


Smash HITS



**AZTEC
CAMERA**
SIOUXSIE
MADNESS
TRACEY ULLMAN
LIMAOHL
UB40

HIT SONGS BY EURYTHMICS, THE POLICE, ABC, ADAM & SHAKIN' STEVENS

OOH GIVE ME TWO STRONG ARMS TO PROTECT MYSELF
OOH GIVE ME SO MUCH LOVE THAT I FORGET MYSELF
I NEED TO SWING FROM LIMBS TO LIMBS
TO RELIEVE THIS MESS I'M IN
'CAUSE WHEN DEPRESSION STARTS TO WIN
I NEED TO BE RIGHT BY YOUR SIDE YES I DO

WOO NO-ONE SEEMS TO TOUCH ME IN THE WAY YOU DO
WOO AND NOTHING SEEMS TO HURT ME WHEN I'M CLOSE TO YOU
I'M SO FULL OF DESIRE WHEN YOU SET MY HEAD ON FIRE
I NEED TO BE RIGHT BY YOUR SIDE YES I DO

YEAH YEAH YEAH YEAH YEAH YEAH YEAH YEAH
YEAH YEAH YEAH YEAH YEAH YEAH YEAH YEAH

EVERY SINGLE ONE OF US NEEDS LOVE LOVE LOVE
EVERYBODY NEEDS TO GIVE AND RECEIVE LOVE (YEAH)
EVERY SINGLE DAY CAN DRAG US DOWN DOWN DOWN
BUT THERE'S NOTHING LEFT TO FEAR
WHEN LOVE GETS INTO TOWN
YEAH OH OH OH
HEY YEAH YEAH YEAH YEAH

I'M SO FULL OF DESIRE
WHEN YOU SET MY HEAD ON FIRE
I NEED TO BE RIGHT BY YOUR SIDE
OH YEAH HA HA DA DA
COME ON COME ON COME ON
COME ON COME ON

OOH YEAH
GIVE ME TWO STRONG ARMS TO PROTECT MYSELF
WOO GIVE ME SO MUCH LOVE THAT I FORGET MYSELF
I NEED TO SWING FROM LIMBS TO LIMBS
TO RELIEVE THIS MESS I'M IN
'CAUSE WHEN DEPRESSION STARTS TO WIN
I NEED TO BE RIGHT BY YOUR SIDE
I NEED TO BE RIGHT BY YOUR SIDE

LYRICS AND MUSIC BY D. STEWART A. LENN
REPRODUCED BY PERMISSION RCA RECORDS
ON RCA 82803

EURYTHMICS

RIGHT BY YOUR SIDE



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DAVID JOSEPH



BE
A
STAR

NEW SINGLE
AVAILABLE ON 7" & 12"

PRODUCED BY GODWIN LOGIE & DAVID JOSEPH RECORDED AT THE FALLOUT SHELTER IS 128/12 IS 128



MEN WITHOUT HATS THE SAFETY DANCE

WE CAN DANCE IF WE WANT TO
WE CAN LEAVE YOUR FRIENDS BEHIND
'CAUSE YOUR FRIENDS DON'T DANCE
AND IF THEY DON'T DANCE
WELL THEY'RE NO FRIENDS OF MINE

SAY WE CAN GO WHERE WE WANT TO
PLACE THEY WILL NEVER FIND
AND WE CAN ACT LIKE WE
COME FROM OUT OF THIS WORLD
LEAVE THE REAL ONE FAR BEHIND

AND WE CAN DANCE (WE CAN SING)

WE CAN GO WHEN WE WANT TO
NIGHT IS YOUNG AND SO AM I
AND WE CAN DRESS REAL NEAT
FROM OUR HATS TO OUR FEET
AND SURPRISE I'M WITH THE VICTORY CRY
SAY WE CAN ACT IF WE WANT TO
IF WE DON'T NOBODY WILL
AND YOU CAN ACT REAL RUDE
OR TOTALLY REMOVED
AND I CAN ACT LIKE AN IMBECILE

CHORUS
SAY (AND) WE CAN DANCE WE CAN DANCE

WE CAN DANCE WE CAN DANCE
THEY'RE GOING IT FROM POLE TO POLE
WE CAN DANCE WE CAN DANCE
EVERYBODY LOOK AT YOUR HANDS
WE CAN DANCE WE CAN DANCE
EVERYBODY'S TAKEN THE CHANCE

SAFETY DANCE! WANNA SAFETY DANCE
YES SAFETY DANCE

WE CAN DANCE IF WE WANT TO
WE'RE GOT ALL YOUR LIFE AND MINE
AS LONG AS WE ABUSE IT
NEVER GONNA LOSE IT
EVERYTHING WILL WORK OUT RIGHT
SAY WE CAN DANCE IF WE WANT TO
WE CAN LEAVE YOUR FRIENDS BEHIND
'CAUSE YOUR FRIENDS DON'T DANCE
AND IF THEY DON'T DANCE
WELL THEY'RE NO FRIENDS OF MINE

REPEAT CHORUS

WELL IT'S SAFETY DANCE YES IT'S SAFETY DANCE
WELL IT'S SAFETY DANCE WELL IT'S SAFETY DANCE
YES IT'S SAFETY DANCE YES IT'S SAFETY DANCE YEAH
YES SAFETY DANCE
IT'S A SAFETY DANCE
OH IT'S A SAFETY DANCE IT'S A SAFETY DANCE
IT'S SAFETY DANCE OH IT'S A SAFETY DANCE
AND IT'S A SAFETY DANCE

WORDS AND MUSIC BY ANA

REPRODUCED BY PERMISSION FACTIC MUSIC & CES EDITIONS
CHAPER: DW ATATK RECORDS

LYDIA MURDOCK

SUPER STAR



WE MADE LOVE IN A MAD EMBRACE
NOW YOU SAY YOU DON'T KNOW MY FACE
SUPERSTAR YOU KNOW JUST WHO YOU ARE

YOU TELL THE WORLD YOU DON'T EVEN KNOW ME
A CONTRADICTION OF THE LOVE YOU SHOWED
SUPERSTAR YOU KNOW JUST WHO YOU ARE

CHORUS
I'M BILLIE JEAN (AND) I'M MAD AS HELL
I'M A WOMAN WITH A STORY TO TELL
SUPERSTAR YOU KNOW JUST WHO YOU ARE
(WHO YOU ARE WHO YOU ARE WHO YOU ARE)

REPEAT CHORUS

YOU CAN'T LOVE A WOMAN THEN PUSH HER ASIDE
'CAUSE SHE'S GOT FEELINGS JUST LIKE YOU DO
A WOMAN'S GOT HER PRIDE

REPEAT CHORUS

LATE ONE NIGHT YOU RANG MY PHONE
YOU CALLED TO MAKE SURE THAT I WAS ALL AROUND
AND THEN YOU PARKED YOUR ROLLS ROYCE OUT OF SIGHT
AND THEN YOU RANG MY DOORBELL LATE THAT NIGHT
YOU SAID YOU WERE FEELING DOWN
AND COULD YOU STAY AROUND
ONE THING LED TO ANOTHER
AND YOU BECAME MY LOVER
YOU SAID LET'S BE CAREFUL
AND LET'S KEEP IT UNDERCOVER
YOU SAID LET'S KEEP IT SECRET
LET'S NOT SPREAD IT AROUND
LET'S KEEP IT SECRET
I DON'T WANT MY BUSINESS ALL AROUND TOWN
YOU SENT ME FLOWERS AND DIAMONDS
AND SAID THAT YOU WERE IN LOVE
YOU SAID THAT YOU NEVER MET A GIRL
THAT YOU THOUGHT SO MUCH OF

SUPERSTAR WHO KNOWS WHO YOU ARE (WHO YOU ARE WHO YOU ARE WHO YOU ARE)
SUPERSTAR YOU KNOW JUST WHO YOU ARE (WHO YOU ARE WHO YOU ARE WHO YOU ARE)

I SAW YOU IN A CLUB ONE NIGHT
AND I DID NOT INTEND TO START A FIGHT
BUT WHEN YOU SAID WHO AM I YOU DON'T KNOW MY FACE
I WENT OFF I MADE A SCENE I REALLY WRECKED THE PLACE
AND IT'S TRUE YOU MIGHT BE A BIG SUPERSTAR
AND THE WHOLE WORLD KNOWS WHO YOU ARE
BUT THE NEXT TIME WE MEET YOU'D BETTER SAY MY NAME
'CAUSE I REALLY DON'T LIKE THE WAY YOU PLAYED YOUR GAME
NOW IF YOU DON'T WANT NO TROUBLE IF YOU DON'T WANT A SCENE
TIP YOUR HAT WITH RESPECT 'CAUSE I AM BILLIE JEAN

SUPERSTAR YOU KNOW JUST WHO YOU ARE (WHO YOU ARE WHO YOU ARE WHO YOU ARE)
SUPERSTAR YOU KNOW JUST WHO YOU ARE (WHO YOU ARE WHO YOU ARE WHO YOU ARE)

REPEAT CHORUS

I'M BILLIE JEAN I'M MAD AS HELL
I'M A WOMAN WITH A STORY TO TELL
I'M BILLIE JEAN I'M MAD AS HELL

REPEAT 6 TIMES

WORDS AND MUSIC MICHAEL BURTON
REPRODUCED BY PERMISSION METAPHOR MUSIC LTD/MOTHER'S OWN THE ONE RECORDS



PERSONAL FILE

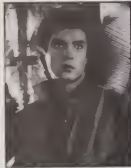


HOWARD JONES

NAME: John Howard Jones.
BORN: February 23 1955 in Southampton.
NICKNAME: Big H at school.
JOB: Putting plastic tents together for £1.25 an hour. Before that I used to roll cling film.
FIRST CONCERT: A line-up featuring The Who, The Troggs and The 1910 Fruitgum Company in Ottawa, Canada. I was 14 and it was the attraction of The Who that got me there.
FIRST RECORD BOUGHT: The "Blood Sweat And Tears" LP. I was really into brass instruments and Hammond organs and this line-up featured both.
HOW DID YOU MEET YOUR WIFE? I was best friends with her brother and they used to live down the road from me. We met when I was 17 or 18 and have been married for five years. Her name's Janet but she's known as Jan.
HOME: A terraced house in High Wycombe.
PETS: A dog called Bear, or Benny sometimes, and also a cat called Puff. We tried out lots of other names on her but that was the only one which stuck, unfortunately.
HOBBIES: I only ever walk the dog. Or watch TV sometimes.
ANY SPORTS? No. I would say I'm probably fairly fit, though, through doing gigs.
FAVOURITE EXPRESSION: "See ya".
MOST HATED PHRASE: "You

impossible" because I don't believe anything is. It's a very negative thing.
FAVOURITE FOOD: Anything that doesn't have dead animals in it. I've been a vegetarian for about eight years now. But I love Indian food.
ARE YOU ANY GOOD AT COOKING? I used to cook all the time and do enjoy it, but don't have an awful time now. My speciality is a vegetable curry. Learning how to do it was a question of trial and error, tested out by friends.
HERO: John Lennon, because of the things he said about and the direct way he sang them. He didn't mince his words.
HEROINE: My Mum.
PEOPLE YOU'D MOST LIKE TO MEET: I have three. One is the American writer Richard Bach, when I read his book *Illusions*, it summed up all the things I'd been thinking about over the last few years. It was a great encouragement to me. I'd also like to meet Jimi Hendrix; maybe it will be possible in another life. And finally Stevie Wonder. I've heard he's a great guy.
HAS YOUR SUCCESS BEEN A SURPRISE TO YOU? Well, yes. A surprise that the single has done so well. But I've been working at this one-man thing for two and a half years now and did over 200 gigs, all the time trying to get a deal.
PREVIOUS BANDS: A classical rock band called Warrior, a punk band called Bicycle Thieves and a rock group by the name of Skin Tite.
WHAT ARE THE "PRECONCEIVED IDEAS" IN YOUR LYRICS? I don't agree with the idea that only lucky or talented people can do what they want. I believe that everyone is talented in some way and that, with time and effort, you can create your own luck. Another idea is that success and money can bring happiness. A lot of successful, rich people are very unhappy.
WHAT ARE THE "MENTAL CHAINS"? They're the script fears and feelings of guilt that everyone has at one time or another.
AMBITION: To write music and lyrics that are of use to people.
WORST MOMENT OF CAREER: I got hit in the chest by a flying glass while supporting Marillion at the Marquee about a year ago.
WILL YOU KEEP USING THE MIME ARTIST? Yes, because I think he's a very important part of the act. He always used to dance at the gigs so we decided to give him a costume and some make-up.
WHAT DO YOU THINK OF TRACEY ULLMAN? She's a natural. A brilliantly funny lady and she's a great singer.

John Taylor's new look? Relax, girls. Apparently it's just The Lizard Boy, one of many curious things that crop up in the "Union Of The Snake" video. It's been made in Australia by one Simon Milne (responsible, among other things, for the Kajagoogoo videos) and follows the style of adventure films like *Mad Max* and *Raiders Of The Lost Ark*. This means that there's lots of gallivanting around on horseback, trudging through desert sands in silly costumes and so forth. And why's Simon le Bon looking so worried? Well, he's trapped in a "twilight semi-barbaric world that thrives beneath the desert sand". It makes a change from *Holidays In Sri Lanka Part Six*, at any rate.



Going back to her roots? (Groan — Ed.) This is Madonna, New York's latest disco darling, and she's definitely young, tree and single. (*Double groan* — Ed.) Well, she's obviously young, there's the tree and the single's called "Lucky Star". It's been Number One in the US dance charts for five weeks now and it's even Number One in the proper Icelandic chart. This means that although she might branch out (*No, stop it* — Ed.) into acting and dancing, she's been so busy she had to turn down a lead role in *Fame*. The girlfriend of Hip Hop re-mix DJ John "Jellybean" Benitez, she's looked after by Freddie De Mann — manager of Michael Jackson and Wham! In America, he's obviously twigged something, in fact, leading (*&*@% — Ed.*) her future engagements we find her next plum job to be a performance at the Fiorucci fashion show in Paris. Remember where you, er... saw it first.





Popping the questions. You may remember that on October 8, *Saturday Superstore* announced a competition in conjunction with *Smash Hits*: send in three questions for the pop star of your choice, the winner being the one with the three best questions for the most popular star. Well, that turned out to be George, and the winner was 13-year-old Claire Brownjohn of Brighton (left). Here she is collecting the first part of her prize: the chance to ask George her questions face to face. She reckoned he was a "great person and a great laugh", but you'll hear more about that when she appears on *Superstore* this Saturday (29). Oh yeah, there'll be some bloke called Mark Eillen on too. Meanwhile, here's the second part of Claire's prize: her interview printed in *Smash Hits*.

Claire: What do you wear in bed?

George: I usually wear a jumper in the winter. My flat's really cold because the heating's busted. And to top it all, I had an argument and threw something at the bath so now there's a hole in the bath. And then about a few weeks ago someone had to get my passport and kicked the bedroom door down, so it's completely falling to pieces this flat.



Spot the difference? Thought you might. Above left, an old picture of those Heavy Metal merchants Kiss, complete with two gallons of heavy duty polyfilla and stick-on chest rugs. Above right, a new picture of the very same group and quite frankly one feels the boys might

Claire: What is your favourite food and do you like cooking?

George: I'd love to be able to cook but I can't to save my life. I took cooking lessons at school when I was about 12 and one of the things I had to cook was bread pudding. My mother went out one day and I cooked all these bread puddings. I'm not kidding, I filled the oven, I filled the stairs, I filled the whole house with these bread puddings. When my mum came back she nearly lynched me. But I'd really like to be able to cook. I think when I get my own place I'll try and learn. At the moment I can only cook things like beans and soup which isn't very good for you. I eat a lot of salads and cold meats and things like that.

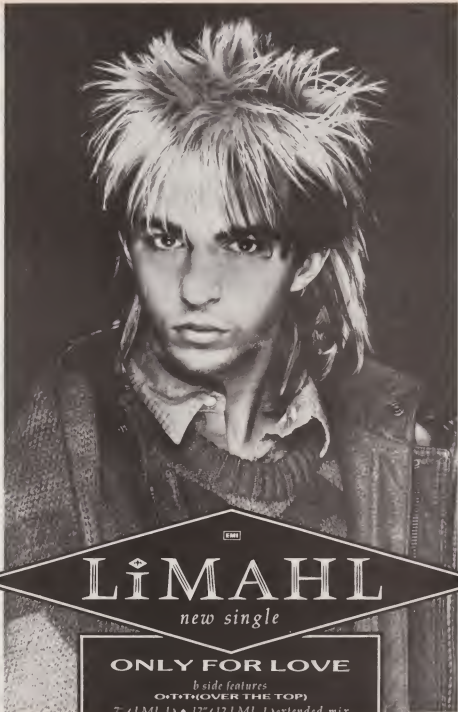
Claire: Does the idea of making a film appeal to you?

George: Well, it appeals to me but it would have to be something funny, like *E.T.* — something where I didn't have to act. Pop stars can't act. I mean David Bowie is probably the worst actor in the world. Although I thought Sting was quite good in *Brimstone And Treacle*, I didn't like the film. It upset me and made me cry. I won't say that I'd never act because I might do it and then everyone would call me a hypocrite. I'll just say I like the idea but really I'm more interested in music.



have made a grave mistake coming clean, so to speak. Those naked expressions are positively frightful. Still their new single's got the particularly ghastly title of "Lick It Up" and they seem to have kept the chest rugs so maybe there's hope for them yet.

IS IT A R T



EMI

LIM A HL

new single

ONLY FOR LOVE

b side features

O.T.T.(OVER THE TOP)

7" (LML 1) • 12" (12 LML 1) extended mix

Smash Hits

READERS' POLL

Yes, friends, your chance has come. Your chance to sort out all these so-called 'reviewers'. Your chance to hit back at all the hate mail. Your chance, basically, to let all persons with less musical taste than you know just EXACTLY who's been Top (or Bottom) Of The Heap in 1983.

Don't forget: you've only got one vote per section so make sure it's directed at a person, programme, video, record or event that's really deserved it over the last 12 months. Have a squint at the (rather arty) checklist if you need inspiration.

Note there's two new sections this time round: Video Of The Year and Event Of The Year — a concert, news story, moment on TV, wedding, C&A's Springtime Sale, something along those lines. And, don't forget, the Most Promising Act For 1984 has got to be a person or group that's appeared fairly recently. Votes for Genesis go straight in the bin.

Okay, fill in the form (as legibly as possible), snip it out, stick it in an envelope and post it swiftly to the address below. And make sure it gets there by November 9 as it's got to be processed by the Smash Hits Highly Computerised Counting Console (i.e. us lot) in time for the Christmas issue. Get to it.

1 BEST GROUP

2 BEST FEMALE SINGER

3 BEST MALE SINGER

4 BEST ALBUM

5 BEST SINGLE

6 BEST TV PROGRAMME

7 BEST RADIO SHOW

8 BEST VIDEO

9 TWIT(S) OF THE YEAR

10 EVENT OF THE YEAR

11 MOST PROMISING ACT FOR 1984

12 MOST FANCIFIABLE HUMAN BEING

1. the undersigned, do hereby faithfully promise not to make life utterly unbearable for close friends, relatives or members of the *Smash Hits* staff if all the people I vote for don't win:—

NAME AGE

ADDRESS

Send your completed form to: **The Poll, Smash Hits, 52/55 Carnaby Street, London W1V 1PF.**

NICK HEYWARD AT BOOTS £3.99

For album or cassette. Featuring the hit singles "Whistle Down the Wind,"
"Take that Situation" and "Blue Hat for a Blue Day." Subject to stock availability.

Nick Heyward

North of a Miracle



THE BEST FOR LESS

FIVE YEARS

THAT'S HOW LONG SMASH HITS HAS BEEN GOING. WEAK WITH EMOTION, MARK ELLEN LOOKS BACK AT THE ANNIVERSARY ISSUES.

1978



The first copies of *New Smash Hits Monthly* hit the stands in November '78. The cover features four lines from a **Rose Royce** song and a picture of **Blondie** (as there are 10 whole **Blondie** albums to be won inside!). It is, in the words of editor **Chris Hall**, "a dynamite issue" with everyone from **Frank Zappa** to "**Divine Neutron Bomb**". The 24 pages contain one solitary feature on "**Modest Bob Geldof**" along with the **Rock/Pop** column where **Chris Hall** (that man again) reviews **The Jam's** *Down At The Tube Station At Midnight* claiming it's "a shade unusual" being a "three-tracker". There's also a quiz in which anyone scoring less than 6 points is a "Pop Pee-Brain" and "could probably get a job as a disc jockey". The big news is that **The Clash** are suffering "internal disharmony" and that, according to **Chris Hall** (who did just about everything including emptying the waste paper baskets!), "this is the time to catch on to **Siouxsie & The Banshees**, a very fine and original band".

1979



One year later and the 36-page *Smash Hits Fortnightly* is on sale! **Squeeze** (including a cigar-smoking **Joala Holland**) share the cover with the first version of **Blondie's** "Dreaming". Inside, new editor **Ian Granna** allows **Stiff Little Fingers** to slop off **Red Stewert** while **The Dickies** jostle for lyric space with **Status Quo** and **The Buggles** (one of whom, **Travler Horn**, claims to be pioneering "electronic pop for the '80s"). There's a **Quadrennia** picture spread, **Single** reviewer **Chris Dillard** says **The Jam** play better **Mod** music than **The Chords** "so keep your parkies on" and **John Peel** claims **The Underones** make "ridiculously good records". The big news is that **John McKee** and **Kenny Morris** have left the **Banshees**. **The Specials** are releasing "an album in a tin", most LPs are now £4.99, **Gary Numan** looked like a "deactivated android" at the **Glasgow Apollo** and **David Bowie** has returned home to **Berlin** after holidaying in **Africa**. Oh, and this year there are 25 **Blondie** LPs to be won.

1980



Another 12 months passes and **Gary Numan** is still the man of the moment though, mercifully, he points out in his 3-page tour photo story that "life is not as depressing" as his lyrics suggest. **Stewart Copeland** claims the new **Police LP**, "**Zanyatta Mondatta**" is "more worldly, less personal", **DMO** release "**Enola Gay**", **The Tourists** are squabbling with their record company, **Logo**, and 18 stone **Bad Manners** singer **Buster Bloodvessel** says he was once called **Sloop Solo** and "could eat 27 **Big Macs** at one sitting". **Paul Weller** is in the centrespread, **UB4's** "Signing Off" LP is doing brisk business and our reporter on **Newsweek** announces that "four students from **Aberdeen** have just scaled the south face of **Kelly Merie**". More importantly, **Beverley**, in the **Disc** column, claims "real trends are into kung-fu slippers now" though—believe it or not—"some are still squeezing their simple figures into ludicrous lycra trousers". And there's not a **Blondie** album in sight.

1981



Is this, we asked, the passing of **The Golden Age Of 2-Tone**? **Terry Hall**, of the newly-formed **Fun Boy Three**, wasn't sure but was absolutely certain that if his hairdresser saw what had happened to his hair he'd "have a nervous breakdown". **Police** **Rubik's Cubes** are on offer in **Bitz**, **Toyah** is putting out her own brand of make-up, **Jellie** **Cope** says the new medley craze is "the musical abomination of all time", **Ciree** **Grogan** says "I hate all my clothes" and **David Hepworth** has settled into the **Smash Hits** driving seat. **The Human League** look moody in the centrespread, **Freeze** are accused of producing "moribund lyrics", **Japan** say "we used to be asked why we wear make-up, but now it's why don't we wear more!" letters are pouring in about a record called "**Prince Chow Men**" and photos for the **Proof That Le Bon Can Smile** Comp, and saxophone-toting singer from **Sheffield** funk group **ABC**, **Marvin Fry**, says "we aim to be the biggest pop group this decade and the next".

1982



Culture Club are splashed on the cover, and later go to a Number 1 with "Do You Really Want To Hurt Me". Singer **Boy George** relates inside how he was once arrested for causing a public obstruction with a garden hose. **New synth duo Tears For Fears** claim they're "not an image group". **Adam Ant** says his ambition is "to be able to go out and not talk about me the whole time", and **Michael from Musical Youth** (currently at Number 1) says "you can also pass a dutchie to the right-hand side" if you feel so inclined. Elsewhere on the 56 pages **Theatre Of Hate** split, **Midge Ure** confesses his first record was called "The Boogystand In Town" and **Kevin Rowland**, who looks "grumpy and intense" at the **Birmingham Hippodrome**, is the subject of the "Hasn't He Heard Of Soap And Water?" debate still raging on **Letters**. And **Siouxsie & The Banshees** release "Slowdown", the only band in the first ever *Smash Hits* to be still featured five years on in this very issue '83). They call it staying power.

SI OUXS IE

MY FAVOURITE THINGS

HOLIDAY

Hawaii with The Creatures. I felt I was somewhere completely different and things happened all the time. It was ideal. As a child we always used to go to Broodstars. I remember seeing Cliff in the Pavilion there once. They also had those horrendous talent contests where kids would sing a song. I was once pushed up on stage and Adam Faith. I think, tried to coax me to sing "Ba Ba Black Sheep". I was so shy I just stood there and didn't utter a word. Terrible.



Photo: LFI

SINGER

Again there's a lot but I'd say Jim Morrison. His voice has been sped and affected by so many people but he still sounds so relaxed and natural. I like the empty songs best where it's just his voice and a single instrument—songs like "Hello I Love You"—"Take It Easy" and "Moonlight Drive". His voice was definitely the lead instrument in The Doors.



Photo: Virginia Tuckett

TV PROGRAMME

Soap. It's very funny and it's also so extreme. They go twice as far as in any other soap opera and that's so much better than trying to make it look real. My favourite character is Bart. He's so good and completely unpredictable. He's always the one who sees Martins or thinks he's invisible. He's outrageous.



Photo: All Sport

SPORT

As far as watching goes, snooker. Sometimes I think it's really stupid watching balls go round but it's also so hypnotising. I like Alex "Hurricane" Higgins (above) who is spasmodically brilliant.



Photo: Virginia Tuckett

RECORD

This is so hard. I've got so many favourites. I have a compilation tape that contains many of them. It includes "Romeo And Juliet" by Tchaikovsky—it was the theme music for the film Caligula. A piece from "The Rite of Spring" by Stravinsky. It's another heavy orchestral piece. "Homo Sapien" by Pate Shelley. "Hello I Love You" by The Doors, various tracks off Lou Reed's "Berlin" LP, some DAF numbers. I can't pinpoint one. They all fit different moods though the one that always makes me go 'wooooo' is "Mighty Real" by Sylvester. It's a real celebration.

FOOD

Japanese if I feel like a treat. If I see a huge plate of something I immediately lose my appetite but with Japanese there's lots of little courses. Funny enough, I had my first Japanese meal in Los Angeles. I don't like the raw fish so much—it has that bubble-gummy texture. But at home it's Heinz Baked Beans.



FILM

Bad Timing with Art Garfunkel. It was set in Vienna amongst all those old, tall buildings that you find there. I wouldn't class it as a horror film but as a thriller—in the way that a Hitchcock film is a thriller. I thought Garfunkel was brilliant. It was really surprised. I didn't think of him as a musician in the film which you often do with rock stars who go into acting. There wasn't one bit where I went, 'eek!'



Photo: Virginia Tuckett

CLOTHING

There's a kimono I was given in Tokyo. It was sent backstage with an anonymous card saying "thanks for playing in Tokyo and love the Banshees' music". It's hand-made and is the type that's used in traditional Japanese theatre or on special occasions.



JEWELLERY

I've got loads of favourite pieces. I've a pendant that ends in a scabre beanie with a ring to match. It comes from Maria and Steve (Banshees) gave it to me. There's also a piece that a kid gave me in Japan. It's like a ridged gold tube that goes round the neck and meets as a snake in the middle. I've got some great tacky ornaments which I've bought from theatrical junk shops. My favourite comes from an Indian shop. It's like a spiderweb diamonds hand. I wear it in the video for "Miss The Girl".

PET

A cat but I haven't got one at the moment. My favourite ever was called Poochie. I've also got a peccary called Gregory (above) and an armadillo called Amy in London Zoo. They have a scheme where you adopt an animal for a year. It was the time of The Creatures so Budgie and I thought, what a good idea. We had a look around and thought of a Tasmanian Devil. We chose the peccary because nobody else had enquired about it. It's a wiry-haired hog that's supposed to be really smelly and really bad-tempered. But it isn't. It's just nervous.

BOOK

It's called Men Amy and I bought it in Japan. It's the best photographer ever. He uses amazing textures—like flesh with wood. There's a picture where a Venetian blind makes a weird effect on a skin tone. He'll make the body look like a chameleon. It's like looking at things under a microscope. He's influenced me a lot in presentation.

PAINTING

The Last Judgement by Bosch. He has this grossly rich but horrible-looking person—like the other side of Donatello's Gery's painting—eating children. Bosch was sending up those people who could afford to eat then when there were millions of starving orphans. He uses painting like a hard instrument—denying someone who needs to be denied.



STATUS QUO



I just got your latter baby
 Too bad you can't come home
 I swear I'm going crazy
 Sitting here all alone
 Since you've gone
 I've got a messa the blues

Whoops there goes a teardrop
 Rolling down my face
 And if you cry when you're alone
 It's surely no disgrace

I ain't slept a wink since Sunday
 I can't eat a thing all day
 And every day is just a Monday
 Since you've bean away
 Since you've gone
 I got a massa the blues

Whoops there goes a taardrop
 Rolling down my face
 And if you cry when you're alone
 It's surely no disgrace

I got to gat myself together
 Before I lose my mind
 I'm gonna catcha the next train going
 And leave my blues behind
 Since you've gone
 I got a messa the blues

Repeat last verse

Since you've gona
 I got a massa the blues

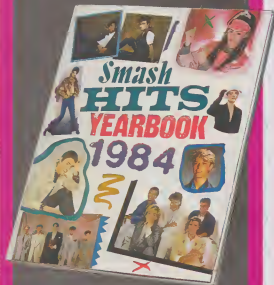
Since you've gona
 I got a massa the blues

*Words and music by Pomus Shuman
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 On Phonogram Records*

A MESS OF BLUES

★ CULTURE CLUB ★ STYLE COUNCIL ★ JO BOXERS ★
 ★ DAVID BOWIE ★ DURAN DURAN ★ NICK HEYWARD ★
 ★ BANANARAMA ★ JEFFREY DANIEL ★ WHAMI ★
 ★ TEARS FOR FEARS ★ SPANDA UBALLET ★ MICHAEL JACKSON ★
 ★ DAVID SYLVIAN ★ THE BEATLES ★ ALTERED IMAGES ★
 ★ THOMPSON TWINS ★ MODERN ROMANCE ★ GARY NUMAN ★
 ★ KAJAGOODOGO ★ EURYTHMICS ★ CLIFF RICHARD ★
 ★ SEXPISTOLS ★ ORANGE JUICE ★ TRACEY ULLMAN ★
 ★ PAUL McCARTNEY ★ MUSICAL YOUTH ★ ALF ★
 ★ STEVE STRANGE ★ SOFT CELL ★ ELVIS COSTELLO ★
 ★ BIG COUNTRY ★ TOYAH ★ PAUL YOUNG ★
 ★ ELTON JOHN ★

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Toyah



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SAFARI

THE POLICE



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FROM THE ALBUM "SYNCHRONICITY"



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11th	Glasgow	Apollo	20th	Birmingham	N.E.C.
12th	Blackpool	Opera House	23rd	Brighton	Centre
14th	Nottingham	Royal Centre	27th	London	Wembley Arena
15th	Leeds	Queens Hall	28th	London	Wembley Arena

B-SIDE "ONCE UPON A DAY DREAM"
PREVIOUSLY UNAVAILABLE

SINGLES



Reviewed by
Peter Martin

ABC: That Was Then But This Is Now (Neutron) This is a far cry from "The Lexicon Of Love"—the sound is much harder while the song is comparatively weak. But apart from the lousy chorus I think it's one of the most exciting things they've done. Fast and furious, the song still manages to retain a stylish feeling of grandeur that is the hallmark of ABC's work—even though Fry tries to rhyme "grumble" with "apple crumble"! **Single Of The Fortnight.**

EURHYTHMICS: Right By Your Side (RCA) Sounding like something The Tourists might have done a few years back, the Eurhythmics are definitely sticking their necks out with this one. Annie's sweet soul voice commends the unique electro-calypto backing that also boasts a shiny African juju guitar and the whole shebang sounds really fab. Is there no end to this pair's talent?

MARILYN: Calling Your Name (Phonogram) A sophisticated debut from the man they're all calling Marilyn. As with "Colour By Numbers", there's a distinct '70s middle of the road feel to this bright and breezy soul/pop concoction. And he's not just a pretty face: he's got a sweet voice and writes a dandy tune. A must for mothers everywhere.

LIMAH: Only For Love (EMI) This makes "Big Apple" sound like an H₂O reject. For all of Beggins's talk of "sophistication", Lamah has just kept his mouth shut and got on with the job in hand, producing a strong stylish debut. Just one thing, why's it called "Only For

Love" when he persists in singing 'own letter four leavuz'?

AZTEC CAMERA: Oblivious (WEA) Second time around—it was originally released on Rough Trade—and it still sounds as sweet. Roddy Frame's tender voice and gripping acoustic guitar work make this song a prized possession in anyone's collection.

IMAGINATION: New Dimension (R&B) Class is written all over this. Imagination are easily Europe's finest disco act and this song is dynamite. A killer chorus is backed by a shimmering parade of polished electro dance rhythms, free of the now tedious hip hop refrain on which NY disco relies so heavily. So take heed Arthur Baker, the end is nigh.

STATUS QUO: Mess Of The Blues (Phonogram) Chugga chugga chugga . . . yes we're off on another Quo song which rolls along with the comforting familiarity of the tedious journey you have to make to your port of call every morning.



GARY NUMAN: Sister Surprise (WEA) A moody synthesized intro is shattered by a driving bass/drum beat. Punctuated by a shrill keyboard chord the song covers familiar Numan ground—with the exception of the jazzy sax solo at the end. A slightly laboured effort. I'd rather see him live any day.

SHAKIN' STEVENS: Cry Just A Little Bit (CBS) Shaky leaves his 'Ole House' behind for a modernish electro-pop ditty which sounds not unlike the work of one Rodney Stewart. Possibly gearing himself up for chart success in the US, it's bound to be a higgie.

CARE: Flaming Sword (Arista) Glittering acoustic guitars, resolute vocals, a sweet piccolos and cheeky bassoons all help make this an irresistible song. Essential listening for that warm glow on a cold winter's night.

MICHAEL JOHN: Love Will Tear Us Apart (Loose Records); JOY DIVISION: Love Will Tear Us Apart (Factory) Talk about confusion. Mr John has cranked out an appalling cover of the Paul

Young cover of the Joy Division song. Amazing hit tune. And the result is a gashy pub-rock effort that is truly laughable. As for the Joy Division version, if you haven't heard it yet I strongly advise you to because it's simply one of the best singles of the post few years.



ADAM ANT: Fuss 'n' Boots (CBS) Adam's back and this time he thinks he's Dick Whittington. Obviously craving for the big time again, he's taken a backward step into the realms of Prince Charming territory and comes off looking a bit of a stote. Phil Collins—who produced and played drums on the single—does his best to rescue the whole affair but he's fighting a losing battle. The song is just plain silly and, frankly, so is Adam.

THE BELLE STARS: The Entertainer (Still) This is easily their best single yet. Light years away from the "Clapping Song", it has a sophistication worthy of a James Bond theme tune. Produced by Anne Dudley—string arranger on "The Lexicon Of Love" and "Duck Rock"—I'm forced to take back everything I've ever said about them.

EDDY GRANT: Till I Can't Take Love No More (Ice) This is dead boring. The familiar Grant reggae-pop backbeat plods along, while the druh guitar and keyboard work makes the whole thing thoroughly depressing.



MUSICAL YOUTH: 007 (MCA) The youth of today teach the old timers how to do it with this infectious reworking of the Desmond Dekker 'berber' classic. Lots of chirpy little chants and bright booming percussion should help give them a much-needed hit.

DIANA ROSS: Upfront (Capitol) This Swain in Jolly ringer is peppered with a "Beat It" guitar here and a Human League ("Hard Times") Linn drum there. It also marks the start of that soon to be banded about phrase "the UK remix", obviously care of the current "British Invasion" of the US charts. Duran's Phil Thornalley to produce Barry Manilow? Who knows.

JOBOXERS: She's Got Sex/Jenalous Love (RCA) "She's Got Sex" is a seedy tale of the JoBoxers' ideal woman. The usual foot stompin' has been replaced by a snappy toe tappin' beat and it's easily their worst single yet.

IT'S IMMATERIAL: White Man's Hut (Eternity) Clanking, honky tonics aplenty, it's immaterial go on for rural/tribal chic. Tambourines and infant school chairs also get a look in on this cheeky song from the eccentric Liverpool band. Deserves to be a hit.

THE POLICE: Synchronicity II (A&R) After making two of this year's best singles, this release smacks of sheer commercial greed on the part of the record company. "Synchronicity II" is a decent enough track on the album "Synchronicity", so why wasn't it left there? Still I can't wait to see the video on *Top Of The Pops*.



SPK: Metal Dance (Desire) Drums and guitars are replaced by 'metal'—i.e. bonding rather large hits of it to produce musical sounds—and keyboards. The result is a savage sound that's strangely intoxicating—and surprisingly commercial.

LEVEL 42: Micro Kid (Polydor) Fast precision disco music that celebrates the video age. But I'm afraid all this talk of "generating square waves" and "megathoughts" leaves me cold.

MADNESS: Sun And The Rain (Still) After their calypso outing on the "Wings Of A Dove", this is more typical Madness. The song trundles along merrily, carried by a jaunty pub piano that gives the song a slightly off-beat, lighthearted feel. There's also a touch of a Beatles-like string section thrown in for good measure. A better.

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ALBUMS

NICK HEYWARD: North Of A Miracle (Arista) A corker of an album. Like "Blue Heat For A Blue Day" (included here and one of '83's finest), this slowly sneaks into your life and takes hold. The songs are deceptively simple and surprisingly varied. The arrangements are the same topped off with lots of frisky references to other groups (like The Beatles) and smart details that keep everything brisk and entertaining. **(8 out of 10)**

Ian Birch



TOYAH: Love Is The Law (Sire) This has imaginatively powerful tracks such as "Broken Diamonds" and "Dreamscape" which conjure up vivid futuristic images of things such as "scrapyard of human emotion" and general planetary desolation. Even so, Toyah has developed a softer side to her music; "The Vow" is a haunting romantic melody and one of the high points of the album. Don't know whether it will gain her any new admirers but her fans will love it. **(7 out of 10)**

Lisa Anthony

MUSICAL YOUTH: Different Style! (MCA) Even if Brum's other reggae band don't yet have either the long term love affair with music or the pedanticcy of UB40, their second album proves that they are more than just a novelty act. Both the cover of "007" and their own "Mash It" show that they is a fine reggae band and even if they can also sound decidedly itchy (as in "Incommunicado") then so do many other pop acts who are twice their age. **(7 out of 10)**

Mark Steels

PAUL HAIG: Rhythm Of Life (Crepescale) Modern day crooner Haig has produced a fine collection of hi-tech electro disco numbers with a distinct European flavour. The sound

consists of razor-sharp synth sounds meshing with an array of bright computerised rhythms. In fact the classy concoction sounds a little like the Thompson Twins — not surprising when you consider they share the same producers, Alex Sodikin, and feature twin Tom Bailey on keyboards. Music for chic cocktail bars. **(8 out of 10)**

Peter Martin

FREEZE: Gonna Get You (Boggers Banquet) Freeze try very hard, but their attempts at creating jagged-edged funky dance music fail miserably. Hopelessly over-produced by the hipper-than-thou Arthur Baker, this record is far too weedy and inoffensive to merit play on any respectable dance-floor. Why be bored by Freeze when you can strut your stuff to Chic. Grace Jones. Shalamar...? Music for shopping at C&A to. **(3 out of 10)**

Josephine Hocking

SHAKATAK: Out Of This World (Polydore) Shakatak are somewhat like Status Quo; they both possess one good song and this they continue to plunder and present in as many different ways as possible. While each glossy track here is fairly listenable, the whole package is initially disposable and must fall into the dreaded category of "coffee table music" to be filed alongside the likes of James Last. And that's a crime. **(4 out of 10)**

Linda Duff

DAVID GRANT: David Grant (Chrysalis) Even will the real David Grant ever stand up? The problem here is that you spend more time spotting his influences (Shalamar here, Smokey Robinson there, Michael Jackson everywhere) than enjoying his own brand of music. Thanks to Steve (Culture Club) Levine, the production is beautifully finished but a glossy veneer isn't enough. **(4 out of 10)**

Ian Birch

VARIOUS ARTISTS: Wild Style (Chrysalis) As a film, *Wild Style* was great. But without the visuals much of the rapping seems routine, ill that scratching can make you ill and only ex-Blondie person Chris Stein's Gary Glitter-style guitar bits are really worth listening out for. **(5 out of 10)**

Dave Rimmer

CHINA CRISIS: Working With Fire And Steel (Virgin) Sometimes this lot are annoyingly hazy, moody, abstract and — some would say — wimpy. At others they're capable of sound tunes, bright rhythms and sterling stuff. This new LP is about half and half. **(7 out of 10)**

Dave Rimmer

BILLY JOEL UPTOWN GIRL

UPTOWN GIRL
SHE'S BEEN LIVING IN HER UPTOWN WORLD
I BET SHE NEVER HAD A BACKSTREET GUY
I BET HER MAMA NEVER TOLD HER WHY
I'M GONNA TRY FOR AN UPTOWN GIRL
SHE'S BEEN LIVING IN HER WHITE BREAD WORLD
AS LONG AS ANYONE WITH HOT BLOOD CAN
AND NOW SHE'S LOOKING FOR A DOWNTOWN MAN
THAT'S WHAT I AM
AND WHEN SHE KNOWS WHAT SHE WANTS FROM HER TIME
AND WHEN SHE WAKES UP AND MAKES UP HER MIND
SHE'LL SEE I'M NOT SO TOUGH JUST BECAUSE
I'M IN LOVE WITH AN UPTOWN GIRL (UPTOWN GIRL)
YOU KNOW I'VE SEEN HER IN HER UPTOWN WORLD (UPTOWN WORLD)
SHE'S GETTING TIRED OF HER HIGH CLASS TOYS (HIGH CLASS TOYS)
AND ALL HER PRESENTS FROM HER UPTOWN BOYS (UPTOWN BOYS)
SHE'S GOT A CHOICE
UPTOWN GIRL
YOU KNOW I CAN'T AFFORD TO BUY HER PEARLS
BUT MAYBE BUT SOMEDAY WHEN MY SHIP COMES IN
SHE'LL UNDERSTAND WHAT KIND OF GUY I'VE BEEN
AND THEN I'LL WIN
AND WHEN SHE'S WALKING SHE'S LOOKING SO FINE
AND WHEN SHE'S TALKING SHE'LL SAY THAT SHE'S MINE
SHE'LL SAY I'M NOT SO TOUGH
JUST BECAUSE I'M IN LOVE
WITH AN UPTOWN GIRL
SHE'S BEEN LIVING IN HER WHITE BREAD WORLD
AS LONG AS ANYONE WITH HOT BLOOD CAN
AND NOW SHE'S LOOKING FOR A DOWNTOWN MAN
THAT'S WHAT I AM
UPTOWN GIRL SHE'S MY UPTOWN GIRL
YOU KNOW I'M IN LOVE WITH AN UPTOWN GIRL
MY UPTOWN GIRL YOU KNOW I'M IN LOVE WITH AN UPTOWN GIRL
MY UPTOWN GIRL
YOU KNOW I'M IN LOVE WITH AN UPTOWN GIRL MY UPTOWN GIRL
WITH AN UPTOWN GIRL MY UPTOWN GIRL
WORDS AND MUSIC BY BILLY JOEL
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Marilyn



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GET SMART



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

We recently went to see Paul Young in concert and were very taken with the fabulous support band Passion Puppets. Please print their photo and give our love to the gorgeous Mikil A Lettuce, *Guildford*.

● Previously a punk band called The Limit, they became Passion Puppets around Easter '82 and are made up of (l-r) Simon Godfrey (drums), Andy P. (guitar), one-time photographer Ray Burmiston (vocals), Micki Screene (bass) and David Rollins (guitar). Now signed to Stiff for a "long-term deal", they've released two singles to date; "Lika Dust" (August '82) and "Voices" (October 7), the flip side of which features a cover of Bowie's "We Are The Dead". They continue their support slot until October 31. Meenwhile... Micki's shirt looks very nice, don't you think?



Passion Puppets: tugging at the heart strings

I'd like to know a few things about The Lotus Eaters who does the artwork for their record sleeves, what are their dates of birth, and the address of their fan club?

Sarah Singleton, *Steel City*.

● Design for debut single "The First Picture Of You" was by piano player Jed Quinn's girlfriend Louisa, although Jed himself was in charge of "chicks" (as our designer "Scoffer" Boston puts it) for "You Don't Need Someone New". Dates of birth are January 25 '62 for Peter, April 8 '62 for Jerri. They don't have a Fan Club as yet, but normally pick up all their mail from Arista Records, based at: 3 Cavendish Square, London W1.

The other day I bought a 12" copy of Big Country's "Chance" which features a live version of "Tracks

Of My Tears". Could you tell me if this was recorded at Liverpool's *Royal Court* on June 19? Also, I heard they suffered a robbery on the last night in Liverpool. If this is true, was it very serious?

Sam Georgeson, *Waverton*.

● Their version of the Smokey Robinson classic was actually recorded on a number of occasions during the summer tour, and the finished version on the 12" features snippets culled from a selection of tapes. Which all means you're about half-correct. As regards the robbery — about £3000 was taken, the total amount they had been paid for that final date in Liverpool. They did have their briefcase containing essential receipts and other documents returned to them, but the money had gone and, unfortunately, they didn't have any insurance. A moral there somewhere.

I'd like to know what Tracey Ullman might have a spare copy of her last single "Brakaway", as I cannot find it anywhere. I also need to know her age, height and a contact address.

David Julian, *Bulwell*.

● She actually does have a spare copy and it's in the post — specially signed for you, of course. She measures 5' 6" tall and will celebrate her 24th birthday next December 30. Send your (love!) letters to her at: Stiff Records, 115/123 Beyham Street, London NW1. (I'm getting cheekier every day).

Could you find out if Dannis Greaves of The Truth is married or even has a girlfriend. I think he's dead cute.

Merilyn, *Bath*.

● I'm afraid, Merilyn, that our Dan has already been snapped up by a girl called Helen. Even worse, they're married and have been "for quite some time". Tragic tale of the week.

I'm a convert! (loud screaming). Where can I write to Tik And Tok? I would also like to know whether they've released any records.

Heather Wilson, *Wrexham and A Fan, Chester*.

● So-called "originators" of the robotic dance movement, they signed to Survival Records last year and made their debut single that summer with a cover of the old Lovin' Spoonful hit of '66, "Summer In The City" (catalogue

no. SUR 007). To coincide with their recent support slot on the Numen tour, they issued a second single "Cool Running" (catalogue no. SUR 016) and plan the follow-up to that next January. For further information, write to their record company c/o PO Box 337, Ealing, London W5.



Tik And Tok: seashore out

When will the single recorded by Annie Lennox and Billy Mackenzie (ex-Associate) be released, and what is it's title? I've also been trying to get the official Eurhythmics Fan Club address for a long time now, so please help.

Ginger's Mate, *Kent*.

● "Me and Billy have always been good pals", says Annie, but couldn't recall the title of the track, only that it was recorded over a year ago. WEA, however, say that it'll feature on Billy's solo LP, scheduled for release around February of next year. After some research, we unearthed the title as being "The Best Of You".

Having recently attended the Siouxie concert at the *Royal Albert Hall*, I was unlucky not to be able to buy a programme. As I'm an avid fan, can you supply an address where I can write away for one?

Chris Gibb, *London SW19*.

● You can breathe again. The Fan Club possess limited stocks of these coveted brochures. Try sending a cheque or postal order for £1.50 (and made out to Siouxie And The Beshoets Fan Club) to that organisation at: 55e Yeldham Road, London W6.

Do you know where I could find a song called "Nina Times Out Of Ten"? All I know is that it's "soul" and my Mum says it's quite an oldie.

Shaz, *Doncaster*.

● A Number Three hit for Cliff Richard 23 years ago, it then turned up on an EP called "Cliff's Silver Discs" (1960) but as that has long since been deleted, try either of the following compilations: "Cliff's Hit Album" (catalogue no. SCX 1512) or the double LP "40 Golden Greats" (no. EMTVS 6). Fascinating fact (another in the ever-popular series!): the song was written by Otis Blackwell, also responsible for those great songs of the '50s, "All Shook Up" and "Great Balls Of Fire".

Please tell us where Howard Jones got his red and blue jumper, as worn by him on *TOTP*.

Stephen Eke, *Barking and Aias, Lymington*.

● He actually has a fair selection of those mohair knits, in black and red, navy and yellow and other variations, and with a choice of sleeve lengths. They're made by his sister-in-law, who has kindly offered to supply price estimates to anyone who would like to become part of the Jones look. Send your chest measurements and other relevant details (with SAE) to: Cheryl Jones, 6 Snakely Close, Loudwater, High Wycombe.



The Lotus Eaters (left to right): Michael Dempsey, Steve Cousins, Jenni Kelly, (standing), Peter Clavin and Jed Quinn

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WHSMITH



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Yes, that's right, they'll be here in December. At the moment they're still trying to finish their LP in Sydney. It should be out here in November. After that they go touring round Australia and Hong Kong. And then they come back to Britain to play concerts in Manchester, Leeds, Edinburgh, Birmingham, Brighton and

London. See Dates for details. All of which goes to show, of course, that despite anything that was said on ITV's *The Saturday Show*, **Duran Duran** are not splitting up. Nor is it true that anyone from *Smash Hits* rang them up to say this. Quite why they'd make an announcement like that without checking the facts is beyond us.

HATS ENTERTAINMENT



Mac Hatter Ivan

A feeling of impending doom. It's like laughing in the face of death," draws Ivan, lead singer with **Men Without Hats** about their latest single "Safety Dance".

It's also about "doing your own thing". This idea is "visualised" in their highly acclaimed video for the single, made just outside both by Tim Pope and Al McDowell (of Soft Cell and Style Council fame). It involves all the villagers getting into their own

safety dance "and generally relieving themselves of their bad karma".

The four piece group — three of whom are brothers; Ivan, Colin and Stephen Doroshuk — are based in Montreal, Canada. Although they've been together for three years, "Safety Dance" is their first worldwide release — previously they'd had a few singles out in the UK only — and it's received widespread success: Number 2 in Germany, Number 5 in South Africa and Number 6 in Australia.

Previously Ivan was in a group called Heaven 17 — "a few months before we'd heard of your one". He cites his influences as early '70s underground rock (Cream, Van Der Graaf Generator and Soft Machine) and his favourite modern groups are The Cure and Siouxsie & The Banshees.

"We take the good things from the Hippie era, applying it to the '80s."

Can you relate to that?

company **Fila**... **Musical Youth** have a similar deal with the equally trendy **Nike**... **David Sylvian** asked **Level 42** bassist **Mark King** to play on his forthcoming single. King couldn't — he was in Japan... **Bananarama** to play live in January. But play what?... **Bob**'s too big without you. **Paul McCartney** has just given **Stevie Wonder** a £50,000 deal complete with built-in stereo and God knows what else... **Simon le Bon** has just received a 65-foot letter from two 13-year-old Sheffield girls. He says they'll get "a special thank you" (whatever that means)... Finally, spare a thought for **Pete Townshend of The Who**. Asked whether he thought it an honour to be on the cover of *America's Time* magazine, he replied: "Not really. I'd much rather be on the cover of *Smash Hits* but I think I'm too old now." Mr Townshend is 38.

MUTTERINGS

Hey you! **The Rocksteady Crew** have been asked to perform in front of royalty at this year's Royal Variety Show. Also on the bill: **Twiggy** and **Gene Kelly**. Should we expect *Breaking in the Rain*... **Culture Club** and **David Grant** producer **Steve Levine** to do next **Beach Boys LP**... This mutterer that **Bowie** will be taking a film role as US President Abraham Lincoln... New **ABC LP** to be called "Soft Stab"... Claims to fame. The singer of Norwich group **Screen 3** has no less than three nipples and two belly buttons... **Siouxsie** to release live LP and video of *Albert Hall gig*... **Wham!** claim to get only £12.50 a week pocket money. What you get for being bad boys, one supposes... **Meanwhile**, **Wham!** tour being sponsored by trendy sportswear

Reading matter. **Virtus** have just brought out their **Rock Fearbook Volume IV** (£5.95) while **Cnnibus** have just published a second volume of **Pete Frame's Rock Family Trees** (£5.95).

The Big Store are Jimmy and Tich (ex-Altered Images) and a model/singer from Paris called Tina. They've just released their first single, "The Price Of A Secret".

The Style Council release a single, "A Solid Bond In Your Heart", on November 11. Live concerts follow in December and an LP in January.



Jon & George: gunpowder pop

Take £100,000. Get three stages, ten hydraulic lifts, a barrage of laser beams, and an arsenal of fireworks. In the middle of it all stick **Spenda Bulet** and **Culture Club** playing live. And what have you got? **Ray Gooey Gary Fawkes**, a one hour TV show that'll be transmitted on ITV on Saturday, November 5. The programme also includes **Carmel, Roman Holliday** and **Gary Byrd**.



Diast M for Murdoch

"Yes, the lyrics are a bit hitting. It is controversial, but long as it sells records, it serves its purpose."

Lydia Murdoch has a hard bitten, world-wise approach to her first hit single, "Superstar". Written by one of her two managers or an "unofficial" reply to Michael Jackson's mega-hit "Billie Jean" it tells the story from the woman's point of view and it doesn't mince its words. Lead

back to page 5 and have a read. "Anyway," continues 26-year-old Lydia, "I can identify with the character of Billie as a woman. I love a son myself and the father left although he did recognise the fact that it was his son."

Has she had any response from Michael J? "No. I've had no reaction from him. I wish I had but I don't really expect any." What does she feel about the musical similarities between "Superstar" and the Jackson original? "There's a closeness that's true. But we didn't want to copy 'Billie Jean'. We wanted to hint at it. If you put the two together, you'll see they don't match."

On a tougher note she adds, "It's all about business anyway. I'm trying to get into the music business and so I'll try to... 'Billie Jean' looks as if it's developing into an American soap-opera. After the single comes the reply and now Michael Jackson is making the film version. Has Lydia a follow-up planned? Maybe "The Return Of Billie Jean" or "B.I. Strikes Again?"

"We'll have to see. I think people are kind of getting fed up with Billie Jean." She may have a point.

FAN CLUBS

Siouxsie & The Banshees
c/o Homeearth Studios
55a Telford Road
London W6

King Kurt
The Hit 21 Robot Club
Suff Records
115/123 Baynes St
London NW1

Marilyn
PO Box 428
London W1A 0DR

Madness
Information Service
PO Box 75
London N1 9RA

THE WIDE ANGLE



Photo: Jonnie Bevan

He's just completed Aztec Camera's two-month tour of America which followed hot on the heels of British and European tours. On the last night he stunned the audience at the *Ritz* club in New York with his drunken ranting about the horrors of Los Angeles and a noisy version of The Clash's "Garageland". He's signed a sensible record deal with Warner Brothers who are now pushing the "High Land, Hard Rain" LP in America. And his publicity organiser estimates that he's given over 300 interviews in America over the last ten weeks.

"He's very good," she confides. "I think it's because he's so young. Give him another ten years..."

Roddy Frame is, of course, only 19 years old. He's already achieved a lot.

Roddy grew up in East Kilbride, about an hour's ride from Glasgow and, with the age gap between him and his older sisters and brother, he was "quite spoiled".

"It was quite enlightening in a way because I could sit 'til late at night listening to my brother and his friends talking about things which I found interesting — like pubs and bookies and gambling and women. And I could sit and listen to my older sisters talking about The Beatles and boys they knew at school. It was a really good background, I think."

He always loved music. The Beatles' "Help!" LP excited him a lot and so did *The Monkees* on TV. He was only four years old when someone gave him a guitar.

"I could never play it at that age, though. Then when I was nine I got another guitar and learnt to play it a bit."

Working out chord changes on the guitar soon began to engross him and he'd listen out for the chord changes in records.

"I remember when I was really young listening to "Space Oddity" (by David Bowie), sitting drinking soup at the table with my mother, having come home from school for lunch, and just jumping up and going, 'Did you hear that hit? Did you hear that hit?' and just jumping up and putting it on again." He was 13 when he bought his first electric guitar and had formed a group called Neutral Blue shortly after leaving school (when he was only 15). A little later, the first version of Aztec Camera emerged, soon to be joined by his friend Campbell Owens.

In those days he was influenced by groups like Magazine and The Clash and Joy Division but then he began to listen to "looser" music, particularly groups of the late '60s, The Doors and Love. Rich chords strummed on acoustic guitars began to dominate the sound of Aztec Camera.

After sending demo tapes to most of the major record companies without arousing much real interest, Alan Horn of the independent Glasgow label, Postcard, heard about the group (from Bobby Bluebell of The Bluebells) and signed them up. Two singles, "Just Like Gold" and "Mattress Of Wire", won them the attention of a limited audience and a year later they signed to Rough Trade Records. They released the "Pillar To Post" and "Oblivious" singles and the stunning "High Land, Hard Rain" LP but, frustratingly, none of them seemed to sell as well as they should. Even when top producer, Tony Mansfield, was brought in to remake "Walk Out To Winter" for a single, the fine result failed to break into the Top 40. And yet, at the same time, Aztec Camera were praised

widely for Roddy's strong melodies, sophisticated chord changes and fiery guitar-playing. In the age of the synthesizer Aztec Camera helped to make the guitar seem somehow new.

By the middle of this year the group had a new line-up with Dave Ruffly who used to be in The Ruts on drums and 17-year-old Craig Gannon on guitar as well as Roddy and Campbell. Craig auditioned after answering an advert in a paper and was able to play nearly all of Aztec Camera's repertoire at the audition. "He's really cool," says Roddy.

Major record companies were chasing the group and they felt it was time to get the push of a big company behind them. Sitting down with their manager they drew up a standard contract "which we thought was fair" and gave it to all the interested record companies. Then they set about deciding which one they liked best. Really cool.

"I went through two weeks of seeing lots of gold American Express cards," laughs Roddy. "Warners were the best because they took me out for fish and chips and they just talked about music all the time."

So Warners won. Roddy has arranged, however, for a proportion of Aztec Camera's earnings to continue to be paid to Rough Trade.

"I just think that I'm in a lucky position of being able to go to a major label, who obviously think they can do something with us but then there are some bands like The Blue Orchids who aren't in that position yet. We've specified that 5% of what we earn will go to Rough Trade and maybe some of that will go towards making a fantastic Blue Orchids LP or something."

Meanwhile Roddy is quite prepared to admit that he wants to become a "major artist".

"I think you either want everyone in the world to hear your records and to think you're really brilliant or you stay in your room and a few of your friends will eventually appreciate your art. I want to make records which people sit at home and play in their rooms and get a lot from."

"I want to do something mad in an aspiring way, more like Captain Beefheart (70s experimental rhythm-maker) or some of the stuff Neil Young did. Some of his stuff was really mad. I think it'll take a while before we get something as good as that."

So on the last night of Aztec Camera's American tour in New York he shouts at the audience, quoting excerpts from '50s beat novelist Jack Kerouac and Lou Reed in an almost incomprehensible accent, takes off his shirt and makes loud feedback noises with his guitar. "I thought we should go out of America with a bang," he laughs, "and give people something to talk about until the next time we come here. I think we did that."

And then there's his fringed, suede jacket.

"I bought it at Kensington Market. I thought it was quite over-the-top. I wanted to get away from those peg-leg trousers that everyone wears and everyone having their hair shaved up the sides and wearing long, grey overcoats and thin ties. I find that all so boring and dated. Yeuchh!"

Aztec Camera's Roddy Frame wants to enlarge his audience. "Everyone in the world" is what he's aiming for. Neil Tennant gives him a little more exposure.

OBLIVIOUS

**From the mountain tops down to the sunny street
A different drum is playing a different kind of beat**

**It's like a mystery that never ends
I see you crying and I want to kiss your friends**

Chorus

**I hear your footsteps in the street
It won't be long before we meet**

It's obvious

**Just count me in and count me out
And I'll be waiting for the shout**

Oblivious

**Met me and she's okay said no-one
really changed**

Get different badges but they wear them just the same

**Down by the buffroom I recognised
That flaming fountain in these kindred caring eyes**

Repeat chorus

**I hope it haunts me 'til I'm hopeless
I hope it hits you when you go
And sometimes on the edge of sleeping**

**It rises up to let me know
It's not so deep I'm not so slow**

**They're sniffing oil the shots
They'll call and say they phoned
They'll call us lonely when we're really
just alone**

**Like a funny film it's kinda cute
They've bought the bullets
And there's no-one left to shoot**

Repeat chorus twice

Words and music by Roddy Frame
Reproduced by permission Warner Brothers Music
On WEA Records



Roddy Frame: someday his prints will come

BIZ

On page 55 you'll find the lyric of the new **ABC** single, "That Was Then But This Is Now". Well on this page you'll find some free copies of it. Ten of them, to be exact, all precisely 12 inches in diameter and autographed by the band. Plus, we have ten positively colorful **ABC** posters and ten sets of three glistening new **ABC** badges.

All these items are literally on their knees, begging to be given away. And ten of the people who correctly answer the following question will be the ones who get them.

"Oh My Tear Fall" is an acronym of an **ABC** song title. Which one?

Answers on a postcard or the back of an envelope to Smooth Hits **ABC** Competition, 53-55 Carnaby Street, London W1V 1PF. Get them here no later than November 9.
Bye for now.

Revamped and raring to go, **The Red Hot Chili Peppers** release a new single "Butter By A Love Bug".

For the 76th time this year (well, almost) the ex-Generation X singer Billy Idol has made a comeback. This time with the single "Dancing With Myself," the video to which — directed by Robe Hooper of *Polsergest* fame — appears on his forthcoming video EP.

MY FIVE MOST EMBARRASSING MOMENTS



NICK HEYWARD

1. Hitting one of Dead Or Alive (after they let off a live extinguisher all over him) and clocking them all giggling maturely whilst running back to a secure part of the studio to play Chinese Whispers — you know, blow the story out of all proportion.

VOX POP

"Monument" is the new live LP from **Ultravox**. This new studio track — also called "Monument" — features alongside five live favorites that include "Vienna". There's also an accompanying video available, "conceived and edited" by Midge Ure and Chris Cross, consisting of live footage from last December's Hammersmith Odeon concert "stylistically integrated with well-known images from their promo videos". It retails at a special low introductory price of £12.99 and it sounds pretty arty.

Eddy Grant releases his new LP, "Going For Broke", on November 18. And then he sets out on a short promotional tour: Manchester Apollo (November 21), London Dominion (November 23/24) and Birmingham Odeon (November 26).

The Undertones' back catalogue is given a fair old dusting off with the release of a compilation LP — on the fifth anniversary of "Teenage Kicks" — and single, "My Perfect Cousin". The first 5000 come in a double pack featuring the other hit "Here Comes Summer".

Tom Robinson's new single is called "Listen To The Radio: Atmospheric" and was written with Peter Gabriel.

2. My first Top Of The Pops appearance. Before I went on, someone said "there's fail-lites out there, mate" and I couldn't look at the camera without thinking about it. That course does such a heart of a job for such low-abiding citizens.

3. When I saluted my brother Pete to a heaver. I did it because he's such a brilliant guitarist and also he's bigger than me, so it's the only way I can keep him still long enough to call him names.

4. The time I fell into a press conference room full of Japanese journalists snapping. To entertain them I lay on the floor and got them to hop over me, one by one, while saying "get into the motor, John". And then I answered their questions.

5. Once a girl asked me to autograph her breast, but the pen wouldn't work.

SAY IT WITH POWERS



Photo: Ian Galt

Will Powers: getting a lot of exposure

Question: What do Sting, Tom Bailey, Robert Palmer, Nile Rodgers and Carly Simon all have in common? Answer: Will Powers. It all appear on Will's first LP, curiously called "Dancing For Mental Health". What's more, Will is none other than the celebrated American photographer Lynn Goldsmith who has been snapping the famous since she was 13 in 1962. Or was it '81 or maybe '83? "Hey," she says with a lusty laugh, "I'm younger than Paul McCartney but older than Siouxsie And The Banshees".

Anyway back in the fledgling '60s she managed to ease her way into a Miami Beach hotel where The Beatles were staying. "Because I'm such a pushy little person," she roars, "I got into the lobby, I was mesmerised by their shoes. There was something about them and the hotel carpet that drove me wild

"Blue Monday" by **New Order** has sold a staggering 600,000 copies in the UK, making it the biggest selling 12" record of all time. Worldwide sales number over a million. And due to a continuing demand for the Factory back catalogue, the **Joy Division** single "Love Will Tear Us Apart" — which originally reached number 8 in June 1980 — is to be re-released.

"Technology" is the first single by a group called **The Group** (obviously following in the great tradition of bands like The Band, Trio and Plus Square). They consist of two male musicians and a drummer by the name of Mrs Julie Fletcher and the song's produced by Thomas Dolby and Mike Hedges (of Siouxsie and The Cure fame).

and I took pictures of their feet!" After snapping rock stars for so long, she decided to make her own record which she did last year in sunny Nassau. Her idea was to assemble musicians who normally didn't work together and see what happened. Plus she came up with Will, the result of an electronic device (nicknamed the "will-box") which lowers the pitch of her voice.

And that's what you hear on the "Kissing With Confidence" single. Carly Simon sings the traditional lead while the male-sounding "will-box" takes care of the other "spoken" section. "I want Will to be both calm and annoying," she adds helpfully. "Will can really get on your nerves. If you want to diet, say, and you have ice cream in front of you, you need Will Powers to get you through. You can make anyone believe anything if you try hard enough."

"Chilling thought, that."

Paul Young has added a second date at the Hammersmith Odeon (October 31).

HAPPY BIRTHDAY

Stephen Luscombe of Blancmange (29) on October 29
Annabelle Lwin (18) on October 31
Adam Ant (28) on November 31
Marilyn (21) on November 3
Art Garfunkel (45) on November 5
Mike Score of A Flock Of Seagulls (26) on November 5
Helen O'Hara of Dexys (27) on November 5
Terry Lee Miall (ex-Antas) on November 8
Michael Mullins of Modern Romance (27) on October 9

ADAM ANT

NEW SINGLE

Puss 'n' Boots

PRODUCED BY PHIL COLLINS · 12" CONTAINS EXTENDED VERSIONS



STAR

TEASER

W N U M B E R S

- **WAITING FOR A TRAIN**
(Van And The Pan)
- **WALKING IN THE RAIN**
(Modern Romance)
- **WALKING ON SUNSHINE**
(Rockers Revenge)
- **WALKING ON THIN ICE**
(Yoko Ono)
- **WALK IN LOVE**
(Mushroom Parade)
- **WALK ON BY (D Train)**
- **WARHEAD (J.K. Subel)**
- **WARRIORS (Gary Numan)**
- **WAVES (Glamorgan)**
- **WAY DOWN**
(Elio Presley)
- **WE ARE DETECTIVE**
(Thompson Twins)
- **WE ARE GLASS**
(Gary Numan)
- **WE CAME TO DANCE**
(Ultraoid)
- **WEDNESDAY WALK**
(Undertones)
- **WE DON'T TALK ANYMORE**
(Cliff Richard)
- **WE GOT THE FUNK**
(Positive Force)
- **WHAM RAP (Wham)**
- **WHAT AM I GONNA DO**
(Rod Stewart)

- **WHEREVER I LAY MY HAT**
(Paul Young)
- **WHIP IT (Devo)**
- **WHISTLE DOWN THE WIND**
(Nick Heyward)
- **WHITE HOT (Cash)**
- **WHO ARE YOU (The Who)**
- **WHO'S THAT GIRL**
(Crytheims)
- **WHY (Gary Simon)**
- **WIKKA WRAP**
(Eason)
- **WILL YOU**
(Hazel O'Connor)
- **WINGS OF A DOVE**
(Madness)
- **WISHING**
(A Rock Of Seagulls)
- **WOMAN**
(John Lennon)
- **WORDS**
(F. R. David)
- **WORE THAT BODY**
(Diana Ross)
- **WOT**
(Captain Sensible)
- **WOW (Kate Bush)**
- **WRATH CHILD**
(Iron Maiden)
- **MURDERER**
(Temptie Tador)

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

ANSWERS ON PAGE 69

DWETWWKWWWWWWPWINW
 WNOCNWHNAUOIAHWEAI
 WWIAIAELURORLOIYIL
 HHMMNKKCFWYDLDPAW
 YOEREOITAAEAEOYLIS
 WNARNHHKAMNHWRRROW
 WPIBEATKTNEATIAEUK
 EWYATVINONRTGTAONW
 EVABRWEGWBOTOROUHW
 WROLSTIRAOAGEDFGAW
 WDODKMABIHGNEALEW
 YERMAYRRTLLEHIKNOW
 KOVTYFNSOATLTIKWCG
 WEAIWNOGSFTYNTWLNE
 WHEATHASOOGGMASIAW
 WDVWWCNKGNINLYHIAW
 WELRYWELNSKISHTHR
 SHAIOWTHTAUITSAAW
 OEIDHGDHENTWNRIBTW
 WNYTECESLDTTOSRAEW
 AAARERHOEOEINEHTWW
 WHAHARVTGNRRDORIAW
 WESIPEIEARDNAADRNW
 WINTNOWOARUEEEHEAE
 WDAEHRAWTWWWWWWW

Status Quo

Rush Out And Get...



A MESS OF BLUES

GARY NUMAN



WE ARE WALKING NOSTALGIA
LIKE OLD MOVIES FOR REAL
LOOK AT ME LOOK AT YOU
LOOK AT THEM LOOK AT US

I'M YOUNG
SELL A SLIM BODY TO THE MAN NEXT DOOR
SELL A SLIM BODY TO THE MAN NEXT DOOR
LIKE MY SISTER SURPRISE

CHORUS
ONLY GODS WALK ON WATER
SO I'LL JUST SINK OR SWIM WITH YOU
LET MY HEART SLIP AWAY FROM ME
ONLY GODS WALK ON WATER
AND YOU'RE PULLING ME DOWN
LET THIS HEART SLIP AWAY

REPEAT CHORUS

WE ARE THE PLEASURE CREATION
GONE WRONG GONE WRONG

WE ARE WALKING GHOST STORIES
NO RELIGION NO RELIEF
NO OLD WISDOM NO BELIEF
SOMETIMES I COULD SCREAM

REPEAT CHORUS

WORDS AND MUSIC BY GARY NUMAN
REPRODUCED BY PERMISSION NUMAN MUSIC
ON WEA RECORDS

Sister Surprise

FRANKIE GOES TO HOLLYWOOD HAVE COME

Zang Tuum Tumb proudly measure out ...

Relax
One September Wonders
Ferry Bonus
Relax Across the Messier

$$7'' + 12'' = 19''$$

(take it all)
The 7 Relax Song is not repeated
anywhere else. This nineteen inches
makes **Whom** seem like **Pinky and
Perky**, makes **Big Country** seem like
a back garden in **St. Heiens**, makes
Style Council seem like the last line
of a **Borboru Cartland** novel.

Action Series Number One



AZTEC CAMERA OBLIVIOUS

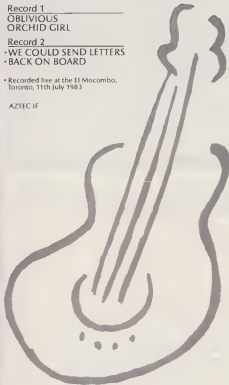
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Record 1
OBLIVIOUS
ORCHID GIRL

Record 2
•WE COULD SEND LETTERS
•BACK ON BOARD

• Recorded live at the El Mocambo,
Toronto, 11th July 1983

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POP STAR OR POSER? CLAIRE SHEAFF MEETS THE MAN THEY'RE ALL TALKING ABOUT.

Who's that girl?

So far Marilyn has impressed and intrigued a lot of people. He keeps getting his picture in the papers, stunning all and sundry with his sultry posturing good looks. His recent guest appearance in the Eurythmics' "Who's That Girl?" video (sitting next to Dave Stewart at a club table) started all manner of tongues wagging: who was he, where did he come from, what's he doing?

Not much is known about him, apart from his career as one of London's most noted clubbers (more often than not in women's clothing) during the Golden Age Of The *Blitz* Club back in '81.

But is he just another outrageous-looking social butterfly with next-to-no-talent or is he something more special? Exactly who is that girl?

Marilyn's looking a little dishevelled today, loafing behind a desk at his manager's London office. He actually looks quite an ordinary bloke until you clap eyes on his long, spectacular braided hair and numerous earrings. He was born, he says, in Kingston, Jamaica, moving to England when he was about four and, as his parents split up, settling with his father in Hertfordshire. Even at that tender age, Marilyn was an individual.

"I've always tried consciously to look different from everyone else. I used to be called "poof" and "queer" at school because I was such a pretty boy, so I started to go out with girls. But even then they called me names. I never wanted to be the kind of boy who went round smashing windows."

Eventually the pressure of being victimised became too much for him. He left school at 15 and spent the next year in a state of mental collapse. The time for a change had come so he packed his bags and moved in with a friend at a squat in Carburton Street in London where — at various times — people like Boy George, Jeremy from Hays! Fantasyzee and Kirk Brandon were

MARILYN

living, along with various other figureheads of the *Blitz* Age, all determined to become famous.

He decided on his Marilyn Monroe image — bleached blond hair and '40s dresses — after seeing a girl dressed exactly like her. Coincidentally, he'd earned the nickname 'Marilyn' at school (his real name's Peter) and he kept it and turned it to his advantage. The result was electric.

"I used to walk into clubs and the whole place would go silent. It was a really good feeling having all that attention but I wasn't ready for it then. I still felt that everyone was a galsnut me, so I went through this really bitchy stage. I've grown out of that now."

He wanted to get noticed, and constructed an image to suit that aim. And it worked. He was photographed, written about and featured in a film about the London nightclub scene called *Steppin' Out* that ran as the support to *Alien*.

Being a part of the generation of *bon viveurs* that produced Hays! Fantasyzee and Culture Club also had its advantages. Paul Ceplian (who manages Hays!) took an interest in the blond bombshell and gave him a chance to air his musical talents on a couple of demos. It didn't take long for the record companies to start scrambling for Marilyn's signature, realising that he wasn't just a pretty face but also a very talented singer and writer.

Now signed up to Phonogram, he's releasing his first single this week, a thumping soulful tune entitled "Calling Your Name".

"I'm interested in presenting myself as an entertainer rather than just a singer," he says. "It's very easy to look weird, as I've proved in the past. Anyone can do that. There's got to be something else."

At the moment his wildest dream is to have a mantlepiece stacked with acting and music awards, "just like Barbra Streisand". But, as for the future, he's not set on becoming famous and fabulously rich.

"Even if the record isn't a success, I'll still be happy. I still feel that I'm a success. To me being successful is being a happy person, generous to your friends and not abusing people's trust. Things like that mean more to me than having six million pounds in the bank."





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THE **RALEIGH**
Collection

SHAKI N STEVENS



CRY JUST A LITTLE BIT

EVERY TIME YOU HAVE TO WHISPER GOODBYE
WELL I CRY JUST A LITTLE BIT
(CRY JUST A LITTLE BIT)
I KNOW IT'S CRAZY AND I DON'T KNOW WHY
BUT I DIE JUST A LITTLE BIT
(DIE JUST A LITTLE BIT)
I NEED TO BE THE ONE THAT'S BY YOUR SIDE
YOU'RE THE BEAT IN MY HEART
MY LOVE FOR YOU IS SOMETHING I CAN'T HIDE
AND I CRY JUST A LITTLE BIT (CRY JUST A LITTLE BIT)
CRY JUST A LITTLE BIT (CRY JUST A LITTLE BIT)

EVERY NIGHT BEFORE I'M FALLING ASLEEP WELL
I PRAY JUST A LITTLE BIT (I PRAY JUST A LITTLE BIT)
I PRAY NOBODY WANTS YOUR LOVING TO KEEP
AND STRAY JUST A LITTLE BIT (STRAY JUST A LITTLE BIT)
DON'T LET TEMPTATION FILL YOUR HEART WITH DREAMS
DON'T LET YOUR MIND RUN AWAY (OOOH)
FORBIDDEN LOVE IS NEVER WHAT IT SEEMS
AND YOU CRY JUST A LITTLE BIT (CRY JUST A LITTLE BIT)
CRY JUST A LITTLE BIT (LITTLE BIT)

YOU'RE THE LIGHT THAT BRIGHTENS ALL OF MY DAYS
AND THE SUN SHINES ABOVE YOU
AND I WOULD DIE IF SOMEONE TOOK YOU AWAY
'CAUSE I LOVE YOU LOVE YOU
CRY JUST A LITTLE BIT
CRY JUST A LITTLE BIT

I WANT FOREVER TO BE YOU AND I
AND THAT'S THE WAY IT SHOULD BE (OOOH)
I LIVE FOR YOU AND BABY THAT IS WHY
I CRY JUST A LITTLE BIT (CRY JUST A LITTLE BIT)
CRY JUST A LITTLE BIT

EVERY NIGHT WE HAVE TO WHISPER GOODBYE
I CRY JUST A LITTLE BIT (CRY JUST A LITTLE BIT)
I KNOW IT'S CRAZY AND I DON'T KNOW WHY
BUT I DIE JUST A LITTLE BIT (DIE JUST A LITTLE BIT)
CRY CRY CRY CRY JUST A LITTLE BIT (CRY JUST A LITTLE BIT)
REPEAT TO FADE

WORDS AND MUSIC BY BOB HEATLIE
REPRODUCED BY PERMISSION EMI MUSIC PUBLISHERS
ON EPIC RECORDS

ADAMANT PUSS'N'BOOTS

MAADW
BOOTS KITTY KITTY
BOOTS PUSS IN
BOOTS KITTY KITTY
BOOTS PUSS IN
BOOTS KITTY KITTY
BOOTS PUSS IN
BOOTS KITTY KITTY
BOOTS
PUSSYCAT'S GONE TO LONDON
LOOKING FOR LOVE AND FOR FAME
I WISH SOMEBODY HAD TOLD HER
CITY FOLKS AIN'T THE SAME
PUSSYCAT CARRIES A POSTCARD
WON'T THE BIG CITY BE NICE
THAT'S THE PLACE WITH THE ACTION
GONNA HAVE HER A SLICE

CHORUS
PUSSYCAT (BOOTS) PUSSYCAT (BOOTS) WHERE HAVE YOU BEEN
(BOOTS) I'VE BEEN TO LONDON AND (BOOTS) NOW I'M QUEEN
(BOOTS) SITTING PRETTY (BOOTS) I DON'T WEAR SUITS
(BOOTS) AND THE MICE ALL CALL ME PUSS 'N' BOOTS

PUSSYCAT LAUGHS AT THE WARNINGS
WHERE THERE'S A HILL THERE'S A WAY
I THINK YOU'D AGREE IF YOU SAW HER
ROME'S NOT BUILT IN A DAY
PUSSYCAT'S HEAD ALL THE PAPERS
SEEN THE NEWS AND KNOWS
ALL OF THE STREETS LEAD TO SOMEWHERE
AND THE PAVEMENTS DOLD

REPEAT CHORUS
ALTHOUGH YOU KNOW IT'S WRONG
WE MUST DO IT EVERY DAY
WHEN MORNING COMES
DON'T YOU TURN AROUND AND SAY
IT'S BOUND TO END IN TEARS
SO LET'S DO IT ANYWAY

(BOOTS) PUSSYCAT WASN'T A KITTEN
(BOOTS) NOT AS BORN AS THEY THOUGHT
(BOOTS) SHE HAD A GOOD HEAD ON HER SHOULDERS
(BOOTS) AND BEAUTY THAT COULDN'T BE BOUGHT
(BOOTS) THE ROYALTY MADE HER AN OPERA
(BOOTS) IF SHE'D KEEP TROUBLE AT BAY
(BOOTS) THEY'D GIVE HER THE MONEY AND DIAMONDS
BE QUEEN FOR A DAY

REPEAT CHORUS FIVE TIMES TO FADE

WORDS AND MUSIC BY ANI MARSH
REPRODUCED BY PERMISSION EMI MUSIC PUBLISHING
ON CBS



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RECORDS

THE (VERY VERY AMUSING AND ABOVE ALL) B

SO YOU RECKON YOU KNOW IT ALL, EH? HAVE A CRACK AT THIS LOT AND SEE HOW YOU GET ON

1



A few years ago he sang in an eight-piece soul group and this was the best suit he could afford. Now he's a successful solo artist and his suits are still dodgy. Who is he?

2

Which group took their name from something called 'Primal Therapy'.

3

Here are four rather famous pairs of eyes. Who do they each belong to?



4

Members of which band met 'boning bacon' while trainee managers in their local Co-op?

5

In which hit song did Kim Wilde intone the following lines: 'Looking out a dirty old window/Down below the cars in the city go rushing by?'



6



Age the Adam. Here are four different Ant imagas. What year do they each come from?

7

Back in the mid-'70s Shakin' Stevens appeared in a successful West End musical? Was he a) Jesus in *Jesus Christ Superstar*, b) Che Guevara in *Evita*, c) Elvis Presley in *Elvis!*, or d) The Tabby in *Cats*?



8

Which soul singer, dancer and natty dresser is also known as Colonial Pop?

9

Depeche Mode's first single came out in February 1981. What was it called?

10

Apart from his dog Harry, Spandau's Steve Norman has a) a peccary, b) a piranha fish or c) a three-toed sloth?

11

This is when they were called Seventeen. Now they're a bit older and their hair sticks up all over the place. Who are they?



12

Which of the following films has David Bowie not appeared in: a) *The Hunger*, b) *Quadrophenia*, c) *Just A Gigolo*, d) *Merry Christmas Mr Lawrence* or e) *Cabaret*?



13



Here are four bits of a well-known pop star. Put together, who do they add up to?

14

He's worked with Adam and Frida. He's both a solo artiste and part of a group. Sometimes he even dresses up like a Mexican. Who is he?

15

The career of Bucks Fizz began with the dubious distinction of winning the Eurovision Song Contest, but with what song and in what year?



ANSWERS

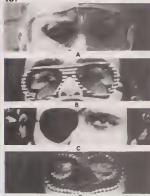
1 David Bowie 2 The Hollies 3 a) The Beatles b) The Rolling Stones c) The Who d) The Kinks e) The Yard 4 The Beatles 5 'I'm a Baker' 6 a) 1968 b) 1970 c) 1971 d) 1972 e) 1973 7 a) *Jesus Christ Superstar* b) *Evita* c) *Elvis!* d) *Cats* 8 James Brown 9 'Just a Little Bit of Soul' 10 a) Peccary b) Piranha fish c) Three-toed sloth 11 The Hollies 12 e) *Cabaret* 13 a) The Beatles b) The Rolling Stones c) The Who d) The Kinks e) The Yard 14 Freddie Mercury 15 'I Wanna Back in Time' 1969

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IG (AND ALSO TERRIFICALLY TRICKY) QUIZ

OR ELSE HAVE A SQUINT AT THE ANSWERS AND PRETEND YOU KNEW IT ALL ANYWAY). GOOD LUCK.

- 16** Here are four famous but this time heavily-disguised pairs of eyes. Who do they each belong to?



- 17** Which member of The Human League used to drive an ice cream van and is a big fan of The Ramones?

- 18** As a child, Simon Le Bon once appeared in a TV ad. Was it for a) Ultra-Brite toothpaste, b) Persil washing powder, c) Myers Comfy Beds or d) Fray Bentos luncheon meat?



- 19** One Wild Swan met one Jess Baby and together they formed a two-piece group. Which one?

- 20** New Order used to be called Joy Division. But what were they called before that?



Re-arrange these four pieces of a person into a well-known pop star. In other words, who is it?

- 22** Culture Club recently appeared on *The Russell Harty Show*. During the interview, George presented Mr Harty with a token of his esteem. What was it?



- 23** No, it's not *The Sweet* in 1973. Nor is it a recent pic of Hanoi Rocks. And if you thought it was *Twisted Sister* you'd be horribly wrong. Who is it?



- 24** Which of the following is the longest running DJ on Radio 1: a) Tony Blackburn, b) John Peel, c) Andy Peebles or d) Mike Read?

- 25** A couple of years ago, Echo & The Bunnymen made a 30-minute film of them cavorting in the Peak District. What was it called?

- 26** Before he went solo, Limahl was in Kajagoogoo. Before that, he was in a band called Brooks with another now very famous pop star. Who was it and of what band is he now a member?



- 27** Time the Toyah. Here are four different phases of Ms Willcox. What year do they each come from?

- 28** Lee John of *Imagination's* first acting role was a snowflake in a school play. Recently he had a more challenging part in a popular TV serial. Which one?

- 29** Which current pop song boasts the following lines: "Can't complain, mustn't grumble/Help yourself to another piece of apple crumble"?

- 30** In which of the following exotic locations did Wham! film their "Club Tropicana" video: a) Rhyll, b) The Canary Isles, c) Sri Lanka or d) Ibiza?



YOU SCORED

Right. You get one point for each correct answer, but only if you get all parts of the question right.

0-10

Not bad. You did better than most folk round here, anyway.

11-20

What can we say? You're an extremely gifted person.

21-30

So you did cheat. Either that or you're Bamber Gascoigne.

"The song that means the most to me lyrically is 'I Made It Through The Rain' by Barry Manilow. It's so true — it's very inspirational and I think it can apply to quite a few people. What the song is saying is 'I made it through the rain/I kept my point of view/I made through the rain/And found myself respected/By the others who got rained on top' — It's like when you have a vision — regardless of who believes or disbelieves in it — you sincerely believe in it 100%. So you stick with it

until you've actually made it through and made that dream become a reality.

When I first started off people didn't understand me. I'm talling you, I've lost a lot of girlfriends, been kicked out of a lot of houses because of my dream. I used to dance on *Soul Train* (America's equivalent of *Top Of The Pops*) getting no money at all. The only thing I used to get was free TV exposure. And everybody was going — 'you're wasting your life, why are you doing this'. But something was telling me to be there. In fact I dropped out of High School to be there. I wouldn't advise anyone else to do that, I'm not proud of it, but I got results. I had a strong vision and I knew High School wasn't the place for me.

I first heard the Barry Manilow song in 1980. At the time Shalamar

were really popular — we'd been going since 1977. Nevertheless the song still meant a lot to me. I went through a lot to get into Shalamar, doing *Soul Train* and DJ'ing at discos and dancing in dance contests almost every night of the week. We had to do it to earn enough money to pay rent and buy food and clothes.

All this *Saturday Night Fever* bit was actually our real life. And *Freshdance* — it really happens. Fame can also be real. Kids with

natural talent can get recognised and then placed in schools for fine art — now I wish that would have happened to me. All I used to do was daydream in class about dancing. No one knew this was in me, including myself, and as a result all that happened was me getting thrown out of class. I've been through a lot and that song helps

STAR CHOICE

JEFFREY DANIEL



remind me of the fact.

I went to see Barry at the *Forum* in Los Angeles in 1981. People say he's soppy because he sings ballads and I love songs but how in the heck can you have too much love. I love ballads. They're my soft point. It's stupid, why do people try and hide love and pretend it's not there — everybody needs it to some extent.

I love Barry as a performer. He puts on a really good show."

BARRY

My dreamers have our ways of facin' rainy days
And somehow we survive
We keep the feelings warm
Protect them from the storm
Until our bliss arrives
That one day the sun appears
And we come shinin' through those lonely years

I made it through the rain
I kept my world protected
I made it through the rain
I kept my point of view
I made it through the rain
And found myself respected
By others who got rained on too
And made it through

When friends are hard to find
And life seems so unkind
Sometimes you feel afraid
Just aim beyond the clouds
And rise above the crowd
And start your own parade
Cause when I chose my fate away
That's when I knew that I could finally say

I made it through the rain
I kept my world protected
I made it through the rain
I kept my point of view
I made it through the rain
And found myself respected
By the others who got rained on too
And made it through

I made it through the rain
I kept my world protected
I made it through the rain
I kept my point of view
I made it through the rain
And found myself respected
By the others who got rained on too
And made it through
And made it through
And made it through

Words and music by G. Kenny D. Sheppard /
Manilow / Feldman / S. Sussman
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On *Artist Records*



MANILOW

I MADE IT THROUGH THE RAIN

Barry Manilow: the man who gave shirts a bad name. "I Made It Through The Rain" made it to Number 37 in the UK Singles Chart in February '81.

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Sound you can hear the other end of the street



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LIMAH LI ONLY FOR LOVE

IF THAT'S YOUR PROBLEM DON'T LET IT SHOW
YOU WILL FIND IT SELF-DECEIVING LOVE CAN BE UNSURE
KEEP A LEVEL HEAD MAINTAIN YOUR PRIDE
THEN YOU CAN FACE THE SITUATION STRAIGHT IN THE EYE

AND ESPECIALLY AS SHE COMES ON STRONG
WHEN SHE SMILES THAT SMILE THAT LEADS YOU ON
TRY TO SEE IT THROUGH PLAYING OUT YOUR PART
MAKING CERTAIN WHEN YOU GIVE YOUR HEART IT'S

CHORUS
ONLY FOR LOVE
ONLY FOR LOVE
ONLY FOR LOVE

LOVE WAS NEVER PLANNED EVER BEFORE
SOME HAVE SPENT THEIR WHOLE LIFE SEARCHING
COLD AND INSECURE
BUT AS SUDDENLY AS THAT LOVE WILL ARRIVE
AND YOU'LL RECOGNISE THE FEELING OOH YOU'RE ON FIRE

AND ESPECIALLY AS SHE MOVES IN CLOSE

WHEN SHE MOVES THAT MOVE THERE'S NO SUPPOSE
YOU'LL FIND YOU'RE HURTING WHEN YOU'RE APART
BUT WHEN YOU GIVE YOUR HEART IT'S

REPEAT CHORUS

(YOU'RE ON FIRE)

WHEN YOU GIVE YOUR HEART IT SHOULD BE
ONLY FOR LOVE (WHEN YOU GIVE YOUR HEART ONLY FOR LOVE)
ONLY FOR LOVE (WHEN YOU GIVE YOUR HEART ONLY FOR LOVE)
ONLY FOR LOVE (ONLY FOR LOVE)
WOOH ONLY FOR LOVE (GIVE YOUR HEART ONLY FOR LOVE)
I SAID ONLY FOR LOVE
(WHEN YOU GIVE YOUR HEART ONLY FOR LOVE)
ONLY FOR LOVE (WHEN YOU GIVE YOUR HEART ONLY FOR LOVE)
I MEAN ONLY FOR LOVE
WHEN YOU GIVE YOUR HEART FOR LOVE

WORDS AND MUSIC BY LIMAH
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EDDY GRANT

THE NEW SINGLE



*Till i can't take
♥ love no more*

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Synchronicity II

AHH AHH AHH AHH

AND THE SUBURBAN FAMILY MORNING
GRANDMOTHER SCREAMING AT THE WALL
WE HAVE TO SHOUT ABOVE THE DEN OF OUR RICE CRISPIES
WE CAN'T HEAR ANYTHING AT ALL
MOTHER CHANTS HER LITANY OF BOREDOM AND FRUSTRATION
BUT WE KNOW ALL HER SUICIDES ARE FAKE

DADDY ONLY STARES INTO THE DISTANCE
THERE'S ONLY SO MUCH MORE THAT HE CAN TAKE
MANY MILES AWAY SOMETHING CRAWLS FROM THE SEEME
AT THE BOTTOM OF A DARK SCOTTISH LAKE

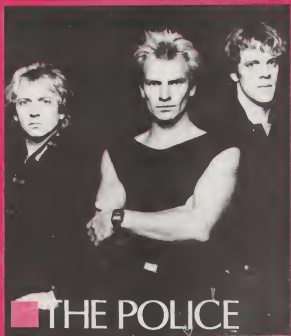
ANOTHER INDUSTRIAL UGLY MORNING
THE FACTORY BELCHES FILTH INTO THE SKY
HE WALKS UNHINDERED THROUGH THE TICKET LINES TODAY
HE DOESN'T THINK TO WONDER WHY
SECRETARIES POUT AND PREEN
LIKE CHEAP TARTS IN A RED LIGHT STREET
BUT ALL HE EVER THINKS TO DO IS WATCH
AND EVERY SINGLE MEETING WITH HIS SO-CALLED SUPERIOR
IS A HUMILIATING KICK IN THE CROTCH
MANY MILES AWAY SOMETHING CRAWLS TO THE SURFACE
OF A DARK SCOTTISH LOCH

ANOTHER WORKING DAY HAS ENDED
ONLY THE RUSH HOUR HELL TO FACE
PACKED LIKE LEMMINGS INTO SHINY METAL BOXES
CONTESTANTS IN A SUICIDAL RACE
DADDY GRIPS THE WHEEL AND STARES ALONE INTO THE DISTANCE
HE KNOWS THAT SOMETHING SOMEWHERE HAS TO BREAK
HE SEES THE FAMILY HOME NOW LOOMING IN HIS HEADLIGHTS
THE PAIN UPSTAIRS THAT MAKES HIS EYEBALLS ACHIE
MANY MILES AWAY THERE'S A SHADOW ON THE DOOR
OF A COTTAGE ON THE SHORE OF A DARK SCOTTISH LAKE

MANY MILES AWAY MANY MILES AWAY
MANY MILES AWAY MANY MILES AWAY
MANY MILES AWAY MANY MILES AWAY
MANY MILES AWAY

WORDS AND MUSIC BY STING

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The BELLE STARS



a new single on 7" and 12"



The ENTERTAINER



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King Kurt strike an unusually sensitive pose: (left right, top) Handsome John, Rory, Paul; (left-right, bottom) Bert, Maggot, Smeggy



KING KURT

"Insanitably". That's the only way to describe the self-styled "ugliest band in the world".

They used to be called Rockin' Kurt and The Sauerkrauts, "but it was a bit of a mouthful so we dropped the rock," sniggers Paul (he of orange hair and dazed expression).

Combining the unique talents of a computer programmer, teacher, postboy, painter and decorator, schoolkid and unemployed person, King Kurt put on "dirty, smelly and noisy gigs". They were fed up with all

these "cool serious bands" so the six drinking partners decided to make their own fun.

That can mean chucking offal and sheep's lungs over your audience. Or bean eating competitions onstage. And, if you're really lucky, Rory will give you a Kurt haircut — for the special introductory price of 20p.

Their last London concert went under the banner 'King Skirt'. That meant you couldn't get in unless dressed in said

article of women's clothing. And that was just the boys' "Destination Zulu Land" is their latest offering and the band seem to prefer the 12" version. "It's really great. It plays from the label out!"

No-one can say these boys haven't got their heads screwed on the right way. Just one thing, though. Why has Rory got a rat on his head? "Because it's his hat".

Stupid of me to ask, really.

Peter Martin

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FOOD FOR THOUGHT

WE knew what the critics' reaction was going to be even before the album came out — it was inevitable that it was going to get a right slugging."

Robin Campbell, guitarist and vocalist with UB40, begins the case for the defence. We're aboard the tour coach bound for Edinburgh.

UB40's decision to release an album of reggae covers culled from the turn of the last decade has, in some quarters, been met with a barrage of abuse. Some have accused them of dumping their political ideals in favour of guaranteed commercial success whilst others have suggested that they've run out of original ideas.

"I just can't understand all the fuss," Robin sighs. "Labour Of Love" is just an album that we've always wanted to do. In fact, we had to be talked out of doing it as our first album. As the title suggests, it's simply a celebration of the music that we used to dance to when we were younger — the kind of music that turned us on and brought us all together in the first place."

Those who feel the time is right to wage war on UB40 might care to remember that back in the days of the 'ska revival' of '79, another 'political' band from the Midlands — The Specials — also recorded covers of old reggae tunes by early '70s Jamaican singers like Dandy Livingstone and The Pioneers.

Back then, to openly parade your influences and wack the impoverished writers a few quid in the way of publishing royalties was regarded as a 'noble' gesture.

"I know," adds drummer Jimmy Brown, "but we didn't do this album so's a few guys in Trenchtown, Jamaica, could make a bean. We chose the songs we did because we liked them. All eight of us agreed that Tony Triba's 'Red Red Wine' was one of the best reggae records of that era. The fact that someone like Neil Diamond wrote it just didn't matter."

To most of the 750,000 people who bought UB40's version, it didn't matter either. To a few, however (have a look in *Letters*, September 29), UB40 had betrayed everything they were supposed to stand for. In 1983 it seems that you can either be a 'political' band or you can be a 'fun' band. You can't be both. Which is why, according to Robin, UB40 are "beginning to get tired of being labelled a 'political' band."

"You see, the way I think of a political band is of a group of people who came together because of their politics and then used music as a platform to project those ideas. And many of those bands are essentially boring because, although the ideas might be good and worth saying, the music isn't and the whole thing falls to the level of mere sloganeering.

"With us, it's the other way round. We came together to play music first and foremost. The fact that we all have strong political views means that our lyrics are often concerned with social and political issues. But the lyrics have always been a side-issue to the music."

That view is borne out by the way UB40 are regarded abroad. At home, their full-blooded support for and active involvement in both CND and anti-apartheid movements, together with their steadfast refusal to sign to a major record company has found them championed as spokesmen for a generation.

Sur le continent, however, they have an enviable reputation as a reggae band — with salus suggesting that they are probably the most successful reggae band to be found anywhere in the world. Across the sea, such Jamaican reggae legends as Bunny Wailer and Toots & The Maytals have found themselves supporting the Brummie octet.

"That's a real irony," says Jimmy. "Over here there's a kind of resistance towards reggae bands like us. Because we're not all Rastafas with dreadlocks, we're not taken seriously as a reggae band by the West Indian communities. Astro (the band's dynamic dreadlocked toaster) lost a lot of his friends when he joined UB40 and he's only just started to pick some of them up again."

So, having been accused of compromising their ideals on the one hand and not having their explosive brand of reggae appreciated by its experts on the other, UB40 seem to be caught in a cleft stick.

However, had the band really 'sold out' as is being suggested, one might reasonably expect their current stage show to be a flashy extravaganza of comic light shows, costume changes, rows of can-can girls and a potted palm tree or two. As it is, the lightshow is decidedly amateur, the stage-set unremarkable and the band's outfits the kind of togs you'd find them in down at the local boozey.

"We've tried very hard to be untrendy," says Robin, "and I think that shows in the make-up of the audience — it's a total cross-section. I'm not saying that bands who dress up and encourage an audience of clones are bad for doing that but you don't have to dress up to enjoy a UB40 gig. If the music's good, you don't need props."

At the Glasgow Apollo and the Edinburgh Playhouse, UB40's music wasn't just good... it was magnificent. The audience's passionate participation during "One In Ten" and "Tyler" was perfectly complemented by the mass switching of limbs which ensued during "Red Red Wine", "Cherry Oh Baby" and "Johnny Too Bad" from the "Labour Of Love" album. If anything, the 'new' material sharpens the intensity of the political stuff creating an irresistible blend of potent rallying cries and joyous, unpretentious hoof-stomps.

After the shows the band all returned to the auditorium to sign autographs and chit to the fans for longer than they were actually on stage.

"They pay to come and see us, but our record," says Robin. "It's only right that we show we care about them — not as fans but as people. I hope we made them feel good... they make us feel great."



THE BROTHERS CAMPBELL: ROBIN (LEFT) AND ALI

An LP of other people's music. A Number One hit with an old Neil Diamond song. A lot of people are starting to think UB40 have gone soft and sold out. Mark Steels isn't quite so sure.

ENDGAMES



NEW SINGLE

MIRACLE IN MY HEART

Released October 31st
7" & 12"

BUILDING BEAUTY
ALBUM/CASSETTE

Virgin

P·R·I·Z·E CROSSWORD

We've got 30 copies of "Rock & Pop Crosswords" by Fred Dellar, the very same person who provides the crosswords for this magazine. Fill in the one below, along with your name and address, and send it swiftly to **Smash Hits Crossword Competition, 52-55 Carnaby St, London W1V 1PF**. First 30 correct ones pulled from the pile on **November 9** get a free copy each.

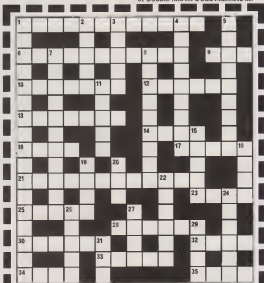


ACROSS

- 1 Cute Dara Fern makes Kraftwerk's a race (anag 4,2,6)
- 2 Not giving up the Cliff Richard way (5,3,3)
- 3 It goes down for Level 42
- 10 Mama's loads
- 12 Stevie's hit isn't as recent as it sounds
- 13 And this Junior hit wasn't on time (3,4)
- 14 Kim Wilde had one from the bridge
- 16 The band to suit all titts?
- 17 Where would vocalists be without them?
- 21 Bonnie Tyler's '76 hit (4,2,6)
- 23 Musical sound
- 25 Abba member
- 28 See 1 down
- 30 Explosive Blonde album
- 32 Grand ----- band that's a race apart?
- 33 A Musical like Ms Lennon?
- 34 Home for The Jam's titles
- 35 'Good Times' hitmakers.

DOWN

- 1 and 28 Across. A request from Peabo and Roberta (7,1,9,2,4)
- 2 Den Hegarty's old band
- 3 They're found with Tears
- 4 Animals -- like Siouxsie and Budgie Budgie
- 5 He's suggesting you come back and stay (4,3)
- 7 Marvin or son will convert to an Irish rock star (anag 3,8)
- 8 Cold Evita provides a continental hit (anag 5,4)
- 11 and 19. A Jam classic (2,3,4)
- 15 Iron Maiden had them in uniform
- 18 'Aladdin' ---- -- Bowie LP
- 19 See 11 down
- 20 Phil Mogg's band of space invaders (1,1,1)
- 22 'A Little Peace' Euro-winner
- 24 Essex's island paradise
- 26 Gary who charged up the charts with his warriors
- 27 Paris of 8 across fame
- 29 Michael Jackson's record label
- 31 Double this for a Bad Manners hit



NAME _____ AGE _____
ADDRESS _____



Answers in the next issue (November 10)

ABC



Hagstrom

THAT WAS THEN BUT THIS IS NOW

NEW SINGLE - NT 105 12" - NTX 105 © NEUTRON/PHONOGRAM

GOING BARE

Madness have weathered the storms for well over five years and the hits still refuse to run dry. Tim de Lisle looks at their long range forecast.

It'd make a good question for a competition. Which group or singer has had the most Top 10 hits in the past four years? The chances are most people would say The Jam, or Michael Jackson, or perhaps The Police. The chances are they'd be wrong. All of them have lost out — to Madness. Since announcing their intentions by going to Number 16 with "The Prince", in October 1979, Madness have had singles at Numbers 7, 3, 6, 3, 4, 7, 4, 7, 4, 14, 1, 4, 5, 8 and 2.

And they're all still enjoying the job. At least, they enjoy making records more than ever: they're not so keen on the "other half of it", the TV appearances and photo sessions.

On this particular evening five of the boys have turned out, or rather stayed in the studio where the day's been spent rehearsing songs for the sixth Madness album. Only Mike Barson and Suggs, two of the band's family man, are absent.

It seems a long time since we heard from Madness.

"What?" says Carl. "I've been sending you letters, but obviously..."

The rest of his santanza gets lost in howls of laughter from the others. Don't believe what you read about Madness being "terribly serious" now. A little of the nuttiness lives on.

So where have they been? Apart from — of course — notching up a couple more hits with "Tomorrow's (Just Another Day)" and "Wings Of A Dove", the action has been in America. In April they signed to Geffen Records and put out an LP of recent UK singles and songs from "Rise And Fall", wryly entitled "Madness". For the first time the radio stations took an interest and for the first time the famous Madness video style was seen on MTV, the fast-growing cable TV network. Result: a hit. "Our House" charted Number 7 in the US Singles Chart in July.

While everyone was watching "Our House" climb the US charts Bersio did a disappearing act, heading into Europa in a Dormobile with his wife and dog. He resurfaced just in time to rehearse for the band's biggest American tour. In August and September they did 25 shows, some at huge stadiums supporting David Bowie or The Police, but mostly topping the bill in front of about 5,000 "rack 'n' taxi"-loving typos.

How did Madness do down?

"Very well really, better than expected," says Carl. "They see us as the survivors of the ska boom. They know all about that."

In New York the kind of thing that happens in a Madness video happened for real. "The police wanted to arrest us — not the group, the real police. We were just going to our gig



Photo: Chris Muller

Another grey day (left-right) Suggs, Woody, Lee, Mike Barson, Chrissy Boy (below), Mark (above) and Carl

at The Pier and we heard there was some writs waiting for us. None of us knew what for. We had to get down there in taxis and send the coach ahead with the string players in to divert the police, and then we had to walk in individually. The writs were stuck on the coach."

What was their offence?

"A load of cobbler's. This bloke was saying he'd got us our deal with Geffen and he should be getting his five per cent. In fact he'd met our manager once and said why don't we try Geffen. He was trying to get lucky, in the words of a well-known pop group. It was pretty unsettling."

"We got on stage and said, 'A funny thing happened on the way to the show... It's not often those lines are true.'"

They got back about a month ago and settled down to finish the album, which comes out in January. Four songs were finished earlier this year, among them the excellent "Sun And The Rain".

"That's our new single," says Chris, one of his rare unprompted remarks, "and the boss of our record company told me to say that it's wonderful."

More howls. So doesn't Chris think it's wonderful too?

"I think it's quite... quite splendid."

Mark says he thinks it's a hit. I thought all their singles were hits.

"Yeah," says Carl, looking more solemn.

"Fifteen hits and every one of them forgotten."

I wonder who's doing the songwriting now.

FOR SHARE



"Who isn't?" retorts Mark, and he and Carl leap up to show me just how it's done. On top of the piano there's a smartly-bound book, the kind teachers write down marks in. A long list of songs is on the back page. Towards the front there's a page for each song with a lot of letters and numbers which give the tune and rhythms. Then "at floor lava!" there are bits of paper with scraps of lyrics on them. The original idea for a song might come from anyone but they usually flick them into shape together.

What are the new songs like?
"Different from 'Rise And Fall', less grand, less regimented, looser," says Mark. Carl says "Rise And Fall" reminded him of the musical *Oliver Twist* and the next album is not so theatrical.

"It's more soulful," adds Mark. "Not soul as in Tania Motown, but done with more feeling."

"A lot of the words are autobiographical," says Carl.

Are they more adult, more serious? Lee's moment has come. "It's getting more serious in a childish sort of way," he declares to general applause.

What does he mean by that?

"What I say. The more serious you get, the more you've got to laugh."

Carl thinks this line of discussion has gone far enough. "Come on, we're getting into the meaning of life!"

As always, half of what the band say consists of in-jokes. Indeed, they seem to be still good

friends. But it has been reported that they're not. "Thank you, doctor, where's my couch?" Carl says, and everyone falls about once more. "No, we're getting on fine," says Mark.

"Who said that anyway?" asks Chris. "Probably the same people that said Lee was knocked out in America when it was totally untrue — *The Sun*."

The mirth turns suddenly to unanimous contempt. "You can't trust them. They misrepresent so many things... And what they did over the Falklands, too... We don't do interviews with them any more."

"Nah," says Carl, "ever since we lost on the bingo."

SUN AND THE RAIN

IT'S RAINING AGAIN
I'M HEARING ITS PITTER PATTEN DOWN
IT'S WET IN THE STREET
REFLECTING THE LIGHTS AND SPLASHING FEET
NOWHERE TO GO AND NOTHING I HAVE TO DO
(HAVE TO DO)

IT'S RAINING AGAIN
I FOLLOW THE CHRISTMAS LIGHTS DOWNTOWN
I'M LEAVING THE FLOW
OF PEOPLE WALKING ALL AROUND ROUND AND
ROUND

I HEAR THE SOUND OF RAIN FALLING IN MY EARS
WASHING AWAY THE WEARINESS LIKE TEARS
I CAN HEAR MY TROUBLES RUNNING DOWN
DISAPPEARING TO THE SILENT SOUND

JUST WALKING ALONG
MY CLOTHES ARE SOAKED RIGHT THROUGH TO
THE SKIN

I HAVEN'T A DOUBT
THAT THIS IS WHAT LIFE IS ALL ABOUT
THE SUN AND THE RAIN
THE SCRAPS OF BRAIN WASHING DOWN THE
DRAIN

I FEEL THE RAIN FALLING ON MY FACE
I CAN SAY THERE IS NO BETTER PLACE
THAN STANDING UP IN THE FALLING DOWN
IN SO MUCH RAIN I COULD ALMOST DROWN

IT'S RAINING AGAIN
A CRACK IN THE CLOUDS REVEALS BLUE SKIES
I'VE BEEN FEELING SO LOW (LOW)
BUT NOW EVERYTHING IS ON MY SIDE

THE SUN AND THE RAIN
WALK WITH ME FILL MY HEART AGAIN

I HEAR THE RAIN FALLING IN MY EARS
WASHING AWAY THE WEARINESS LIKE TEARS
I CAN FEEL MY TROUBLES RUNNING DOWN
DISAPPEARING TO THE SILENT SOUND

I FEEL THE RAIN FALLING ON MY FACE
I CAN SAY THERE IS NO BETTER PLACE
THAN STANDING UP IN THE FALLING DOWN
IN SO MUCH RAIN I COULD ALMOST DROWN

DO DO DO DO DO DO DO DO DO DO
DO DO DO DO DO DO DO DO DO DO
DO DO DO DO DO DO DO DO DO DO
DO DO DO DO DO DO DO DO DO DO

WORDS AND MUSIC BY MIKE BARSON
REPRODUCED BY PERMISSION NUTTY
SOUNDS WARNER BROS MUSIC
ON STIFF RECORDS



**WILL TRI-AC WORK
ON MY SPOTS?**

We can't promise a one hundred percent success rate, nobody can. But there is a new treatment for your spots which works very quickly, very effectively and yet is very gentle on your skin.

It's called Tri-Ac and it's the first treatment to contain Ethyl Lactate — a completely new anti-acne agent.

It works like this. First, within hours of application it reduces that embarrassing redness around each spot.

Second, it goes to work quickly in most cases, to clear your problem skin in only a few days.

And finally, if used regularly, it will help prevent those new spots forming.

New Tri-Ac lotion is only available from chemists. Try it and you'll see an improvement within days.

If you have any questions or would like further information on Tri-Ac write to: The Tri-Ac Advisory Bureau, Gibbs Pharmaceuticals, 44 Portman Square, London W1A 1DY.



**FOR
BOYS,
GIRLS
AND
SPOTS.**

GIBBS LABORATORIES

TAKE YOUR COAT, SIR? 50 SIGNED NICK HEYWARD ALBUMS PLUS HIS JACKET ALL TO BE WON!



Photo: Andrew Cullen

What do you want to win? A signed copy of Nick Heyward's new album, 'The Very Best of Nick Heyward', plus a signed copy of his new jacket. For details on how to win, see page 55. The competition is open to all UK residents aged 16 and over. The closing date is 11.59pm on 31st October 2001. The prize is subject to availability. The competition is run by the publishers, who are not responsible for any loss or damage to entries. The competition is open to all UK residents aged 16 and over. The closing date is 11.59pm on 31st October 2001. The prize is subject to availability. The competition is run by the publishers, who are not responsible for any loss or damage to entries.

COMPETITION WINNERS

DISCOURTERS COMPETITION (September 28) correct answer: *at Buzz & The Flyers, Sweatshirt, posters and 12 copies of the Jollisara "Johnny Friendly" go to the following: Brian Brewer, Erni, Susan Davies, Sutton St Nicholas, Alastair Dewkins, Nathani, Anita Freeman, Chaimley Wood, V. Russell, Little Chalfont, Michael Jones, Weybridge; Stephen Bails, Centonari, Jon Adams, Kempston, David Hinchley, Downend, Lisa Hawkins, Etrham, Tracy Morris, Wilham, Gawan Bailey, Hendon; Timothy Moore, Wilham; Christopher Crumlington, Arroyo Harts, Yala, James Cole, Aylesbury; Karen Ruxford, Colchester; Lucy Kalarah, Finchley; Dana Chimey, Welwyn Garden City; Graeme Tiley, Wimbade.*

THE POLICE CULTURE CLUBKIM WILDE COMPETITION (September 28) correct answer: "Kids In America". Copies of the new Culture Club and Kim Wilde albums, plus Lynn Goldsmith's book 'The Police, words won by: Julie McGinn, Milton Kaye, Helen Coma, Winal, Lesley Toft, Deasde, V. Hetherington, London SW15; Debbie Shewbridge, Dartford;

Russell Bailey, Warrington; Cassandra Simpson, Warrington; Jane Reed, Heathfield; Marilyn Gower, Cranbrook; Debbie Collins, Leighton Buzzard; C. Cooper, Doncaster; Stephen Thomas, Middlelebury; Deborah Coleman, Cosby; A. Crossan, Wispa; A. McDonald, High Wycombe; Andrew Neal, Blandford; Joan Craig, Arden; Evelyn Lott, Driffield; S. Ellis, Hertley Wilsey; Dawn Wood, Melford; Katy Ring, Epson; Paul Hughes, Lowestoft; Alison Smalley, Birmingham; Trevor O'Connell, Newcastle-upon-Tyne; Mark Cooper, Blackpool; Sandra Cheng, Cheddar; S Whitehouse, Longton; Andrea Garbutt, Stockton-on-Tees; Jane Cowton, Thrist, Jay Beavan, Talbot Green; Tony Cowdill, Birmingham; S. Shaw, Bramcote, C. Waightman, Sunderland; Tanya Alloworth, Whitby; Stephen Bolton, Upper Belvedere; Paul Monahan, Cherttenham; Joanne Rogier Harrow; Emma Storey, Leicester; Justin McNaughton, Bicester; John Gwynnes, Killybegs; Elizabeth Horn, Essex; R. Coleman, Stevenage; Margaret Gruber, Castle Douglas; M. Ursell, Derby; Michella Morrison, Dilcot; Corinne Clewley, Gressingham; Steven Durston, St. Helier; Dawn Clark, Southampton; Catherine Bell, Thornaby-on-Tees; David Roper, Nottingham.

ABC

THAT WAS THEN BUT THIS IS NOW

WHY MAKE THE PAST YOUR SACRED COW
I GUESS YOU'VE CHANGED
YOU'VE CHANGED AND NOW
YEAR YEAR YEAR

FRUIT'S GONE ROTTEN ON THE ROUGH
REAP WHAT YOU SOW
WITH A COUNTERFEIT FLOUCH
YEAR YEAR YEAR

CHORUS
THAT WAS THEN BUT THIS IS NOW
THAT WAS THEN BUT THIS IS NOW

MORE SACRIFICES THAN AN AZTEC PRIEST
STANDING HERE STRAINING AT THAT LEASH
ALL FALL DOWN
CAN'T COMPLAIN MUSTN'T GRUMBLE
HELP YOURSELF TO ANOTHER PIECE
OF APPLE CRUMBLE
AND CONSEQUENTLY
HEARTS OF OAK ARE CHARR'D AND BLISTERED
RUSSIA'S SHOULD'VE BE BABYSITTED
AMERICANS RESISTED

REPEAT CHORUS TWICE

AHA AHA HA
AHA AHA HA HA HA
AHA AHA HA
AHA AHA HA HA HA

AHA AHA HA

THAT WAS THEN THAT WAS THEN BUT THIS IS NOW

AHA AHA HA HA HA

THAT WAS THEN THAT WAS THEN BUT THIS IS NOW

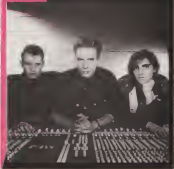
AHA AHA HA

THAT WAS THEN THAT WAS THEN BUT THIS IS NOW

AHA AHA HA HA HA

THAT WAS THEN THAT WAS THEN BUT THIS IS NOW

WORDS AND MUSIC BY FRANK'S SINGLETON 'M WHITE
REPRODUCED BY PERMISSION THIS IS MUSIC LTD
ON PHONOGRAM RECORDS



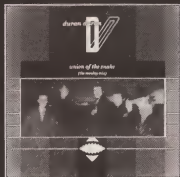
Top 20 12" singles
£1.79



Adam Ant: Puss'n Boots



The Police: Synchronicity II



Duran Duran:
Union of the Snake



Eddy Grant:
Till I Can't Take Love No More

At W. H. Smith you'll find the Top 20* 12" singles and many new releases for just £1.79.

Everyone from Duran Duran, Adam Ant, and The Police to Eddy Grant and Paul McCartney. Plus a large selection from non Top 20 artists. So call by today and get a 12" single from W. H. Smith.

WHSMITH



*Gallup 12" singles chart. Offer ends 7th Nov. Subject to availability. Where you see this sign

From the Institute of Psychiatric Health, Cardonald, Glasgow:
PATIENT: The Black Type inhabiting the Letters page of *Smash Hits* magazine.
CASE NUMBER: 5463701/895.
CONSULTANT: S. Y. Chosis, G.P.
 Case Notes:
SYMPTOMS: Acute anxiety attacks, delusions of grandeur, lack of confidence coupled with compensatory aggressive tendencies.
DIAGNOSIS: Incipient paranoia complicated by an out-sized inferiority complex.
TREATMENT: I recommend an intensive course in alternative type faces together with a complete change of ink (the therapeutic qualities of the colour blue, for instance, have been well documented).
FEES: £10 Record Token, to be sent to the above address.
 K. O'Neill, Cardonald, Glasgow.

Blue ink? Don't make me laugh. Tres yesterday's news, old pal. These days any self-respecting type ought to be able to GO RED ALL OF A SUDDEN. Only in real emergencies, of course.

Dear Black Type,

Mike Read, Mike Read/275 and 285/Mike Read, Mike Read/National Radio One.

Yours sincerely,
A Tee Hee Mung.

How did this get in here?

Danger! This letter will evaporate in 30 seconds unless read. Thank-you.
Glen Gregory's Other Ear.
 Surrey.
 P.S. At last I've

Somebody must have been reading it, surely.

I am a disappointed Duran fan. Look at this hit in our local paper:



It reads: 'Kiwi fans of the British pop superstars Duran Duran will have a chance to see their idols — if they're prepared to pay 700 dollars! (£308.37). That's the price for a planned airlift of Duran Duran fans to the Sydney concert. The clean-cut band, who've created what's been dubbed 'Durandemonium' in Britain where they're the centre of Beatlemania-style adulation, will definitely not play any New Zealand shows according to a spokesman from their record company. Yet, the band's second album, 'Rio', has



Write to: **Smash Hits Letters, 52-55 Carnaby Street, London W1V 1PF. The best letter gets a £10 Record Token.**

been in the New Zealand charts for over a year. And their New Zealand fan mail far outstrips even that for David Bowie.

"The band have taken the rock music scene back to The Beatles' era or even earlier as far as wholesomeness goes. As someone commented: 'they're so clean-cut, even Princess Di likes them.'

"Air New Zealand is putting on seven-day holidays in Sydney taking in the Duran Duran concert for 685 dollars. Says a spokesman: 'we have traditionally done very well out of these type of tours. The mind boggles as to the demand for tickets if Rod Stewart and Elton John decided to play there too.'

What the hell's going on? Surely it's possible for a band consisting of five millionaires to go on a three hour flight to Auckland, New Zealand, to play at least one date to a guaranteed 65,000 people. Over here Duran are a household name. What really makes me sick is that people are going to pay 700 dollars to see them.

Yours sincerely,
*Sean (Of The Soul Survivors),
 Avondale, Auckland, New Zealand.*

700 dollars! For that kind of money you ought to get a one month package holiday with all live members of the band plus part shares in the new LP. And then some change.

I was very pleased to hear that Duran Duran were coming to do a Christmas show in Belfast, but I was absolutely disgusted when I heard how much the ticket was — £10.50 — which many of us in N. Ireland can't afford.

How can Depeche Mode, OMD and Ultravox all keep their prices reasonably low? Are Duran taking advantage of their fans over here? If other bands can do it cheaply, why can't they?
A Very Upset Duran Fan, Bangor.

P.S. Is The Black Type male or female?

Not telling.

Why is it that on nearly every occasion I go to see a band, my view is restricted by a six foot beefy giant? I wouldn't mind if this giant was an interested fan or even a paying patron, but it usually turns out to be a journalist or photographer.

The maddening thing is, they bring two or three friends who also don't bother to pay. The difference between the audience and the journalists is that the audience has to save, queue for tickets and then they usually enjoy themselves. Meanwhile, journalists get in free, position themselves in the best seats and then criticise the group (especially if they happen to have a Number One at the time).
Fiona Luna, Wednesday.

While listening to the *Top Forty Show* the other Sunday, I heard Tommy Vance mutter something about 'Superman'. Then I heard this man saying things like 'Ski, swim, clap your hands, etc' and I thought to myself, is this Radio 1, 2 or 4? I fiddled with the dial but, no, it was definitely Radio 1, so I carried on listening.

You know, I've never heard such illiterate, pathetic, unadorned (big word for me, that) crap (that's more my style) in ALL MY LIFE! What I want to know is, where has decent music disappeared to? Did it sink with the *Titanic*?

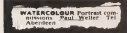
25% of the people who create their own music and image are worth listening to — Culture Club, Duran Duran; 25% of the people who create their own music and image are definitely not worth wasting your electricity for — Black Lace, Bow Wow Wow; and 50% of the people can't be bothered to write their own music and shouldn't be called Pop Groups — the Creatures, The Beat, Paul Young, Alison Taylor, Macclesfield.

You've come to the right place. Around the general area of The Black Type's desk, we've formed the Committee for Officially Booting out Black Lace Enthusiasts Rather Switly (or C.O.B.E.L.L.E.R.S. for short). The only one who's so lar lailed to enlist is lolly design supremo David "Macho Man" Bostock but he'll crack eventually (He's a bit cracked already — Ed.).

Can I just say thank-you to The Alarm with their "Sixty Eight Guns". God how refreshing it is to hear something completely different and happy on *Top Of The Pops* instead of pretty little mummy's boys wearing ever-so-neat suits, pastel-coloured shirts and ties so loud that they drown out the music (which may not be such a bad thing) bouncing around like paralytic yo-yo's and wearing expressions on their faces resembling those of starving chimpanzees who've just spotted a ten ton banana (i.e. Duran Duran).

Anyway, thanks loads. Someone Who Wishes That Band Had Never Been Allowed Back On Letters, Coatbridge.

Look what I found in the small ad section of my local paper.



This proves one of three things — either 1) Paul Weller is more talented than he likes to admit; 2) somebody is using his name to attract business; or 3) there are two Paul Wellers.
J. Cooper, Banchoy.

Or else, 4) it's a mis-print.

Probably called Paul Weller or something. You know, like all the other (nearly) famous pop stars — Paul McCartney, Elvis Presley, Bob Dylan, the list is endless ...

So Tim de Lisle thinks Gary Numan has stood still musically for four years. Perhaps I could remind Mr de Lisle that Gary has released five albums, each different from the last and each demonstrating great talent and musical inventiveness. Does Mr de Lisle think that 'Are Friends Electric?' is the same as 'Warriors'? He's simply trying to prove himself by blindly criticising Gary Numan in the same fashion as so many before him.

Very clichéd Mr de Lisle, and very boring.
A Gary Numan Fan, Worcester Park.

We've had loads of letters like this and Tim still remains unrepentant. He's like that. I have, however,



LETTERS

From previous page . . .

got a slightly more solemn tribute here to the man they're all calling **Mad Max** sent in by **John Palmer** of **Tiverton** (you remember him). Which reminds me, **The Black Type's Drawings Drawer** needs topping up. Anything considered.



Free t-shirts, free cassettes, free posters and goodness knows what else. After reading the "What's Going On In Your Record Shop?" feature in your September 29 issue, I suddenly realised that when I buy a single at one of my three local record shops, it makes not the slightest difference to its position in the British pop chart. Why? Because my nearest record shops are Non-Chart Return Shops. The only difference my purchase would make is in the chart in the local paper. Big wow!

My nearest Chart Return Shop involves travelling 10 miles and, by the time I've done this, the bus fare's probably amounted to the price of the freebie you get with the record (if it has one at all).

I totally agree with Paul Weller's comment that "the whole practice stinks". This, incidentally, is the first time I've ever agreed with Paul Weller. *John Taylor's Hat, East Kilbride, Glasgow.*

Thanks for all the response to this feature. Here's a few more of the best points . . .

I was shocked to read your article about "What's Going On In Your Record Shop?", especially that people are "buying records just to get the free gifts".

What's wrong with you lot? You write in to *Smash Hits* moaning about "commercialised"

groups and then you go out and buy records for the freebies. Okay, I'm not saying everyone does this, but somebody must. How else would a record shop manager come to that conclusion?

In a way it's the same as buying a record just because you fancy a member of the group. For God's sake, why don't people buy records for their music? British pop is the best in the world. Why not keep it that way?
Becky, Halstead.

I'd just like to say that the marketing manager that said that selling two tubes of toothpaste for the price of one in Tesco was the same as giving away a free gift with a record is absolutely crazy.

We don't have a toothpaste chart showing which toothpaste is Number 1 (and therefore could be worth buying). Nor do we have a show that shows some of the Top 40 toothpastes of that week. But we do have a music chart and a music show.

The only way to increase sales of records is to drop the price, especially with unemployment as high as it is. I can't afford records at the price they are at the moment, so the free gifts do nothing for me.

Anonymous, Shrewsbury.

Your magazine has the cheek to criticise and denounce record

companies for giving away free posters, etc. with their records and yet *Smash Hits* — in the same issue! — says: "Get all this at no extra cost in the next issue", referring to a poster, a preview edition of a new magazine and a plastic wallet.

I just don't see any difference between these examples and would be happy to accept a £10 Record Token as a reward to pointing this out to the viewing millions.
Julie, Knock, Belfast.

P.S. If you print this, you'll get a free portable TV plus a one-way trip to Iceland for Dave Rimmer "The Welly Of '83".

Dave Rimmer's always wanted to go to Iceland so he's "quite chuffed" about the trip. The rest of us are still fighting over who's going to have the telly. As for your point about the free gifts, Julie, let me hand you over to the Editor: —

You weren't the only one to make that connection but let me just make one thing clear: the *British chart is only made up from sales in 5% of the available record shops, and it's in these shops that the free gifts tend to turn up. For the same money you can buy a record with no free gift in the shops that don't affect the charts. Magazines have a chart as well: it comes out twice a year and gives all the relative sales*

NEW 7" & 12" SINGLE



A
BITTEN BY A LOVE BUG
A
TRIGGER HAPPY JACK
BVL 1



A
BITTEN BY A LOVE BUG
A
CAT CALL
12-BVL 1

EMI

THE REVILLOS



figures. But there's a difference: this chart is calculated from sales in all available shops. You don't only get a free badge or poster with Smash Hits in the shops that matter; you get them anywhere. And I reckon that's a pretty fair deal. Personally, I thought the free poster issue wasn't bad value. I bought three of them and I work here. Incidentally, the ELO Record Token is all yours (just as long as I can have the TV).

I've got some good close-ups of John Taylor at the Aston Villa concert and — guess what! — his flies are undone. Someone. Somewhere.

You're just saying that.

As I'm in bed with a broken leg, I thought I'd drop you a line. I broke it ice-skating in Peterborough, if you're wondering. This unpleasant event happened because this "Sharon" managed to plant her being in the place where I wished to do my Robin Cousins impersonations.

When I say a "Sharon", I'm merely giving the collective name in these parts for a species of mammal that wears a donkey jacket, and v. dark and v. tight jeans which are held together by maroon leg warmers (up to the knee, of course).

Anyway, these inhabitants of

Peterborough should not moan about the lack of famous acts appearing in their town. I live in Cambridge and that's just the same but we do have some local groups. One of them are called The Face who are rather excellent.

Ciao,
Annabel Cary, Cambridge.

I couldn't believe it when I saw the letter slugging off Peterborough. I've never been there myself but I know the place can't be that boring.

How do I know this, I hear you cry? Well, every time I send off my entries to *Smash Hits* competitions, or my coupons for badges, I can't help noticing they all go to Peterborough. So obviously the reason no groups ever go there is because they know no-one would come to the gig. Everyone's too busy sorting through *Smash Hits* competition entries.

Personally I can't think of anything more interesting than sifting through a pile of postcards, but then I'm a pervert.

Viva Peterborough!
Shirley Temple, Belfast.

You're a loony.

Has George Michael of Wham! ever modelled for a magazine's photo story? This picture looks like him.

Sue, Hull.



It's him all right. Says he did "a lot of this sort of thing" before he lormed the group. But who's Thelma, that's what I want to know?

I would like to bring to your attention the David Bowie Convention that took place on October 1.

Saving slowly week by week, I got together the £7 and sent off for my ticket from Scratch Enterprises. This is what we got: a film showing (on a broken-down projector) of *The Man Who Fell To Earth* (available on video and seen on TV), plus *Merry Christmas Mr Lawrence* (now showing at your local cinema); an interview with Lindsay Kemp (which, if you weren't sitting in the first five rows, was just a mumble); an 'indoor market' with no less than four stalls selling videos,

t-shirts, posters and books already available at the Virgin Megastore; and lots of stale pastries for 45p each.

I can only feel sorry for the artist involved. In this case, David Bowie had no idea the event was even going on. Liz Rash, Southgate.

Sorry there's no room to print any more letters about the Bowie Convention. This was the most polite one, by the way. These kind of events are not renowned for being terrifically well organized.

Why is it that when "Billie Jean" dropped out of the charts, certain persons decided to 'answer' it by recording boring songs that are obviously inferior to the original (which I didn't like anyway).

If this 'answering' business carries on we might have to endure things like "Yes, There's Something You Should Know". Joanne C., Alwoodley.

Or "Correct, I'm Absolutely Dying To De You Severe Physical Harm", Saints preserve us.

Dear **Black Type**,

You can go home now.
A Very Considerate Person.

Is it that time already?

Friends Again

STATE OF ART

NEW SINGLE OUT NOW ON 7" & 12"

JOHN
FOXX



NEW SINGLE
LIKE A
MIRACLE

7" VS645 AND EXTENDED 12" VS645-12

ALBUM
THE
GOLDEN SECTION
TOUR
FURTHER DATES TO BE ADDED
FOR NOVEMBER

METAL BEAT VIRGIN RECORDS LTD

CHINA
CRISIS



WORKING WITH FIRE & STEEL

I COULD NEVER KEEP A BEAT
TOO BUSY IN MY PARADISE
PUT A CROCODILE IN HIGH OFFICE
AND SOMETHING OUT OF PLACE INSIDE
WHEN ALL IS SAID AND ALL IS DONE
MY HANDS THAT WORK WITH A FIRE AND STEEL

CHORUS

FASHION PLAY YOUR PART
TO BE WORKERS OF RED
FASHION PLAY YOUR PART
TO BE WORKERS

WHILE ALL THE TIME YOU DANCE AROUND (AROUND AROUND)
AND THINGS GET STUCK AND WE'RE TO BLAME
AND I COULDN'T THINK POLITICAL BLUE
WHEN ALL IS SAID AND ALL IS DONE
MY HANDS THAT WORK WITH A FIRE AND STEEL

REPEAT CHORUS

WHEN ALL IS SAID AND ALL IS DONE
MY HANDS THAT WORK WITH A FIRE AND STEEL
EMOTIONLESS WE'LL SLIP AWAY
IMAGES ARE MY THOUGHTS TOO REAL

REPEAT CHORUS THREE TIMES

WORDS AND MUSIC BY DALY LONDON
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Photo: Brian Foster
Campaigning for the Depeche Mode Barmy Army

DEPECHE MODE LONDON

The atmosphere is relaxed and the crowd unusually good natured. Once the lights dim a groundswell of clapping and cheering fills the air. At the foot of the stage the bobbing heads cut a faintly surprising outline. No spiky tops here, mate, and the bottles of pulsating pink crazy colour have most definitely been left at home. An air of normality prevails.

The curtains part to reveal Dave Gahan bobbing and weaving like nobody's business to the deep driving bass sound of "Everything Counts". In the shadows, trapped between banks of keyboards and massive slabs of stone scenery, shuffle the other three Depech-eyes. All kitted out in combat togs, the whole set-up is geared towards their new harder and more mature image.

The show is immaculately well paced. The more familiar clean crisp and choppy numbers like "See You" and "Just Can't Get Enough" keep things racing along nicely. Newer material is more atmospheric, utilising a menacing metallic sound reminiscent of Japan and Tears For Fears in one of their more reflective moods.

The diversity of tonight's show finally proves that Depeche Mode have grown up.

Peter Martin

WHAM!

EDINBURGH

Bearing in mind that clubs and discos have had an important role to play in the rise of danceable pop in general (and the career of Wham! in particular), George and Andrew's idea of making their first-ever live show "Club Fantastic" resemble a travelling nightclub might seem both novel and appropriate.

Unfortunately I found it to be a ghastly error of judgement for one very simple reason. When Steve Strange and Co started pioneering clubs a couple of years ago, they were set up as an attractive alternative to the traditional concert approach — band as heroes; audience as slavish supporters — which had made gigs such uninvolved and unsatisfying affairs. Down at the club, with a few licks of warpaint and a set of eye-catching togs, you could be the star.

Now, of course, live shows are back in fashion but the stark fact remains that the reasons for going to clubs and the reasons for going to gigs are quite different. In trying to mix the two, Wham! have come a right cropper for "Club Fantastic" fails on both counts.

The nearest the show gets to being a club is during rabble-raising DJ Gary Crowley's opening slot, but as soon as the dynamic duo bounce on stage — all toothy grins and *File* sportswear — it's just another gig with them as the stars and the audience hero-worshippers.

Still, it's a good opportunity for Wham! to prove that they have more to offer than just good records and pretty faces. But, sadly, they don't. Sure, the stage-set looks good — palm trees, backdrop, "Bad Boys" blow-ups on either side — and the band plays the "Fantastic" album, George's upcoming solo single "Blue" and Chic's "Good Times" with immaculate (if soul-less) precision.

But it was Wham! who people had paid to see. And while George has got a good voice, Andrew is no guitar player and despite the energy and enthusiasm both they and the girls (Shirley and Pepsi) put into their routines, five minutes in the presence of Kid Creole's Coconuts will tell you that Wham!'s dancing is often dreadful. To make matters worse, the glossy video biography of snaps from the boys' family albums which gets shown half-way through is horribly embarrassing.

To be honest, the boys didn't prove anything that we didn't already know. Except, maybe, that they really do exist.

Mark Steels



Jools Holland crazy over you

NEW SINGLE

PFP 1020



The Wham! contingent try desperately to get Mark Steels to dance



Club Tenfastic in action - note pricey sportswear



Full of Western promise. (left-right) George, Peps, Andrew, Shirley



And yet still more clothes

Photo: Peter Allen

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DATES

Check locally before stepping out. A Lisa Anthony production.

Brass Construction: London Hammersmith Odeon (November 4).



Simon Le Bon

Duran Duran: Manchester Apollo Theatre (December 6/7), Leeds Queens Hall (8), Edinburgh Royal Highland Exhibition Hall Ingleton (10), Birmingham NEC (12), Brighton The Centre (15-16), London Wembley Arena (18-19/20). For

details please contact the box office concerned.

The Farmer's Boys: Bristol Polytechnic (November 3), Middlesex Tottenham Polytechnic (4), Colchester Essex University (5), Sheffield University (7), Middlesbrough Maddisons (8), Hull University (9), Coventry Warwick University (10), Nottingham University (11), Leicester Warehouse (14), Derby Blue Note (15), Liverpool The Venue (16), Birmingham University (17), Guildford Surrey University (18), Brighton Polytechnic (19), London Hammersmith Palais (December 13).

Nick Heyward: Cardiff University (October 27), Loughborough University (28), Nottingham Royal Concert Hall (30), Newcastle City Hall (31), Glasgow Locarno (November 1), Manchester Apollo (3), Birmingham Odeon (4), Bristol

Colston Hall (6), Dominion Theatre London (7/8).

Imagination: London Hammersmith Odeon (November 9/10/11), Birmingham Odeon (19), Ipswich Gaumont Theatre (29/30).

King Kurt: Edinburgh Niteclub (October 28), Durham University (29), Glasgow Nite Moves (31), Liverpool The Venue (November 2), Cardiff New Ocean Rooms (3), Birmingham Mermaid (5), Manchester Jillies (6), Leicester Belfry (7), Portsmouth Granyns (8), Nottingham Asylum (10), London North London Poly (11).

PIL: Brighton Top Rank (November 2), Poole Arts Centre (3), Reading University (5), St Austell Coliseum (6), Bristol The Studio (8), Loughborough University (9), Manchester Apollo (10), Liverpool Royal Court (11), Birmingham Odeon (13), Nottingham Rock City (14), Glasgow Locarno (16), Leeds University (18), Aylesbury Friars (19), Norwich University Of East Anglia (20), Hammersmith Palais (22).

The Police: Edinburgh Playhouse (December 8),

Glasgow Apollo (11), Blackpool Opera House (12), Nottingham Royal Centre (14), Leeds Queens Hall (15), St Austell Coliseum (17), Birmingham NEC (20), Brighton Centre (23), London Wembley Arena (27/28).

Wham!: Brighton Centre (November 10).



Whitesnake

Whitesnake: St Austell Coliseum (December 14), Wembley London Arana (17), Leeds Queens Hall (18), Edinburgh Playhouse (20), Glasgow Apollo (21), Birmingham NEC (23).

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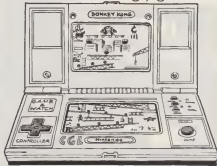
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smokers and Paul Weller. Write now to Alison Coney (16) at: 22 Avington Close, Sedgley, Dudley, West Midlands DY3 3LN.

■ I'm Gavin, a young futuristic lad who enjoys many groups. I am looking for a nice female (aged 14+) to lighten my life. Write to me at: 10 Victoria Row, Knaysley, Stoke-on-Trent, Staffs ST8 7PU.

■ Attention! I'm a 15 year old Scots lass seeking penpals, male and female. If you're into Wham! and Kazoogoo, then get scribbling to Lesley Lewis, 105 Auchmannoch Avenue, Ralston, Paisley PA1 3AB.

■ I'm Mark Hoale and into Duran Duran, The Belle Stars and Kazoogoo. Anyone interested, write to me at: 176 Aylesbury Road, Birston, Aylesbury, Bucks. I'm aged 18.

■ Two crazy modelles looking for any devoted mads (13-18), into The Jam, The Who, Small Faces, The Truth, The Kinks, Wot (Motown) and more. If you're mad enough, you can write to us. Sue and Chelle, at: 4 Oak Grove, Northalerton, North Yorkshire DL5 1LF.

■ 16 year old male, into New Order, The Human League, H17, Thompson Twins, Wham! and more. Seek females aged 16-18. Pics if possible to: Richard Holdsworth, 39 Fadden Lane, General, Clackherton, West Yorkshire BD19 4SZ.

■ I will be 14 in November and would like any boy aged 14-15 to write to me. I like most pop music but am mainly a Cliff fan. I don't like heavy metal. Please contact Tina Jordan at: 29 The Globe, Purleigh, Chelmsford, Essex. See ya.

■ My name is Pete and I'm 18. I'd like to write to any 15-18 year old Duranettes who are wild about Duran Duran. Please write to me at: 63 Colburn Road, Stratford-le-Bow, Wiltonhall, West Midlands WV12 5QF.

■ We are two neighbours in need of friends. One of us is 12 years and 10 months, and the other is 13 years and five months. Our names are Mandy and Sharon. Contact us at: 58 Venwood Road, Prestwich, Manchester M25 8UB.

■ If you're looking for a witty 14 year old boy, then write to me. I like Madness, Wham! The Police and lots more. Get out your scribbling pads and contact me, Bands at: 29 Dole Crescent, Brighton, Sussex BN1 8NT.

■ Make this addicted Addict, Duran and Paul Young fan smile... I'm 15 and would like to write to males and females over 15. Contact: Rebel, Box 917, RAF Chicksands, Nr. Sheffield, Beds.

■ U2 fan here. I'm known as Qwan, or Qwan, and I like Bowie, Byron and The Rocky Doves, Bonobos, The Glove, Japan and blah blah blah. Also James Dean, bootstraps and the colour red. I dislike megalomaniacs and milk. If you've read this much of my piece, then write! Send anything and all too: 24 Leston Gardens, Streatham, London SW13 0AY.

■ I would like to write to anyone who is into Sparks and Cockney Rebel. Hobbies include playing guitar, sewing and reading good books. Contact: Andy Fraser, 134 South Park Road, Maidstone, Kent.

■ I am a 17 year old Japanese girl and would like lots of penpals. I like to see movies and listen to records. Fave groups include Kazoogoo, Yazoo, Culture Club, Wham! and more. I aim to improve my English through correspondence. Write to: Keiko Nakama, 82-4 Miyagi Utsaoe, Okinawa, 901-21, Japan.

■ My name is David and I'm 11. I like Thompson Twins, The Human League, Duran Duran, The Creatures, Meat Loaf and The Belle Stars. Fans of Bucks Fizz, Shakin' and Bardo needn't bother. Write soon to: David, 6 Broadhall Road, Kegworth, Derby.

■ I'm Mandolin and into Spandau, U2, Icehouse, Depeche Mode, Wide Boy Awake and much more. Write to me, Mandolin Mariams, at: 52 Dickson Avenue, Arlington MA 02174, USA. Well, to cut a long story short — get writing!

■ I am into Heaven 17, Sholimar, Culture Club, jazz-funk and more. Hate all heavy metal and punk. Males/females aged 13-15 are welcome. Write to Dean at: 17 Harethorpe Gardens, Hainault, Ilford, Essex IG6 2XN.

■ Four modelles want four lanky mods from, if possible, Carnaby Street. We're into The Jam, The Kinks, 80s and scooters. No Duranites. If you're aged 14-15, write to Anne, Tina, Charly and Anne at: 20 Albion Road, Dagenham, Essex RM8 5QJ.

■ My name is Barry (Bar) and I'm 15 and want to write to people who play a musical instrument, especially drums, bass guitar or lead. Fave groups include The Beatles and The Who. Write to me at: 13 Newbury Avenue, Crews, Cheshire.

■ My name is Vicki Parry and I'm 10 years of age. The groups I like are Duran Duran, Madness, Modern Romance, Tracie, Roman Holiday and lots more. Write to me at: 1210 Greenford Road, Greenford, Middlesex.

■ My name is Mick and I'm into The Stray Cats, Elvis P. Matchbox, Shaky, Buddy Holly and others. Write to Michael Scherba (16) at: 10 Convent St., Zetober, Molto.

■ Hi! I'm fashionable, quiet and madly into Culture Club and Boy George. I also like Wham!, Kazoogoo, Duran Duran, Spandau Ballet, Duran Duran, Nick Heyward and lots more. I dislike: snobs.

Want someone to write to? Send in a postcard with a few words about yourself so people can get in touch. All cards to: RSVP, Smash Hits, 82-85 Carnaby Street, London W1V 1PF. And please enclose a phone number where we can contact you. This won't be published.

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BARRY

Hello readers Barry here. Small comment this week but never mind. Finished the song I was working on last left a little number called "We All Want To Get Rhythm Back". Quite proud of it actually. Present it down the phone to Neil Tennant who's in New York at the moment and he mentioned something about being me up with this American disco producer called Morris F. or something. Whatever, mates, looks like old Bar is on his way to New York, and maybe to stardom. Really excited.

Mark Ellen and the chaps were really understanding about it. "It'd be good to see you have a holiday Baz," they thought. "Take as long as you want. So will. I've sold the scooter, drawn out my life savings, and got Barrington Towers to Norm and bought tickets to "the city that stays up terribly late" or whatever they call it.

I won't be back until I'm famous, chums, but you can be sure that I'll be soon. (Sings) "I can make it even if I make it anywhere. That's right in my New York New York."

STAR TEASER

ANSWERS (FROM PAGE 28)



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