friend of mine and I wouldn't do that to him (laughs).

**Q:** What do your kids think of Culture Club?

(*Julie Mynett, Stonehouse, Glos.')*

**A:** They like Culture Club very much. There's Keita, who's six, and Amber who's three. The first time they saw George they were a bit stunned though.

**Q:** Whose is the tape on the Smash Hits poster (March 17) and what does it have on it?

(*Il. Franzen, Wigan*)

**A:** It was mine: a compilation of disco records. We were actually dancing to them, then stopping for the photographer. When he was changing the film and things were really freaking out and dancing.

**Q:** Was Captain Crucial originally a friend of the group, or did you

engage him specially?

(*J. Halston, Woking, Surrey*)

**A:** He's actually the brother of Cleo — the mother of my children. Ever since he was very young I introduced him to reggae and everything, and he became a rasta. I called him along because I knew he could do all that Jamaican toasting.

**Q:** On the album it says you play bass and "heavy culture". What is "heavy culture"?

(*Mikey's sheepish grin, London*)

**A:** That beats me. You should ask George, he's the one who wrote it (laughs). He means an alternative to English culture I suppose. He often asks me for the Jamaican equivalent to something, which is quite difficult because I was brought up in London.

**Q:** Do you ever get racialist comments thrown at you because you're the only black person in the band?

(*Marc Almond's Lipstick, Lancs.*)

**A:** Not really, although sometimes people jibe a bit. Most people are great. I had expected a lot of barracking. In Germany the other week, though, our coach got attacked by about a hundred skinheads. Nothing like that has ever happened in Britain.

**Q:** What did you think of George when you first met him?

(*Julie, Hertford*)

**A:** A very interesting character. When you meet someone like that you want to get to know them, and find out more about them. I met him in a club about two years ago. I never expected him to be so big.



## JON MOSS

**Q:** Is it true that your father owns Moss Bros?

(*Joanna Everett, Kent*)

**A:** No, there's no connection, although our families are both Jewish. My father did use to run a menswear shop called Alkit, but he's sold the business now and retired.

**Q:** In all the pictures I've seen of you, you seem to know something we don't. Is this true?

(*Rachel Suter, Bourne End, Bucks.*)

**A:** Yes (laughs). But I'm not telling you what. No, people often say this to me, but I don't. It's just the look of experience (laughs).

**Q:** Did you have any childhood heroes?

(*Lindsay Sims, Glasgow*)

**A:** I never had pop star heroes, but I really admired scientists and doctors. I particularly like Barnes Wallis, the inventor of the "Dambusters" bouncing bomb.

**Q:** Who's the person on the Culture Club logo?

(*Jon Moss's Pink Milk, London*)

**A:** The little black girl? We don't know. We took it from a picture because we thought she looked really sweet.

**Q:** Are you a good photographer?

(*Devoted fan, Cardiff*)

**A:** I like photography, but I'm not very good at the technology of it. I'm not very good at things like car engines either. I like snapping people, but I don't go out with millions of lenses or anything like that. I just like to capture the moment.

**Q:** Our English teacher, Ms Erica

Stones, said she met you on holiday one year before Culture Club was formed. Is this true? She's in a group called The Push Monkeys.

(*Michelle Willis, Gateshead*)

**A:** Yes, I do know her. She was very nice. I met her in Greece and we got on really well. Then I met her in the same place two years later. Send her my love.

**Q:** How did you get the scar on the right side of your face?

(*Elaine Mallatrat, Nuneaton*)

**A:** Well, when I was young I was very wild. I used to do boxing and a lot of sport. I got the long scar by running through this plate glass window, I just didn't see it. The others are from when I was in a car crash.

**Q:** Is it true that you turned down a place at Cambridge, and what subject would you have studied?

(*Rachel Crawford, Harrogate*)

**A:** I was told that I was capable of doing it, and that if I worked hard enough I would have got in, but I didn't want to go to University. I would have studied Greek.

**Q:** If your life depended on it, which Toyah record would you do a cover of?

(*Anthony Lavery, Glasgow*)

**A:** That's weird, because I was asked to do an album with Toyah. I'm so popular! "Thunder in The Mountains", I like that one.

**Q:** Have you got any phobias?

(*Michelle Brooks, Newcastle*)

**A:** I don't like fish or deep water. When I was five I nearly drowned. I fell off a pier and nearly got sucked under by the propellers on my dad's boat.



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# ICEHOUSE

## STREET CAFÉ

IF THERE WERE NO TOMORROW  
IF THERE WAS JUST ONE MORE CHANCE  
I'D TAKE IT AGAIN  
YOU KNOW I'D TAKE IT AGAIN

YOU TURN AND IT'S GONE FOREVER  
IN TIME WE FORGET YOU KNOW THAT'S LOVE  
IT'S ONLY LOVE

AND NO MATTER WHERE THE DAYS HAVE LEFT YOU  
EVERY DAY ENDS AT THE STREET CAFE

AND NO MATTER WHERE THE ROAD MAY TAKE YOU  
EVERY TIME IT BRINGS YOU BACK TO  
THE STREET CAFE  
IT'S WHERE YOU HAVE TO BE

WELL THE PEOPLE MAY COME AND GO  
BUT HERE THE STREET AND THE SCENE  
IS JUST THE WAY THAT IT WAS  
THE WAY THAT IT WAS

NO NOTHING WILL EVER CHANGE HERE  
MAYBE A SMILE REMINDS YOU NOW AND AGAIN  
YOU WONDER NOW AND AGAIN

WHEN ANOTHER NIGHT WILL TAKE YOU NOWHERE  
YOU GO DOWN TO THE STREET CAFE  
THE STREET CAFE  
ANYTIME YOU KNOW THE CROWD CAN HIDE YOU  
THE DAYS END AT THE STREET CAFE  
YEAH THE STREET CAFE

YOU TURN AND IT'S GONE FOREVER  
IN TIME WE FORGET YOU KNOW THAT'S LOVE  
YOU KNOW IT'S ONLY LOVE

BUT NO MATTER WHERE THE DAYS HAVE LEFT YOU  
EVERY DAY ENDS AT THE STREET CAFE  
THE STREET CAFE  
AND NO MATTER WHERE THE ROAD MAY TAKE YOU  
EVERY TIME IT BRINGS YOU BACK TO  
THE STREET CAFE  
YEAH THE STREET CAFE

BUT NO, NO, NO  
NO MATTER WHERE THE ROAD MAY TAKE YOU  
WE'LL MEET AGAIN SOMEDAY  
YOU KNOW WE'LL MEET SOMEDAY  
SOMEDAY AT THE STREET CAFE

WORDS AND MUSIC BY I. DAVIS  
REPRODUCED BY PERMISSION CHRYSALIS MUSIC LTD.  
ON CHRYSALIS RECORDS



PHOTO: SCOTT FRANKLIN



# WHAM!

## BAD BOYS

DEAR MUMMY, DEAR GADGY  
YOU HAVE PLANS FOR ME, OH YEAH  
I WAS YOUR ONLY SON

AND LONG BEFORE THIS BABY BOY  
COULD COUNT TO THREE  
YOU KNEW JUST WHAT HE WOULD BECOME

WHEN I WENT TO SCHOOL  
YOUR CHILD, YOUR MAN GROWS UP A FOOL  
WHEN I WENT TO SCHOOL

WHEN YOU TRIED TO TELL ME WHAT TO DO  
I JUST SHUT MY MOUTH AND SMILED AT YOU  
ONE THING THAT I KNOW FOR SURE

CHORUS

BAD BOYS  
STICK TOGETHER  
NEVER SAG BOYS

GOOD OYS  
THEY MAKE RULES FOR FOOLS  
SO GET WISE

DEAR MUMMY, DEAR GADGY  
NOW I'M NINETEEN AS YOU SEE  
I'M HANDSOME TALL AND STRONG  
SO WHAT THE HELL GIVES YOU THE RIGHT  
TO LOOK AT ME AS IF TO SAY HELL WHAT WENT WRONG

WHERE WERE YOU LAST NIGHT  
YOU LOOK AS IF YOU HAD A FIGHT  
WHERE WERE YOU LAST NIGHT  
WELL I THINK THAT YOU MAY JUST BE RIGHT  
BUT DON'T TRY TO KEEP ME IN TONIGHT  
'CAUSE I'M BIG ENOUGH TO BREAK DOWN THE DOOR

REPEAT CHORUS

BOYS LIKE YOU ARE BAD THROUGH AND  
THROUGH  
STILL GIRLS LIKE ME ALWAYS SEEM TO BE WITH YOU

WE CAN'T HELP BUT WORRY  
YOU'RE IN SUCH A HURRY  
MIXING WITH THE WRONG BOYS  
PLAYING WITH THE WRONG TOYS  
EASY GIRLS AND LATE NIGHTS  
CIGARETTES AND LOVE BITES  
WHY DO YOU HAVE TO BE SO CRUEL  
YOU'RE SUCH A FOOL

REPEAT CHORUS TWICE

WORDS AND MUSIC BY GEORGE MICHAEL  
REPRODUCED BY PERMISSION MORRISON LEAHY  
MUSIC LTD ON INNEVISIONS RECORDS

YOU GOTTA SAY YES TO  
ANOTHER EXCESS. YELLO



**YELLO**  
1987

Album Size: 40  
Album Contents: 12  
Includes two extra tracks  
not available on other

# MODERN ROMANCE



Photo: Michael Feldman

## DON'T STOP THAT CRAZY RHYTHM

THE MUSIC'S GETTING CLOSER  
STAY AROUND JUST WAIT AND SEE  
SO GET UP CLOSE AND DON'T LOOK ROUND  
KEEP UP AND STICK WITH ME  
I SEE A LIGHT LOOK WHERE (LOOK THERE)  
IT'S CLOSER ALL THE TIME  
LET'S STAY LET'S PLAY AND MAKE THIS MOMENT  
YOURS AND MINE

CHORUS  
DON'T STOP, DON'T STOP, DON'T STOP THAT CRAZY  
RHYTHM  
DON'T STOP, DON'T STOP, DON'T STOP THAT CRAZY BEAT  
NEXT TIME YOU THINK YOU'VE GOT THAT HAPPY FEELING

DON'T STOP THAT RHYTHM GETTING TO YOUR FEET  
WE'RE KISSING, DANCING, JUST A TOUCH ROMANCING  
TOMORROW NEVER COMES WELL SO IT'S SAID  
A TASTE OF HONEY NO-ONE THINKS OF CHANGING  
THIS TIME DON'T THINK, DON'T TALK  
LET'S DO THE THINGS WE'VE READ

REPEAT CHORUS

YOUR MAMA SAYS IT'S TIME FOR BED  
BUT YOU'VE GOT THAT MUSIC IN YOUR HEAD  
DON'T STOP, DON'T STOP, DON'T STOP THAT CRAZY BEAT

REPEAT CHORUS TO FADE

WORDS AND MUSIC BY JAYME BODU-PHILIP. REPRODUCED BY PERMISSION APRIL MUSIC LTD. COPYRIGHT CONTROL.  
ON WEA RECORDS.

# BITZ

Pirates ahoy! At the moment it seems pirate cassettes (illegal copies) of albums from **Duran Duran**, **Dire Straits**, **Culture Club**, **Musical Youth**, **Michael Jackson** and others are flooding the market. Or rather, market stalls, because that's the main place these things surface. The problem isn't the price (usually very cheap in comparison to exorbitant major releases) but the quality. The sound is often apparently muffled, distorted and in mono, there are sometimes tracks missing, and one **Bucks Fizz** cassette has no music at all. These tapes can often be distinguished from the proper ones by poor printing of the card insert and a general lack of information on that and the tape itself. So if you're offered an unusually cheap cassette, examine carefully before buying.

A few more bands for the **Glastonbury CND Festival** June 17-19. In addition to those folk mentioned last issue, the **Jollies**, **Martillon** and **UB40** will also be appearing.

Calling all computer huffs. Come the end of May, there'll be a new **Peter Shelley** album, digitally entitled "XL One". Apart from the usual quota of songs, at the end of each side can be found two computer programmes in the form of two sets of "coded noises". What, you may well ask, does this mean? It means that if you transfer these noises on to a cassette (Isn't that illegal? — Ed.) and feed them through a Sinclair ZX81 or Spectrum home computer, then you get a video graphic display and a print-out of the lyrics, all in time to the music! Well, it makes for a good gimmick, all this new technology stuff.

## MUTTERINGS

**Buy George and Dee** at **Twisted Sister** apparently got on really well when they met on *TOP* the other week. Dee wanted them to have a "jam session" and the pair had a nice chat about make-up. **2-Tones** **The Apollinaires** have been commissioned to make a single for the local government waskers' union **NALGO**. **First Midge Ure** went, now **Billy Currie** has left **Visage** to **Meanwhile**, he miffed than **Mulligan** of **Fashion** was asked to join **Vuugo**, but refused. The working title of the next **Blancmange** album is "Dancing Round Our Handbags", which might explain the pic on page 2. A **brother Martin Fry** is being seen around town again, fresh back from Tenerife, his last holiday in seven years. **The Human League's** "Fascination" began life as a tribute to **Kool And The Gang**, and was to be called "Celebration". Meanwhile, **Virgin** have been inundated with calls from **Dix** around the land, each complaining that their copy's been pressed off-centre. **Swims** the wobbly noise was deliberate, and is rumored to have been **Martin Rushent's** idea of scratching... After **Russell Grant's** record, now there's an LP from **Tony Benn**. **Musical Youth** while over in the USA recorded backing vocals for two tracks on **Donna Summer's** forthcoming album... Expect a **2-Tone** compilation towards the end of the month. 'Twill be called "2-Tone Charabasters"... It's a fact **Kevin Rowland** is getting hitched to **Dexys** kiddier **Helen O'Hara**. The date's been set as June 25. Dress, no doubt, informal.

## WE'LL MEAT AGAIN



**Planet Gods** (and their albums) are the best. But... (The article continues with a list of bands and their albums, including Duran Duran, Dire Straits, Culture Club, Musical Youth, Michael Jackson, and others.)

**Answers on postcards or backs of envelopes by May 25 to: Smash Hits Kool**

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

**Answers on postcards or backs of envelopes by May 25 to: Smash Hits Kool**

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## HAPPY BIRTHDAY

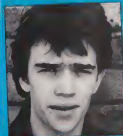
- Stavits Wonder** (18) on May 12
- Peter Gabriel** (31) on May 14
- Hazel O'Connor** (27) on May 16
- Glenn Gregory** of **Musical Youth** (25) on May 15
- Patrick Waste** of **Musical Youth** (15) on May 16
- Toyah Willcox** (25) on May 18
- Martyn Ware** of **Heaven** (17) (27) on May 19
- Pete Townshend** (38) on May 19
- Warren Cann** of **Ultravox** (31) on May 20
- Nick Hayward** (22) on May 20
- Leo Sayer** (35) on May 21
- Jerry Demmars** of **Special** (AKA on May 22)
- Junior Waste** of **Musical Youth** (16) on May 23
- Paul Weller** (25) on May 25

## SONY ROCK AND POLL



At the **Sony Radio Awards** for 1983 the other week, there were lots of fuzzy drinks, things like *Gigot d'Agneau Roti au Romarin* to eat (Wasn't there any food then? — Ed.) and prizes for all and sundry. You lot chose **Mike Read** to win the National DJ Of The Year category (runner-up **Steve Wright** and **David Jensen**) and **Tim "Timber" Lloyd** of **Emer Radio** won the Local DJ Of The Year thing (runner-up **Mike Lengley** of **Sovereign Sound** and **Tommey Thomas** of **Radio Gibraltar**). Meanwhile the **Ricky Smooth Hits** readers pictured above won themselves a Walkman each. Left to right they are: **Kase Way**, **Lina Wilkinson**, **Andrew Morris** and **Jane Davy**. Presenting the prizes is some pop star or another.

## MY TOP TEN



### TODD CARTY (Tucker of Tucker's Luck)

- 1. ENNIO MORRICONE: My Name Is Nobody (Cesarus Records)** This is from the "spaghetti Western" of the same name. I think that the director, Sergio Leone, has a good relationship with Morricone.
- 2. ENNIO MORRICONE: Once Upon A Time In The West (RCA Victor)** From the film which was on in the West End about four or five months ago. One of the best Westerns ever made—a lovely mix of music and scenery.
- 3. ENNIO MORRICONE: The Good, The Bad And The Ugly (United Artists)** Every track by Morricone is different. As you can see, I'm a fan of his.
- 4. ENNIO MORRICONE: A Fistful Of Dynamite (Cinevox)** The vocal and

orchestral sounds are very unusual in this one.

**5. JOHN BARRY: The Last Valley (MCA)** A great film starring Omar Sharif and Michael Caine set in the 30 Years War in Europe. The music goes beautifully with the exciting moments and the touching moments and the scenery. I like a lot of John Barry's music from the Bond films through to *The Lion In Winter*.

**6. ENNIO MORRICONE: Two Mules For Sister Sarah (MCA)** Not one of Clint Eastwood's best films but the theme music is excellent.

**7. DAVID NUNROW: Heavy VII And His Six Wives (EMI)** From a film starring Keith Mitchell. It's a mixture of Nunrow's own compositions (played on medieval instruments) and 18th century music.

**8. THE BEATLES: Twist and Shout (Parlophone)** This is about the most modern music I listen to. I've never really been a fan of much pop music.

**8. DAVID NUNROW; Romantic scenes Suite (EMI)** I'm a fan of 18th century music and from an actor's point of view it's interesting to get into the period. It's nice to listen to if you're reading Shakespeare.

**10. JOHN KIRBY AND HIS ONYX CLUB BOYS: Undecided (MCA)** It's from an LP called "Swing To The Thirties And Forties". I like a lot of big band music—it's very lively with great character. I especially like it when I'm driving.

Anyone anxious to annoy their parents, flatmates or friends could do worse than get hold of a copy of "Earth Vs. Shockability", the new LP by the American trio, **Shockability**. Apallingly demeaned versions of old rock songs—"19th Nervous Breakdown", "Are You Experienced", "Day Tripper", "Purple Haze"—jostle with Shockability originals (example: "People Are Strange"). More shock than 'hilly, *Bitz* has discovered that playing this LP is a foolproof way of clearing any stray music fans from the office. Rough Trade are the company the Noise Abatement Society might like to contact.

## FAN CLUBS

(Most are BME, but it varies)

- Heaven 17**  
Hammersmith Studios  
561 Yorkshire Road  
Hammersmith  
London W6
- Meterhead**  
PO Box CSR  
Leeds LS7 4QZ
- Hepsi Fantasy**  
PO Box 4DR  
London W1A 4DR

Anyone who's been into central London recently will probably have seen the "Spandau Ballet Over London" posters plastered all over the place, advertising the group's recent concerts. Five of them, each signed by Gary, Martin, Tony, Steve and John, have been carefully stashed away in the *Bitz* office along with five 12" Shockability of "True". If you'd like to win a single and poster, now's your chance.

Just write the titles of Spandau's last three singles on a postcard or the back of an envelope and send it to: **Smash Hits Spandau Competition**, 52-55 Carnaby Street, London W1V 1PF. The winners will be chosen on May 26. That much is true.

**David Bowie** will be performing north of Birmingham after all. On June 25 he'll play an open air concert at Murrayfield, Edinburgh, with **Icehouse** supporting him. Tickets are available at £9.80 each by post (with a maximum of four tickets per applicant) from: S&G Frontons, PO Box 4NZ, London W1A 4NZ. Enclose an SAE and allow three weeks for delivery. Icehouse, by the way, will also be supporting Bowie at his sold-out Milton Keynes concerts.

You may remember **J. Walter Negro** (a rapper, graffiti artist and smooth-talker) from a *Nightsout* review last year. His problem then was that his ideas were fine but the music just didn't hang together. Well, now he's teamed up with **Nicky Tesco** of The Members and got it all sorted out. The pair of them have made a 12" single on Aikion called "The Cost Of Living" which is heavy, sweet and well worth keeping an ear out for.

After his success with such hot-selling acts as **The Tag** and **Psychic TV**, Soft Cell manager Steve has signed up the extremely comical **Cabaret Voltaire**.

"Stone Killers", the second album by cheeky New York funksters, **Prince Charles And The City Beat Band**, has been available on cassette only for the last few months. It's now been released on LP by Virgin. The Prince and his entourage are playing three British dates this month: Manchester Hacienda (May 13), London Venue (14), Birmingham Powerhouse (15).

**Kajagoogee's** next single will be culled from their LP and released on May 23. "Hang On Now" is the title. The group have added an extra date to their tour and will play a matinee show at Hammersmith Odeon on May 30 at 2.30pm.

## FOXTON THE RUN



The solo plans of **Bruce Foote** seem to be coming to fruition at last. He recently signed with Arista records as a solo artist and is about to begin recording his first solo single. What's he been doing since the break-up of the Jam?

"After Christmas I took time to think about what I was going to do. Whether I was going to get a group together or just go for a solo deal. In the end I plumped for a solo situation. I got myself a small home studio set-up and got back into writing which I hadn't done for some considerable time."

Now he's rebuilding his

## TIGHT'S OUT



The label of "Dancing Light" credits the single to **Galaxy** featuring **Phil Fearon**. If the truth be known, Galaxy is Phil Fearon, a man who in the past has worked with various British soul outfits. Not Wax was the first (they also included David Joseph), then there was *Kandidate* (a few small hits in the late '70s), then *Galaxy*, who before the current one had a club hit last summer with "Head Over Heels".

Collectors' corner. Virgin have just released a series of four-track compilation EPs of classics from **Dave**, **Penetration**, **Magazine**, **Skids**, and **Sparks**. Each will cost you only the usual 12" single price.

and Dave as a songwriter and getting used to working by himself. "It was weird to start with. The main thing I'm missing at the moment is playing live."

There was the possibility that he and Jake Burns could have formed a group, after *Stiff Little Fishers* called it a day. The two made some demos together.

"It could have been really interesting but then the solo deal came through so I made a decision to go with that and there were no hard feelings at all."

At the moment he's sorting out session musicians to record with — "It's a bit trial and error" — and expects to have an LP recorded with them for release in early autumn. By then he may have a more settled line-up to tour with. The solo single will probably be called "Freck" — "It's loosely based on *The Elephant Man* film" — and should be released in mid-June. What did he think of *The Style Council's* first release?

"A bit disappointing, really. I thought because Paul had called it a day with the Jam, he'd want to do something more adventurous. But he's obviously enjoying working on a much looser relationship with musicians — just like I am."

# TWO MORE GIANT POSTERS!



**POSTER  
OFFER**

**1**

**TOKEN**

If you — or more importantly your wall — simply loved the free poster contained within these pulsating pages, read on. Because we've got a warehouse stacked full of two other colossal (32" by 23") full-colour double-sided posters. That's them above. One displays Bananarama and Nick Heyward to full advantage; the other puts the Thompson Twins and JoBoxers back to back. How can you get them? Just snip out and save the coupon below 'til next issue when we'll be printing a second. Then send both coupons along with 50p if you want one poster, or just 75p if you want the pair. And, quite frankly, if you don't want them you must be bonkers. But that's your business.





# DAVID GRANT

## STOP AND GO

Let me tell you what is on my mind  
Balera I break this up because I've had enough  
Your idea of love is not the same as mine  
Yours is just a fake you're just a waste of time  
You don't know how to run your life  
But you think you can run mine (baby)  
But I'm passed the point of caring what you do (ahh)  
Open your eyes it's time you realised  
I don't need you so

Chorus

Don't try to tell me stop and go  
Don't try to tell me stop and go  
Don't try to tell me stop and go  
I don't need you so  
Don't try to tell me stop and go  
Don't try to tell me stop and go

Does it mean so much to have you where you want  
Well let me tell you this I'm just not taking it

You don't really give a damn

You say I let you down but I had to make a stand  
When you're in need you act so sweet

And you fill me with your lies

But you're just using kindness as a weapon

And now I've seen your sin

Looks like you missed again

'Cause I don't need you so

Repeat chorus

Made my way through every storm

And now I'm back on land and I don't need a hand

So come in number nine your time is running out

Your crew's in mutiny and it's too late to turn to me

Now's the time to make a break

'Cause at last at last I've learned

I don't need you so

Repeat chorus to fade

Words and music by Grant/Bramble

Reproduced by permission Solid Music/D.J.A.

Publishing/Samusic Ltd. On Charisma Records

# TONY BANKS

*This Is Love*

NEW SINGLE  
ON CHARISMA RECORDS  
AVAILABLE NOW  
7" & 12" VERSIONS



# STAR TEASER



## SUPERTRAMP

The names or titles on the right are hidden in the program. They are horizontally vertically or diagonally—many of them are printed backwards. But remember that the names or titles are always in an unobscured straight line with the letters in the right order, whichever way they are. 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.

ANSWERS ON PAGE 44

- AIN'T NOBODY BUT ME
- A SOAPBOX OPERA
- ASYLUM
- AIRRADE
- BABAJI
- BLOODY WELL RIGHT
- BONNIE
- BREAKFAST IN AMERICA
- CEST LE BON
- CRAZY
- CRIME OF THE CENTURY
- DON'T LEAVE ME NOW
- DOWNSTREAM
- DREAMER
- EASY DOES IT
- FROM NOW ON
- GIVE A LITTLE BIT
- GOOBYE STRANGER
- HOME AGAIN
- IT'S A LONG ROAD
- IT'S RAINING AGAIN
- JUST A NORMAL DAY
- LANO HO
- LOVER BOY
- MY KIND OF LADY
- OH GARLING
- POOR BOY
- RUDDY
- SCHOOL
- SHADOW SONG
- SISTER MOONSHINE
- SURELY
- THE LOGICAL SONG
- THE MEANING
- TRY AGAIN
- TWO OF US
- WAITING SO LONG

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

# GALAXY

## DANCING TIGHT

DANCING TIGHT, GONNA SQUEEZE YOU ALL NIGHT  
 DANCING TIGHT, GONNA SQUEEZE YOU ALL NIGHT

HEY YOU LOOKING OUT OF YOUR WINDOW  
 I'VE BEEN WATCHING YOU FOR SO MANY DAYS  
 NOW I'M FEELING BRAVE ENOUGH I WANNA ASK YOU  
 CAN I TAKE YOU OUT, HEY WHAT DO YOU SAY

I'LL BE THROWING PEBBLES UP AT YOUR WINDOW  
 SO MAKE SURE THAT YOU'RE READY WHEN I CALL

DANCING TIGHT, I AIN'T GONNA LET YOU GO  
 GONNA SQUEEZE YOU ALL NIGHT

DANCING TIGHT, I AIN'T GONNA LET YOU GO  
 GONNA SQUEEZE YOU ALL NIGHT  
 HEY GIRL WHAT DO YOU SAY

YOU SAY YOU'VE NEVER BEEN DANCING  
 WELL, JUST YOU WATCH ME GIRL

AND THEN YOU'LL KNOW WHAT TO DO  
 IT'S EASY WHEN YOU FEEL THE BEAT AND THE RHYTHM  
 CAUSE THAT'S THE THING THAT MAKES YOUR BODY MOVE

OH WE'LL BE GENTLY SWAYING THROUGH THE EVENING  
 TO THE EARLY HOURS OF THE MORNING

DANCING TIGHT, I AIN'T GONNA LET YOU GO  
 GONNA SQUEEZE YOU ALL NIGHT  
 WE COULD BE DANCING TIGHT, I AIN'T GONNA LET YOU GO  
 GONNA SQUEEZE YOU ALL NIGHT  
 HEY GIRL WHAT DO YOU SAY

GET TIGHT DOWN

CHORUS

DANCING TIGHT, I AIN'T GONNA LET YOU GO  
 GONNA SQUEEZE YOU ALL NIGHT  
 GONNA ROCK YOU 'TIL THE MORNING TIME  
 DANCING TIGHT, I AIN'T GONNA LET YOU GO  
 GONNA SQUEEZE YOU ALL NIGHT

WE COULD BE DANCING

REPEAT CHORUS

RIGHT NOW, WE COULD BE THE GREATEST DANCERS AROUND  
 BABY DON'T YOU LET ME DOWN  
 WE COULD REALLY HAVE A NIGHT ON THE TOWN  
 BABY DON'T YOU LET ME DOWN

DON'T LET ME DOWN GIRL

DON'T LET ME DOWN

DON'T LET ME DOWN GIRL

DON'T LET ME DOWN

DANCING TIGHT, I AIN'T GONNA LET YOU GO  
 GONNA SQUEEZE YOU ALL NIGHT HEY SO GET SOME DANCING SHOES ON  
 DANCING TIGHT, I AIN'T GONNA LET YOU GO

GONNA SQUEEZE YOU ALL NIGHT

GONNA ROCK YOU 'TIL THE MORNING TIME

DANCING TIGHT, I AIN'T GONNA LET YOU GO

GONNA SQUEEZE YOU ALL NIGHT

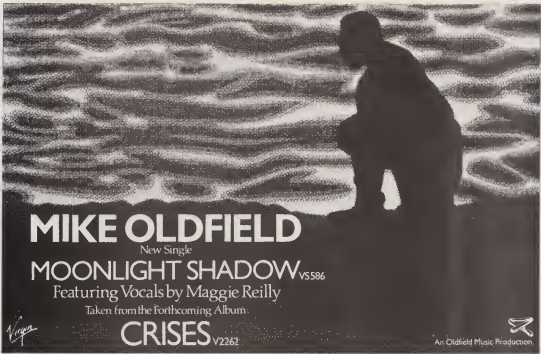
I'M GONNA HOLD YOU, DANCING TIGHT

I'M GONNA SQUEEZE YOU

I'M GONNA ROCK WITH YOU BABY

WORDS AND MUSIC BY P. FEARON  
 REPRODUCED BY PERMISSION HANDLE MUSIC LTD.  
 ON ENSIGN RECORDS





**MIKE OLDFIELD**  
New Single  
**MOONLIGHT SHADOW** VS586  
Featuring Vocals by Maggie Reilly  
Taken from the Forthcoming Album:  
**CRISES** V2262

*Virgin*  
An Oldfield Music Production



**SEONA  
DANCING  
MORE TO LOSE**

FIRST SINGLE 7" & 12"

# TALES FROM THE RIVERBANK

On the Thames in Wapping to be exact. Mark Steels ventures out for a spot of can-kicking, tea drinking and messing about with boats.

In other words, a day in the life of the JoBoxers.

No-one could describe the JoBoxers' lifestyle as one long round of cocktail parties, manicure sessions and custom-built silk suits.

Some bands dabble dangerously in the trappings of *street credibility* as if to give the impression that their bland, soulless music really is heartfelt but these boys seem to walk it like they talk it. "It's better down here than up in the West End," says drummer Sean McClusky.

Wapping Wharf, in London's highly unfashionable East End, is where the JoBoxers hang out when not touring or working on recordings like their brand new single release, "Just Got Lucky". It's not a pretty area — towering empty warehouses vie for attention with derelict playgrounds and beached boats waiting for Old Father Thames to come in. But it is deeply romantic. The perfect location, in fact, for a gritty, passionate film along the lines of that old Marlon Brando classic, *On The Waterfront*.

"Yeah," says Sean, "you get the feeling that there was a lot going on here once. Now there's nothing which means it's ideal for making your own fun without any distractions. Sometimes when I look across the Thames I feel as though I could just get on a boat and go anywhere."

"It's a lot like New York's West Side," adds native New Yorker and vocalist, Dig Wayne. "I never thought anything like this existed in London."

Guitarist Rob Marche completes the band's affection for the dockland by enthusing about *The Professionals* and the classic East End gangland movie *The Long Good Friday*.

We're chatting in one of London's most famous pubs, *The Prospect Of Whitby*, an old haunt of Samuel Pepys and dating back to 1520. On the riverside nearby is the site of the old Execution Dock, where sailors were hung in chains to be washed over by three tides. Fortunately, it's no longer in use but the JoBoxers already have possible victims should the laws ever be changed. Like a certain coiffured quintet on EMI who have a connection with Nick Rhodes.

Even Dexys get a swift right-hook when I dare to suggest that their downtrodden, street-gang image is not unlike that of Brum's band of gypsies.

"It's not an image with us," argues Dig. "We're for real... Dexys are a joke. We were really looking forward to meeting them but at *Top Of The Pops* that girl (Helen O'Hara) turned up with a nice haircut, a nice jumper and flared trousers. She goes into the dressing-room and comes out with her hair all messed up and dressed in rags."

"Even the bass player got a BBC haircut between rehearsals," laughs Dave Collard whilst Sean chips in with "how can you call 'em a gang when they're Kevin Rowland and Dexys *Midnight Runners*?"

Despite all this bravado, the JoBoxers are not the rebels many would have you believe. They like Culture Club and Twisted Sister, are quite happy to appear on *Cheggers Plays Pop* and want to be loved by everyone.

"We're like this now but we'll probably change if and when we get more money," claims Sean. "We'll never be into eating at the Hilton and driving around in flashy limos but we're not going to pretend we're poor if we're not."

"We're not a fabrication," adds Dig. "I think all that being a rebel for rebel's sake is just stupid. We're not into politics and all that 'let's change the world' stuff. We're just an honest, good-time band. If we're against anything at all, it's those production-line 'haircut' bands."



1. Early(-ish) morning. The 'Boxers practise loading about on street corners.



2. To the pub for a liquid lunch and some boisterous banter. Samuel Pepys used to drink in *The Prospect of Whitby* 300 years ago. But no-one used to take photographs of him.



3. Outside in the Wapping basin they head for a beached boat and it's anchors aweigh. Boys will be boys. Especially after a couple of light and bitters.



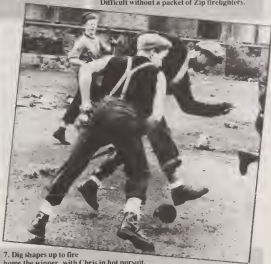
4. Next up, a spot of over-arm exercise.



5. Sean (left) and Dave try to get a blaze going. Difficult without a packet of Zip firelighters.



6. "This is a game of 'cans'." Sean explains. "As there are only five of us, someone has to be goalie for both sides. The rules are: you hit the can with a stick unless you're having a go at goal when it's okay to kick it!"



7. Dig shapes up to fire home the winner, with Chris in hot pursuit.



8. A post-match cuppa. "It's called Len's Regency Room because the cups have Charles and Diana on them," says Dave.



9. Early (ish) evening. Another gruelling day. The 'Boxers' trudge wearily back to the pub. "Are you two coming or not?"

# HEAVEN 17

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BEF 



# GET SMART

Got a question about absolutely anyone or anything to do with music? Linda will get you the answer (well, have a go anyway). Write to: Get Smart, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.



What has happened to Fashion? I heard they were due to release a single around February but haven't heard anything as yet. Robin Adair, Edinburgh.

● Now in their seventh incarnation following the recent departure of Troy Tate and Dee Harris, the band have swapped record companies and are under contract on their own label De Stijl, to Epic Records. Original member Mulligan sees his new role as being responsible for "computers, keyboards and vocals", with Dik Davies on electronic/acoustic percussion, Marlon Reechi on bass and new recruit Darby on guitar. At present they're seeking out possible producers to work on their fifth single which is pencilled in for June release but, in the meantime, Mulligan is busy preparing for his first exhibition of paintings. It's to feature around 20 different portraits of pop stars and will be hanging in London's Hamilton Gallery this Autumn.

I recently came across an old recording of the story of "Tubby The Tube", narrated by Norman Wisdom and conducted by Geoff Howe. The tuba playing was credited to a Martin Fry and I wondered if it was the ABC one. Buebell, Harpenden.

● Martin? "I should come clean. Yeah, I'm really 45. I just figured the tube wasn't really fashionable so I moulded my career into a different area... No, I certainly wish it was me as I'd love to be able to play the tube."



The Death Cult: Ian Lindsey (left) and Billy Duffy

Can you give me an address where I can contact Buzz from the Southern Death Cult? It is a very important and personal matter.

Two Cult Fans, Liverpool 13.  
● Any mail can be sent c/o Beggars Banquet, 17/19 Alma

Road, Wandsworth, London SW18. Now that former lead vocalist Ian has left to join a different line-up, with ex-Theatre Of Hate guitarist Billy Duffy under the slimmer title of The Death Cult, original members Buzz Barry and Aki are on the lookout for a replacement. However, a round-up of tapes from their first appearances on The Tube and the Whatever You Want TV series, plus some early demos recorded for EMI, are currently being selected for release as a compilation album some time soon, with any luck, by Beggars Banquet.

I have written before so I will make it short but sweet: further to the rumour that Midge Ure and Mick Karn were to bring out a single together some months ago, I'd like to know what happened to it. Julie, Bristol and interested, High Wycombe.

● Provided that certain contractual difficulties on both parties sides can be overcome in time, we would expect a Karn/Ure composition called "After A Fashion" to be the first single released on Chrysalis in June. As the pair have recorded a fair deal of material, an album is also likely to follow this.

Does George Michael (of Wham!) have a relation who plays Greek music at weddings? Sounds daft but a friend says it's true. Patricia, London N75.

● George does have an uncle who plays jazz regularly and sometimes does weddings, playing the bazouki (a stringed instrument). He also has a cousin who's a DJ but the showbiz connections end there, even though, as he says "since I've been in Wham! everybody keeps claiming more and more connections".

Recently at a disco, I heard some '60s music and one song particularly took my fancy. It went "hey hey hey" and then goes on "go and get my kicks out on the floor". I know it's a bit cruel to ask, but do you know what it was? Mel, Torquay.

● Well, when I phoned Capital Radio I happened to get DJs Gary Crowley and Alan Freeman who were only too delighted to sing their own (slightly off-key) version down the phone. It's

called "Out On The Floor" by Doble Gray and was actually released again through Inferno Records about four months ago in 7" picture disc and 12" form. The 12" features both regular and extended disco mixes with an extra track, "Nine Times Out Of Ten" by Candy Soul (of Shakatak) on side two. Catalogue number is 12 Burn 2.



Wide Boy Kevin Mooney: sheepskin chic

Can you find out if ex-Ant Kevin Mooney's group, Wide Boy Awake, have any albums planned, and if there is a fan club address for them.

WBA Fat, Cockleshell Bay.  
● Having released two singles so far on RCA, "Chicken Outlaw" and the more recent "Bona Venture", Wide Boy Awake have just had a re-shuffle in line-up. Lemmy Brazier's being replaced on keyboards by Peter Halliwell to add to the original cast of Mooney (bass, vocals), John Keogh (bass, vocals), Horace Carter-Allen (percussion) and Kelly Lovell (drums). Although tapes have been recorded with the possible view for release as an LP, this has now been put in jeopardy by Brazier's departure. It's interesting to note that, while both of their singles barely scraped into the Top 100 in the UK, the 12" versions have become big club hits in the States. Any correspondence, by the way, can be sent c/o RCA Records, 1 Bedford Avenue, London WC1.

Can you tell me where Miranda of The Belle Stars got her black dress from? It was pictured in your April 14 issue. Also, can I have the Duran Duran fan club address?

Julie, Newport.  
● Miranda bought it about two

months ago when the band were in Japan doing a TV advertisement for a brand of Japanese beer. It appeared to her because "it's big and black" and it set her back about 30,000 yen (or in sterling about £30). The next riveting bit of information I'd really love you all to cut out and keep in a safe place: the Duran Duran fan club is based at 273 Broad Street, Birmingham B1 2DS. Enclose SAE! (Please don't ask again — she may go completely insane — Ed.)

Having bought a copy of "The Hurting" by Tears For Fears, I noticed that Roland is backed by a Caroline Orzabel on one of the tracks. She's not his wife, is she? Also, what is a "dynamic toggle" as listed on the album credits? Belinda Brooks, Gt. Yarmouth and others.

● Caroline actually is Roland's wife. They married about ten months ago. As well as performing backing vocals, she played a big part in the design of the album sleeve. A dynamic toggle is "just a little joke" and doesn't, I'm afraid, mean anything at all.

Please can you tell me who sang the Yugoslavian entry in this year's Eurovision Song Contest? I think it was wonderful.

Emms, London SE21; Jill Edwards, Sheffield; B Morris, Cornwall.

● Born in Titograd, Yugoslavia 25 years ago, "blue-eyed Daniel" Popovic is, we are told, "one of the most highly respected session musicians" in a place called Zagreb which is, apparently, the nerve-centre of Yugoslavian pop music. Arista have now released his entry, "Julie", under the catalogue number ARO 298.



Disco Dan: the toast of Zagreb

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THIS TIME BY

MARTIN FRY



☞ What is there to say about 'Anarchy In The UK'? It speaks for itself. When it came out, it was very important to me and my circle of friends and it still is as valid up to this day. It sounds as if it is made of concrete where others around it are made of fibreglass. ☞

## SEX PISTOLS

### ANARCHY IN THE UK

RIGHT NOW  
I AM AN ANTI-CHRIST  
I AM AN ANARCHIST  
DON'T KNOW WHAT I WANT  
BUT I NOW HOW TO GET IT  
I WANNA DESTROY PASSERS-BY  
'CAUSE I WANNA BE ANARCHY  
NO DOGSBODY

ANARCHY FOR THE UK  
IT'S COMING SOMETIME AND MAYBE  
I GIVE A WRONG TIME  
STOP A TRAFFIC LINE  
YOUR FUTURE DREAM IS A SHOPPING  
SCHEME  
'CAUSE I WANNA BE ANARCHY  
IN THE CITY

MANY WAYS TO GET WHAT YOU WANT  
I USE THE BEST I USE THE REST  
I USE THE ENEMY I USE ANARCHY  
'CAUSE I WANNA BE ANARCHY  
IT'S THE ONLY WAY TO BE

IS THIS THE MPLA  
OR IS THIS THE LDA?  
OR IS THIS THE IRA?  
I THOUGHT IT WAS THE UK  
OR JUST ANOTHER COUNTRY  
ANOTHER COUNCIL TENANCY

I WANNA BE ANARCHY  
AND I WANNA BE ANARCHY  
KNOW WHAT I MEAN?  
AND I WANNA BE AN ANARCHIST  
I GET PISSED, DESTROY

WORDS AND MUSIC BY  
JONES/MATLOCK/COOK/ROTTEN  
REPRODUCED BY PERMISSION  
WARNER BROS. MUSIC  
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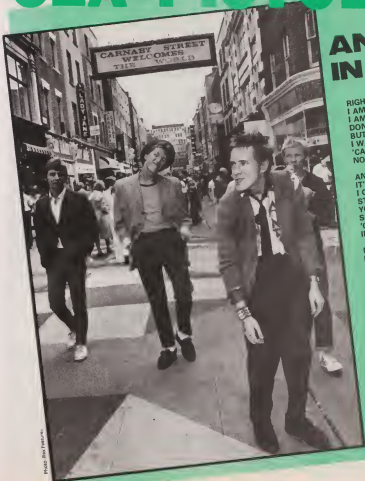


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FILMED AT ONE OF THEIR LAST EVER  
CONCERTS AT HAMMERSMITH OCEAN AND  
ON LOCATION IN THAILAND AND HONG KONG.



Virgin



Photo: L&L

# NOBODY'S DIARY

# YaZoo

IF I WAIT FOR JUST A SECOND MORE  
I KNOW I'LL FORGET WHAT I CAME HERE FOR  
MY HEAD WAS SO FULL OF THINGS TO SAY  
BUT AS I OPEN MY LIPS ALL MY WORDS SLIP AWAY  
AND ANYWAY

I CAN'T BELIEVE YOU WANT TO TURN THE PAGE  
AND MOVE YOUR LIFE ONTO ANOTHER STAGE  
YOU CAN CHANGE THE CHAPTER YOU CAN CHANGE THE BOOK  
BUT THE STORY REMAINS THE SAME IF YOU'D TAKE A LOOK

CHORUS  
FOR THE TIME WE'VE HAD I DON'T WANT TO BE  
(A PAGE IN YOUR DIARY BABE)  
FOR THE GOOD, THE BAD I DON'T WANT TO SEE  
(A PAGE IN YOUR DIARY BABE)  
FOR THE HAPPY, THE SAD I DON'T WANT TO BE  
ANOTHER PAGE IN YOUR DIARY

PERHAPS IF I HELD YOU I COULD WIN AGAIN  
I COULD TAKE YOUR HANDS WE'D TALK AND MAYBE THEN  
THAT LOOK IN YOUR EYES I ALWAYS RECOGNISE  
WOULD TELL ME EVERYTHING IS GONNA BE FINE  
YOU'RE GONNA BE MINE FOR A LONG TIME

REPEAT CHORUS TO FADE

WORDS AND MUSIC BY ALISON MOYET  
REPRODUCED BY PERMISSION SONNET PUBLISHING  
ON MUTE RECORDS

# Joboxers

## Just Got Lucky

Your technique it leaves me weak  
My heart knows it's the best I seek  
And I found it, just got lucky  
Oh yes, I found it, just got lucky  
I'll never worry that your love is fake  
I'm free and easy and I'm feeling like  
'Cause I found it, just got lucky  
Oh hey I found it, just got lucky  
'Cause I never felt this way before  
Like a dog always begging for more

I've been fooled by love so many times  
I gave up on all the silly rhymes  
Kept my feelings all inside my heart  
A locked door, no key was cut that was the fit  
Now I'm such a very lucky guy  
Gangway, one side now, come on hear me say

We got the answer and it's plain to see  
Come on hear me say  
That I'm for you and you're for me  
'Cause we found it, just got lucky  
Together we found it, just got lucky  
I feel a quiver every time we kiss  
The sky's the limit with a love like this  
'Cause we found it, just got lucky  
Together we found it, just got lucky  
'Cause I never felt this way before  
Like a dog always begging for more

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Gangway, one side now, come on hear me say

Come on hear me say  
Just got lucky  
Just got lucky

Your technique it leaves me weak  
My heart knows it's the best I seek  
And I found it, just got lucky  
Oh hey I found it, just got lucky  
'Cause I never felt this way before

Just got lucky  
Just got lucky  
Repeat to fade

Words and music by Wayne Boatman  
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On RCA Records

# HEAVEN

BY IAN BIRCH

## Another chapter in "The Rocky Road To The Top"

"I knew The Human League were about to break. We'll take a lot longer but we'll do it in the end." So said Ian Craig Marsh to Smash Hits back in September 1981. Twenty months, one LP (excluding the "Music Of Quality And Distinction" opus by BEF) and a clutch of singles later, they have finally secured a Top Twenty hit with "Temptation".

Not surprisingly, Heaven 17 are extremely pleased. "What's more their new LP, "The Luxury Gap", is already proving to be a best-seller. It quite deliberately develops the style of its predecessor, "Penthouse And Pavement". In fact there was even talk of calling the new album, "Penthouse And Pavement 2", but they later junked that idea.

Once again they've brought in a female voice to offset Glenn's booming baritone and this time the job fell to session singer Karol Kanyon whom they found through Rusty Egan (that was Karol, by the way, on *Top Of The Pops*).

They used the same designer, Ray Smith, for the LP sleeve. The front has the trio standing by a poster of an exotic, palm-studded island (could it be somewhere like Sri Lanka?). Behind the poster — on the back of the sleeve, that is — lies a grimy industrial wasteland.

"The 'a's' meant to be a dig," explains Martyn Ware, "at the whole hypocrisy of us being in an economically depressed country in which 15-year-olds can barely afford to live and yet they're sold the fantasy life of a pop star through bands like Duran Duran who are prevalent at the moment." The gap between luxury and reality, in other words.

But don't think that Heaven 17 spend every waking hour grappling with such ponderous matters. Behind the theories are, as Martyn laughs, three "godal, northern working class blokes". Their conversation constantly crackles with fun and well-intentioned criticism as we sup a lunchtime lager.

Martyn generally starts a new song "hammering away at not very complex chords on a Casio keyboard while Ian and Glenn play pool for three hours". He's also the one "who sits at the helm while we're mixing and

keeps the other two under control, although Ian doesn't need it because he's asleep most of the time".

As well as an extraordinary ability to sleep in the studio, Ian apparently has a huge appetite. Or so says Glenn: "Ian eats more than any other man can eat. A typical snack would be about four tuna and mayonnaise toasted sandwiches, one tuna untoasted, three egg and mayonnaise untoasted, four Pionics and a Kit-Kat. It's no exaggeration!"

Ian comes to his own defence. "I suppose my forte is on the technical side. I end up reading the manuals and explaining them to the others who don't like reading much."

Martyn chips in: "Ian's the random factor. If there's a Devo factor in the group, it's him."

By common consent, Glenn is the group's jester. "In the studio especially, I take it upon myself to relieve any fraught situations. You know, cheap laughs like the waste-paper basket on the head trick, taking your trousers down and spilling a drink down your front. I tend not to take it as seriously as Martyn and Ian.

His "pranks" can sometimes literally backfire. Take the time when they had been working in the studio non-stop for 36 hours. Tension was high and Glenn knew he had to do something to ease the atmosphere. He took the band's mascot, a curious plastic skull inscribed with the words "Keep Music Dead", and thumped it with a snooker cue. "In the process," he roars, "the lead in the cue shot out and went straight into a £500 plate-glass, double-glazed window. I wasn't incredibly popular. That was an accident. I don't normally go round smashing up windows."

And Ian's not forget the Philip Oakey story . . .

"No, no, I veto that," bellows Martyn. "This story's all right," smirks Glenn.

To relieve another anxious moment, Glenn cut out a picture of Philip and sellotaped it onto the face of a particularly dour news-reader who happened to be on telly at the time. But why?

"Because it looked funny."

Of course.  
In the picture: (left-right) Ian Craig Marsh, Glenn Gregory, Martyn Ware.



# FOR WHOM THE

# BELL TOLLS

It seems to be tolling for The Alarm.  
Neil Tennant thinks their time is nigh.

"We went to spread the vibe of friendship."

No sniggering at the back, please. Mike Peters of The Alarm really means that. And what's more the "vibe" seems to be spreading.

A couple of weeks ago, I caught The Alarm supporting Big Country at the Lyceum in London and was impressed by their fiery vigour and the surging enthusiasm of the audience. Large sections of them seemed familiar enough with the group's repertoire to be able to sing along. "This is like seeing The Clash at the Music Machine in 1977," someone muttered. It was time to plumb the depths of Alermania.

The story of friendship begins in Rhyll, North Wales, in the early '60s. Mike Peters met Eddie Macdonald when they were only four years old. They've been firm friends ever since. Eleven years later they met Dave Sharp and Nigel Twist, guitarist and drummer respectively, and in the summer of 1981 formed a group, taking their name from the first song they wrote together, "Alarm, Alarm."

"There was a strong bond between us," says Mike (it's that vibe again). "When The Alarm were formed we wrote our songs from our hearts."

A few months later they recorded their first single, "Unsafe Building", and released it on their own record label, White Cross. The cross had a religious significance: Mike had begun to read The Bible. Today he seems almost reluctant to discuss his religious beliefs, although they're obviously important to him.

"I accept The Bible as being the truth. I believe in Jesus but it doesn't mean I have to go to church. We've all got personal beliefs. I don't get drunk and I lead a decent life."

At the end of 1981 the group made a wise move by accepting an offer to support U2 (again at the Lyceum) where they won over an initially hostile audience. Throughout 1982 they began to build up a solid following by touring with The Beat, SiFF Little Fingers, The Jem and U2, as well as playing their own shows. They

seem to me to share the "committed" ideals of those groups and to sound not unlike The Clash.

"We're completely different musically from The Clash," Mike is quick to maintain, "but I suppose we do both sing about the things we believe in. We're also both very energetic on stage."

Their second single, "Marching On", was released in October and a rousing third, "The Stand", in April. With its ringing chorus of "Come on down and meet your maker/Come on down and make the stand", it's a typical Alarmist anthem. Inspired by a novel of the same title by Stephen King (best-selling author of Salem's Lot, Carrie and The Shining), it aims to conjure up Armageddon: the end of the world and the second coming of Christ.

"It's about people having to make a decision between good and evil." Mike thinks that Armageddon should be awaited with hope as the triumph of good.

Quite why a group with such powerful beliefs should dress up like Wyatt Earp or some other Wild West character was totally lost on me but cowboy hats, buckskin fringes and leather boots do seem to be the order of the day.

"It began with a bootlace tie here and there," explains Mike, "but there's no meaning in it."

After a tour of America with U2 and some British dates, The Alarm will record their first LP for release in early autumn. Mike seems optimistic about their future, as you'd expect.

"We're trying to build our following up slowly because we plan to be around for a long time."

The time certainly seems right for them. The success of U2 demonstrates that commitment is back in fashion.

"We're not part of any movement. We've all been mods and we've all been punks and we can now appreciate what a good group can do.

"And we can tell the difference between good and evil."



The Alarm: (left to right): Mike Peters, Eddie Macdonald, Dave Sharp, Nigel Twist

# BARRY

DISCOVERS

## SOME OF THE STUPEFIED BAND NAMES IN HISTORY

THEY MAKE HAYS! FANTAZEE SEEM PERFECTLY NORMAL (not easy, that)

Hello, readers. Barry here. Baron of the bellpoint, fucser of the future, wit sage and persoe who has loads of icredibly interesting things to say about wher's currently on the counter in that supermarket we all call 'pop' (look me about a week to write that bit so ya'd better be impressed, ok?). Said rether a lot of interesting things in the last ish actually but in my copy the printing went a bit wonky and you could only read it by squinting upside down through a goldfish bowl, hiked to get off the bus and walk in the end. No appreciation of The Arts some people.

Anyway, mee emit, browsing through the old Letters page in the last ish and there's this missive from some looney in Hertford about stylish band names. Cat Food On Wheels is one of this nut's examples. Med. Potty. Imagine going into "Very Groovy Records Limited" and saying, wow guys I know like conyo lay the transcriptionist del new Cat Food On Wheels is 22 inch or mo? They'd think the old brains were on hats (what else is new? — Ed.). Or ya bike, mete. Where was I? Right, same. Personally, friends, Baz cares not for the old nom de most groups anyway. All sounds a bit delft to me. Don't know who's who half the time. Oanno why they doo't tell just have really normal names like The Toxy Hadley Quietest, The Chris Haeftli Five, The Gordos Summer Experience, Three Blikes Called Teyler (is Turn Of Time) Mates Called Something Esal, Smith & Orabel De La Oarstana, Jo Boxer And The Panch Bags (which one's Jo anyway?). Gary Webb Bend, The Terry Hell Three, Dave Bett And The Oing-Betts, that kind of thing.

Well, mentioned this (I thought rether intellligent) idea to friend Norm — he of the 'modern' mode, very trendy, says there's one 'yearivdays news', etc — and he laughed, mates. Fit to bust. Thought he'd sever stop. Call that weird! says said bono rather loudly. Yes. Baz my old son, would not know a weird name if it moved into your living room along with a road drill, metoy, all five members of Iron Maiden sed a Centurian tank! Hadn't a clue what he was on about but stuck to me guns nonetheless. Look, Norm, all band names are weird. First thing bands do — before they've even got the old wedge haircut and poured point on their bonce — is think up some totally spere title. Usually some kind of weird — I know, Berryman, Bananema, Cooget, Whistlenko, Seagulls, Piranhas, Rats, Pigbeg, Ants, all that stuff. Or some kind of wecky

food or something — Hot Chocolee, Cocounts, Blancmenge, Bananema, Orange Juice, Cat Food On Wheels. All the same, Norm. Weird, mate. Very weird.

At this point, readers, Norm — who you might remember has a rather annoying habit of suddenly producing some v. obscure book and reading loads of dull things out of it — suddenly produces this v. obscure book and starts reading loads of dull things out of it (brill use of the Eg. Language, eh?).

Baz, my feather-brained friend (can be a real pain in the old deaf and dumb at times), I have here a rare copy of a little known tome entitled "Bead Names That Are So Weird They Make Classic Nouveaux Look Rather Boring" and that's nother, believe me. Lent this by your old mate, Ian Birch, as it happens. Used to play the finger cymbals in a group called Public Foot The Roman. Leased a little something every day, eh? The following names, Baz old fruit, either are, or were, real band names and all of 'em (except about two) actually produced records. (Yours truly's checked these out and they do exist — really!). Norm proceeds: Chondie le Tibet, Ken Liver sausage, In The Gym, Los Microwave, the Sex Beetles, The Acne Sewage Company, The Avest Gardeners, Get Lynch's Legs (my fave), Angele Rippoo's Bum, The Extraterrestrial Coethangers, Obviously Vesene, Ford Workers On Sarka, Mint Soap For The Masses, The Neasey Boys, Engage Cheese, Forty Bouncing Belgies, Woolie Pyg, Mental Aardvarks, Some Of My Best Friends Are Canediers, Slip Hazard And The Blizzards, Huan Foot 'N' The Grevs, Serious Drinking, Dump's Rusty Nets, The Legendary Luton Kippers, The Vampire Bets From Lewisham and The Entire Crew Of The HMS Ark Royal. Now those, me old mate, says Norm snapping shut said book, are what I call weird names.

Get a point, hasn't he? I mean, frankly, friends, it's taken me about a year and a half to pronounce Dey-Peshey Mowed so the day on Obviously Vesene album appears on the Bezze desk-top is the dey yours truly pecks in the pop biz, takes the first flight to Honolulu and gets heavily into fish farming. Or something ...

Cheers !!  
Barry



available now

# DAVID ESSEX

new 7" & 12" single

The Smile

7" essex 1  
12" essex 112



# THE BEAT

GUESS THERE'S NO USE IN HANGING ROUND  
GUESS I'LL GET DRESSED AND DO THE TOWN  
I'LL FIND A CROWDED AVENUE  
THOUGH IT WILL BE EMPTY WITHOUT YOU

CHORUS  
I CAN'T GET USED TO LOSING YOU  
NO MATTER WHAT I TRY TO DO  
GONNA SPEND MY WHOLE LIFE THROUGH  
LOVING YOU

CALL UP SOME GIRL I USED TO KNOW  
AFTER I HEARD HER SAY HELLO  
COULDN'T THINK OF ANYTHING TO SAY  
SINCE YOU'VE GONE IT HAPPENS EVERY DAY

REPEAT CHORUS 3 TIMES

I'LL FIND SOMEBODY WAIT AND SEE  
WHO AM I KIDDING ONLY ME  
'CAUSE NO-ONE ELSE COULD TAKE YOUR PLACE  
GUESS THAT I AM JUST A HOPELESS CASE

REPEAT CHORUS TWICE

WORDS AND MUSIC BY DOC POMUS-MORT SHUMAN  
REPRODUCED BY PERMISSION CARLIN MUSIC CORP.  
ON GO-FEET RECORDS

## CAN'T GET USED TO LOSING YOU



# BLUE ZOO

NEW SINGLE

(I Just can't)  
**FORGIVE AND  
FORGET**

Taken from the forthcoming Album  
"TWO BY TWO" Out on JUNE 3rd.

**FREE FOLD OUT POSTER**  
with the 7" single (MAG 241)

Also available on 12" (12 MAG 241)  
**OUT NOW**

I'm a German girl and would like to write in English or German to some one living in London, aged 16-18. My favourite groups are Culture Club, the Thompson Twins, Tears For Fears and others. I enjoy dancing, fashion and big cities. Write to: Christine Suhr, Gosweg 9, 2300 Kiel 1, West Germany.

Do you think you could write to me and brighten my day? I'm into Simple Minds, China Crisis and some jazz funk. If you write, I will send you my picture. Contact: Alison Blaney, 2 Atlas Drive, Hardgate, Clydebank.

I am a 12 year old fan of Madness and The Jam. I am also into CB radios. Males or females, please write to: Rob Stricker, 10 Gellera Road, Stockton Lane, York YO3 0JR.

We are two girls, both aged 14. We are into Hey! Elation, Friends Again, The Bluebelles and Ateca Casaca. We dislike Duran Duran and Tukka boots. Nice boys, please write to: Jules and Latise, 24 New Gardens, Tarpochade, Uddingston, Scotland G71 6LT.

Hi y'all! We are a boy and girl, both aged 16, and into Dallas, Dynasty and Abba. The Nolans and Twisted Sister. Anyone sixteen or over, please write to: Milo and Henry, 18 Blackwell Close, Bovey Tracey, S. Devon.

My name is Groome and I would like to write to English girls of all ages. I like The Kinks, Depeche Mode, Tears For Fears and Joe Jackson. D.aliases: Abba, Abba and Abba. Contact: Groome Sacka, 37 Oost Street, Petersburg, 0700, South Africa.

I love the Thompson Twins, Deays, Spandau Ballet and Ultravox and would like any nice lads in the force to get in touch. Please write to: Fiona Sellors, 153a Ormesby Bank, Ormesby, Middleborough, Cleveland TS7 9SD.

15 year old Chinese guy who writes for Liverpool and is mad about Duran Duran. Seeks male and female penpals. Likes include Depeche Mode, Ultravox, Tears For Fears and Yngvo. D.aliases include heavy metal. Write to: Vincent, 5000 Marine Parade Road, Laguna Park, Singapore 1544.

My name is Denise, I am 14 and love heavy metal, especially AC/DC, Iron Maiden and New York Dolls. I hate Duran Duran, Kajagoogoo, etc. Put pen to paper and contact Denise McLoney at: 65 Trentham Street, Southfields, London SW19 5AP.

Barry (17) and Tony (17) are two lanky-dory males into the Thompson Twins, Thomas Dolby, The Human League, Soft Cell and West Ham. If you're aged 16+, please write to: Barry and Tony, 147 Heated Road, Edmonston, London N8 7EL.

My name is Jackie and I am 14. I'm funny, beautiful and modest. I like Duran Duran, Culture Club, Wham!, Fame and Postman Pat. Write to: 3 Edurton Gardens, Shoreham-by-Sea, West Sussex BN4 5GR.

Male fanatic would like to get in touch with any 13-15 year olds into Queen, ELO or Pink Floyd. Headbangers gratefully accepted. Write now to: John Lewis, 11 Elmlea Drive, Hayes, Middlesex.

RSVP

Cheers from America! I am a 14 year old female who loves Duran Duran and any danceable music. Write to me, Cathy Calabretto, at: 43 Old Field Lane, Lake Success, N.Y., USA 11020.

Hi fans... I like Culture Club, the Thompson Twins, Duran Duran, etc. I'm 14, so if any 14-15 year old girls are interested, please write to: John, 112 Amesford Road, Fernwood, Dorset BH22 9QE.

My name is Nic, I'm male and would like to write to girls aged 15-16. I am 15 and like the Eurythmics, Spandau, Duran Duran and most futuristic groups. Write to: Nic, 49 Carlton Street, Brimington, East Yorks YO15 4JR.

Here's a little Hayfield Hillbilly who likes all sorts of stuff (including heavy rock) and wants a friend from anywhere. Write to: Di at: 58 Duntun Road, Gosport, Dorsetshire SO13 9DT.

We are two girls called Tracey (15) and Sam (14). We are into bats and almost any kind of music except punk, heavy metal and Barry Manilow. Write to us at: 25 Wendley Close, Austen, Chester-le-Street, Co. Durham DH2 1SD.

Hi, I'm Reiko and I'm 18. I'm keen on Spandau, Topay and Duran Duran. I also like Steve Strange, Marc, Ultravox, the Sunsets, going to concerts, listening to the radio and lots more. Write to: Reiko Miyagi, 2-8-11, Kitazawa, Hiroashi-Shi, Aomori, 038, Japan.

I'm Martin, aged 18, and into Japan, ABC, Duran Duran and Soft Cell. I enjoy discos, dancing and having a bit fun. I would like to hear from both males and females. Contact: Martin Taylor, 10 Hollisae, Bramhope, Leeds 18, Yorkshire.

This is an all modern male, aged 21. Bank clerk by trade. I enjoy all Bowie and electronic music and lots more. I'd like all modern girls to write to the modern man and leave all the covenants alone! Write to: Chris Robinson, 8 Oxford Crescent, New Malden, Surrey KT3 5QL.

Howdy! I'm Wendy Chai, a 15 year old Chinese girl. I'm into The Human League, Culture Club, Backs Firm, Harriet One Hundred, etc. I would like to hear from anyone, from anywhere. Contact me at: 902 Seri Kemangan, Selangor, Malaysia.

Hi, we're four party-goers who like doing mad things and boys with a sense of humour. Write to: Tanny, 246 Station Road, Balesid Comoo, Coventry CV7 7ZE. Age 16-18 please!

Looking for pen friends? Send a postcard with brief personal details to RSVP, Smash Hits, 52-55 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.

# BLINDMANGE

◆New Single◆

“Blind Vision”



# SINGLES



## Reviewed by Neil Tennant

**C.O.D.: In The Bottle (Streetwave)** The week's most modern dance sound. Judicious drums and electronics help an excellent song (by black poet-musician Gil Scott-Heron) to find that perfect beat while on the flip side Tyrone Brunson's "The Simur" is cleverly weaved in and out of the mix. Mr. Hip Hop himself, Man Parrish, had a hand in producing it and, needless to say, Dave Rimmer's had it on import for weeks.

**WHAM!: Bad Boys (Innervation)** George and Andrew's first non-rap outing is an exhilarating hymn to teenage rampage. Subject-wise it's "Young Guns" Part Two: the lads this time getting into trouble from their parents in a hanging round with all sorts of unsuitable people. While the melody grabs the imagination and feet, the arrangement is disappointing with exactly the same sound as their previous singles. Still, Bad Boys stick together... it'll be cut in the gay clubs (and everywhere else for that matter).

**AZTEC CAMERA: Walk Out To Winter (Rough Trade)** One of the outstanding songs from the "High Land, Hard Rain" LP that's been re-recorded by Tony Mansfield. The acoustic feel of the original has been replaced with a beefy, more conventional pop arrangement but the wistful spirit survives. Aztec Camera have, in other words, made a pop record and a jolly good one at that.

**BOXERS: Just Got Lucky (RCA)** The acceptable face of lad-iness. Although I'm definitely not a member of the Boxers' Beat Club, I can't deny that this is one of the smartest,

least self-conscious pop records on view this week. Pounding along with a brace of hooks, it's got more than a touch of the Elvis Costello's to it. Got lucky? I just got happy.

**SYLVESTER: Don't Go (London)** A magnificent, haughty disco record. Sylvester shrieks with might and dignity over a galloping electronic backing, transcending its ultradisco clichés with the emotional conviction and urgency of his own performance.

**CLASS ACTION: Weekend (Jive)** Another New York disco record released here. It's one of those songs where the woman singer tells her man that, as he's a dead loss at giving her a good time, she's gonna find someone else who can. All of us listeners get a good time in the process, so who can blame her.

**YAZOO: Nobody's Diary (Mute)** A sad love-gone-over song written by Ali. Strong on emotion and weak on melody but the combination of ringing synths and luscious singing is still a winner.

**MARY JANE GIRLS: Candy Man (Gordy)** A humpy, sleepy, restless little electronic tune, ideal for inspiring erotics, which was written, produced and arranged by Motown's scuzzy superstar, Rick James. It's nice for a man to have a holly, isn't it?

**RUFERT HINE: Living In Sin (A&M)** Robert Palmer can be heard singing on this and it sounds as though it could have been a contender for his own new LP (on which Rupert Hine plays). It's humpy and hotting, reminiscent of one of those adverts for sunglasses you see on Channel 4. Best heard in a wine bar or at a Sunday lunchtime drinks 'do' with a crowd of young advertising executives in red-tinted specs.



**FANTASTIC SOMETHING: If She Doesn't Smile (Cherry Red)** Half of me thinks this is a gem of acoustic pop, while the other half thinks I should pull myself together for liking something so wet. Whichever, it has a beautiful wistful melody, smoothly sung and harmonised while acoustic guitars jangle in

true summer-of-love style. I love it and I was never a Simon And Garfunkel fan.



**TOTO COELO: Medial From The Coconut (Rialto/Choice)** Imagine the "Qualis trying to sound like Grace Jones. Impossible? Well, yes, they find it impossible but make a brave attempt at it here. The hit liners are definitely a thing of the past.

**RONI GRIFFITH: Breaking My Heart (Vanguard)/THE FLIRTS: Passion ("O")** The New York disco producer Bohdy 'O' likes to describe himself as a workaholic. These records, both written and produced by him, are two of the symptoms. Ms Griffith's is a little lacklustre: a '60s-style tune floating over an array of clever clicking and plinking percussion. The Flirts' however is a sturdy, steamy song hissed over a sawtoothed synthesiser. Highly recommended.

**THE COCONUTS: Did You Have To Love Me Like You Did? (EMI America)/COATI MUNDI: Como Esta Usted? (Virgin)** Two acts from the Kid Creole circus. I'm sure I'd enjoy The Coconuts single if I could see the man dancing to it. The song doesn't really stand up by itself even though it has all the hallmarks of an August Darnell production. Coati Mundi produces himself to better effect and if you want the latest slice of "Me No Pop!" salsa, here it is.

**ELTON JOHN: I Guess That's Why They Call It The Blues (Rocket)** An old-fashioned, predictable weepie which is I guess why they called it Sterio Wonder to live it up with his harmonica. I think Elton John ought to buck up his ideas: this isn't very inspired and I bet he knows it.

**LANGUAGE: We're Celebrating (Stiff)** Smart-arse white funk with a pompous vocal and a lot of corny wacka wacka guitar-playing. No reason for cracking open a bottle of fizz.

**KTC: Great Fire (Virgin)** Eccentricity hunts the first KTC single in a long while. Starting off with a scratchy guitar and niggling alarm chime, a staunchly uplifting English pop tune soon establishes itself. After that it's uphill all the way, via a

psychedelic string arrangement to a crashing finale. Impressively unfashionable.

**HAZAN: Dreamer Devane (EMI)** Nazka and Zohab are Very Famous indeed in India where this song was Number One for a staggering 13 months and singlehandedly created a kind of Indian disco music which hadn't existed before. For UK release the song has been rather fustily rerecorded by Sal Solo and, for the moment, Hazan seem to be more interesting as a phenomenon than as potential chart contenders.

**HOT CHOCOLATE: What Kinda Boy You're Lookin' For (Girll) (RAK)** I don't reckon this is up to the standard of "It Started With A Kiss" although it's another of Errol Brown's plucky love songs. Will it be yet another Hot Chocolate hit? I suppose that depends on what kinda record you're lookin' for.



**BLUE ZOO: Forgive And Forget (Magnet)** A tawdry mini-epic with Andy O desperately bawling a lot of words over a shabby stab at grandeur. All this and a free poster with every copy. A tragic waste of human resources.

**CAVA CAVA: Burning Boy (Regard)** You don't get a free poster with this one, which is more or less all that distinguishes it from the Blue Zoo single.

**THE PALE FOUNTAINS: Palm Of My Hand (Virgin)** The Fountains are in feisty form on their second Virgin release. A melancholy trumpet line leads into a positively rugged song by the Pale And Wan Ones' previous standards. Very un-Burt Bacharach. It is, however, somewhat let down by the thin and scratchy production for which Greg Walsh and ex-Associate Alan Rankine are credited.

**INDEEP: When Boys Talk (Sound Of New York)** Honestly! Men are only interested in one thing! That seems to be the complaint of Indeeep's two girl singers and then Mike Cleveland wades in with a throaty rap that confirms all their worst fears. It's all very reminiscent of "Last Night ADJ..." but still sounds like Indeeep might have talked their way into the charts for a second stay.

# ALBUMS

## NEW ORDER: *Power, Corruption And Lies* (Factory)

It's funny that a group with the gloomy mystique of New Order should have turned out to be as much of a "singles group" as, say, Madness. Rather like Madness, they've made a brace of brilliant singles and surprisingly dull LPs. If you're expecting this new one — their official second album — to be in the same White Disco vein as "Blue Monday", you'll be disappointed. I was. This is really the New Order of old, sweeter on some tracks (like the OMD-ish "Your Silent Face") and more cheerful on others (like the poppy "Age Of Consent") but mainly musky and dull. Meanwhile I'm still looking forward to their "Greatest Hits" LP. (5½ out of 10)

Neil Tennant

## MEN AT WORK: *Cargo* (Epic)

Oz Rock, a strain more oddball than our own homegrown variety, has been threatening to break big for years thanks to the efforts of bands like The Sports and Mental As Anything. Now Men At Work have achieved the breakthrough and "Cargo" is an immaculately constructed album of outback pop for in-front people, and should ensure that the band don't, like the ghosts mentioned in their current hit, merely appear and fade away. (5 out of 10)

Fred Dellar



**HEAVEN 17: *The Luxury Gap* (Virgin)** While most of today's synth merchants have found success by re-working old pop ideas for new-fangled instruments, Heaven 17 have always looked forward rather than back. Respect them for it. These nine tracks of mainly disco-directed electronics (fleshed out here and there by "guest artistes" which include an orchestra and the EWF horn section) are by turns entertaining, irritating, danceable, thoughtful and

downright daft. A little cluttered, and no absolute winners, but fine album overall. (8½ out of 10)

Dave Rimmer

## D TRAIN: *Music (Prelude)*

"You're The One For Me" was one of my favourite records of '82, so it was with great anticipation that I placed D Train's LP on my cassette. What a disappointment. "Music" will no doubt get lots of plays at your local dance hall but it could've and should've been a whole lot better. (5 out of 10)

Jo-Anne Smith



**THE FIXX: *Reach The Beach* (MCA)** Some interesting synth and guitar riffs, especially on the title track, but riffs alone do not a great album make. At worst this is dull and depressing; at best a reasonable imitation of The Police, and one of those it's quite enough thank-you. (3 out of 10)

Deborah Steels

## MAZE: *We Are One* (Capitol)

Parents out for the night? Good, get on the blower, invite him/her round, turn the telly off and smooch along to this sublime piece of schmaltz. This is jazz-soul at its most effective with Frankie Beverly's simply breathtaking voice and the summer breeze of the band creating the perfect mood for romancing. (8 out of 10)

Mark Steels

## TWISTED SISTER: *You Can't Stop Rock 'N' Roll* (Atlantic)

It's true, they really are as good as they look! On the sleeve it says "Play It Loud, Mutho" and half-way through "The Kids Are Back" the folks living in the block of flats opposite suddenly become homeless. This is an offensive weapon. (2 out of 10)

Deborah Steels

## MEAT LOAF: *Midnight At The Lost And Found* (Epic)

More tales of drama and doom on the bad side of town, this time without the benefit of Jim Steinmen's cinematic production (currently on hire to Bonnie Tyler). Left to his own devices, Meat barnstorms his way through a bunch of rockers that vary from the highly derivative to the surprisingly bracing, proving there's fight left in him yet. (7 out of 10)

David Hepworth

# PALM OF MY HAND The Pale Fountains

Virgin

NEW SINGLE ON 7" AND 3 TRACK 12" VS568



# Stage Fright

Ten minutes before going on stage, most pop stars seem to turn into gibbering wrecks. Johnny Black — who always thought they all *loved* it up there — watches for tell-tale signs from the back of the stalls.

## CURT SMITH (Tears For Fears)

"The very first moment I stepped on to a stage, I'd had it. My hands got all sweaty, I could feel my heart pumping, the adrenalin flowing and I was so uptight. I really thought it would eventually go away but I still have it. I'm not a very pleasant person to talk to before I go on.

When we played *The Lyceum* in London recently I was so nervous about the audience reaction I decided the only thing to do was to abuse them. I remember shouting out: 'This is for those of you who are just too cool to clap' before we did 'Mad World'. I think that helped me enjoy the show, because I was telling them what I really thought.

I always look very serious on stage and one night, when I was with my old band, Graduate, I remember noticing this girl in front of me pulling her mouth



Photo: Victoria Turner

apart with her fingers, making faces in an attempt to make me laugh. She succeeded and I met her afterwards. She's my wife Lynn now."

## ANDY PARTRIDGE (XTC)



"The thought of going on stage scares me. My confidence was shattered when I had to blow out a tour after I collapsed in Paris.

I used to turn into two people on stage. One was a big sweating gibbering gorilla strumming the guitar and the other was like the real me sitting in the back of my brain watching the gorilla on a TV screen. My body was just doing the show on automatic, singing the song perfectly, doing a really good performance, but inside my brain I was thinking about what kind of furniture I might like when I'm 65. Soft and comfy? Or upright chairs — good for my back?"

## CLARE GROGAN

"The thing I like least is having to talk to the audience. It makes me really nervous because you feel like the headmistress or something and I'm convinced half of the crowd can't understand my Scottish accent.

Also, it's very dark up there and I'm a bit short-sighted so I tend to get bruised and knocked about a bit when I crash into the microphones or one of the boys. I fell through a hole in the stage in Cambridge once and fainted. That was terrible.

Going out on the stage of the *Hammersmith Odeon* for the first time was the worst thing I've ever done. I looked out and saw all those faces and I just wanted to keep walking until I went off the



Photo: Barry Poynton

other side and out the back door."

## LISA STANSFIELD ("Razzmatazz")

"I never get nervous. Maybe five minutes before I go on I get a few butterflies but usually I take it all in my stride.

I've been on the stage since I was four, when I did a gymnastics' exhibition in Blackpool. By the time I was 13, I was singing at the *Talk Of The North*, a nightclub in Eccles, so I've learned that if you trip over a wire or fall on your face, you have to let the audience see that you're nervous or embarrassed, and then they feel part of the whole thing.

Actually, my mum gets a lot more nervous than I ever do. I dance around a lot, right up at the front of the stage and she always tells me, 'Now, Lisa, don't bend



over too much or jump about because we don't want you falling off the stage."

## FISH (Marillion)



"I'm 6' 5" and notoriously clumsy, so I used to try to hide myself behind the mike stand. Then I had the idea of putting on the painted mask to overcome my shyness. If something went wrong, I could pretend it wasn't my fault. It was the guy in the

mask and nobody would recognise me in the street without the make-up.

The fear starts at the soundcheck, hours before the show. You feel you're driving a car too fast and by the time you're about to go on it's like hitting a hairpin bend. The butterflies in your stomach turn into vultures and the walk from the curtain to the microphone is the worst — it seems to last forever.

We use so much smoke on stage that I sometimes can't find the microphone, so I turn it into a mime — searching for the mike — and the crowd thinks it's all part of the act.

The worst gig for me was at *The Playhouse* in Edinburgh when my eyes focused on the seat I'd been sitting in when I saw Yes in 1980. I just couldn't believe it was me up on the stage."

## BRUCE FOXTON

"I can be my own biggest critic. London gigs are usually the worst. I remember after the *Rainbow* once I locked myself in the bathroom for three hours and wouldn't come out because I felt I'd played so badly. I really thought it was the end of *The Jam* or I'd be forced to leave, but when the reviews came out, the critics had loved it. It took Paul's dad John to get me out of the bathroom in the end.

We were lucky that we always had terrific road crews and that helped, but I still used to get drunk after the show as a release. We were all similar that way and there would be long, tense silences before we went on stage.

Whenever a gig is coming up, I apparently play all the bass lines



Photo: Neil Matthews

in my sleep with an imaginary guitar, and my feet move as if I'm dancing on the stage."

## KEVIN ROWLAND

"I get it every single night. I'm practically shaking before I go out on stage but as soon as the first note is played, I'm all right.

It starts on the morning of any big gig and sometimes, like at the Shaftesbury Theatre show in London, I'll go into a box upstairs where it's too dark for anybody to see me, and I just look down at the audience. All those people paid their £4.50 to see us and they're waiting patiently.

There's a kind of exorcism about playing live. I really do bare myself for everyone to see and, maybe that's embarrassing, but it's real. It's me — not some character I'm hiding behind. It's a huge responsibility to



Photo: Adam Burt

entertain thousands of people but, then again, I think I'm the man for the job."

## GARY NUMAN



Photo: Paul Costello

"When I was thirteen, I used to do judo and, at examination time, I would get pins and needles and my whole body felt like it was paralysed. That's what stage fright is like.

I don't think I developed my very severe stage image

consciously to cover the fear but it certainly helped. If you never smile, like me, then you certainly can't do any of those, you know, nervous little embarrassed smiles to ease the situation. Really, I gave up touring three years ago because I wanted out of that whole side of things and I think I've matured enough to be able to admit that now. Flying probably helped me to grow up, although I've still not got over my nerves since the crash landing.

The worst ever was in New Zealand, when we did a show and the lights blew and the P.A. system broke down and there was a fire alarm going off all the time. I tried to tell a joke to cover up, but it fell completely flat.

Just before I go on stage, I can't take in anything anyone says to me, so there's no point in talking to me then."

## MIRANDA JOYCE (The Belle Stars)

"I get very excited. I don't get frightened as such. I just get the old adrenalin twirling around me. A little bit anxious, maybe. I worry that my saxophone's going to squeak. The only time I get really nervous is when we play London and I know that my friends and my Mum and Dad are there and you have to face them after."



## MEAT LOAF



"I just figured this out last night, that I learned to cope with

being on stage when I was a little kid. My father was an alcoholic and me and my mother used to have to go and drag him outta these tough Texas bars. Well, I was a big kid even then and I would never let my mother go in these places so I would act real tough — like "Don't mess with me you guys, or I'll just eat you up." So I learned to act bigger than life then.

When I go out there, I only know one way to do it, and that's to give it everything. When I come off I'm wiped out. It used to be so bad I had to inhale pure oxygen to recover after a show."

## MIKE READ

"I strive to maintain such a stately amateurish level on my radio show that it really doesn't matter if I pour a cup of tea all over the turntable, so I never get nerves on radio or television.

When I do the *Radio One Roadshow* I happily get up in front of 7,000 people and strum my guitar and tell them jokes for an hour before the show starts and it's really easy.

The only time I was ever really terrified was a year ago when I was asked to read the bible lesson at St Paul's. It's a place with such an imposing sense of history, and every word you say echoes like in an echo chamber. Just two yards from me I could see the Queen and Prince Philip and the Archbishop Of Canterbury and, as I walked up to my place and sat down, I was so



Photo: John Hargrave Ltd

nervous I was gonna do a runner, and then I realised that everybody else was standing up. It must be the ultimate in rudeness and I really felt my stomach churning."

## JOAN ARMATRADING



Photo: Steve Probert

"Although I've learned how to be a little more relaxed now, I used to have to sit in the tour bus on my own before a gig, with some peace and quiet, to mentally psych myself up for the show. I was so jittery.

Then, after the show I had to do the same thing again, just to help me wind down. Now it has become just a superstition. I'm not so worried about it, but I still do it."

## PAUL WELLER

"I get really nervous. I sometimes actually used to throw up before I went on stage. I really did. I used to be physically sick. I'm less like that now and I dunno why. About a year ago, I used to really drink a lot before I went on stage. I wouldn't be staggering around but it eased me a bit. Since I've given up drinking so much I seem to get less nervous. Maybe I'm a little more confident now?"



Photo: Andy Cragg

## ALEXEI SAYLE (Comedian)



Photo: Michael Pezzani

my avant-garde theatre act in front of 400 drunken squaddies in Greenwich.

I also learned a lot when I was comrade at The Comedy Store (the London club where new comedians like Alexei, Rik Mayall and the rest of 'The Young Ones' began making a name for themselves). It was actually more like riot control, with me pulling people off the stage and stopping fights. I can look formidable if I want to but that's a pose. If they'd ever got heavy, they'd have me.

When I go onstage I become another person — a much more violent character — and there's nothing I wouldn't do. I was initially a bit of a headcase in real life but now I save it for the stage."

# CROSSWORD

## DOWN

- 1 He's very good with Words (1, 1, 5)
- 2 Spandau songster Tony
- 3 A Mr Sid Soil turns up with this 1979 Wings hit (anag 3, 4, 3)
- 4 and 15 across Men in Radio find this heavy gang (anag 4, 6)
- 5 Wig-switching Eurythmic (5, 6)
- 6 A seventh of Madness
- 8 Morrison's vehicle?
- 12 "The ----- Takes It All" — Abba
- 14 Toto's girl
- 16 Some advice on carpet cleaning from Michael of 32 across (4, 2)
- 17 Pete Wylie wrote a story about them
- 19 Breakaway Ullman
- 24 "----- Free And Single" — Sunfire
- 25 Jake of Stiff Little Fingers fame
- 28 Wind whistling Heyward
- 29 Shot all over the place to find Peter the ex-Wailer (anag)
- 30 Chart species of Leppard
- 31 "----- The Love In The World" — Dionne Warwick

## ACROSS

- 1 Did 5 down and 15 across seek the help of Wings for this hit? (5, 2, 6)
- 7 and 19 That man from Japan
- 9 How The Beat nearly went under in 1981
- 10 Song live and turned into a 'Chariots Of Fire' man (anag)
- 11 Tears For -----
- 13 A red Human League LP (anag)?
- 15 See 4 down
- 19 See 7 across
- 20 Bananarama say it before 'Hey, Hey' and kissing him goodbye (2, 2)
- 21 Record label for Bucks Fizz and Eurythmics (1, 1, 1)
- 22 Leon turns around for Mr Edmonds (anag)
- 23 Just Bryan Ferry's sort of music
- 26 Where Kool & The Gang went steppin'?
- 27 Visage member Rusty
- 29 On-course hit for Spandau Ballet
- 30 Summer lady
- 32 Could be Michael — or maybe Joe
- 33 Marc's Cell



Answers on page 44

## Tragedy & Mystery

*A Golden Handshake for Every Daughter*

Two new songs from

# China Crisis

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*Visage*

# WIN

## A DAY OUT ON THE TOWN



£100's worth of Levi Work Wear



Meet Mike Smith and see round Radio One



Eight Kodak Disc 4000 cameras



All the records you can pick in two minutes

The town being London and the day being pretty packed. Let's run through the schedule and exactly what you can win.

1. First Class rail travel to London for two (so, if you win, you can bring your Mum or Dad or friend). British Rail will spend you to the capital to arrive late morning.

2. Having been met by a member of the *Smash Hits* team, you're whisked off to BBC's Radio One where you'll be able to witness Mike Smith broadcasting his show live. And, of course, you get to see a little more of Radio One and how it works.

3. This is the killer. Lunch at the trendy Coconut Grove restaurant with... the staff of *Smash Hits!* Yup, find out what Dave Rimmer has for *hors d'oeuvres* and why David Bostock is known as "Scoffer".

4. In an après-lunch haze, you stroll to Jean Jeanie in Oxford Circus where you choose one hundred pounds-worth of

very fashionable, very stone-washed Levi Work Wear. And you don't have to pay for any of it.

5. Then you stagger up Oxford Street to the Virgin MegaStore and get two minutes to grab as many records as you can. That should be a Big Pile of LPs.

6. A taxi takes you back to the station where another luxury Inter City train (assuming you live outside the London area) awaits to glide you home, tired but happy.

Quite a day, you'll agree. Before we tell you how you win it, let's meet the runners-up prizes. There's seven of them and they're cameras. Kodak Disc 4000

cameras, to be precise. People call them "revolutionary" because they've got cartridge-loaded film, a lithium power source and an electric motor. What it all boils down to is making taking a colour photo very simple. We're even giving away an extra camera for the winner too, so this extremely lucky person can record their day out.

Here's how you can get in the running. Look at the question below. Answer it correctly. Write your answer on a postcard or the back of an envelope and send it to: *Smash Hits Day On The Town Competition*, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF.

Here's the question. The following three songs are all about London but only one of them was recorded by The Clash. Which one? a) Streets Of London; b) London Girls; c) London Calling; d) Maybe It's Because I'm A Londoner.

The deadline is May 25. So start scribbling.

"Ever since we started the album," Andrew Ridgely of Wham! grins insanely. "I've had this massive nose-picking problem."

Andrew and George Michael, his other half, have been locked up in the studio for a couple of months now and it's beginning to get to them. Although they're pleased with the results so far — "every song on the album is a potential single," George tells me gleefully — otherwise they're in "a bit of a trough" at the moment.

"Even my relationship with Yog (as he calls George) is beginning to suffer," Andrew sighs.

You see, not only are they beavering away in the studio every day, but what spare time they have left is also being eaten

away. George is holed up by himself writing all their new songs. Meanwhile Andrew, who has "no inclination to write at all" just now, is busy meeting various potential managers. Up to now, Wham! have handled all their business themselves, but it's been getting too much.

"The fact that there's only two of us in the band," remarks Andrew, "is getting to be a real problem."

Hang about. Only two? Well it seems that despite their appearances on *Top Of The Pops* and innumerable photo sessions, Dee and Shirley were never really part of the band.

"They were just dancers and backing vocalists," George shrugs, "but it happened to work brilliantly for 'Young Guns.'"

# ANDREW

**“**I'd been at Bushey Meads school a year already when George joined. We were both 12. I don't actually remember him coming into the class or anything, but I remember at the time we were playing King Of The Wall. As he was the new boy we goaded him into it. I was up there and (laughs) he threw me off! I was a mite peeved about this actually, but I forgave him.

I think I made him sit next to me. I can't remember why. But it just developed from there. We were friends pretty much immediately.

He looked a bit of a wimp in those days, actually, because he had these great big glasses. Huge steel-rimmed glasses and loads of curly hair. He was very, very plump and had one eyebrow, going right across. He plucks the middle of it now, but it used to go across like a pair of seagull wings.

His mother never used to like me. Hated me. The first time I went round to his house was in the summer. I think it was his birthday, and his mother had made this really nice tea — malons and strawberries and things. His mum took an instant dislike to me and his dad wouldn't talk to me. His house seemed big. Much bigger than mine! (laughs).

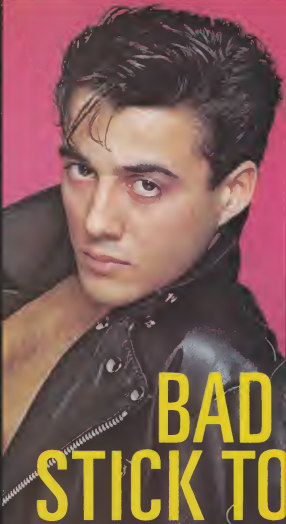
I think one of the main reasons we became friends was music. He was far more into it than I was. We used to go through the charts together. Elton John was our favourite then, but we liked Queen too. George had a tape recorder at his house and we used to go over there and thrash things out on his drum kit and an old acoustic guitar. We used to do these 60 minute tapes of, like, radio shows, and we'd include adverts, the program bit and things like that. Very funny.

I wanted to form a band when I was about 14 or 15. He said "no, I've got to finish my O-levels". And when we got to 15 or 16 it was "after my A-levels". Eventually, I left the sixth form to go to college — on November 5 1979, it was — and I said "look, it's about time we got a band together". So we did, that night.

I remember that summer we'd been to a party together. It was a great year for parties, that. George and I were soul boys then. Well, he went to the Kings Road and bought these new trousers. They were green. He was really proud of them.

At the party he got absolutely blind drunk. It was the first time he'd ever done it. I had to help him back home, he was staggering all over the place, could hardly walk. Then he fell over on the grass and got his new green trousers dirty. He just went (drunken, taunting voice): "No-one said I'd got new trousers. No-one noticed and now I've got them dirty. Wah! I'm so-o-o-o ugly!" And he was off, bawling his head off for an hour about how no-one fancied him and how he'd ruined his green trousers. It was really funny.

**”**



THROUGH THICK AND THIN, IT SEEMS HAVE BEEN VERY HARD TO SEPARATE GEORGE TALKS ABOUT ANDREW. DAVE

"And after that people expected to see more of them," Andrew takes up, "so we used them for 'Wham Rap' too. But now we've got to get it in perspective."

They both feel it would be "boring" if they had dance routines with every single, and won't be doing it for their new one "Bad Boys". Dee, as revealed last issue, is probably going to be singing with The Styla Council. Shirley meanwhile — currently the paramour of one Martin Kemp — has got herself an agent and is looking for acting work.

They're not sure yet whether the girls will be doing backing vocals on the album, but they will be appearing on tour with the boys in August. A tour? Well, apart from that snippet, they

aren't giving anything away. Andrew assures me that it will be "as different from your normal live show as is humanly possible". But what's a "normal live show"? We'll just have to wait and see.

Meanwhile, the boys have to finish the album. ("It's a sharp cross between pop and funk. Very diverse.") Then do some promotion for "Bad Boys". Then do some promotion for the album when it comes out in mid-June. And then . . .

"Then we're going on holiday," says George, brightening up at the thought. "Somewhere really hot, I hope."

And yes, the pair who've known each other since they were 12, will be going away together.



# GEORGE

“Andrew was the real loudmouth in the class. The minute I walked in that first day he started showing off and I got sat next to him. We talked a lot that day.

I was tall for my age then, and there was some kind of game in the break: you know, where you throw each other off the wall. Well, I threw him off and he hit his head. He was one of the rowdy ones in the class, so that was a major breakthrough for me. Everyone respected me after that . . . until they realised it was a fluke! Andrew said something to the effect that if I hadn't been new he would have kicked my head in.

Andrew looked pretty much the same then. That's one of the ways he influenced me: he took a pride in how he looked and I didn't. I was such a state! Being the type of person he was then, I never understood why he was so keen to make friends with me. But it all turned out for the best.

Years later, when he went to college, he went through that trendy-college-boy phase. You know, how it was more important what he turned up wearing than what he did when he got there. Shirley was his first real steady, but I remember he had this brief flirtation with this absolute dragon who was really trendy. Nicky, she was called.

There was one time he and I both desperately needed Saturday jobs. So went off to Texas Home Care where this other friend of ours, Dave (Mortimer, old friend of George's and sometime Wham! guitarist) had a job. Well, Andrew turned up wearing eye-liner, right! For Texas Home Care! It was really out of order. Nicky had put it on him. We spent the whole bus journey telling him he wouldn't get the job looking like that, and when we got there we rushed him into the toilets really quickly and got it off. Neither of us got the job though . . .

He told you about the green trousers, did he? Well, I could get him back for that one but it would be too awful. I'm a lot kinder than Andrew is, you see.

There was another party that year, though, where he got absolutely out of his head. On gin, I think it was, or maybe vodka. He made a total fool of himself. Being a little drunk myself and not realising how drunk he was, I told him that my mum had decided she really didn't like him and that she didn't want him to come round any more. He took it to heart so badly! He kept finding me all over this party — I was trying to get away from him because it was so embarrassing — grabbing my arm really tight and going: "Yog, you're my best mate," he was really weeping. "You mustn't let your mother split us up like this." And everybody was giving him advice.

I've never told him his worst lines, all the things he said to Karan Horsewood's mum. No, I'm not going to tell you either.

# BOYS GETHER

WHAM! MET EIGHT YEARS AGO AND SINCE, ANDREW TALKS ABOUT GEORGE. RIMMER DOES A LOT OF LISTENING.

”



# KOOL'S OUT FOR SUMMER



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Ooh, La La La (Let's Go Dancin')  
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DeLuxe  
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THE KEY TO KOOL IS THE KEY TO COOL

Hoora! I've finally got a letter printed in *Smash Hits!*  
*Chas' Trumpet* (S.J. Moon).  
*Hungertford.*

**Next time keep it shorter could you?**

Did you know that Karen Grant from the fab *Brookside* gets *Smash Hits*?

She's got posters of Mick Karn, Siouxsie and Boy George (in New York) and she's also accused Damon of taking her free badge off her magazine. They had this argument in the kitchen, by the way.  
*Tracey Ullman's Hairbrush, Cheshire.*

**Fame at last. Brookside, actually — Ed.,**

**Buenos Dias Hombrés,**

While checking out various offerings on the *Letters* page recently, one or two of decidedly Bolshevik leanings came to light. Thus we (infinitely more cuddly and lovable) Capitalist Imperialist Reactionaries have sprung from the woodwork.

Now we're not being paranoid but at this very moment, Lithuanian Marxists (cunningly disguised as Paul Weller's proteges) are infiltrating pop music as we know it. Not to mention a whole brigade of Cuban Upholsterers currently hiding under Allannah Currie's hat. And, judging by David Bowie's latest video, he's probably a Communist Subversive Pinko employed by the Albanians (in his spare time, of course).

Ah, well. Viva Baz, *Brideshead* and Steve Miller.  
*Aloysius, Prestbury.*

**Stance! A Political Bear. They'll be giving Dave Rimmer the vote next.**

What was all that tripe about the Labour Party and the Social Democrats in that so-called "review" of "She's In Parties" by Bauhaus (April 14)? It doesn't take a lot to fathom what the song is about: The "Parties" in the title is a film and so "she" is in a film called *Parties*. Hence the references to "learning lines", "teeze frame" and "screen kiss".

So Dave Rimmer ought to use a certain amount of brain-power before condemning such a brilliant record.  
*J. Kemp, Manchester.*

**Dave's only got a certain amount of brain-power, actually. He was using all of it.**

Since it's pop groups not MPs who elicit the support of "the masses", surely it's the pop groups not the MPs that should

be leading the country?

Some ideas for candidates for Government positions:—  
Ministry Of Unemployment — UB40; Ministry Of Education — Gitschool; Ministry Of Health — Dr Hook; Ministry Of Agriculture — The Farmer's Boys; Chancellor Of The Exchequer — Dollar; Ministry Of Employment — Men At Work.  
*Christine Hadley, Buckingham.*



**Whatever happens, I'm voting for The Birthday Party. Jonathan King, anyone?**

Dear Jonathan King (April 14).  
You are a PRAT, a BIGOT and a NURD! (No sense in being kind, what do you really think of him?)  
— Ed.) Allow me to elaborate if I may.

You're a PRAT because you have the nerve to say that The Style Council's effort is "very inferior" after those incredibly feeble "wacky, fun" records we had to suffer in your (groan!) "heyday". So maybe it isn't the best thing Mr Weller's done in his

career but at least he doesn't have to ponce about on TOP with a multi-coloured ticking-stick on his head (as you used to do) in order to stir up some enthusiasm.

Why, I wonder, have you never had the courage to release a single under your own name? You always hid behind some "sassy" image and "wacky" pseudonym. The answer is you have to hide behind an image because you're music is so thin and pathetic and Eurovisory.

You are a BIGOT because you try to enforce those views that you think are correct on others — the "very stupid" public. Why are we so stupid? Because we don't thrill to the strains of mundane American drivel like Van Halen and Toto, or because we don't dress like you? Or are we stupid because we don't bow down and kiss your fat feet and treat you like the God you evidently think you are.

And finally, sweetums, you are a NURD because you loaf about in 'hip' sweatshirts with wacky slogans and flared designer jeans trying to steal the limelight, look 50 years younger and generally make everyone's life a misery.

Crawl back to the mothballs from whence you and your "legendary" jacket came and leave the — actually highly intelligent — public alone.

Get my drift?  
*The Other Bit Of Paul Weller's Tooth, Forlar* (which, incidentally, is in Scotland and has never had an inhabitant mentioned in *Smash Hits* even in a competition).  
P.S. Hi Kris!

What a cheek Jonathan King has claiming that he's bringing Britain new American acts through his programme *Entertainment USA*. On his first programme was Prince performing "Little Red Corvette". The actions were rather familiar: he was trying to imitate the

swashbuckling Adam Ant's dancing and it was terrible.

We don't need second-rate impressions from second-rate Americans via Jonathan King who thinks he's bringing us fresh, new acts. As for him, he looks about as fresh as Duran Duran without any make-up.  
*No Name, No Fixed Abode.*

Why are Boy George and friends flying Pan American in the "Church Of The Poison Mind" video? What's wrong with British Airways?  
*Ira Kajagoogoo, Bradford.*

**You ever tried their food?**

I thought Limahl of Kajagoogoo's *Personal File* was one of the funniest things I've read for ages. Is he really that thick or is he putting it on?

He admits he was no good at school, can't remember anything before the age of seven and has only ever read one book in his life. He's also boasted his ambition on the words of some astrologer on *Breakfast TV* and had great trouble saying anything at all on the subject of football (I don't think he understood the question).

To cap it all he hasn't even got the letters of his name in the right order. Maybe he's too disturbed.  
*Someone Who's About To Be Famous, Reading.*

**Don't talk to me about "disturbed", chum. I — the black type in residence on page 43 — get letters from people who make Limahl seem like a pretty regular bloke. Same of them are stark raving MAD! Try this for size ...**

**Dear Black Type,**

I couldn't help noticing you on the *Letters* page and I just had to write to you.

You see, I'm just a mere blue hire from a boring old office block and I only met really boring types. Secretly, I've always fancied a strong dark type like yourself.

If only we could get together sometime. You could take me out for an ink, then we could go back to your pad. I'm sure we'd have lots of fun together.  
*Bewildered Blue Hire.*

**Roll on my holidays.**

I feel I must complain about the treatment Spandau Ballet have received from the media and radio stations.

At the beginning they were slagged off for being "silly little rich kids drinking champagne on Daddy's credit card". Then they were criticised for the clothes

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



no more. Gone forever. Never again will its regal form grace the (otherwise working-class) tones of my bedroom. It's "snuffed its candle", "scattered its ashes", been "smashed to smithereens" (and I don't even know where "smithereens" is).

So here I sit, alone, impoverished, afraid, misjudged, persecuted — and rather fed up as well — waiting for a £10 Record Token.

My fate — *Smash Hits* — is in your hands. As the great prophet once said: "I don't get what I want I'll never want what I have, and if I get what I didn't want I'll always have what I got, and if I want what I never got I'll get what I didn't want". Or was it the other way round?  
*Confused, Bemused & Abused, Hull.*

**You deserve to go to Heaven ('cos you've already been to Hull) (Got on with it — Ed.). No, you deserve more. This touching tale has reached the normally rather unaring heart of the black type who is, even as he writes, reaching into the drawer marked "£10 Record Tokens — Readers, For The Use Of" and aiming one in your general direction. Enjoy it.**

Right! This is the final straw. No, don't go cowering behind your

typewriters or try to find refuge in the filing cabinet. You're not the ones at fault (Barry included). It's those grinning clowns Modern Romance, that's who.

OK, so we haven't seen those maestros ABC for a while, but does their temporary absence really give MR the excuse to slyly nab one of their brilliant gimmicks? I refer of course to the silver suits MR have donned for their latest video.

Cast your minds back to early '82 when Martin Fry and the lads were performing "The Look Of Love" on *TOPP*. What were they wearing? Silver suits!

Modern Romance are imposters. And I'll bet no-one else has taken the trouble to uncover this dastardly deception. Here's a true fan for you.  
*Martin Fry's Front Wisp Of Floppy Blond Hair, Leeds.*

I'm writing to comment on *Get Smart* (April 14) and the proposed Government levy on blank tapes. Here's a few figures showing (approximately) how much artists get from records and tapes: record company — 38%; record shop — 35%; artist's royalties — 13%; composer's royalties — 6%; VAT takes the rest.

Now, being a musician in a band myself, I would rather people bought a pre-recorded copy of any work, but can you

blame them for home-taping? For less than £2 you can have two albums on one tape, as opposed to £4 (if you're lucky) for a record on a pre-recorded cassette.

A Government levy on tapes would make the music business suffer in many ways. Bands need cassettes to put their demos on, to send them to record companies and potential gig-venues.

So, please, no levy on tapes. Incidentally, the best thing I've seen record companies did was to either put two records on one tape or leave side two blank (as Island records did).  
*Pieter Hounslow, Wolverhampton.*

I'd like to know why you answer your letters with such dumb things — e.g. — Not him again! Get away, Aaaaah. Hang about. Oh gosh, yes. Wow. Amazing. Cor Blimey, etc.

Can't you think of something a bit better?  
*Graeme Sacks, Pietersburg, South Africa.*

**Not really, no. If I could I'd probably have a proper job by now.**

Feast your eyeballs on that Celtic Soul Brothers picture (page 55, March 31).

We are informed that Kevin Rowland was a) a failed priest at the age of 11 (Rev. Rowland in short trousers with an Action

Man? Give over); b) a tramp at 19 (Well what is he now then?); c) a wandering minstrel; by 21 (real Hollywood stuff here); and d) that he's now happiest as a song and dance man with Dexys.

Song and dance? Kevvy Baby sing? More like a toad croaking in a blanket. Old Rigid Rowland dance? If moving your leg left to the sound of Nora Batty on her violin and looking as if he wants to go to the loo is dancing then I love Dexys.  
*Mirella, Banstead.*

I've got a pet newt (that's ill), a Sweet Dreams single and a brother who looks like a baboon.  
*Worried, Trent.*

**We've all got problems.**

I'm into Toshiba sandwiches, rabbits and Habitat furniture.  
*A Purple Person, Pluto.*

**Each to his own, eh? (Can I go home yet?)**

What's wrong with being trendy? *A Puce String Vest, Kent.*

**Nothing. Nothing at all. Me, I love string vests. Any colour. And Habitat furniture. Wouldn't be without it. And rabbits. Them too. Look, can you lot talk among yourselves for a moment? Be back in a second...**

# EURYTHMICS



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**LOVE IS A STRANGER**



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# DATES

Check locally before stepping out  
A Lisa Heller production

**George Benson:** Birmingham NEC (July 1, 2), Brighton Centre (3)

**China Crisis:** Southend Cliffs Pavilion (June 2).

**Echo And The Bunnymen:** London Royal Albert Hall (July 19)

**Famer's Boys:** London Electric Ballroom (May 14)

**Eddy Grant:** Birmingham Odeon (June 8), Manchester Apollo (9), Newcastle City Hall (10), Leeds Queens Hall (11), Liverpool Royal Court (12), Dublin Stadium (13, 14), Poodle Arts Centre (16), Brighton Conference Centre (17), London Drury Lane Theatre Royal (19), London Alexandra Palace (20)

**Magnus:** Retford Porterhouse (May 18), West Runton Pavilion (20), St Albans City Hall (21), Hull Dingwells (24), Sheffield Dingwells (25), Bradford Uni (26), Newcastle Mayfair (27), Edinburgh Playhouse (28), Middlesbrough Town Hall (29), Ashton Under Lyne Metro Centre (30), Nottingham Rock City (31), Harvie Victoria Halls (June 1), Liverpool Royal Court (2), Birmingham Odeon (3), Plymouth Poly (4), Chippenham Goldiggers (5), Reading Hexagon (6), London Hammersmith Odeon (7).

**Maze:** Oxford Apollo (May 16).

**Mezzoforte:** Wexford Balleys (May 30-June 4), Glasgow Pavilion (June 6), Aberdeen Fusion (7), Liverpool Dingwells (8), Stourport Severn Manor Hotel (10), Bourne-mouth Academy (12), Chippenham Goldiggers (15), Southampton Guildhall (16), Tunbridge Wells Assembly Hall (17), Worthing Pavilion (22), Birmingham Soods (23), Swansley Uni (24), Livadown Stage Three (26), Northampton Deragate Centre (26), Derby Romeo & Juliet (27), Doncaster Romeo & Juliet (28), Purfleet Circus Tavern (July 1, 2), Newcastle Dingwells (6), Hull Dingwells (7), Newmarket Cabaret Club (8), Braintree Essex Barn (9), Windsor Blazers (10-16).

**Mink DeVille:** London The Venue (May 26, 28)

**Robert Palmer:** Newcastle Mayfair (May 18), Leeds Uni (24), Birmingham Odeon (25), Oxford Apollo (June 1), Poole Arts Centre (2), Dublin SFX Concert Hall (7, 8).

**Cliff Richard:** Oxford Apollo (October 5, 6, 7, 8), Glasgow Apollo (11, 12), Edinburgh Playhouse (14, 15), Manchester Apollo (19, 20, 21, 22), Birmingham Odeon (26, 27, 28, 29), London Apollo (November 3 — December 3 excluding Sundays)

**Rip, Rig & Panic:** Hull Dingwells (May 12), Newcastle Dingwells (13), Brighton Top Rank (15), London Hammersmith Palace (16), Sheffield Leadmill (19), London Commonwealth Institute (June 4)

**Tokyo Olympics:** London Kentish Town Forum (May 13), Coventry General Wolfe (14), Aylesbury Civic Centre (18), Ashford Wye Colliage (20), Brixton Ace (21), London Dingwells (27)



Photo: Steve Rappoport

The Questions: paying the price of dull acoustics



Tracie: no strings attached?

## THE RESPONDE POSSE TOUR NOTTINGHAM

Vaughn Toulouse, spinning records with the rabble-raising spirit of a Butlins Redcoat, opens the evening with an assault of pop sounds that wouldn't have gone amiss at a youth club dance. Considering Respond's firm grounding in Stax/Motown earthshakers, the choice is strange and owes more to afternoon Radio One than any classic soul sounds. *Monsieur Toulouse* raps with the gaggle of hardcore disciples who nurse the hope that Mr Weller himself will grace the gathering with his presence.

The Questions hit the stage, launching into a set that's high on commitment and energy but contains very little else. Their problems are doubled by the Grand Canyon acoustics of the Trent Polytechnic refectory hall. Any remotely musical sound is drowned by a wall of echo. The synthesizer, sounding more like an ice-cream organ, begins to grate after a while, as do some of the songs which veer dangerously towards — dare I say it? — their Jammier influences. The "Price You Pay" bears more than a

passing resemblance to "Absolute Beginners".

Those who've come solely to see Tracie are somewhat disappointed. She gives a definition of the token performance. On stage for only four songs, her inexperience is glaringly obvious. Even her breathlessly coy 'teenage charm' can't overcome the weakness of her stage presence. Her mimings to "The House That Jack Built" bear a disturbing resemblance to a *Thunderbirds* puppet character. Someone somewhere was pulling her strings.

The Respond package is an empty box trimmed with a lot of pretty ribbons. The artists, given experience and room to develop at their own pace, could eventually realise Mr Weller's vision. Otherwise the response to Respond was a disgruntled disappointment; these absolute beginners weren't all they were cracked up to be.

The Question is, who really owns the house that Jack built?

Claire Sheaff

## THE BELLE STARS MANCHESTER

On the road for their first major tour — live dates to be exact — The Belle Stars were in sparkling form and gave as good as they got.

Apart from "Iko Iko", "The Clapping Song" and "Sign Of The Times" (which drew the loudest cheers), much of the set seemed unfamiliar to the crowd at the Apollo. That, of course, didn't put the band off. With hundreds of small gigs (both as The Belle Stars and The Bodysnatchers) under their belts, they used their experience to create a small club atmosphere around the spacious stage — everything from intimate banter to taunts like "I know you can't dance in Manchester but you can always try".

No doubt about it, there was a lot to savour. Imagine a musical cocktail blending two parts rocksteady guitar, one part ska-style sax and a generous dash of strong backing vocals topped off with Jennie's raunchy voice and you're over halfway there. And if you thought the slightly dull last single, "Sweet Memory", was a cause for concern, all is not lost. They've got a lot of far stronger songs up their sleeves — like "Dreamer", a slow summer sound that could well be their next single.

I wouldn't waste any time releasing it.

David Martin



Belle Stars Jennie and Leslie — just good friends

Photo: Chris Malar

# NIGHTSOUT

## ANIMAL NIGHTLIFE LONDON

This was the first of four Sunday night concerts at Ronnie Scott's (London's main jazz venue) and presumably chosen for the credibility it might lend Animal Nightlife's vaguely jazzy music. The only animal evident tonight is a panther leaping through a hoop on the band's clumsily drawn Manhattan skyline backdrop. But there's plenty of London trandies about.

Standing room only when your reporter arrives. It takes a bit of pushing and shoving to achieve a vantage point from which can be seen most of that backdrop, about half of the band and a panoramic view of the back of the sound mixer's head.

As the nine-piece Nightlife swirl, jump, blow, bang, strum and croon their way through their two singles ("Love Is Just The Great Pretender" and "The Mighty Hands Of Lov'a") end plenty more beads (the urban romanticism of "Native Boy" and the witty "Shark Fin Soup" stick out in the memory), a couple of things become clear.

First off, this lot don't play jazz, probably don't want to play jazz, and

Ronnie Scott's: the fine art of 'getting down'



aren't good enough instrumentalists to carry it off even if they did. Instead they play with imagos: an idea of jazz with a disco beat, a music that refers to the real thing (much the same way their backdrop refers to an idealised New York nightlife) instead of attempting to reproduce it.

Second, Andy Polaris is a pratty good singer in a smoochy sort of way (quite a natty dancer too, though not as good as he'd like to think) but Rush Winters — the woman brought in tonight to replace the now departed Leah and Christa — is much better. (You might have seen her when she sang backing vocals on the ABC tour.) She should be given a lot more to do, ya hear?

Animal Nightlife are never going to conquer the world but they're a lot of fun. I came to the show with reservations and a fair dollop of scepticism. I left it with a spring in my heels and a glide in my stride.

Dave Rimmer

Animal Nightlife: swirl, jump, blow, bang, strum and croon



Photo: Andrew Catin

## OMD LONDON

Walking into the foyer of the Hammersmith Odeon, I got the feeling that I'd walked onto the set of Channel 4's *Brookside* by mistake. The place was crawling with Scousers for OMD's second of a two night stint there. I half expected to bump into Ducksie and Gizmo at the bar.

The stage set reminded me of left-overs from Gary Numan's 1980 Wembley shows and rejects from Manchester's Hacienda club — lots of flashing lights, scaffolding and spinning discs. This was obviously intended to draw your attention away from Andy McCluskey's horrendous dancing! He makes Paul Weller look like Leroy from *Fame*!

Tonight they performed all of their singles — from "Electricity" to "Maid Of Orleans" and the current non-hit "Telegraph". My favourites were "Almost" from their first LP and "Georgia" from "Architectura And Morelity". The majority of the audience loved everything they did — if the rapturous applause was anything to go by — and when the band left the stage they went wild, shouting and screaming for an encore.

Of course their wishes were fulfilled. Twice over in fact. And when the houselights came on to the fading strains of "Silent Running", the crowd obediently picked up their OMD T-shirts and tour programmes and left the building contented.

Me? Well I prefer my music hot and funky. Give me Nila Rodgers any day!

Jo-Anne Smith

OMD's Andy McCluskey: he wasn't designed for dancing

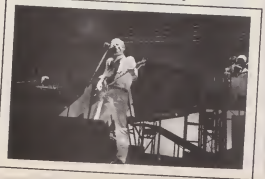


Photo: Paul Rader



The next issue of this magical magazine will contain some of the following items -  
 Is there life beyond Championship Snooker?  
 Andy & Koo - a Right Royal Reveue!



## BLANCMANGE

How to make a Rolls Royce out of two Squeazy bottles and a big ball of string



## BIG COUNTRY

Marketing Gardening - should it be allowed?  
 A dog who knots jumpers

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MAY 26  
**Smash**

## HITS

You'd be mad to miss it

## COMPETITION WINNERS

**BANANARAMA COMPETITION** (Issue Apr 14) — correct answer: b) Autographed copies of "Deep Sea Starring" were won by: Jennie Mishon, Birmingham; Diana Chapple, Gresham; Celia Clark, Ruislip; Jane Hallan, Nottingham; Paul Fernandez, Mitchem; Unice Kelley, Brighton; Dawn Wisbey, Asockton; Lorraine Hourihan, Coventry; Katharine Leune, West Wickham; Tony Colborne, Beemster; Martina Allen, Portsmouth; P. Kaspang, Manchester; Carolyn Jenkins, Llanddona; Samantha Reed, Oswestry; Tracy Lovell, Southorpe; David Bell, Manchester; Joanne Gieves, Bracknell; Ian Hawkins, Lichfield; Karen Thresher, Southsea; Kate Mortimer, Bury St. Edmunds; Jane Taylor, Histon; Lynda Stapleton, Ipswich; Jane Hansson, Essex; Deirdre Concanon, London N22; Yvonne Canning, Bealton; Lisa Talbot, Boreham Wood; Paul Barrington, Berry Butcher, Lowestoft; Pauline Tallow, Chesterfield; John Wilton, Cershalton; Sharon Gibbon, Dagenham; Nicole Dewey, Bedford; M. Messina, Enfield; A. Cooper, Widdhurst; Ian Harvey, Lymington; Seiffon James, Tuffrey; J. Clumberback, Boston Regis; Susan Chelie, Pinner; Yvette Campo, London SE11; S. Jacques, Kilsby; Michelle Lowe, Drossiden; Joanne Bill, Bilencay; L. Berndge, Langley Mill; M. Homer, York; Lee Clay, Gosport; Dawn Hewitt, Chagler Green; J. Adams, Kempton; Paul Johnson, London N3; R. Richards, Heraton; Andrew Sumford, Cardiff

**TRACY ULLMAN COMPETITION** (Issue Apr 14) — correct answer: b) Lenny Henry. Special Tracey hairbrushes are on their way to: Louise Bolt, West Bromwich; Laili Cookshut, Cambridge; Lu Linke, Moorndown; Aysa Sadehin, Tottenham; P. Horns, Pannal; Martine Allen, Portsmouth; Andrea Oliver, Newport Pagnell; K. Duffy, Eastfield; Karen Cross, Seaford; Lisa Gerrard, Enfield; J. H. McAvan, Bradford; S. Warrington, Milton; D. Reed, Wallhampton; Peter Westbury, Cernock; Emma Hart, Guildford; Charlotte Coates, Marescough; T. Marks, Ferndown; Emma Younger, Pudsey; Helene Corr, Henkeze; Bijel Therav, Oddy; A. Carter-Fee, Richmond; Julie Allen, Medstone.

**FUN BOY THREE COMPETITION** (Issue Apr 14) — correct answer: b) David Byrne. 10 Fun Boy Three t-shirts were won by: Mary Dugley, Timperley; Natalie Hearn, Hertford; Emma Maxwell, Rayners Lane; Tracey Pater, Old Marston; J. Adams, Kempton; Cheryl Rowlandson, Oddy; Simon Marriott, Swennington; Tony Curran, Co. Limerick; Kathy Fort, Hayes.

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**'11'**  
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**'19'**  
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Music Note  
**Jumpers**



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I don't want to let another minute get by  
They're slipping through our fingers, but we're ready to fly  
The night'll be our cover and we'll bustle below  
We've got the music in our bodies and the radio

I know you're not a virgin, but I don't  
They're gonna catch on, if we wait, and it gets too tight  
You're such a pretty boy  
Let me show you what to do, and you'll do it  
But you gotta move faster  
Faster than the speed of night

Chorus  
Faster than the speed of night  
Faster than the speed of night  
It's all my love wanted  
And all we'll ever need  
And now it's slipping through our fingers  
Faster than the speed of night

Repeat chorus  
Faster than the speed of night  
Faster than the speed of night  
Faster than the speed of night  
Faster than the speed of night  
Let me show you how to drive me crazy  
Let me show you how to make me feel so good  
Let me show you how to take me to the edge of the stars and  
back again

You gotta show me how to drive me crazy  
You've gotta show me all the things you want to happen to you  
We've gotta tell each other everything  
We always wanted someone to do

I don't want to push you now and I don't want to do  
We're getting  
Closer every second now, but close is not aough  
The night'll be our cover and we'll bustle below  
We've got the music in our fingers and the radio

There really isn't any time to lose  
We've gotta lose it if we wait, until it gets too tight  
You're such a pretty boy  
Let me show you what to do, and you'll do it  
But you've gotta move faster  
Faster than the speed of night

*(Repeat chorus twice)*

Faster than the speed of night  
Faster than the speed of night

Faster than the speed of night  
I don't want to let another minute get by  
Faster than the speed of night

(They're slipping through our fingers, now we're ready to fly)

Faster than the speed of night  
I don't want to let another minute get by  
Faster than the speed of night

(We won't gonna get us, gonna take us to the sky)

Faster than the speed of night  
I don't want to let another minute get by  
Faster than the speed of night

Words and music by Jim Stevenson

Reproduced by BMG Music

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# FUN BOY THREE



Photo: BBC/UT

## Our Lips Are Sealed

CAN YOU HEAR THEM TALKING 'BOUT US  
TELLING LIES IS THAT A SURPRISE  
CAN YOU SEE THEM SEE RIGHT THROUGH THEM  
THEY HAVE A SHIELD NOTHING MUST BE REVEALED

NO ONE'S LISTENING ANYWAY  
OUR LIPS ARE SEALED

HUSH MY DARLING  
IDN'T YOU CRY  
GUARDIAN ANGEL FORGIVE THEIR LIES

IT DOESN'T MATTER WHAT THEY SAY  
NO ONE LISTENS ANYWAY  
OUR LIPS ARE SEALED

CAN YOU HEAR THEM TALKING 'BOUT US  
TELLING LIES WELL THAT'S NO SURPRISE  
CAN YOU SEE THEM SEE RIGHT THROUGH THEM  
THEY HAVE A SHIELD NOTHING MUST BE REVEALED

THERE'S A WEAPON THAT WE CAN USE  
IN OUR DEFENCE SILENCE  
WELL JUST LOOK AT THEM  
LOOK RIGHT THROUGH THEM  
THAT'S WHEN THEY DISAPPEAR  
THAT'S WHEN WE LOSE THE FEAR

IT DOESN'T MATTER WHAT THEY SAY  
IN THE JEALOUS GAMES PEOPLE PLAY  
OUR LIPS ARE SEALED

IT DOESN'T MATTER WHAT THEY SAY  
IN THE JEALOUS GAMES PEOPLE PLAY  
OUR LIPS ARE SEALED

PAY NO MIND TO WHAT THEY SAY  
IT DOESN'T MATTER ANYWAY  
OUR LIPS ARE SEALED  
OUR LIPS ARE SEALED  
OUR LIPS ARE SEALED

WORDS AND MUSIC BY TERRY HALL/JANE WIEDLIN  
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