

# Smash HITS



**HOLD THE FRONT PAGE!**  
NICK HEYWARD INTERVIEWS FEARGAL SHARKEY



DURAN DURAN: "WE COULD BREAK UP TOMORROW!"

MIDGE URE: "WHAM! ARE PRATS!"

LENNY HENRY: "I'M NOT A LOONY!"

PAUL YOUNG · DAVE GAHAN · KIM WILDE · ZZ TOP · BILLY BRAGG

DALIS CAR · LIMAKI · CHAKA KHAN



SMASH HITS  
DAVE GAHAN



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### BILLY BRAGG

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**SIX  
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BADGES!**

SEND OFF  
RIGHT NOW!

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### LENNY HENRY

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(Cover: Nick Heyward) Eric Watson



### WHY IS THIS BLOKE SUCH A STATE?

There are still people in the world today wearing knitted trouser suits. And we think we've found the man who's responsible.

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## WHAM! AND FRANKIE LPS MUST BE WON!

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### DALIS CAR

Mick Karn now thinks the early Japan recordings were "disgusting". And Pete Murphy has tried to go from Bauhaus to Tarzan movies. Now they've formed a group with a funny name.

62/63

Nick Heyward had never met Feargal Sharkey, so we thought we'd arrange it. We put the two of them in a swanky London hotel and bombarded them with tea and cakes. Nick's never done any writing either, so we lent him a tape recorder, notebook, pencil and very ancient typewriter and asked him to tell us all about it. He did. And this is the result.



This is the first time I've ever met Feargal Sharkey. I remember sitting at work — when I was a graphic designer in '80 or '81 — listening to the radio when on came "Nara Comas The Summer" by The Undertones with Simon Bates



# NICK HEYWARD INTERVIEWS

saying, "This is this year's summer single and these are the new Beatles", and me thinking, these aren't the new Beatles, they're the new Undertones.

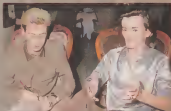
On meeting Feargal over three years and many records later, I found that he and I have many things in common. One thing in particular was that we've both, in our time, been touted as "the new Beatles". In retrospect, that's the kiss of death for anyone.

We've now both left the "convayor belt" of constant record-after-record, tour-after-tour, and no room to stop and create in between. The Undertones broke up and I left Haircut One Hundred. Now Feargal will only release records when he wants to and when they're simply marvellous. Since The Undertones he's made only two records: "Nava Nava" with The Assembly (Vinca Clarka and Eric Redcliffe) and "Listen To Your Father", a song written by Carl Smyth and backed by Madness. "Songs of quality rather than quantity" is his approach to music — an approach I've taken on with my current single, "Warning Sign".

Bands and artists seem to be paranoid that, if they don't have a new record out every four months, they'll disappear. Not true, as Feargal has proved. It's time for bands to realise that every time they release a record it should be the best they can give and not just a case of resting on their laurels.

Feargal and I did the interview under a constant barrage of cakes with a camera lens aimed at one's boat-race. We started off by digging into history.

After so many years recording with The Undertones, does making records still have the same urgency and excitement for you? It's a lot easier now than it was two years ago, as I did get pretty damn bored making records then. As a band we were actually



"Stop doodling and listen! I swear I saw a cake this big!"



"Too small, aquire. Feargal's seen a bigger one."



"Right, what's the order? A bit of cream and jam sponge, handful of digestive, some scones..."

writing better songs and getting better sounds than when we got started – I'd never been able to understand what all the fuss was with "Teenage Kicks". I thought, by the end, that we were writing much better songs.

Now I feel a lot happier going into the studio than I have done for so long, long time. Things have got more spontaneous. I don't know whether it's having left the band and ventured out on a solo career and all that. I'm just enjoying my life much better.

The first three months after I left the group, my confidence just completely went. I made the decision to leave but, when I actually sat down and seriously thought about what I was going to do and how I was going to do it, and trying to write songs, there was real fear just searching for and playing that first chord.

What's good about what you've done is that you've got off the "conveyor belt" and actually thought, "What if I make a record, it's going to be the best record I've ever made." I just decided that quality was much better than quantity.

people can have a laugh like that but then, when a job is done, it's done very well.

**Have you earned much money from selling records?**  
I'm actually making more money now than I was with The Undertones, simply because there's not five people now.

Because I've never earned any money out of the records I've sold, I've earned it from writing the songs and having records played on the radio. Well, The Assembly record didn't cost a lot to make and the advertising for it only amounted to one page advert so everything after that was pure profit. I've had quite a few handsome cheques from that!

The same with me and "Warning Sign". I paid for it myself and it was cheaper to make than "Favourite Shirts" three years ago. Well, coming from Ireland – which is a very small, provincial country basically – the first time I was on *Top Of The Pops*, everyone was

## FEARGAL SHARKEY

**You're not under any pressure from a record company. Like after the Assembly record, you weren't under any pressure to make another eight Assembly-sounding records.**

Well, the reason we made that record was that Vince (Clarke) had written this great song and he needed someone to sing it and, at the outset, we did it just to record that song.

At the end of the day, though, a good record will come through... I'd like to believe that but, at times, I think it's a bit naive, but it also makes you come through with a bit of respect. I much prefer, rather than bringing them out because the last one happened to be a Top Ten hit, to put out one or two a year which are really, really good. The business and the people who buy records respect you more for that. My first love in life is making and releasing records.

**You've picked the right company to go with?**

Yeah. They (Virgin) go along with my ideas. They're much more open to things than most other companies.

**Have you got their number?**  
(Laughter)

**When I made my album I met Madness and they were a great bunch of guys. How did you get to make the record with them?**

We have a lot of mutual friends so, although I didn't physically meet them 'til about 18 months ago, I was quite aware that Madness were well into Feargal Sharkey. We had a lot of respect for one another. It was nice to be asked to do something with them.

Now they're a really good bunch of friends. Lee Thompson's just a nutter – for the first three hours of the recording session he just messed around making everybody laugh. Then we just got down to it and six minutes later he's done his bit, got his sax under his arm and he's on his way home. It's good that

convinced I was a millionaire and you try to explain to everyone that you only got £50 for going on *Top Of The Pops* and it cost me £300 by the time I'd flown over and back again. It's all well and good staying in expensive hotels when the record company are paying...

**But you pay for it in the end.**  
Yeah, in the end you do so I basically go through every damn expense. And I make the final decisions.

**How do you write your songs?**  
**What instrument do you use to write on?**  
When I was younger I used to be forced to have piano lessons and I thought, what use is this going to be to me? Later on I found out I could use my musical training to write and record songs. One of the first conversations I ever had with Vince (Clarke), I said: "Do a key change." It was for The Assembly record. It was in F or something and I said, "Well, let's do it in F". And he said: "Is that a black note or white note?"

On the B-side of "Listen To Your Father" I used a French horn section from the London Philharmonic...

**(Waiter approaches and asks: "Do either of you want a cake?")**

... Yeah. Where was I? I was able to score out the music for them rather than just humming to them.

**That's the way I did it on my album. People who walked past the studio complained that there was a hummingbird locked in there... I didn't know you played the piano. Is that handy at parties?**  
I try to avoid that sort of thing. (Laughter)

**And with that we retired to the bar. I had a pint of lager and he had a vodka. Just the one each because the record company were paying. As we said in the interview: we all pay in the end!**



# STANDING UP AND

**It's been a good year for Lenny Henry. After nine years of being funny on TV and radio, he's finally got married, got his own TV series and made his first LP. "I'm not all happy, smiley wiggly eyes," he tells Tom Hibbert. "I've got a mind."**

An Englishman, an Irishman and a Chinaman are flying over the British Isles. The Englishman looks out of the window and says: 'Oh look, There's a little piece of England.' The Irishman looks out of the window and says: 'Oh look, There's a little piece of Ireland.' The Chinaman, not to be outdone, picks up two teacups and says: 'Oh look, Here's two little pieces of China.' ... What an AWFUL joke! A kid sent me that joke. He thought it was hilarious and wondered whether I'd like to use it in my act. I sent him back a letter saying 'No thanks' ...



Lenny Henry's wife Dawn French: she's the comedienne who's appeared in *The Young Ones*, *The Comic Strip Presents...*, and on *The Tube* as well as being part of the duo French & Saunders.

Lenny Henry doesn't like awful jokes. And he absolutely detests bad comedy. "Terry And June? I hate them. You can laugh at Terry And June but people who laugh with it—are they clones, are they zombies, have they been brainwashed? That's not comedy at all and yet the BBC classes that kind of stuff—*Fresh Fields*, *No Place Like Home*, *We Got It Made*—as comedy," while they call things like my show and *The Young Ones* "light entertainment". I think the BBC has got it's priorities wrong somewhere. We are HEAVY entertainment!

Lenny Henry takes his comedy very seriously indeed. Being funny for a living is no joke and he gave up being a wagster on demand years ago: "People still come up and say: 'Swivel your eyes. Do

Algernon. Do Delbert. Do David Bellamy. Do Trevor McDoughnut.' I say 'What do you do for a living?' And if they say 'I'm a welder.' I say 'Well, do you fancy welding these two chairs together for me? Why should I work all the time. They don't'.

When he was five, Lenny Henry wanted to be a fireman. Then he wanted to be a boxer. Then he wanted to be Elvis Presley. Then when he was about ten, he discovered his gift for mimicry: "There were all these cartoons on the telly—*Wacky Races*, *Penelope Pitstop*, *The Flintstones*, *Deputy Dawg*, *Huckleberry Hound*—and I found I could do all the voices and make my friends fall about.

In his teens he started doing impressions on stage at discos, and, eventually, was persuaded to audition for TV's talent show *New Faces*. He passed the audition and made his appearance on the programme in 1975: "I did an impression of Frank Spencer of

**"Terry And June? I hate them ... That's not comedy at all."**



*Some Mothers Do 'Ave 'Em*. I started with my bow to the audience and slowly turned round. When they realised I was black it was 'Hahaha'. It was a good novelty start. But were they laughing at the jokes or were they laughing at this black guy imitating white people, like 'let's laugh at the darkie, isn't he funny?'

Before Lenny Henry, the only black people who had made it as comics in Britain were, according to him, doing material that was "to the right of Hitler and very detrimental to blacks. But I picked up several of those kinds of jokes and put them in my act because I didn't know any better. And essences of that kind of humour remained up until four years ago."

Then, having seen Alexei Sayle and the Comic Strip team, and American comics like Richard Pryor, Bill Cosby and Steve Martin, Lenny reassessed his approach to comedy.

"I realised I couldn't go on doing the same rubbish. I would have turned into a comedy vegetable. I started getting more aware and doing 'observation' humour that wasn't derived from tits, butts and willies but from reality—comedy about your dog, comedy about your cat, comedy about being in hospital, comedy about being black in the ghetto. I created new characters like Fred Freed talking about politics, PC Ganja talking about community talking, Delbert Wilkins talking about the Bronx notes. Onward and upward! I'm not all happy, smiley, wiggly eyes, gangling, loony Lenny the loony. I've got a mind and I'm very serious about what I do for a living."

Having left the TV pastures of *Tiswas*, *OTT* and *Three Of A Kind* behind him, Lenny now has his own BBC programme, *The Lenny Henry*



**"I don't like journalists prying into my private life and wanting to know who I snog with."**

Show, and, in November, releases his first LP, "Stand Up And Get Down", which mixes live stand-up comedy routines with musical parodies of soul and funk.

"When I was at school, everybody was into underground music, you know, leathers, hair. Newcastle Brown Ale. 'Did you see Zeppelin last night' and 'wah-oo-kreee-biddy-wee' (vocal impression of 'hard rock' guitar solo), 'boom-boom-Smookee on the water.' I couldn't stand that. I was a soul boy and I loved watching *Top Of The Pops* when they had the black people on. It always seemed to be the *Four Tops* or *The Stylistics* doing all these hard movements with the big Afro haircuts, the double-breasted jackets, all the diamonds and they looked awful but they sounded great. Anyway, I've always wanted to parody soul—people have done it before but

# D GETTING DOWN

they've never got it right."

Earth Wind & Fire, the Brothers Johnson, Otis Redding, Chaka Khan, P.Funk, James Brown and Stevie Wonder are included in Lenny Henry's idea of musical heaven. Where is hell?

"I don't like things like 'Agadoo' and 'The Birdie Song' . . . and Afrika Bambaataa on *The Tube*—I'm sorry guys but you can't come on dressed like an Arab and a spaceman and hope to get away with rapping if you haven't got a proper song . . . and the five big pop bands, they're all blanding out into one big glutinous mess."

The five big pop bands? Who are they?

"I don't want to name names but people are going to get really cheesed off with them soon."

**H**aving exhausted the subject of music, the conversation turns back to comedy.

There is a popular belief that, behind the scenes in *real life*, most comedians are not funny people at all but tend towards the neurotic and the manic depressive. Does Lenny Henry get depressed?

"Well, I get brassed off with incompetence. I'm very impatient . . ."

What irritates you most?

"Bad journalism. I don't like journalists prying into my private life and wanting to know who I snog with. I don't like journalists coming to see my show and quoting jokes in articles. I think that's wrong . . ."

The interview draws to a close with one last plug for the album: "The LP's not tinkly tinkly, hehahaha, here's a funny record, listen to it once and frabee it out the window. The comedy's funny and the music's hard—what more could you ask for?"

Who he snogs with?



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**SONY**

## PLASTERED AGAIN

The return of the band-aid. Some 18 months ago (April 14, 1983, to be precise) we reported on a strange new fashion: pop stars sticking bits of Elastoplast about their peccans. Among those then bandying about the band-aids were Grease's John, Simon Le Bon and a someone called Dig We're from the JoBoxers, then a popular singing group. Well, as any reader of *Blitz* knows: old fashions never die, they just turn up again a couple of years later. And here we have it once more: Frankie's Paul Rutherford, Culture Club's Mikey Craig and Adam Ant, sporting silly sticking plasters one and all.



Julian Lennon's not the only Lennon who's been recording of late. Sean Ono Lennon, the young son of John and Yoko, crops up rapping on a rather weird LP called "Every Man Has A Woman Who Loves Him". Famous folk like Elvira Costello have recorded cover versions of songs by Yoko Ono who drafted in Sean to make his recording debut. Mother and Son are pictured at Sean's birthday party.



SPK, the sensitive pop duo who make their music not with proper instruments but with blow torches, garden shears and other handy implements, release an album on November 9 called "Machine Age Voodoo". Sounds 'perky'.

Andy Anderson is no longer the drummer of The Cure. He has been replaced by former *Psychedelic Furs* stickman Vince Ely. No explanation has been offered for this turn of events.

This fortnight's *Blitz* award for Record Titles That Don't Make Much Sense goes to *Danielle Dex* for her new mini-LP "Jesus Egg That Wept". When we tell you that Danielle's favourite party stunt is "playing honky tonk piano with her toes", you'll know we're talking weird.

Juany balladeer Alvin Stardust releases a fresh, new LP on November 9. It's called "I Feel Like ... Alvin Stardust". Don't we all?

Did you know that Helen Terry used to write storylines for The Beano's "Bash Street Kids"? Neither did we until we read the new issue of *Escape*, the excellent comic magazine. You can get a copy by sending a cheque (payable to *Escape Publishing*) or postal order for £1.30 to *Escape Publishing*, 156 Munster Road, London SW6 5RA.

Poor Eric Wetson is still sulky because, due to circumstances beyond our control, the credit fell off his rather nice pic of Paul Wetler that graced our page 2 last issue. Sorry Eric.



## PAUL HARDCASTLE - WHO HE?

41 is Paul Hardcastle's least-favourite number in the charts. Twice he's released singles which have climbed that far, after heavy play in clubs and discos, and twice they've dropped down again, narrowly missing the boost of a *Top Of The Pops* appearance. His funky new single, "Eat Your Heart Out", should change all that.

Paul was a hi-fi salesman in Chelsea until he bought himself a synthesizer in 1981 "to make noises on". Although he'd never played before, within three months he'd joined a funk group, *Direct Drive*, as keyboard player. A year later he formed his own "sort of pop-funk-act" group, *First Light*, who released three records which became club hits.

Frustrated with the record company *First Light* were signed to, Paul decided to form his own label, *Total Control*, and to release records under his own name. "You're The One For Me" and "Rainforest" both went to number 41. Now he's signed to *Chrysalis Records* in the hope they'll give him that extra push.

He makes his records in his home in Leyton, East London, a sort of *Phil Fearon*-type set-up, "except his studio's in the garden and mine's in the house". A side from dance records he'd like to make "soundtracky things, like *Yngwie*" and has written the music for a hip hop video called *Zero One*. At the moment, though, his hopes are pinned on getting past number 41.

"Third time lucky, I hope."

No, it's not one of the *Virgin Prunes*. This is what *Billy Idol* looks like in the video he's made for his new American single, "Catch My Fall". As the single is not going to be released over here, you'll probably never see the video, so this is your only chance to see Billy in full warpaint. (Bet you're really sorry about that.)

And That's Not All (*Hanging Round His Neck Was A Big Black Ball*) is the quaint name of *Bananarama*'s greatest hits video which has just been released. "Robert De Niro's Waiting", "Cruel Summer", "State I'm in...". Yes! They're all here! Ten timeless tunes from the woopy lassies with the usual squiggly video bits in between. We at *Blitz* have got 10 copies and if you want one you'll first have to fathom out the answer to an incredibly complicated question. Here it is. Which of these pop hits of yesteryear does NOT contain the word "Banana" in its lyrics? (a) "The Banana Boat Song" by Harry Belafonte (b) "Mellow Yellow" by Donovan or (c) "Only You" by the Flying Pickets?

Answers on a postcard or the back of an envelope to *Smash Hits Remembrance Competition*, 52-55 Carnaby Street, London W1P 1PF. Rush 'em in by November 21 and remember to state whether you want Beta or VHS.

What do heavy metal acts do when they run out of stunning riffs, tasty riffs and musical ideas? In general? Simple. They just dig out the glitter pop back catalogue and re-record some old chestnut from the early '70s. Latest artists to try these wheeze are **Wretchchild**, who have just resurrected an old Gary Glitter platform-boot stomper for their new single "Arlite With The Boys". **Krakus** who have done unspeakable things to **The Sweet's** unforgettable "Ballroom Blitz", and **Vice Squad** who have just released a mangled version of another Sweet hit, "Teenage Rampage". And **Vice Squad** aren't even heavy metal! Whatever next? "Motorhead Sing The Rubettes"? "Iron Maiden - A Tribute To Barry Blue"? "Blizzo Baggina Meet Twisted Sister"? God forbid.

**BITZ**

Geoff! Paul! Andy! Three 'seminal' young pop talents who together form **Tei Aviv**, or the "Yeevs" as their millions of fans call 'em. "We play modern pop/rock, revolving around guitar and keyboard influences," gulp the lads cheekily. But what on earth are they doing in *Bitz*? Why, they've never even made a record! No, but they've all got records and *Bitz* say: "Tei Aviv? If these boys aren't bound for glory, then my name's not Reg." (Who's Reg? - Ed; Haven't the foggiest - *Bitz*).

This has been the first in a series of introductions to the "stars of tomorrow", it has also been the last - so don't send your dodgy demo tapes to us matey.



The "Yeevs" (left to right): Geoff, Paul and Andy

● Do you ever wake up in the morning and think to yourself: "Oooh, I wish I were **Lionel Richie**"? If you do, **Motown** has the answer to your problem. Sort of. "Making Trax - The Great Instrumentals" is a collection of the backing tracks of some of Motown's "finest" singles of the last couple of years - Richie's "All Night Long", Gary Byrd's "The Crown", Rick James' "Super Freak", that sort of thing. Just pop the LP onto the turntable and sing along, following the lyrics printed on the album's inner sleeve. You are now the Motown star of your choice. Sort of.

● **Again And Again** is the appropriate title of the new authorised **Status Quo** book by John Shearlaw and Bob Young (Sidgwick & Jackson, £7.95). Appropriate, because it's not actually very long since the last Status Quo book by John Shearlaw: **Status Quo: The Authorised Biography**. That was an, er, authorised biography and this is . . . well, four out of five *Bitz* book reviewers can't really tell what about it is different from the last one. The fifth reviewer might point out that this one includes a lot of snapshots taken by the group and stuff like that while the last one didn't. Something for hardcore fans only.



Bowie: Glorise the moonlight . . .

Question: What do **Simon le Bon**, **Paul Newman**, **Koo Sterk**, **John Taylor**, **John McEnroe**, **Princess Michael of Kent**, **Nick Rhodes**, **Raguel Welch**, **Billy Idol**, **Michael Jackson** and about three million other people have in common? An answer: They all went to see **David Bowie** on his "Serious Moonlight" tour last year.

What a jaunt that was! Four continents in eight months and 59 cities, from Milton Keynes to Montreal, from Brussels to Bangkok, lotsa music, lotsa money.

Rock photographer **Denia O'Regan** and journalist **Chet Flippo** went too and have put together a book of the tour called, naturally enough, **David Bowie's Serious Moonlight**. It's a bulky tome indeed, with over 250 pages and a mess of rather fab snaps. It costs £9.95 in the shops but *Bitz* has ten copies to give away for free.

Here's a question: which of these artists has NOT had a hit with a David Bowie song? a) Bauhaus b) Lulu or c) Shakin' Stevens? Answers on a postcard or the back of an envelope to **Smash Hits Bowie Book Competition**, 52-55 Carnaby Street, London W1V 1PF. Get them here no later than November 21.

## ABC RETURN SHOCK! HORROR!

**ABC** are back again and this (left) is what they look like now. The two original members, **Martin Fry** (starry trows) and **Merk White** (stripy blazer) have been joined by **Eden** (blue lipsticker) and **David Yerrita** (tiny, big specs, shorts, spaceriffic smoking jacket). Their new single is called "How To Be A Millionaire" and animator **Alan Beal** has done a rather splendid cartoon video to accompany it. Sneak previews right.



## FAN CLUBS

- **Ultravox Info Service**  
234 Camden High Street  
London NW1
- **Mick Kern**  
PO Box 5, Biggin Hill  
Westerham, Kent M2M 16 3NG
- **Depeche Mode**  
c/o Jo, New Hall, 42 Hillway  
Billicricay, Essex

The highly eccentric **Julien Cape** releases a new solo album on November 9. It's a aptly titled "Fried".

Latest movie director to get in on the pop video act is the crusty film maker **Sam Peckinpah**, famed for his slow motion shots of dying cowboys and for pouring on the tomato sauce in such features as *The Wild Bunch* and *Straw Dogs*. Peckinpah has just completed work on videos for **Jullian Lennon's** hit "Too Late For Goodbyes" and the title track from Lennon's "Valotte" album. The two videos are described, by a spokesperson, as being "of classic simplicity" and following this venture Peckinpah now plans to make a 60-minute video special on Julian's "burgoning career".

D'ran have just brought out "The Wild Boys" in five different picture sleeves - each one featuring a rather rugged solo shot of **Simon, Mick, Roger, Andy** or **John**.

The **Eurythmics** release their new album, "1984 (For The Love Of Big Brother)", on November 9. The LP is the soundtrack from the "harrowing" film 1984 but, as **Deve Stewart** and **Annie Lennox** are at pains to point out, it "stands up in its own right". Explain the partners: "This music for the album was developed from the film music in that we've added lots of elements to compensate for the fact that there's no accompanying film to watch." Confused?

# LOAF'S GREAT ADVENTURE



Last time in Brits caught sight of Meat Loaf, covorting with a scantily-clad Cher in the video for his "Dead Ringer For Lovers" hit, he was a sturdy figure indeed, a veritable colossus. A couple of years on something has happened: watching Mr Loaf performing his latest hit, "Modern Girl", on *Top Of The Pops*, the question on everybody's lips was: "Where's the beef?" The man had fairly wasted away. So tell us, Meat, what happened?

"Well, after 'Dead Ringer', I was prevented from working by 'legal hssssies'. So, instead, I just stayed at home, sitting in a chair, reading a book, and concentrating on not eating. I've lost about 30 pounds." Meat Loaf is still best known for the grandiose, operatic rock of his 1977 album "Bat Out Of Hell" which has been in the LP charts for a simply amazing 301 weeks and is still going strong. Is the LP becoming a bit of a milestone around Meat's neck?

"Absolutely not. In 20 years from now people will be listening to those songs and getting that tingling sensation. The new LP, "Bad Attitude", is much classier but it still has that huge and enormous sound. . . ." At this point, *Blitz* poses a question of great sociological import: How does working with Cher compare with working with Debbie Harry (with whom Loaf co-starred in the

film *Roadie*)?

"Debbie's a friend more than Cher. I've never been to Cher's house but then I never go out."

Never?

"I don't like the rock 'n' roll lifestyle. I don't drink and so I'll go to clubs everyone ends up stupid but me. I'm not crazy about restaurants. You can go crazy waiting to be served."

So what does he do? Loaf around the house? (Rather swell pun there, don't you think?)

"Yeah, I'm much happier at home with my girls (that's a wife and daughter, actually). I play with my computer and I make up games."

A strangely normal bloke is Meat Loaf. And a generous one too: he's given *Blitz* 25 copies of "Modern Girl" - shaped like motorcycles - to distribute amongst the populace. Just answer these questions and one of them could be yours. Where did Meat Loaf get his name from? Was it: a) A mountain in Arizona, USA? b) A New York slang term for leather shoe? c) A savoury and nutritious dish much eaten in American homes? d) A horror film of the '50s about a crazed fiend who kidnaps bakers and makes them into pork pies? Answers on a postcard or the back of an envelope to *Smash Hits Meat Loaf Competition*, 52-55 Carnaby Street, London W1V 1PF. Closing date is November 21.

Never let it be said that Paul McCartney is an old fogey. Why, Fab Masca is actually so trendy that he's got Arthur Baker to give "No More Lonely Nights" the with-it re-mix treatment. There's to be a "Special Dance Mix" and an "Extended Playout Mix" and even a limited-edition-for-DJs-only "Instrumental Mole Mix". What's a lark!

Ray Parker Jr. follows up "Ghostbusters" on November 9 with the release of "(I Still Can't Get Over) Loving You".

Who'll win at Wembley this Christmas? At the moment, Spandau Ballet lead the league with six shows — they've just added one on December 9. The rest of the scoreboard looks like this: Culture Club — 5; Wham! — 3; Thompson Twins — 2; Big Country — 1; Howard Jones, Nik Kershaw, Frankie Goes To Hollywood, Grab Grab The Heddock etc — absolutely none at all.

German trio Alphaville release an album, "Forever Young", on November 9.

Nik Kershaw's brand new spanking LP, "The Riddle", is released on November 19 and old hippies and conservation-oriented persons everywhere will be delighted to hear that one of its tracks is called "Save The Whale".

## HAPPY BIRTHDAY

- Michael Mullins of *Modern Romance* (28) on November 9
- Frank Maudslay of *A Flock Of Seagulls* (25) on November 10
- Andy Pertridge of *XYC* (31) on November 11
- Ian Craig Marsh of *Heaven 17* (28) on November 11
- Neil Young (39) on November 12
- Frida Lyngsted of *Abbe* (39) on November 15
- Joe Leeway of *Thompson Twins* (27 again) on November 15
- Kim Wilde (24) on November 16



# Sister Sledge

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COTY/CA



**K** **A**

**A** **N**



"For five years I've been really working at creating masterpieces. Now do a song and put rapping on it - which is really the pits!" And it's a huge hit, of course. She's talking about "I Feel For You". And she's talking to David keeps.

When you're 'hot', you're busy. These days, Cheka Khan is very much both.

So instead of sitting around a posh hotel suite with perfect grooming and obliging smile (and a publicist hovering protectively nearby), I'm summoned to Ms Khan's Manhattan penthouse for a quick chat before she flies off to do a spot of daytime TV.

She comes bustling down the hall in a leopard skin dressing gown with a dangerously plunging neckline that tastefully together with a purple-ish button the size of a digestive biscuit. Peeking out of the bottom of this ensemble is a pair of track suit trousers in a brilliant red that matches at least two or three strands of the puce and auburn explosion that is her hair. Her fingernails, varied in length, are uniformly painted in a metallic lilac.

We settle on matching blue velvet sofas. Her five year old son Damien scrambles around between us, warning me not to get too close as he's got a cold. "Mem," he nudges, "why don't you ehow him around the place?" "Let me do things at my own pace," Cheka answers diplomatically as she despatches Damien to his room. I join him soon enough however when a transatlantic phone call sends Mam steering off to the all-mod-consa kitchen. Damien graciously escorts me past the huge carved wood bed in Mam's room onto the Astra-turfed terrace to demonstrate how good he is at riding bikes.

The interview begins again with apologies for the delay. "Well you met my son, so you know just how demanding my schedule is," Cheka chuckles. "I'll be working on this album for at least six months," she sighs. That's partly because she's also got to fit in a short US tour and a major European jaunt in February. Busy is the word.

Blame it on the infectious hip hop groove of her current single "I Feel For You". Cheka Khan certainly does, despite "not being into electronics too much". "You know," she laughs, "for five years I have been going into the studio really working at creating masterpieces, mixing jazz and rock and funk. So now I do this song and put rapping on it to boot which is really the pits. The lowest thing you can do from an artist's standpoint. And look at it! It's amazing! Lite is stronger than fiction!"

The strongest thing about her life so far seems to be the fact that her name translates from African as "fire, war and the colour red". Cheka was born on March 23 1953 and grew up "around the University of Chicago where it was real loose and everybody mixed. My stepmother was white and my father and her both worked at the University and I got a lot from the mix of the two cultures."

As a young girl she dreamed of becoming a sculptor or painter, but she started singing "to support myself" when she quit school at 16.

"I was singing in a band called Life in the late '60s doing Sly And The Family Stone, Stevie Wonder and whatever else was hot on the radio. We were working the Ruah Street circuit, which was a tourist area, and there was a band called Rufus and they had a lead singer called Paulette who quit - so I stepped in. I knew all their stuff because I used to see them on my nights off end vice versa."

Rufus went to Los Angeles in 1971 to record their first LP. "We were at a loss for a song. So one night we were sitting around dreaming," Cheka recalls. "Boy! We thought, 'it would be great to meet Stevie Wonder.' And our producer just said 'okay'. We thought he was kidding but the next night Stevie was there. The first song he played for me I didn't like but the second one he played, I said, 'that sounds nice. Maybe we can do something with that.'"

What they did was turn "Tell Me Something Good" into a funky smash. Cheka recorded a string of successful albums with Rufus before stepping out on her own in 1979. The partying was friendly, she insists, and in fact last year's "Ain't Nobody" appeared on Rufus' live LP. She'll also be warbling with Rufus again next Spring.

With the "I Feel For You" LP, Cheka admits "we did make a conscious effort to be more commercial, even though I have no idea what's commercial. I just know good music from bad music."

The music business, she claims, has seen better days.

"Anybody can do anything now. A non-singer can go into the studio and come out with a hit. I'm a singer," Cheka declares. "I can show up and do a gig right now."

She's also a dedicated amateur drummer and still "greedy for knowledge" about the current Art scene.

"I'd also like to study Opera, I studied it a bit in school. Maybe Carmen or Madame Butterfly."

Malcolm McLaren, watch out.

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# ZZ TOP

I've got to have a shot  
'Cause what you've got is awful sweet  
You've got to make it hot  
Like a boomerang I need a repeat

*Chorus*  
Gimme all your lovin'  
All your hugs and kisses too  
Gimme all your lovin'  
Don't let up until we're through

You got to rip me up  
And hit me like a ton of lead  
If I blow my top  
Will you let it go to your head

*Repeat chorus*

Gotta move it up  
And use it like a schoolboy would  
You've gotta pack it up  
Work it like a new boy should

*Repeat chorus*

Words and music Gibbon/Hill/Beard  
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Music

On WEA Records

# Gimme All Your Lovin'

# O M D

Save it for the next time  
Hands over my head  
Faintest sound of lightning  
Faintest sound I heard  
I'll never no no I'll never

All around my body all around my feet  
Please they are watching now  
Placed around my feet  
All around my body  
Please they are watching now

Save it for the next time  
Hands over my head  
Faintest sound of lightning  
Faintest sound I heard

I'll never no no I'll never  
I'll never no no I'll never  
All around my body  
Please they are watching now

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Then comes the sound of the guns sending flak  
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Got to get up for the coming attack  
Jump in the cockpit and start up the engines  
Remove all the wheelblocks there's no time to waste  
Gathering speed as we head down the runway  
Gotta get airborne before it's too late

Running scrambling flying  
Rolling turning diving going in again  
Running scrambling flying  
Rolling turning diving  
Run live to fly fly to live do or die  
Won't you run live to fly fly to live aces high

Move in to fire at the mainstream of bombers  
Let off a sharp burst and then turn away  
Roll over spin round to come in behind them  
Move to their blind sides and firing again  
Bandits at eight o'clock move in behind us  
Ten ME-109's out of the sun  
Ascending and turning our Spitfires to face them  
Heading straight for them I press down on my guns

Rolling turning diving  
Rolling turning diving going in again  
Rolling turning diving  
Rolling turning diving  
Run live to fly fly to live do or die  
Won't you run live to fly fly to live aces high

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## A QUESTION

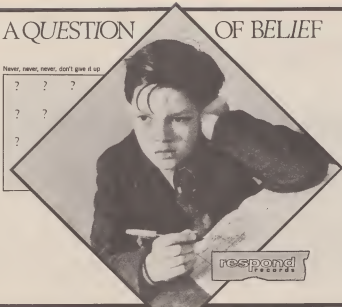
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# SINGLES

reviewed by



Neil Tennant

**SYLVESTER: Rock The Box (Cooltempo)** An extraordinary comeback for Sylvester. He's nicked every electro-sicché in the box and then sneaked over the top of them to make an irresistible dance record as glamorous and exciting that most of his fortnight's other releases will in comparison with it. His knowledge of the geography of the United Kingdom is shown up, however, as he assures us that people are locking the box "all over Great Britain, from Liverpool to Wales". A distance, if I'm not mistaken, of not much more than 20 miles.

**CULTURE CLUB: The Medal Song (Virgin)** It gives me no pleasure whatsoever to say that this is the first Culture Club single since "I'm Afraid Of Me" that I haven't liked. Simply, it's the weakest melody of any of their singles, sounding like one of Lionel Richie's cast-offs, and it's built around the incredibly clumsy line, "Life will never be the same as it was again". Well, we all make mistakes.

**DEPECHE MODE: Somebody/Blasphemous Rumours (Mute)** A double-A-sided single of two tracks from their "Some Great Reward" LP. "Somebody" gets my vote because it's so different from all their other singles. Martin Gore sings a slow, sad plea for love over a REAL PIANO end when the synthesized "Aaahs" come in it sounds just like Art Gerfunkel. This'll have them reaching for their handkerchieves.

"Blasphemous Rumours", on the other hand, is a routine slab of gloom in which God is given a severe ticking off.

**DEAD OR ALIVE: You Spin Me Round (Like A Record) (Epic)** Dead Or Alive seem to live in the shadow of Divine (although, admittedly, that's a big shadow). Their last LP was full of pale imitations of Divvy's "Native Love" or "Shoot Your Shot". Now they've employed the people who produced "You Think You're A Man" to knock together a high energy track for them. All the hallmarks are here – clacking handclaps and bumping "Relax" bass – but there's not the screaming Big Tune which is the whole point of a high energy record.

**STRAWBERRY SWITCHBLADE: Since Yesterday (Korova)** This begins, if I'm not mistaken, with a snatch of something famous by the composer Sibelius, and then ventures into a wistful melody, sung in brittle harmonies which louches the heart. One of the few records this week which isn't trying to sound like something else.

**ABC: How To Be A Millionaire (Neutron)** Why ABC should want to make a weak New York dance record is beyond me. Nevertheless, here we have Martin Fry crooning over a reasonable imitation of one of Shennon's beeking tracks. There's no originality or feeling – ABC are just desperately apeing an already over-imitated sound. Obvious proof of a lack of material and a crisis of

confidence and direction within their ranks.

**THE ART OF NOISE: Close (To The Edit) (ZTT)** Bits of the last "Art Of Noise" record, "Into Battle" (like the sound of a car starting) have been re-edited over a bright bass-line to make a tame pop record. The crushing impact and dazzling suspense of "Into Battle" have evaporated in the process. A big disappointment. Expect accusations soon that they've "reelily sold out".



**THE ADVENTURES: Send My Heart (Chrysalis)** A big "uplifting" song with hymn-like "eeehs" in the chorus and jangling guitars while the group work hard to live up to the beautiful head-lined photo of them on the cover. Record sleeve of the fortnight end possibly a hit.

**NIK KERSHAW: The Riddia (MCA)** Somewhere in its dim and distant lineage, this song is related to "Mull Of Kintyre". With its Celtic folksy tune, pushed along by military

# HUMAN

NEW SINGLE

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## LOUISE

B · SIDE

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drums and penny whistles, and references to "wise men". I suspect it's the first genuine Christmas Single of the season — albeit a little early — and the song most likely to be whistled by your milkmen in the winter months ahead.

**THE POGUES: The Boys From The County Hell (Shiff)** This sounds authentically "traditional" to me with its tin whistles, ecoridian and banjo. The trouble is, I don't like Irish folk music so my opinion of it is probably worthless. (Don't think it'll be a hit, though.)

**NEW EDITION: Cool It Now (MCA) MUSICAL YOUTH: Let's Go To The Moon (MCA)** The chap who's the lead singer in New Edition cannot sing in tune and listening to him strain for the high notes here is an excruciating experience. Musical Youth, meanwhile, have been persuaded to record an appallingly twee nursery rhyme of a song — a further step away from roots reggae towards showbiz. Whoever is responsible for this should be deeply ashamed. Now that New Edition and Musical Youth are on the same record label, let's hope no-one has the bright idea of putting them together for a joint single. You have been warned.

**THE BLUE NILE: Stay (Linn)** Great things are predicted for this Scottish trio (by Mr Ian Cranna of this magazine, to be precise). They make the sort of sad, drifting music which often inspires listeners to bandy about such words as

"haunting" and "hypnotic" and, for once, they're more or less appropriate. I wouldn't be surprised if this were a hit. (Ian Cranna would be thrilled!)

**ORCHESTRAL MANOEUVRES IN THE DARK: Never Turn Away (Virgin)** This, on the other hand, is the sort of sad, drifting music to which adjectives like "atmospheric" or "grandiose" or maybe even "cathedral-like" could be applied. Me, I'll stick to plain old "boring" and wonder why they decided to lift a fourth single off their "Junk Culture" LP.

**EURHYTHMICS: Sexcrime (nineteen eighty-four) (Virgin)** Those repeated bits of words (like "flex-flex-flex" in "The Reflex") are fast becoming an irritating cliché. This starts with "sex-sex-sex-sex c-c-c-c-crime" (or something like that) and carries on with dozens of *db-do-dos* and *heys*. As background music to give tension to a scene in the film *1984* (for which it was written), I imagine it works admirably. As a single, it's *n-n-n-not* much *cop-cop-cop-cop*.

**MATT BIANCO: Half A Minute (WEA)** Note to all would-be trendies: Matt Bianco are now hip. Robbie Vincent played this new single on his Radio 1 show the other week and pronounced it to be "the real thing": pirate funk stations in London, like JFM, play tracks from their LP all the time. You'd never guess the same group released "Get Out Of Your Lazy Bed" with this delicate Latin

guitar and swishy percussion. It's in a different league from most of the dismal British jazz-pop floating around at the moment. (I won't name names but you know the culprits.)



**SHAKATAK: Watching You (Polydor)** Revolutionary forces are at work within Shakatak: the tinkly piano doesn't make an appearance 'til over half way through their new single! Unfortunately this makes them indistinguishable from dozens of other disco groups who have, for some reason, decided that they should sound less funky and more "rock-orientated". (Miami Sound Machine's follow-up to "Dr Beat" being another case in point.)

**GARY NUMAN: Berserker (Numa)** Last year's "Warrior" single had something of the spark that's been missing from Gary Numan's records for years. Sadly, I have to report that the spark has once more been extinguished. The familiar muddy wall of sound he builds out of

thudding drums, his beloved synthesizers and a rusty guitar could make a powerful backdrop for a good song. But there's no song, only meaningless chanting compensating for the lack of ideas and melody. Nothing is communicated (which could itself be the title of one of Gal's songs).

**DAVID ESSEX: Welcome (Mutiny) (Phonogram)** A dire mock-Hawaiian thing apparently culled from a new musical called *Mutiny*. If this effort, with its endless bawling of "Aloha", is anything to go by, the theatrical venture will be an utter flop and someone will lose a great deal of money.

**SHOCKHEADED PETERS: I, Bloodbrother Be (#6)** Good name for a group who've got a sinister song about that ever-popular subject in pop songs these days, gay sex. It's insidious and swinging, like the music for a Spiderman cartoon, while the singer laments that two men can't have children. Apparently, not even John Peel will play it.

**MIQUEL BROWN: Bleck Leather (Record Shock)** A formulaised disco-rock epic in the style of Giorgio Moroder featuring the high-energy chanteuse famed for her classic "So Many Men So Little Time". It's already Number One in the high-energy charts but I'll be surprised if it even dents the pop charts. Along with Dead Or Alive's single, it's conclusive proof that the high-energy bubble has already burst.



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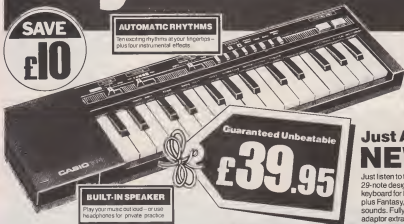
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# ALBUMS

extremely rude @seve notes, riddles, snags and cartoons. A pretty thin package at times, but it still seems a real adventure. Rare, that, these days. (7 out of 10) *Mark Ellen*

**MEAT LOAF: Bad Attitude (Arista)** The real-life Meat Loaf is smart and witty, so quite what he's doing sizing this cornball rock opera stuff is something of a mystery. Still, at least now he wants the future with a modern girl instead of pretending to be a bat out of hell which must be a step in the right direction. Luke 'Modern Girl', this is slick, streamlined American rock with much dramatic crashing and bashing and sung by Meat Loaf as if his life depended on it. Fast and furious but curiously unmoving. (6 out of 10) *Jan Cranua*

**WHAM!: Make It Big (Epic)** George Michael certainly has an ear for a tune - and it's usually someone else's. The LP's full of echoes of Michael Jackson, Bruce Springsteen, old Motown soul hits, and a host of other influences. It's irritating at first, but the result is so intriguingly unpretentious that you can't help but grow to like it. Three of the songs here have already been hits, and any of the others could do the same, as they're so catchy they lodge in the brain with alarming ease (particularly 'Credit Card Baby'). Somewhere within this mish-mash of second-hand styles lurks the real George Michael, and I suspect he's quite a talented chap. (7 out of 10) *Vici MacDonald*



**CULTURE CLUB: Waking Up With The House On Fire (Virgin)** Now that Culture Club have endeared themselves to the masses, they can say "people are stupid" without giving offence. But what else can they do? What happens next? They don't seem to have much of a clue - "Waking Up..." is a disaster of mediocrity. "Crime Time", a piece of jaunty rock 'n' roll, featuring cheesy Sade Of The Century-type organ, that Shakie Stevens would be deeply ashamed of, and "Unfortunate Thing" - Johnny Mathis-styled slop - are remarkably awful. The swaggering guitar on "Hello Goodbye" is remarkably good. The rest is a characterless stodge of bland, blue-eyed soul, slouching rhythms, pedestrian horns and the nonchalant tones of George - very 'race' but where's the passion? A major disappointment. (4 out of 10) *Tom Hibbert*

**THE COCTEAU TWINS: Treasure (A&R)** Their third LP finds the Twins in noticeably lighter mood. The songs are arier, almost swinging

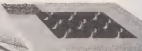
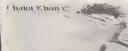
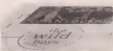
with more delicate acoustic guitar than the familiar electric razzle. Yet La Frasier's vocals are harder than ever to make out as she soars, weaves or whippers through the instrumental mix, almost babbling in tongues - some English, some foreign (some assumed) to build beguiling, impressionist pieces based on vaguely Victorian names. Less passionate impact than usual but distinctly a grower. (5 out of 10) *Jan Cranua*



**PAUL McCARTNEY: Give My Regards To Broad Street (Parlophone)** The second track to the film of the same name, this is an odd collection of Beatles, Wings and solo McCartney material, all specially re-recorded and re-shaped, and two new songs. While classics like "Yesterday" and "Long And Winding Road" benefit from the gentler, less syrupy treatment, they highlight the weakness of his sickly new songs, with their lack of melodic inventiveness. A pleasant nostalgia trip nevertheless. (6 out of 10) *Sandra Duff*

**FRANKIE GOES TO HOLLYWOOD: Welcome To The Pleasurdome (Zang Tamm Tamm)** I welcome it to the right word: the doors of this particular pleasurdome admit you to a world of fantasy, blasphemy, sex and horror that strikes the perfect balance between threatening and thrilling. But then Frankie have always done that, and mostly at better value. For round about seven quid you get, basically, a single LP stretched over four sides which run as follows: Side 1 - a single epic rhythm track padded out with lots of jungle noises; Sides 2 & 3 - both previous A-sides, both B-sides, incidental music; and two rather pazonless cover versions; and Side 4 - new material, distinctly average apart from a cerebral ballad called "The Power Of Love" (the next single). Plus - almost the best bit - there's acres of riveting and

# THE BIGGER, THE BETTER!



**DURAN DURAN**  
'THE WILD BOYS'

**BANARAMA**  
'HOT LINE TO HEAVEN'

**CHAKA KHAN**  
'I FEEL FOR YOU'


**DEPECHE MODE**  
'BLASPHEMOUS RUMOURS'

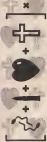
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They came. They Fought. They Said



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Find out all that goes on. After all that they've been  
through it's the least that you can do. And bring your  
imagination. And your love.



drunk:

WELCOME TO  
THE

**PLEASURE DOME**

cassette, compact, two long playing records

**ZTT**  
again

# COMPETITION WINNERS

**DAVID BOWIE COMPETITION (September 27)**, correct answer b) 'Let's Dance'. The following prize winners each receive a video and 1 P. Steve Wheeler, Glastonbury, B. Kennedy, Radford. **Dabbie Wrenne**, Lisle, Gdn. J. Wood, Woodchester. **James Ruffin**, Sarnhill, S. Beughan, Erfild. **W. McCoolge**, Lidsbury. **Andrew Aft**, Supton. **Julie Sinclair**, Thelby. **John Nicholas**, Buckland Runners. Up sets of LPs are on their way to: **P. Davis**, Roydon. **Karen Brown**, Hull. **Rachel Richardson**, Darlington. **R. Camp**, Taurton. **Joanne Wood**, Runcorn. **Stephen Ball**, Manahan. **Rachel Harrell**, Ledbury. **Stuart Palmer**, Gusham. **Ann Fitzpatrick**, Northampton. **Laura Denton**, Knolly Garden. **S. Ford**, Leeds. **Caroline Paine**, Kent. **Sally Wainman**, Thame. **Gal Butler**, Ashford. **Dabbie Hitchcock**, Gifford. **Michael Sheehy**, Huddersfield. **Janice Stokes**, Gaythorne. **T. Brewster**, Keele. **Karen Walford**, Luton. **Carolyn Amy**, Brinkshill. **A. Bartowski**, Charsfield. **Vivienne White**, Dunelm. **Kristina Jenkins**, Cornwall. **Sharon Thomas**, Sigen Hill, T. Cargill, Worthing. **D. Manning**, Epsom. **A. Gardner**, Sandstead. **Jonathan Spite**, Reading. **Tracy Culwick**, Atherton. **Paula Swain**, Coventry. **Chris Russell**, Hale. **Sanjeev Sachdev**, Winton. **Debra Young**, Sarnbury. **Venessa Mornings**, Otton. **Julie Kelly**, Bewick.

**PRINCE COMPETITION (October 11)**, correct answer b) The Mary Jane Girls. **Paul Marshall**, Framingham, has won a jacket designed by Prince, a white scarf and a pair of sunglasses plus a copy of "Purple Rain".  
Runners-up prizes of "Purple Rain" LPs are on their way to: **L. O'Connell**, London N1. **Jacquel Penchion**, Mootown. **Pauline Stavara**, Totterham. **Carl Hawkins**, Boston Spa. **Susan Anderson**, Foleshope. **Susan Small**, Reading. **Veronica Heines**, London E8. **Anthony Ward**, Leeds. **Christine Duncan**, Marykirk. **R. Ulat**, Systonham. **K. Young**, Daron. **Luke Blair-Smith**, Stroud. **John Buckley**, Chelton. **Stephen Porter**, Darby. **S. Allison**, London N19. **Victoria Ball**, Burnside. **Hanan Wood**, Preston. **Irene Dean**, Dungen. **Stephen Kelly**, West Fyfe.

**GHOSTBUSTERS COMPETITION (October 11)**, correct answer b) The Specials. 12" copies of "Ghostbusters" plus "Ghostbusters" album are on their way to: **Richard Lee**, Wilton. **Stuart Healey**, Grassendale. **Lisa Toth**, Ryhope. **Andree Taylor**, Gimson. **Lisa Allen**, Hasbrough. **Maree Lucas**, Widdoway. **Iain Hall**, Winslow. **Louise Harrison**, Thrapston. **Karen Grant**, Bude. **Harvey Graham**, Daresbury. **Carolyn Jenkins**, Powers. **Ken Croxon**, Blacon. **Janice Helett**, Northolt. **Sara Cull**, Preston. **L. May**, Plunstead.

**AZTEC ART COMPETITION (October 11)**, correct answer c) Leonardo Da Vinci. The following prize winners each receive a signed copy of "Koda" plus a signed painting: **Stuart Robinson**, Kettering. **Charlie Harris**, Lalshall. **Ian Harvey**, Colman. **Sios Loudon**, Edinburgh. **Zoe Walker**, Glose.

# ★ STAR TEASER

All Passwords below are hidden in the diagrams. They could not be located vertically or diagonally. Some run backwards. But remember that the clues are all in an uninterrupted straight line unless we say they isn't.

ANSWERS ON PAGE 60

**NADAN BUTTERFLY** (Bicycle Makers)  
**WAG WORLD** (Tears For Fears)  
**WAGS TOUCH** (Roxey Ray)  
**MAMA** (Guns N' Roses)  
**MANEATER** (Paul & Dana)  
**WANTY WANTS TO CROSS** (Guns N' Roses)  
**HARVEST SQUARE HEROES** (Manfred)  
**MARGUERITA TIME** (Stitch Duo)  
**KATEER AND SCHWARTZ** (Duchess Mode)  
**MELT** (Scourer And The Banishes)  
**MYSTERY** (Tears For Fears)  
**WE'RE POP!** (Kid Creole)  
**MISERABLE** (U2)  
**MICHAEL CAINE** (Mushroom)  
**WINDY KID** (Neil K)  
**WIND UP TIGHT** (Moby Mind)  
**WINDY MAN** (Wetwet, Leaper)  
**MISSING YOU** (John Waite)  
**MISS THE GALS** (The Creation)  
**WINDY GALS** (New Lead)  
**HIDDEN LOVE** (David Coverly)  
**WINDY GALS** (John Waite)  
**WINDY NIGHT** (Shawn)  
**WINDY** (M. J. Harris)  
**WINDYERS TALK** (Tears For Fears)  
**WINDY OVER DUNLIN** (Tropix Ultra)  
**WINDY STAIRS** (Aynard Nightingale)  
**WINDY IT OUT** (The Farmer's Keys)  
**WINDY** (New Order)  
**MUSICALS** (D. J. Ross)  
**WINDY** (D. Ross)  
**WINDY** (D. Ross)  
**WINDY** (D. Ross)

MRSANEMRLRIGENTSSIM  
SAMYEMERMMASSMMAM  
MADWLMRMIADDEHAODUM  
MAMTOFSCOODCNDAROE  
MASADDRTSUMUEWEDMTV  
AONTMOAEUOERMEOHEYO  
MATYKILHTOORRERDLOML  
SEDIRCCSCSTTMOILIHNE  
EDCGSIIHHTUICMRDRD  
LEIUNGVEAOHBMKRETYE  
RMMMAIREYEMGCMCRNMD  
E IOMISLGRALRIUAUOOC  
HTCNTNTRNRSCLVDMCM  
EMHAEIATAEOTRAENAIH  
RMLGSAIATLDEORINIMOC  
AKISITGILSRNCENEIOI  
UIIRENTODRGMERNNEOM  
QMGRRAONRIEYOVSMM  
SAYEIOATRORUPOESIO  
TKRRHRLRPUYUOGGCSM  
ECEEETOMRUPURNARHVS  
KIITTTSTRAIDSDAAROR  
RDSDDSSSRNSNSNMMM  
AAOAEUEYIEILINSIM  
MCMICMSMMEICMMSIML

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REVIEWS

# FIVE G

(When they're not in Duran Duran, of course).

- Simon's been island-hopping in the Aegean and not getting married.
- Nick's been cruising round the Greek Islands and using expressions like "vast caverns" and "icebergs" and "jewels".
- Roger's been trying to have "a normal life" despite all the fans sitting on his doorstep.
- John's been making an LP, editing a TV film and "not being photographed with blondes at airports".
- Andy's been trying to play the guitar and be a father both at the same time.

And Dave Rimmer (London) and David Keeps (New York) have been taking notes.

## SIMON LE BON



Simon Le Bon belts out of the room bellowing, "I've got an idea!", rushes back a few minutes later and begins raving about the "Wild Boys" 12-inch, dashes out of the room to fetch a copy, hores back in again and plays his favourite bit of drumming of ear-shattering volume, shouting gleefully over the racket: "NOW THAT'S LOUD!!"

Simon Le Bon is, in short, his normal, boisterous self.

"I'm dying for the bond to get back together and into action. Although I'm enjoying what I'm doing with Nick, it very much looks second place to the bond."

This summer Simon — along with his brother Jonathan, Duran manager Michael Barrow and others — spent two months on a yacht in the Mediterranean, island-hopping in the Aegean, racing in Sardinia (out of five races, they won one outright and overall came 6th out of 71 boats). He and his brother were allotted the "strenuous" job of "jumping the sails up". Dangerous too. Simon got bashed on the head by a "clew" and a whiplash of the sail left a foot-long welt on his back.

"Try explaining that to your girlfriend. I got hit by a rope." Yeah, sure."

Is he still going out with Claire? "Yeah. And we're not going to get married." He's still living in Pinner, is often seen down the local pub, has bought a car although he can't yet drive and is "on the verge" of buying a house — "Something inconspicuous — I'm not into great displays of wealth."

# O SOLO!

## NICK RHODES

"Um... thoughtful," replies Nick Rhodes thoughtfully when I ask him how he's feeling these days. "Thoughtful. Quite relaxed. Happy. And... ambitious."

Nick's packed quite a bit into the last few months. He's married his long-standing girlfriend Julie Ann and had a three-week honeymoon cruising around the Greek Islands on a private boat ("It didn't have sails, though") before going to Athens and visiting the Acropolis ("a real bore—it looked like Birmingham Town Hall"). He's got *Interference*, his hefty book of "abstract polaroids," ready for publication (it's out any day now) and is currently spending "mammoth amounts of time" organising the related exhibition that will run over Christmas and the New Year in London's Hamilton Gallery. Apart from the polaroids, it'll feature "a lot of happenings" and "different mediums from screen-printed carpets to sculpted volcanoes." While John and Andy are in New York, he and Simon are also working on a "duo project," the results of which should see the light of day sometime in early '85.

About the only thing Nick hasn't managed to do is move into his new house. "It's becoming a bore. Every time I go to visit it, it looks more like a bomb site than when I first bought it."

Another ward for how Nick's feeling is "confident". He's happy with "The Wild Boys" (though unsure about the video), happier still about some of their work in progress and reckons that "as a team, and as a gang, Duran Duran are closer than ever before."

As far as he's concerned, Duran's success so far is "only the tip of the iceberg". What lies underneath, then?

"Vast caverns of undiscovered..." he searches for the word, "...jewels."

Simon Vaughan/Tony Stone



## ROGER TAYLOR

Roger Taylor's made a very practical New Year's resolution.

"The trouble with this band is that you're a full-time pop star and part-time musician, so you don't get enough time to practice."

He should get in some time now, since he's finally moved into his London home.

"All the papers kept printing my address," he groans. "There were kids out there before I'd even moved in. [I'd just bought the house, the 'for sale' sign was still up and I went round to see it—and there were kids sitting on the doorstep.]"

Despite all the attention, Roger intends to lead a normal home life. "It's nice to go back to a nice cooked dinner when you've been on the road, living on club sandwiches and beefburgers. My life changes radically when I'm not on the road. I don't think I could maintain that touring lifestyle all year round."

Still, he admits, it's better than doing promo jobs like the one they did when "The Reflex" was big in Europe. "It was just hanging out in TV studios all day."

Roger has been on the road quite a bit since that European jaunt. He was married in Italy ("It was so hot everyone was absolutely sweating"), honeymooned in Europe and recently came to New York to work on some "Power Station" tracks (see JT's piece).

"There's been no dramatic change with marriage," he says. "It's a very frustrating relationship. If I go away for six months she doesn't come on the phone every night to brow-beat me. In fact, Giovanna rarely comes on the road anyway. She's got her own thing to do—she's studying contemporary ballet."

Would it be okay then if she wanted to perform as well?

"Sure. As long as she keeps her clothes on."

# JOHN TAYLOR

"12 months ago I thought the most important thing was to get photographed with a blonde on my arm arriving at Heathrow," John Taylor confesses. "Right now, it's improving my knowledge and getting back to music."

From playboy to workaholic, it would seem that John Taylor hasn't lost his jaunty sense of humour and he jokes that the last six months have been "one nervous breakdown after another. We went through a lot of crap in England — all sorts of scandals, sex and drugs stories — and two days after I bought a car somebody took a knife to it and carved it all up. We were even getting strip-searched at the airport!"

So, he's bought an apartment in New York which is "like a massive breath of fresh air" and thrown himself into producing "Arena", the live Duran LP ("a sampler for the cynics to show them we really can play"), editing the sound for a one-and-a-half-hour TV film tentatively titled *As The Lights Go Down*, doing the "surrealistic" video for "The Wild Boys" ("I feel instinctively it'll be our next Number One") and doing a voiceover for a TV series pilot called *Time Slip*.

And he's putting the finishing touches to the "Power Station" LP that he's making with Andy, Roger, singer Robert Palmer, and Tony Thompson (who used to drum for David Bowie).

In December he'll gang up with Duran Duran to record the soundtrack for the new James Bond movie with composer John Barry. "With a title like *A View To Kill*, it's irresistible."

Does he worry about the future with so many solo projects?

"You have to have stop-gaps. We have to slow down as a band or we'll burn ourselves out. I think we can go on forever, but then again, we could break up tomorrow."



Photos: Larry Williams

# ANDY TAYLOR

"How does it feel being a Dad?" Andy Taylor laughs. "It's great. It's really good. We got a lot of stuff sent from the fans which was nice. Got a whole roomful of baby shoes and stuff."

The proud father's got about 10 minutes to chat between guitar solo overdubs for the "Power Station" LP.

"It all came together over various meetings with Tony Thompson and Bernard Edwards from Chic in clubs and on the road over a couple of years. Robert Palmer's doing all the vocals apart from one I'm singing a cover version of an Isley Brothers song. It's been great because I've had a chance to really explore and do different guitar things."

It's been pretty much non-stop activity since the wild boys returned from America. "It was like conquering a mountain," Andy beams.



"We're going back next year and doing an even bigger tour."

But he won't be taking his family on the road. "No, no. I'm a bloke," Andy declares. "I think it's easier for a man to leave a baby than for a woman. I've got to try and continue as normal because it's important for me and my child's future. If he really wants to, I'll say 'Oh Daddy, can I come and see you play?', I'd say 'sure'. I'd take him on stage, I'd get him a job. I don't care. I would encourage him if he wanted to play an instrument and obviously I'd like him to play guitar."

Is he relieved that he's no longer the only married Duran man?

"Yeah, now that I know what it's like," Andy grins. "I couldn't get to Roger's wedding in case Tracey went into labour and I couldn't get back quick enough, but I nipped down to Nick's. It was a bore... No, it was pretty. Very pretty. It must have cost him a lot of money."



# HYPNOTIZE



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● **Help! I need someone to write to.** I'm 16 and like Big Country, U2, The Eurythmics and many others. Write to: *Christine, P309, Block F Sea Park Apartments, Jalan 21/15, P. Jaya in Langkat, Malaysia*

● **We are two cool dudes (aged 16) who are crazy about Depeche Mode, Duran Duran, Nik Kershaw, Tears For Fears and lots more.** Our hobbies include drawing, fishing, playing keyboards, travelling and reading comics. Get a pen and start scribbling to: *Darren and Gerald, 3 Jalan Seri, Singapore 1129, Singapore*

● **I'm a 5' 5", 13 year old brunette.** I'm into Freddie, U2, The Police and most other good groups, but I like most heavy metal and punk. I'd like to hear from guys aged 13-16, so get writing to: *Pauline Coulson, 25 Drayton Drive, Luton, Ca. Anton, N. Ireland BT28 2HT*

● **I'm a 14 year old male into U2, Simple Minds, The Alarm and Big Country.** Hates DD, Spandau, Wham!, etc. Come on you girls aged 15-16, write to: *Ian Abraham, Skafos Pfyndoureas, Carmarthens, Dyfed SA33 6EE*

● **We're two lonely girls looking for people to write to.** We like Boyz, Big Country, H17, Simple Minds, Jon Marz, The Tube and Fraggle Rock. Dictates include monkees, dead Henry's car, Blue Peter, Mike Read's Scottish accent and boy scouts from Dunder. All will be explained. Write to: *Elaine and Lynda, 41 James Crescent, Irvine, Ayrshire KA12 0UL. Guys aged 16-19 please!*

● **I'm 16 and mainly into Paul Young,** but I like any kind of disco music. Any blokes aged 15-20, please send a small photo to: *Sharon, 32 Prince John Road, Edham, London SE9*

● **I'm a 22 year old male and I'd very much like to hear from all girls aged 16 and over.** I'm into most music, movies and travel. Get scribbling at once to: *Sarah Gelbraith, Ballygrog Cottage, Keshion Avenue, Helen's Bay, Co. Down BT19 1LF*

● **I'm aged 11 and I like Michael Jackson and am a kind of budding music and dance fan.** I'm female and very funky! If you are that interested, write to: *Kiri Kai, Doncaster, 8 Picket Lane, Donkirk, Surrey*

● **In your world held together by the missing sounds of Hank, Marillion and U2!** If so, write to: *Sarah (16) at 27 Priory Close, Ripston, Herts SG8 7DD*

● **Hi, I'm a 17 year old male.** Likes include Duran Duran, Michael Jackson, Abba and Back Five. Write to: *Rick, 19 Stephenson Close, Glaxton, Tamworth, Staffs*

● **Hi, I'm Amanda Duranda and I am on the Duran Duran mania!** If they're in it, I'm in it. If you really can't take their babas and you've got Billy Idol, Prince, Madonna or Van Halen, write to me anyway. I'm aged 14. Contact: *Amanda Lauren Grant, 1329 Fair Brook Road, Norwalk, PA 19072, USA*

● **Oy! I'm a 15 year old male and I'd like to hear from anyone aged 14-16.** Fave groups include Sade, Brook, Machine but I also like most Motown. Get pen to paper and write to: *Paul, 34 Highmore Crescent, Clifton, Bristol, West Yorks, HD6 6HZ*

● **My name is Lynn and I'm aged 11.** Like Duran Duran (esp. John Taylor), Nik Kershaw, Howard Jones and Cyndi Lauper. I'd like to hear from girls and boys aged 12-14. Contact: *Lynn Winwood, 133 Island Avenue, Bostley Regis, Warrley, West Midlands, BS5 5PT*

● **Two bored and lonely sisters (aged 16 and 18) would like to hear from anyone anywhere.** Musical tastes vary from Barclay James Harvest to Nik Kershaw. Pen not necessary. Write to: *Lynne and Lize, 24 George Street, Abingdon, Wokingham, West Yorkshire WF8 2LT*

● **Are there any 14-17 year old girls who'd enjoy writing to a trendy 15 year old boy?** Our interests include pop music, sport and girls. Get your pens out and write to: *Jim and Gra, 239 Holyhead Road, County CUS 8JR*

● **My name is Brian Stubbs, I'm aged 11 and I like Wham!, Nik Kershaw and Duran Duran.** Boys and girls, please write to me at: *138 Harlech Road, Boston, Leas LS11 7DG*

● **Calling all members of the 'Que Army',** I'm aged 16 and want about 2000 'Que. Write to: *Lisa Bailey, 3 Lodgegate Road, Shipley, Huddersfield, West Yorkshire HD8 8DZ*

● **My name is Phil Denning, I'm aged 17 and into anyone who's into New Order, Depeche Mode, SPK, Tronix X, Goodmaster, Flash, Araya and Bruce.** Write to me at: *Bealmonds Farm, Nosthings, Colyton, Devon EX35 6BU*

● **Are experimenting and clothes your style?** Are you into U2, Simple Minds, Spandau Ballet, Tears For Fears and U2? If the answer is yes, then you must write to this 16 year old called Vincent. Write to me at: *2000A, Marine Parade Road, Laguna Park, No. 10-01 Singapore 1504*

● **I'm a 17 year old Dutch female who's into Paul Young.** I would like to swap things with other people. Write to: *Henky Aakman, Dorencan 3C, 7401 AC Rijssen, The Netherlands*



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, 52-55 Carnaby Street, London W1V 7PF.** And please enclose a phone number where we can contact you. This won't be published.

● **We would like to correspond with, and meet, interesting people with a bizarre sense of humour.** We enjoy: *The Cars, Soft Cell, Bauhaus, The Psychedelic Furs, Associates and assorted other groups.* Write to: *Allyson and Jess, 22 Gerard Road, Harrow, Middlesex HA1 2NE. You have nothing to lose but your mind*

● **My interests include music, dance, humour, hugs, boys, England, funny people, crazy ideas, sport and 99,999 other things.** Some of my fave artists are Spandau Ballet, Blamemachine, Heaven 17, Duran Duran and many others. I'm waiting for all those funny, happy, crazy letters! Contact: *Helma England, Vriethagen 85, 723 33, Almoo, Stockholm, SW, Sweden*

● **I'm a 16 year old Belgian art student (female and good looking) and I'm searching for penpals aged 15-20.** My fave groups is Duran Duran but I also like The Police, The Beatles, OMD, New Order and lots of others. Please contact: *Sandy Ploechant, Beuve Steen 18, 9000 Ghent, Belgium*

● **I'm a 16 year old male, into Madonna, OMD, FCH, Nik Kershaw and The Style Council.** I love motorcycling and going to parties. Come on girls! I want a female penpal! Write to: *Ker, 31 Greenhead Lane, Dalton, Huddersfield HD5 8PP*



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## IF THIS IS IT HUEY LEWIS AND THE NEWS

I'VE BEEN PHONING NIGHT AND MORNING  
I HEARD YOU SAY "TELL HIM I'M NOT HOME"  
NOW YOU'RE CONFESSING BUT I'M STILL GUESSING  
I'VE BEEN YOUR FOOL FOR SO SO LONG  
GIRL DON'T LIE JUST TO SAVE MY FEELINGS  
GIRL DON'T CRY AND TELL ME NOTHIN' IS WRONG  
GIRL DON'T TRY TO MAKE UP PHONEY REASONS  
I'D RATHER LEAVE THAN NEVER BELIEVE

### CHORUS

IF THIS IS IT PLEASE LET ME KNOW  
IF THIS AIN'T LOVE YOU'D BETTER LET ME GO  
IF THIS IS IT I WANNA KNOW  
IF THIS AIN'T LOVE BABY JUST SAY SO

YOU'VE BEEN THINKING AND I'VE BEEN DRINKING  
WE BOTH KNOW THAT IT'S JUST NOT RIGHT  
NOW YOU'RE PRETENDING THAT IT'S NOT ENDING  
YOU'LL SAY ANYTHING TO AVOID A FIGHT  
GIRL DON'T LIE AND TELL ME THAT YOU NEED ME  
GIRL DON'T CRY AND TELL ME NOTHIN' IS WRONG  
I'LL BE ALRIGHT ONE WAY OR ANOTHER  
SO LET ME GO OR MAKE ME WANT TO STAY

### REPEAT CHORUS TWICE

IF THIS IS IT PLEASE LET ME KNOW (WANNA KNOW)  
IF THIS IS IT (IF THIS IS IT) PLEASE LET ME KNOW  
I GOTTA KNOW  
IF THIS IS IT (YOU BETTER LET ME KNOW) PLEASE LET ME KNOW  
JUST SAY SO (IF THIS IS IT PLEASE LET ME KNOW)  
IF THIS IS IT PLEASE LET ME KNOW

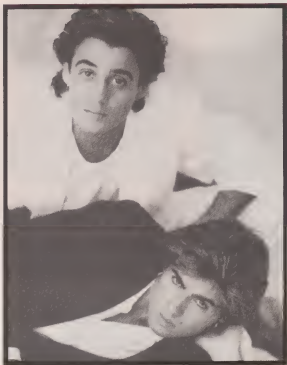
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**Does your mother play golf?**  
**ANDY McCLUSKEY (OMD):** No she does not. She's got a really bad back, my mum. (October 11 1984)

**Where do you put your toenail clippings?**  
**NICK RHODES:** In the rubbish bin - like all good boys do. (17/3/83)

**If you were offered a great deal of money, would you pose in the nude?**  
**NICK HEYWARD:** If anyone's interested, I charge around £39.50 for a session. (26/4/84)

**Is there anything in life worse than going to the laundrette?**  
**BILLY MacKENZIE (The Associates):** I don't think so. (15/4/82)

**Do you prong or squeak your peas?**  
**ANNE NIGHTINGALE:** I'm definitely a pronger. (19/7/84)

**What was the best excuse you used at school to get off P.E.?**  
**MORRISSEY:** I never wanted to get off P.E. - it was the only intellectual subject in school. (24/5/84)

**Do you pick the white, stringy bits off oranges before you eat them?**  
**ROGER TAYLOR (DD):** No. They add an important flavour to the orange. (17/3/83)

**Do you empty your own Hoover bag?**  
**GARY KEMP:** No, I must admit I don't. (13/9/84)

**If you were an animal, what would you be?**  
**KEREN (Benanarama):** A horse. (23/6/83)

**When you were young, did you ever do the highland fling?**  
**ANNIE LENNOX (No. 28):** (4/3/82)

**Do you rinse the milk bottles before you put them out at night?**  
**RED STRIPE (The Flying Pickets):** Certons, mate, cartons. I save up the bottles in case there's a civil disturbance. (10/5/84)

**Is there anything in life worse than luncheon meat?**  
**PAUL HUMPHREYS (OMD):** Blue cheese. (7/1/82)

**Have you ever milked a cow?**  
**JOHN TAYLOR:** No, but I'm working on it. (17/3/83)

**If you were a domestic appliance, what would you be?**  
**KIM WILDE:** I wouldn't be a domestic appliance. I'd just refuse. (25/10/84)

**Who does your laundry?**  
**DAVID LEE ROTH (Van Halen):** I've got a maid from El Salvador. (29/3/84)

**Are you gay?**  
**PAUL WELLER:** Am I gay? No, I don't think I am. (1/3/84)

**Which of the following would you prefer to eat: a) lobster thermidor with mange-tout peas and asparagus; b) a raw 24 ounce T-bone steak; c) a vegetarian cutlet; d) two packets of cheesy wotails washed down with a banana nesquik?**  
**NIK KERSHAW:** I think I'd rather starve. (5/7/84)

**Do you believe there are different life forms on other planets?**  
**PAUL WELLER:** I suppose there must be. (3/9/82)

**Who was your favourite teacher at school?**  
**JOANNE (Human League):** Mr Farmer. He was batty and he used to get chalk on the end of his nose. (4/3/82)

**Do you put up your own shelves?**  
**ALISON MUYET:** I don't, but I've just built a chicken shed. (27/9/84)

**When you were younger did you play doctors and nurses?**  
**SIOBHAN (Benanarama):** At school there were these science benches and it would always be a different girl's turn to be a patient on the operating table. Everyone would get out their pencils and protectors and operate on each part of the girl's body. (23/6/83)

**Would you like to go to the moon?**  
**GARY KEMP:** I feel sorry for people who've been to the moon. (18/8/83)

**What do you wear in bed?**  
**CARL (Madness):** Not a sausage. (29/3/84)

**Do you roll your toothpaste tubes or squeeze them?**  
**ANDY McCLUSKEY (OMD):** Squeeze them. It's the only way. (7/1/82)

**How many sultanas do you take on your travels?**  
**JOHN TAYLOR:** I've had to trim things down a bit... I've always got tons of dirty socks. (19/1/84)

**Who would you most like to throw a mud pie at?**  
**TOM BAILEY:** The thing about a mud pie is it doesn't really hurt. (2/8/84)

**Do you ever go 'a bit weird'?**  
**ANNE NIGHTINGALE:** Yes. If anyone calls me "dear", I throw things at them. (19/7/84)

**With 15 minutes left to live what would you do?**  
**NIK KERSHAW:** Cancel the milk. (16/2/84)

**What's the first thing you do when you get up in the morning?**  
**FRANCIS ROSSI (Statua Quo):** I get downstairs and pull the drawer out of the grill at the bottom of the cooker, put it in the top, get three bits of bacon, two sausages, two eggs and a tin of tomatoes on the go. I do like a serious drop of breakfast. (8/12/83)

**What would you say to The Queen if you met her?**  
**CYNDI LAUPER:** "Hi, Liz. How are ya?" (5/7/84)

**Who do you think shot Bobby Ewing?**  
**PETE BURNS (Dead Or Alive):** Joan Collins... I just wish somebody would shoot Joan Collins. (7/6/84)

**What's your favourite sandwich?**  
**TOYAH:** Marmite, cheese and peanut butter. (3/3/83)

**Do you have any pets?**  
**HOLLY JOHNSON:** No. I did have a volume fly-trap but it died. (19/1/84)

**What's your favourite joke?**  
**TRACEY ULLMAN:** I don't like jokes. (16/2/84)

**What's your favourite Wham! record?**  
**DAVID COVERDALE (Whitesnake):** I've never heard of them. (2/2/84)

**Have you got a cabbage patch doll?**  
**MARILYN:** What are they? (22/12/83)

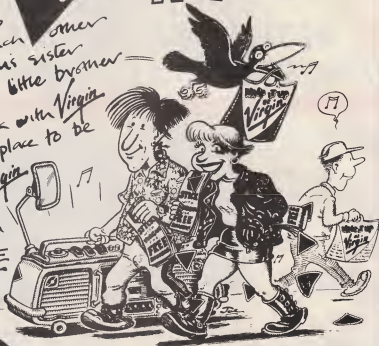
**Have you seen Terrehawks?**  
**PAUL YOUNG:** No. Is it that cartoon thing? (10/11/83)

**Is your alter the fashion designer Zandra Rhodes?**  
**NICK RHODES:** No. But I've got a cat called Sebastian. (17/3/83)



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★  
PERSONAL  
FILE



**GARY NUMAN**

**NAME:** Gary Anthony James Webb.  
**BORN:** Hammermill, West London on March 8, 1958.  
**FAVOURITE PHRASE:** "It's 'opening. Mum."  
**LEAST FAVOURITE EXPRESSION:** "Man". It always sounds like people are trying to be very hip when they're 10 years out of date. My Dad says it.  
**HOW DO YOU RELAX?** I don't. I don't like it. I'm very restless and have a very big hang-up about time passing me by. If I'm sitting down and not doing anything, I get very annoyed with myself. I get very irritable and I'm really not very friendly to people.  
**WHAT DO YOU SPEND YOUR MONEY ON?** Aeroplanes. All of it. Everything on aeroplanes and tools. At one point I had four planes but now I've just got one. I eventually managed to sell two and I had an accident with one of the others.  
**WILL YOU BE GETTING A COPY OF THE NEW FRANKIE LP?** Yeah! I liked the two singles. But 1.6 million? I don't think I liked it that much. . . . But I've got to get the album anyway to keep up with the latest production techniques.  
**ARE YOU WATCHING THE NEW SERIES OF DALLAS?** Has it started? I must be honest, if I was ever around when it was on, I used to love it and would never turn it off. But I don't stay at home to watch it.  
**DO YOU FANCY ANY OF THE WOMEN?** All of 'em, except Miss Ellis. But she ain't bad. . . .  
**WHAT'S ALL THIS ABOUT YOU WEARING BLUE LIPSTICK?** It's not lipstick, it's colour pigment. Just pure colour. You virtually dab it on with a very thin brush. I get it from me make-up lady and she keeps very quiet about where she gets it from. The idea for the image came from a character in a song I

wrote called "The Ice Man Comes". At that time I had a tummy gone into the warrior image and couldn't change it. So I did it this time round.  
**DO YOU EVER WORRY ABOUT YOUR WEIGHT?** The funny thing is, everyone always thinks I'm fat. And I'm not - I'm actually quite skinny. I've read things. . . . I was called "The Fat White Grub" once and "porky" and all these things but I've never been fat. The heaviest I've ever been is about 10 stone 10 and I'm 10 stone 7 now. I don't worry about weight at all.  
**DO YOU EVER WORRY THAT YOU'RE DOWN THE DUMPER?** Not really. Those sort of things rarely happen overnight. It tends to be a gradual slide and you can see when it's coming. For me especially now that I've got the record company, I think it'd be very easy and in some ways quite nice to just slip undereath now and go behind things more. I've had a good run - I've been around for six years now.  
**HOW SUCCESSFUL WAS THE HAIR TRANSPLANT?** That was perfect. It hurt a bit but it was well worth it. I had 96 plants and only one of them turned out a little bit dodgy. It should have had 10-15 strands and only has about six. But I'd strongly recommend it for anyone although it does hurt a bit. It hurts a bloody lot. In fact.  
**HOW DO YOU SEE YOURSELF IN 10 YEARS' TIME?** This is going to sound ever so morbid but, ever since I was young, I haven't really thought I was going to live much longer than 30. And this year more than ever I had the feeling death was very close, probably because of the flying. In the air displays this year, I've pushed my luck quite a bit. But sometimes it feels so close and so near that you could almost touch it. You literally can feel death around the corner. But it does give you a new perspective on life. I realise that being famous and being successful, although pleasurable, isn't the be-all-and-end-of-it life anymore and I wouldn't kill myself in despair because my records didn't sell anymore. Which may have been the case at one time.  
**HOW HAVE YOUR FANS CHANGED?** The hard core of fans, who would buy every record and go to every show, have become very hardened and have been forced into becoming a cult, because of the press not liking me too much. That's made them very hardened on my side and that's a shame in a way, because it means they won't listen to other people's records. Blind following isn't a good thing.  
**LAST RECORD BOUGHT:** "Absolute" by Scritti Politti but he gave me a bad time on the radio last week so I don't think I should mention it. I was really upset about that. It's a shame when it's somebody you really like and admire, and you find out they don't like you and are nasty, even though they don't know you. There's no need for it.



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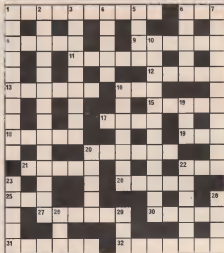
Marketed by EMI RECORDS

SWING THE CAT  
RECORDS

DOWN  
ACROSS

- 1 and 2 New Georgie Meroder and Phil Oakley joined up? (5, 2, 5, 6)  
 3 The one-time belle of Bow Wow Wow  
 4 On sax -- a right heavy mob (anag)  
 5 That hole-in-shoe hippy and 10 Dr Beat's mates from Florida (5, 5, 7)  
 7 Hey, old Dr Dos is Slade's maulmate! (anag 5, 6)  
 10 See 6 across  
 14 He was calling your name

- earlier this year  
 16 Captain Seaside's mis-spelt question  
 20 Yates of *The Tube* and *Guided* connecting  
 22 Face up-above hailed by The Psychedelic Furs  
 23 Tracey Ullman's rigid record label  
 20 Band that occupy one third of the world's land surfaces?  
 28 *Flash And The ...*  
 28 *Telegram ...*'s T. Rex eod Bauhaus single



ANSWERS ON PAGE 60

CROSSWORD

- 1 Cutlers Club's peace-loving release (3, 3, 4)  
 8 Divilee thought he was ooo  
 6 Coloured like Shaky's door  
 9 U2's record label  
 11 Add nine for Adam's rocket-like hit  
 12 James Brown eod Afrika Bambaataa's 'joint' success  
 13 Marillion's brave mee from Market Square  
 14 They were at work dewe under  
 15 TV theme not popular with Defektz? (2, 3)

- 17 Percussive instrument  
 16 Land that spawned the sitar and Cliff Richard  
 19 A little bear for Mr Huggert  
 20 Slog's constabulary  
 21 Gila in favour with GMD  
 22 'Tell --- About It' (Billy Joel)  
 24 Art Of ---- (ZTT based)  
 25 Rebelson or Bailey?  
 27 Country star Billie Jo's weapooe  
 30 Levi's for Costello (easg)  
 31 Country toured by Kraftwerk  
 32 Mean Dan to become a fleec lady (easg)

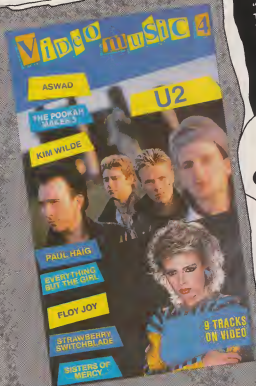
DOWN  
ACROSS

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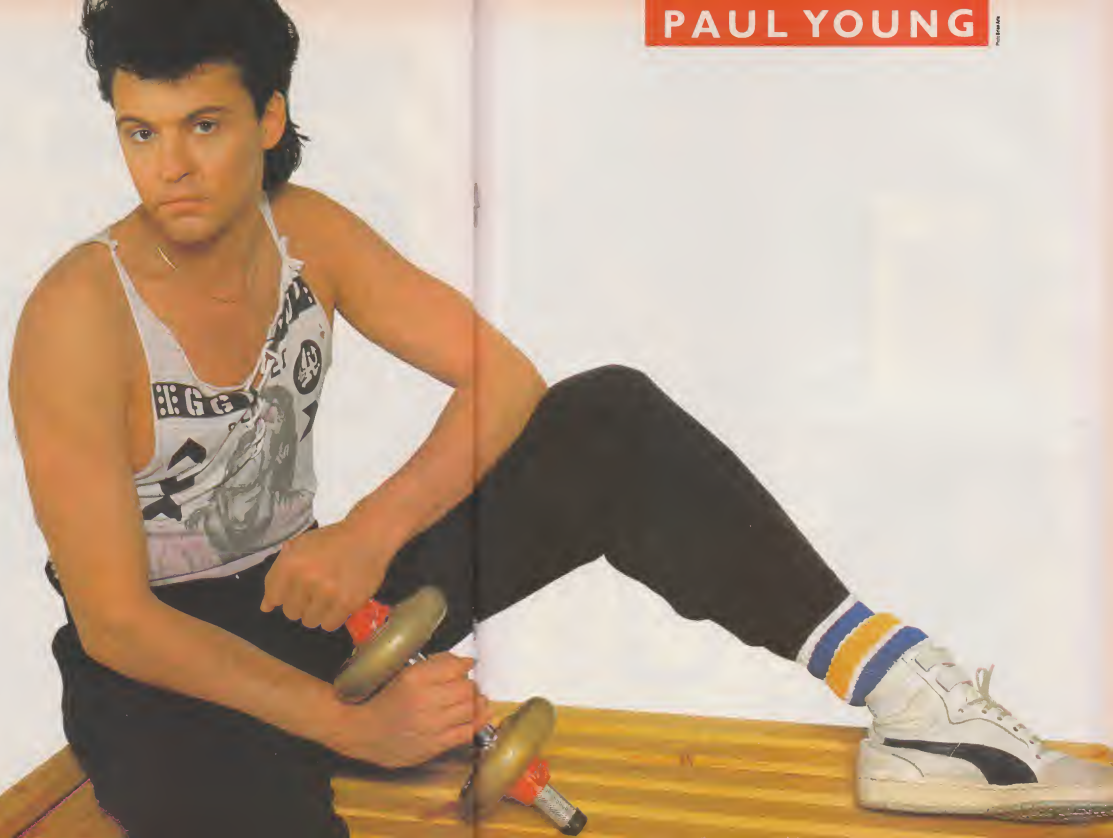
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54

SMASH HITS

PAUL YOUNG

Paul Young





YOU SPIN ME ROUND LIKE A RECORD

IF I GET TO KNOW YOUR NAME  
WELL IF I COULD TRACE YOUR PRIVATE NUMBER BABY  
ALL I KNOW IS THAT TO ME  
YOU LOOK LIKE YOU'RE LOTS OF FUN  
OPEN UP YOUR LOVING ARMS  
I WANT SOME I WANT SOME

WELL I SET MY SIGHTS ON YOU  
(AND NO-ONE ELSE WILL DO)  
AND I'VE GOT TO HAVE MY WAY NOW BABY  
ALL I KNOW IS THAT TO ME  
YOU LOOK LIKE YOU'RE HAVING FUN  
OPEN UP YOUR LOVING ARMS  
WATCH OUT HERE I COME

CHORUS  
YOU SPIN ME RIGHT ROUND BABY  
RIGHT ROUND LIKE A RECORD BABY  
RIGHT ROUND ROUND ROUND

REPEAT CHORUS

I (I) GOT TO BE YOUR FRIEND NOW BABY  
AND I (I) WOULD LIKE TO MOVE IN  
JUST A LITTLE BIT CLOSER  
(OH WOW I YOU MOVE IN JUST A LITTLE BIT CLOSER)  
ALL I KNOW IS THAT TO ME  
YOU LOOK LIKE YOU'RE LOTS OF FUN  
OPEN UP YOUR LOVING ARMS  
WATCH OUT HERE I COME

REPEAT CHORUS TWICE

I WANT YOUR LOVE I WANT YOUR LOVE  
ALL I KNOW IS THAT TO ME  
YOU LOOK LIKE YOU'RE LOTS OF FUN  
OPEN UP YOUR LOVING ARMS  
WATCH OUT HERE I COME

REPEAT CHORUS AND AD LIB TO FADE



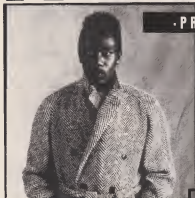
# DEAD OR ALIVE

WORDS AND MUSIC DEAD OR ALIVE  
REPRODUCED BY PERMISSION CHAPPELL MUSIC  
ON EPIC RECORDS

Photo: Paul Cox

# LENNY HENRY

PRESENTS



SINGING

DELBERT WILKINS

AND



THEOPHILUS P. WILDEBESTE SINGING

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## BIG LOVE

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?

**Please tell me what Holly Johnson of Frankie picked for his top ten records, as on Radio 1 on October 13. I'd been dying to hear it all week end then forgot about it on the day!**

*Sarah Baron, Maldon.*

● In no particular order, they are: "Daydream" - The Lovin' Spoonful; "Got To Be There" - Michael Jackson; "Fantastic Voyage" - David Bowie; "Love Me Tender" - Elvis Presley; "The Lamb Lies Down On Broadway" - Genesis; "New York New York" - Frank Sinatra; "Reach Out And Touch" - Diana Ross; "You've Lost That Loving Feeling" - The Righteous Brothers; "Get Happy" - Judy Garland; "I Am The Walrus" - The Beatles.

**What do 'very rich' people such as Gery and Martin Kemp buy each other as birthdays presents? They each had birthdays recently so perhaps you could ask them.**

*Another Frankie Fan, Coatbridge.*

● For Martin's 23rd birthday on October 10, Gery gave him 'a pair of African anti-calliputs', supposedly used in one way or another by the ancient tribes. Sounds really useful (chuckle). Martin, however, has a slightly more down-to-earth approach and presented Gery with two video cassettes, the *Ready Steady Go* compilation and one by The Rolling Stones. Gery was 25 on October 16.

**I'd like to know a few things about Radio One DJ Janice Long. What qualifications did she have after leaving school? Has she ever dated any of the other Radio 1 DJs or anyone in the public eye? Who's her best friend at Radio 1? Finally, what other gigs does she have?**

*Jayne Davies, Swansea.*

● Janice left school "a very frustrated 17-year-old" with seven O-levels but three failed A-levels. "It wasn't because I knew nothing - I enjoyed my French, English and Spanish. But I wasn't interested in the A-levels. I was shoved into them then became very naughty..." And what about her much-publicised romance with fellow Radio 1, DJ Peter "Pinky" Powell? Well, Janice? "Oh, oh, oh. Mmmmm. Oh God! Well, yeah! Peter and I are very good friends. He's always encouraged me a lot. He's such a great confidante and friend. My best friend." True to form, Janice went on to confide that she's "a typical Arian - lively and gregarious. As soon as I leap out of bed in the morning, I'm lively. Flapping about at that hour, I must be such a pain..."

**Could you please tell me where I can get a copy of The Eagles LP, "Desperado"? My uncle is really mad because someone stole his copy so I want to get him a new one for Christmas.**

*Alex Nixon, Ripon.*

● Desperate, are you? Well, surprisingly enough, Asylum Records still issue the entire Eagles albums collection and "Desperado" goes under the catalogue number K53008. You may also be interested in the "two-album cassette" versions currently on offer, boasting "Desperado" on one side and "One Of These Nights" on the other, priced around £5. For the uninitiated, The Eagles sold nearly 60 million records throughout the '70s with their brand of American country-rock and sounded a bit like The Kane Gang on "Closest Thing To Heaven".



# GET SMART

**Could you possibly find out where The Pogues got their reincoats from, as worn by them on the back sleeve of their new album "Red Rosee For Me"? Thank you!**

*Stephen Owen, Wirral.*

● Having spotted the notorious James Gang swanking round in them in the western film *Long Riders*, the Pogues immediately went out and had six of them made - to the tune of £100 each. Known as 'duster coats' and traditionally worn by cowboys in the Wild West, the men outfitters in London are Wild And Wiling, situated above the *Better Brides* shop at 96 Caledonian Road, London N1. However, a local tailor may be able to offer you a better deal.



The Pogues (l-r): Shane MacGowan, Andy The Clobbers' Rankin, Maestr Jimmy Fearley, Spider Stacy, Country Jen Fier and (sitting) Rocky O'Riordan.

**Having just watched a programme about Richard Branson (boss of Virgin Records) on telly, could you find out the following for me: a) how he got into the music business; b) if he has ever played in a band; c) his favourite artists and d) his date of birth.**

*Concrete Gow, Milton Keynes.*

● When Edward Heath's government introduced an act in the early '70s allowing for goods to be discounted, Richard Branson "discovered a gap in the market for cheap records" and immediately set up a mail-order company, Virgin Records, offering discounts on records from 10% to 60%. Record companies were sometimes reluctant to supply him with the required records and this inspired him to set up his own label with his own roster of acts. In May '73 Virgin put out their first album - Mike Oldfield's "Tubular Bells" and the rest, as they

say, is history. Branson himself has never played in a band and admits to "not being musical at all". Shy about naming his favourite artists, he nevertheless insists that "it would have to be a Virgin act but how can I choose from 957". He finally plumped for Phil Collins, all the time muttering about "how much trouble this'll get me into with the other acts..." His date of birth is July 18, 1950.

**Please could you tell me about The Big In Japan single and whether they're still available - I'm dying to hear what they were like. Also, who was in the group?**

*Martin, Sussex.*

● Once described by a fan as a "load of arty weirdos trying to sound like The Clash", Big In Japan were made up, at various stages, of the following: Bill Drummond (used to be photographed wearing an eppy, now manages Echo & The Bunnymen), Dave Balfe (ex-Teardrop Explodes, now manages Strawberry Switchblade), Budge (drummer with Siouxsie & The Banshees), Ian Broudie (ex-Original Mirrors guitarist), Kev Ward (vocals), Phil Alan (drums) and one Holly Johnson, now of F.G.T.H., on bass. Formed in 1977, they released one single ("Big In Japan") and an EP ("From Y To Z") on indie labels Eric's and Zoo respectively. However, you're much more likely to come across the compilation LP, "To The Shores Of Lake Pacifi", which features two tracks by Big In Japan, and more by the Bunnymen and The Teardrop Explodes. Issued on Zoo, it's just been deleted but we're assured there's plenty still floating around.

**Could you please find out where the 1974 Motown album titled "Mervin Geye Live!" was recorded and the name of the person who introduces him on stage. Also, did Mervin Geye have any children?**

*Marvin Fan, Northampton.*

● Although he did put out a live album from his London dates in 1977, titled "Live At The Palladium", the 1974 LP was recorded in America at the Oakland/Alameda County Coliseum, California. No details about the MC (or musical company) are available but we don't think it's anybody really famous. It's also difficult to determine how many children he had, but his record company knows of "at least five" - three from his first marriage to Anna Gordy and two through his second marriage to Janis Hunter.

?

?

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WOW! WHAT A BARGAIN!



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# SCRITTI POLITTI HYPNOTIZE

HYPNOTIZE  
CALL ME UP WHEN YOU THOUGHT OF SOMETHING  
NEW FOR ME TO DO GIRL  
HYPNOTIZE  
CALL ME UP WHEN YOU THOUGHT OF SOMETHING  
NEW FOR ME TO DO GIRL

HOW COULD YOUR NOTHINGS BE SO SWEET  
YOU LEFT YOUR LOVE LETTERS INCOMPLETE  
OR WHAT A GIRL GOT NOTHING TO DO  
MMM BUT SHE GOT THAT MUCH FOR YOU  
OOR WHAT THE GIRL BEEN PUTTING YOU THROUGH  
MMM BUT SHE GOT THAT MUCH FOR YOU  
DOWN ON THE BEACH OUT IN THE BAY  
OOR WHEN I HEARD THE SIRENS SAY  
YOU'D BETTER BELIEVE HER  
OR YOU BETTER LEAVE HER  
NOW ON NEVER

HYPNOTIZE  
BUT HOW DO YOU COME TO BE HAVING FUN WITH EVERYONE  
BUT ME GIRL  
FORGET TO TELL ME SOMETHING GOOD  
YOU THE WORD KNEW YOU WOULD

HYPNOTIZE  
HOW DO YOU COME TO BE HAVING FUN WITH EVERYONE  
BUT ME GIRL  
HOW COULD YOUR NOTHINGS BE SO SWEET  
YOU LEFT YOUR LOVE LETTERS INCOMPLETE

OOR WHAT A GIRL GOT NOTHING TO DO  
MMM BUT SHE GOT THAT MUCH FOR YOU  
OOR WHAT THE GIRL BEEN PUTTING YOU THROUGH



MMM BUT SHE GOT THAT MUCH FOR YOU  
DOWN ON THE STREET 'N' AVENUE A  
OOR WHEN I HEARD THE SIRENS SAY  
YOU BETTER BELIEVE HER  
OR YOU BETTER LEAVE HER  
NOW ON NEVER

IN YOUR EYES  
WANNA TELL YOU THAT YOUR HEART KEEPS HOCKING  
IN YOUR EYES  
WANNA TELL YOU THAT YOUR HEART KEEPS HOCKING  
IN YOUR EYES  
WANNA TELL YOU THAT YOUR HEART KEEPS HOCKING  
IN YOUR EYES

HYPNOTIZE  
I FORGET TO BELIEVE IN HEAVEN WHEN I LOOK  
AT YOU GIRL  
HOW COULD YOUR NOTHINGS BE SO SWEET  
YOU LEFT YOUR LOVE LETTERS INCOMPLETE

OOR WHAT A GIRL GOT NOTHING TO DO  
MMM BUT SHE GOT THAT MUCH FOR YOU  
OOR WHAT THE GIRL BEEN PUTTING YOU THROUGH  
MMM BUT SHE GOT THAT MUCH FOR YOU  
OOR WHAT A GIRL GOT NOTHING TO SAY  
OOR BUT I LOVE HER ANYWAY  
OUT ON THE STREET 'N' AVENUE A  
OOR WHEN I HEARD THE SIRENS SAY  
AND IT'S SO HARD TO TELL YOU THAT  
I LOVE YOU MMM BABY

REPEAT TO FACE

WORDS AND MUSIC: GREEN  
REPRODUCED BY PERMISSION: CHRYSALIS MUSIC  
ON VIRGIN RECORDS



Longman

Would you say  
you're just  
passable -  
or pretty good?

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# You Might Think

*Oh well you might think I'm crazy  
To hang around with you  
Or maybe you think I'm lucky  
To have something to do  
But I think that you're wild  
Inside me is some child  
You might think I'm foolish  
Or maybe it's true  
(You might think) you might think I'm crazy  
(All I want) all I want is you*

*You might think it's hysterical  
But I know when you're weak  
You think you're in the noies  
Everything's so deep  
But I think that you're wild  
When you flash that fragile smile  
You might think it's foolish  
What you put me through  
(You might think) you might think I'm crazy  
(All I want) all I want is you*

*And it's hard so hard to take  
There's no escape without a scrape  
But you kept it going 'til the sun fell down  
You kept it going*

*Oh well you might think I'm delirious  
The way I run you down  
But somewhere sometimes  
When you're curious  
I'll be bark around  
Oh I think that you're wild  
And so uniquely styled  
You might think it's foolish  
This rancy rendezvous  
(You might think) you might think I'm crazy  
(All I want) all I want is you*

*All I want is you (all I want)  
All I want is you*

*Words and music Ric Ocasek  
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# THE CARS



## All Through The Night

*All through the night  
I'll be awake and not be with you  
All through the night  
This precious time when time is new  
All through the night today  
Knowing that we feel the same without saying*

### Chorus

*We have no past we welcome each breath  
Be with me forward all through the night  
And once we start the meter clicks  
And it goes running all through the night  
Until it ends there is no end*

*All through the night  
A stray cat is crying some stray cat sings back  
All through the night  
They have forgotten what blinding they lack  
All under those white street lamps  
There is a little chance they may see*

# CYNDI LAUPER

Repeat chorus

*Oh the sleep in your eyes is enough  
Let me be there let me stay there a while*

Repeat chorus

*Be with me forward all through the night  
And once we start the meter clicks  
And it goes running all through the night  
Until it ends there is no end*

*Words and music Jules Shear  
Reproduced by permission Duck James Music Ltd  
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# “THE BIG-NOSED



**HE** said it, not us. Billy Bragg's winning way with words has taken him halfway round the world. Not a huge production with expensive stage sets — just him, his guitar and a handful of songs. He's sold a lot of LPs, but doesn't release singles or make videos. "I do things on my own terms," he tells Vici MacDonald.

A year ago, Billy Bragg wasn't exactly a well-travelled man. He'd never been abroad, let alone in a plane. In fact, he'd never ventured further north from his native Essex than Peterborough. And yet in the last 12 months he's managed to visit "Ireland, Scotland, Wales, Norway, Germany, Belgium, Holland, France, America, Canada, and," he pauses for breath, "The Orkneys."

He's done it his own way, too, without luxuries like promoters, singles, videos or *TOTP*. Instead, he's slogged endlessly round the country, a man and his guitar alone, playing his mixture of social comment and barbed love songs to anyone who'd listen. The self-styled "Big-Nosed Boy from Barking" has spent more time on British Rail than Jimmy Savile, eating, sleeping, writing songs and even showering on Intercity 125s. It's paid off and, after playing support for so long, he's finally successful enough to headline a tour of his own.

Today he's due in Leeds, for an appearance in a record shop to promote his new LP "Brewing Up With Billy Bragg" and, in the evening, a concert at the Polytechnic.

"It's not exactly a typical day," stresses Billy. "But then I don't have a typical day."

**1.00 p.m.:** We're half way to Leeds. These days Billy usually travels in his manager's Volvo Estate, "The Bragg Battlebus", but today he's back on a train. He's accompanied by his tour

# BOOTS FROM BARKING

manager/driver/good mate Andy Kershaw, a bluff, non-nonsense Northerner. There's no lawn-mowing lackeys around Billy Bragg.

Together they go through a pile of mail. Billy's played quite a few Milners' Benettis and gets lots of letters about his socialist beliefs. He tries to answer them all personally, "It's a snood when you have to justify yourself, it's the only way to keep in touch. It's a very important to me what people think."

He shows me a cranky letter he's just received from 'A Conservative'. "This one's got to be a wind-up," he laughs. "We've decided to send him a year's free subscription to *Soviet Weekly!*"

**2.15:** We arrive in Leeds: it's bleak, wet and windy. Feeling extravagant, Billy splashes out £1.60 on a taxi to the Poly and we're soon cozily ensconced in the Students' Union office, warming up with a welcome pot of tea. Billy's heard there's an article about him in today's *Guardian* and trutlesly searches through a local copy (which turns out to be the wrong edition). Munching on a water, he tells me he's also done a "quite interesting" interview with the *Daily Express*, a paper not exactly noted for its left-wing views.

"Well, I'm a great believer in not always preaching to the converted. Given the opportunity of appearing before an audience that wouldn't normally buy Billy Bragg records I'd always take it. With the exception of appearing in *The Sun*, that is."

And indeed, he's just refused to grant *The Sun* an interview. So why was that?

"There's just something about it. They twist everything their own way. I'd be the Wacky Working-Class Lad Made Good."

**2.40:** Someone tells Billy his gear's arrived (it came by road), and we troop downtown to the hall where he's due to play tonight. When he appeared in Leeds a year ago, a paltry 50 people turned up; this time he's sold out all 1,000 tickets. However, apart from two wish metal flight cases (about which he seems faintly embarrassed), Billy's equipment remains reassuringly tin-pot – two extremely battered guitars obtained for £35 and £79 ("Johnny Marr's guitar cost about £1,200"), and a couple of plastic bags "for the bits and pieces".

Andy relates how, when they were playing in a huge Belgian festival this summer, he had to cart Billy's stuff onstage in front of thousands of people in only a Sainsbury's carrier bag – "which was fairly revolutionary,

I thought".

The final piece of equipment is, of course, the famed 'Portastack' (featured in *Smash Hits* October 11). At the moment it looks like an innocent rucksack, but cunningly transforms into a portable sound system enabling Billy to produce live music wherever he pleases. He's using it for this afternoon's 'In-store appearance', but seems wary of relying on it too much.

"It could easily become a gimmick. I don't want to be known as Billy Bragg, the man with the tummy Portastack."

**3.25:** We set off for the record shop. Billy and Andy carry the equipment between them, and there's no taxi this time – this isn't Dursan Dursan, after all. We trudge through a distinctly unappealing concrete underpass and emerge in a tacky shopping centre full of plastic mock-Tudor beams and taste windows. *Jumbo Records* is easy to spot as there's a goodly crowd of earnest-looking student types spilling out of the door, ranging from a couple of pallid emeralds to a spotty bloke in a badge-laden quilted anorak. Billy and Andy nip behind the counter and struggle manfully with the Portastack which, when assembled, is an impressive if slightly wonky contraption.

With it strapped to his back, Billy closely reambles a particularly low-budget monstrosity of *Dr Who*. Quick siteration of the shop's a spotlights takes care of the light show. "All we need now is some dry ice," quips Billy as he leaps on 'onstage' (a box) and launches jokingly into an ancient heavy metal riff. The Portastack's batteries promptly run out, so Billy decides to plug himself into the mains, a risky business: "I've never tried this before, so who knows – it could all go BOOOOM!! There'll be a big blue flash, a pile of ash and a shrine to Billy Bragg."

Fortunately, no such catastrophe occurs and Billy energetically delivers several songs, breaking into long and extremely funny monologues in between and even during numbers. He demonstrates the Echo & The Bunnymen method of guitar playing: "never take your eyes off the strings in case someone nick's them". He explains why Paul Weller stoops: "I thought he'd had an accident on his pushbike, but then I realised it's the weight of all our consciences pressing on his shoulders."

He even sends up *The Smiths*, one of his favourite groups. "Morrissey can say more in two verses than I can in five," he admits to me later.

It's an irresistible performance, and the crowd love it: the minute he's finished they surge forward en masse and proceed to buy both his albums by the cartload. Half an hour later he's still aligning albums and joking with the customers, but eventually it quietsens down and by 5.00 we're aplashing through the rain back up to the Poly.

**8.30:** Soundchecks are over, the hall's packed tight and Billy bounds onstage.

"Country n' Eastern" is how he describes the show, which is pretty apt as he shares the bill with weird Japanese duo The Frank Chickens and the equally eccentric Country & Western combo The Hank Wangford Band. Billy tells me he could have made far more money by appearing solo, but wanted to present a "value for money package".

Strangely enough it works, as all three acts share a quirky sense of humour, while being diverse enough not to become boring. The audience certainly enjoy it, simply refusing to leave until the lights are switched back on at 11.30.

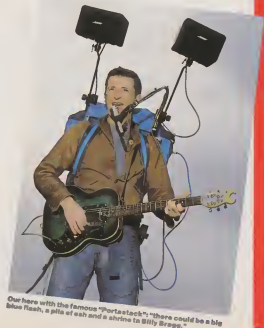
But no sooner is Billy onstage than he's being harangued about his motives and beliefs by

a group of local lads who think he's a "soft Southerner", with no right to pronounce on such issues as the miners' strike. The exchange swiftly escalates into a heated political debate and, after 40 minutes, Billy practically has to be dragged away by the rest of the crew, who are eager to set off to Andy's nearby flat for a party.

**1.00 a.m.:** Back at Andy's, the celebrations are in full swing. Sipping a coffee, Billy tells me it's the first "after-gig party" he's ever had. He seems happy; things are finally going his way. He's travelled half way around the world and his LP's just entered the charts at Number 16. He's even paddled in the Pacific Ocean at dusk. "It was something I promised myself ten, even more years ago, that I'd do. And I'd done it on my own terms. I was choked when I got off that beach, I can tell you. That's one of the most important things that's happened to me. It meant more to me than being in the charts this week."

Is there anything else he'd like to do?

"There's nothing else I'm good at. At the moment it's a good laugh and I get paid for it. You can't ask for more than that."



Our hero with the famous 'Portastack'; there could be a big blue flash, a pile of ash and a shrine to Billy Bragg.

# Respect Yourself The Kane Gang



If you disrespect everybody that you run into  
How in the world do you think anybody's going to respect you?  
If you don't give a damn about the man with the bible in his hand  
Let's get out the way and let the gentleman do his thing  
You're the kind of person who wants everything your way yeah  
Take the sheet off your face boy it's a brand new day

Respect yourself respect yourself respect yourself respect yourself  
If you don't respect yourself ain't nobody gonna give a good cahoot  
(No no no no no)

Respect yourself respect yourself respect yourself respect yourself  
If you're walking round thinking  
That the world owes you something 'cause you're here  
You're going out the world backwards

Like you did when you first appeared  
Keep talking 'bout the government won't stop air pollution  
Put your hand on your mouth when you cough that'll help the solution  
Well you curse around women but you don't even know their name  
And you're dumb enough to think it'll make you a big old man yeah

Respect yourself respect yourself respect yourself respect yourself  
If you don't respect yourself ain't nobody gonna give a good cahoot  
(No no no no no)  
Respect yourself respect yourself respect yourself respect yourself  
Respect yourself respect yourself respect yourself respect yourself

Words and music Ingram/Rice  
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# HUNKS

- The return of the tall dark handsome stranger.
- All this and more in the next issue.

## JUST SEVENTEEN NOVEMBER 15



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Dear Gary Basford,

Well, you've got a nerve writing in saying Duran fans are wimps! (Letters, October 11) You can't talk. You must be the world's greatest wimp for actually being proud of being a Bucks Fizz fan. You should be ashamed to admit it, you silly sod. Your ridiculous letter got right up my nose.

Geraldine Flynn, Co. Meath, Eire.

Dear Gary Basford,

No way am I "Duran wimp" but I am a Duran fan with several points to make. Duran Duran do not go ripping off their fans by making all their records sound the same. Bucks Fizz have not changed their image since the Eurovision Song Contest - the girls' voices still sound like screws being scratched on glass. Why should it matter how Duran look? You are supposed to judge them by their music. I presume you don't judge Bucks Fizz by their "image" because someone so ultra-trendy as you would never go for the flannel and platform Bucks Fizz wear. Watch what you're saying in future! Duran Duran Fan.

Dear Gary Basford,

Your letter totally amazed me! You made a good point that Duran Duran and Bucks Fizz are definitely different - thank God! D.D. are brilliant unlike Bucks Fizz who are ugly. You don't see Duran rolling around the floor making complete fools of themselves, do you?

Rik Mayall's Place, Stoke-on-Trent.

Dear Gary Basford,

Just what on earth...

**Wing on a mo! Black Type here.** Remember me? Your hard working industrial Letters editor, right? This section has never, as far as I know, been called The Gary Basford Page, so let's restore a bit of decorum around here, shall we?

Dear Black Type,

I would just like to say that Gary Basford is...

**Alright! That's it! If you're not going to take this seriously we'll all just sit here in silence until the end of the page.**

**That's better. Now, can we proceed in a civilised and orderly fashion?**

**Is that asking too much?**

Despite the fact that I am a 24-year-old civil servant with a reputation worth keeping, I am not ashamed to say that I think I know a little the absolute top.

Sue Warner, *Cheddar Humble*

**Thank you Sue. That was very neatly and charmingly put. Who's next?**

I thought you might like to know what my dog eats apart from dog food. He is a Yorkshire Terrier called Winnie, and he eats: Curry, Chinese, spaghetti, chips, fish, potatoes, baked beans, chicken, toast, chicken, ravioli, pasta, pines, hamburgers, hot dogs, sausages, mash, liver, chicken, pork, lamb, beef, Yorkshire pudding, cakes, biscuits, crisps, shepherd's pie, lasagne, tomatoes, peas, oranges, pears, tomatoes, celery (firm favours), carrots, lettuce, cabbage, spinach, bacon, eggs, toast, prawns,

strawberries, raspberries, cherries. I could go on for ages.

Elise Theuma (A Paul Young Fan)

**That's what we like to hear! Non-controversial! Month-watering! Utterly useless! Keep it up!**

Hello Blacks!

This is Mr Happy from Ashford. I'm feeling just ward at the moment and I was lying bare on the mattress thinking: I wonder who will get a £10 record token from that super magazine *Smash Hits* this time? Will it be some smart alec in silver trousers and curly hair, or will it be someone who really likes Tik and Tok's latest album and thinks that whoever gave it 1 out of 10 is a big wily (haw, haw, haw)? Or it will be someone who sings him/herself Yesterday's Chicken, Lettuce, A Bit of Cheese And Pickle Sandwich Handled By John Taylor, Bimby Jay Aston, *Trodden On By An Cranna*, Looked At By Suzanne And Put Down The Trouser Or Shorts (haw, haw, haw)? Or George Michael? Will it be some import prat into Kraftwerk, or will it be a fan of bands who we haven't heard much about for ages like Roman Holiday, Men At Work and Joblozers?

Mr S.D. Happy, Ashford, Kent

Well, one thing's for certain. It won't be you (haw, haw, haw).

Dear Black Type,

After reading the letter from Cathy Oldham on the subject of Ozzy Osbourne (Letters, October 26), I felt compelled to put pen to paper in Ozzy's defence. OK, I agree absolutely with her disgust at his cruelty to animals, but let's get one thing straight. Why do thousands of fans follow him so loyally? I'll tell you why. Because he writes some damned good music. Just take a listen to such classics as "Megalomania", "Paranoid" and "Bark At The Moon", to name just a few. Also if any of you lot out there have ever seen Ozzy in concert, you will realise what a great performer he is. Alright, I know he isn't a brilliant singer but there's something about him that other artists lack.

Fox, Humberstone.

Dear Black Type,

I am writing to which ever of your

staff wrote that article on "50 Daft Things David Bowie Has Done" (October 11). I don't see where any of them are daft at all! So he appeared on an album wearing a dress - big deal! What does Boy George wear? And what's so "daft" about writing a song called "Memories Of A Free Festival"? And dressing up as a school boy - big deal! If you were a Bowie fan, you'd understand it, mate!

T. Hewson, Romford, Essex.

I do so agree with you. Why, just imagine, if dressing up as a school boy was really "daft", Jimmy Krunkle would be a figure of fun rather than one of the nation's most respected philosopher-poets, wouldn't he? And as for wearing dresses, well, Miss Bonnie Langford, that high-kicking temptress of the small screen, often wears dresses. Even Judith Hahn, tousle-haired Tomorrow's World presenter, has been known to wear dresses in her lighter moments. And no-one calls her "daft" (Well, not to her face, anyway).

I've just read your article "David Bowie And Fifty Daft Things He's Done". I thought I'd better give you further information on some of your statements.

No.6. Arnold Corns was Rudi Valentinio and Rudi Valentinio was Freddie Burres (Bowie's future clothes designer). Bowie's idea was to turn Arnold Corns into the next Mick Jagger.

No.7. At Hammermith Odeon in July 73 he announced to the audience: "This is the last show we'll ever do". The wae Ziggy Stardust and the Spiders from Mars.

No.8. The advert he did in 1968 was for 'Lav' and it only cost 9d.

No.9. Bowie, or Davy Jones as he was known in 1968, did not have his hair cut for the BBC's programme *Bedouks*. The producer and Bowie came to an arrangement that if the wae to an arrangement about Bowie's collar length hair, Bowie and his group's appearance fee would go to charity.

No.37. Bowie's first group was, in fact, called George And The Dragons and was formed at Bromley

Technical High School in 1963. He then formed the Konrads, then The Hooker Brothers who then changed their names to Davy Jones And The King Bees.

No.8. The reasons why an early King Bees set lasted only two numbers was because it was at a wedding anniversary party and the person whose party it was did not like the band; in fact he was heard shouting "Get 'em off, they're ruining my party".

No.4. Bowie did not manage lggg Pop - they both had the same management company, Mainman. Malcolm (A Young 23-Year-Old Bowie Fan), Chatham, Kent

Alright, Mr Clever-Clever. I suppose next you'll be trying to tell us that D. Bowie has never actually met that scintillating supreme of song, Cliff Richard. Well, our snap says different!



Photo: Peter Phillips

Sorry for barging in like this but I have just had a brilliant idea which is a rare thing round here. After reading that 'groovy hit about 50 Daft Things David Bowie Has Done', I thought why not try it on somebody else? So I wracked my brains and came up with it... Black Lace! I thought I would give you a hand.

1. Released "Superman";  
2. Thought about releasing "Agadoo";  
3. Released "Agadoo";  
4. Pushed a pineapple; 5. Shook a tree; 6. Ground coffee; 7. Jumped up and down (and to the knees); 8. Sang with a hula melody; 9. Sang without a hula melody; 10. Were born.

Come on then, the other 40 are up to you.

George Michael's Top Button That Keeps Coming Undone In His Vicious Careless Whisper Video, Chelmsford, Essex.

I'm sorry, Button, but to echo the immortal words of T. Hewson from sunny Romford, I don't see where any of the things that Black Lace have done are daft at all. So they sang with a hula melody - big deal! If you were a Black Lace fan, you'd understand it, mate!

I was sorry to see that UB40 now find their name "a rock around their necks" and would like to change it. (October 11) I suppose the fact that they were formed from the drole queue is of no importance now they are so successful.

But there are still millions of unemployed who do not see "UB40" as irrelevant. It seems a shame that a band who once offered a welcome change from other more sterile



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# POINTER SISTERS



Tonight's the night we're gonna make it happen  
 Tonight we'll put all other things aside  
 Give us this time and show me some affection  
 We're going for those pleasures in the night  
 I want to love you feel you  
 Wrap myself around you  
 I want to squeeze you please you  
 I just can't get enough  
 And if you move real slow I'll let it go

Chorus

I'm so excited and I just can't hide it  
 I'm about to lose control and I think I like it  
 I'm so excited and I just can't hide it  
 And I know I know I know I know I want you

We shouldn't even think about tomorrow  
 Sweet memories will last a long long time  
 We'll have a good time baby don't you worry  
 And if we're still playing around boy that's just fine  
 Let's get excited (oh) we just can't hide it (oo oo oo)  
 I'm about to lose control and I think I like it  
 I'm so excited and I just can't hide it (oo oo)

I know I know I know I know  
 I want you I want you (ooh)

Oh boy I want to love you feel you  
 Wrap myself around you I want to squeeze you  
 Please you know I just can't get enough  
 And if you move real slow I'll let it go

I'm so excited (ooh-woo) and I just can't hide it (oh)  
 I'm about to lose control and I think I like it (oh yeah)  
 I'm so excited (excited) and I just can't hide it (oo oo oo oo)  
 I know I know I know I know  
 I want you I want you

I'm so excited (what you do to me) I just can't hide it  
 (You got me burning up)

I'm about to lose control and I think I like it (yank)  
 I'm so excited (what you do to me) I can't deny no no no

Ad lib to fade

Words and music: Anita Pointer; Jazz Pointer; Ruth Pointer; Trevor Lawrence  
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And here's how you get them. Last issue we printed a dodgy-looking thing shaped like a tank and with the words "1 Token" in the middle of it. In the issue before there

was another one (except it was triangular - sorry, eh?). Right - cut out the caterpillar-shaped one (it's a COMB actually, matey - Design Dept) below, stick it in an envelope with the two others from the last two issues - making THREE badge tokens in all - PLUS a stamped-addressed envelope and send the whole lot off to Smash Hits Badge Offer, 14 Holkham Road, Orton Southgate, Peterborough

PE2 OYJ. That's a lil three tokens plus a SAE. Then just sit back and wait. In less than 28 days six very wonderful badges will slip through your letterbox and DEMAND to be attached to your clothing.

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# 1 TOKEN



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## CROSSWORD

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**Across:** 1 'The War Song'; 2 'I See You Think You're A) Man'; 3 'Green (Dagor)'; 4 'Apollo (Newy)'; 5 'Lissy'; 6 'Market Square'; 7 'Heroes'; 8 'Mae (At Work)'; 9 'Dr Who'; 10 'Druitt'; 11 'Indie'; 12 'Ted (Nugent)'; 13 'Police'; 14 'Tesla (Grits)'; 15 'Art Of) Noise'; 16 'Tom (Robinson)'; 17 'Billie Jo) Spears'; 18 'Elna (Cocaine)'; 19 'Tour De) France'; 20 'Madonna'  
**Downs:** 1 and 2 'Together In Electric Dreams'; 3 'Amabelle'; 4 'Saxon'; 5 'Neil'; 6 and 10 'Mems Sound Machine'; 7 'Noddy Holder'; 8 'Marilyn'; 9 'Wol'; 20 'Paula (Yates)'; 22 'Heaven'; 23 'Siff'; 24 'Axe'; 25 'Flash And The) Plan'; 26 'Telegram) Sam

## STAR TEASER

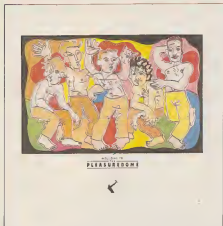
ANSWERS FROM PAGE 26



# ANOTHER SMASH HITS COMPETITION

(that's so incredibly ruddy wonderful that we're all  
jolly well going to enter and we work here!)

## 50 FRANKIE & 50 WHAM! ALBUMS UP FOR GRABS



People are already queuing to buy them in record emporia the length and breadth of the nation. Expensive hi-fi systems and dodgy old Dansettes are literally *begging* to have copies of them placed on their trembling turntables. Let's face it: you, if you haven't already bought them, are dying to get your hands on the new LPs by Frankie Goes To Hollywood and Wham!.

Frankie's double-LP, cheekily entitled "Welcome To The Pleasure Dome", contains inside its already-controversial cover "Relax", "Two Tribes", their new single "The Power Of Love", their version of Bruce Springsteen's "Born To Run" and loads of other weird things. Wham!'s "Make It Big" includes "Wake Me Up . . .", "Careless Whisper", "Freedom" and five other potential hits.

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Here's what you do. Write the answer to the question below on a postcard or the back of an envelope and get it here by November 21. The first 50 correct answers plucked wriggling out of the mail sack on that day will win a copy of each LP.

Here's the question: What was the title of Wham!'s first LP? a) "Super"; b) "Tremendous"; c) "Fantastic"; d) "Okay".

Here's the address: **Smash Hits Frankie/Wham! Competition**, 14 Holkham Road, Orton Southgate, Peterborough PE2 0YJ.

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The front half of this vehicle is skeletally stylish Peter Murphy, former Bauhaus leader and the star of those fetching Maxell Tapa ads. The rear half is magnanimous Mick Karn, former bass player with the hugely popular Japan who, after the split up in 1982, began a nona too successful solo career. Remember Karn's single "Sensitiva"? He'd rather you didn't; the vocals make him cringe. This is partly why he teamed up Murphy.

Both of them had gone through some less than pleasant times before their respective groups split. Murphy—originally from Northampton and 25-ish, had found himself on a treadmill with Bauhaus, being very 'gothic' and truly underground, but never seeming to have hit records.

"I did those Maxell ads because Bauhaus weren't getting any airplay," he says, "but then the whole thing backfired and people thought: 'Oh, that Maxell guy is now singing with a band.'"

In desperation, Bauhaus recorded a virtual carbon copy of Bowie's "Ziggy Stardust" which made it to Number 15 in October '82 before the group disintegrated.

A period of rest followed

during which Pata auditioned for the part of Greystoke—not a lot of people know that—the lead role in the recent Tarzan movie. He didn't get it. Not badly enough, even though the producers originally had in mind a "scrawny hermit type of uncivilised wrack." Murphy's only regret is missing the six months of "monkey training", so instead he became a recluse.

This was 1982. At about the same time, Japan's Mick Karn (he who shaves his eyebrows every day following an accident with his razor) had set out on his solo voyage. Japan had reached their

creative and popular pinnacle with "Tin Drum" and in between guest starring with the likes of Numan and U2. Mick was sculpting and cooking for a restaurant. He now thinks their early recordings era "disgusting—they should be wiped off the face of the earth", but despite that, Japan achieved the kind of success most groups dream of.

"It was quite upsetting, at about the time of "Gentleman Talk

# DELIS CAR

■ Mick Karn used to be in Japan: he left in 1982 and now reckons their early recordings are "disgusting". Pete Murphy used to be in Bauhaus: he left around the same time. And now they've formed a band together. Elissa Van Poznak tells the story.



■ The eyebrowless Mick Karn (right) with Pete Murphy: these men communicate by Anaphone.

Poloroids", we had to have our own floor at hotels with guards at the lifts. The girls look so gentle and you think 'Oh they can't harm me'. But one day we made the mistake of going through the

lobby and they had chains, all types of weapons. They actually tried to coil the chain around your feet and pull you to the ground. We all managed to make the lift except Richard."

Richard lived but the relationship between Karn and Sylvian, his best friend, became fraught. Mick makes no mention of the fact that a major reason for Japan's split was the fact that his

longtime girlfriend Yuka Fuji went off with David Sylvian. The two are still living together.

"Oh, it's amicable between me and David. I can't wait to hear his new stuff to see what's going on in his head and we still see each other when we can. I can't listen to "Brilliant Trees" too often though (Pete loves it) just because any modern music interferes too much."

Pete and Mick met "by accident". Pete

Murphy was doing an interview for a Japanese magazine and happened to mention that he liked Mick's solo album "Titles", and wouldn't mind working with him, whereupon, one week later, he received a call from Mick. They mesh together easily; both dress in similar garb and listen intently to the other talking.

"We're both quite reclusive anyway, we communicate by Anaphone." (Pete's features weird harmonic chanting by his girlfriend to ward off girl fans and Mick's has a sneak preview of the album due later).

So is Delis Car a deep meaningful relationship?

"More like an affair," says Peter.

And what about the name? It's to do with the surrealist painter Salvador Dalí, but nothing to do with his paintings, which Peter doesn't like anyway. It actually came from a dream of his in which, if he bought Delis' car, he'd get a "mystical experience". Fasten your seatbelts.



## The Chant Has Begun

# LEVEL 42

### Chorus

The spirit of the people  
The spirit of the people  
The spirit of the people  
The rhythm has begun

### Repeat three times

Old men with their protocol  
Lead us off to war  
Sometimes we don't even know  
What we're fighting for  
Marching to the beat of their drum

Leaders we no longer trust  
Told too many lies  
The promises they made to us  
Were never realised  
Hear me now the chant has begun

Nowhere left to turn  
No-one left to turn to  
Voices raised in anger  
They don't have the answer  
Our whole world's in danger  
Oil slicks on the ebbing tide

Progress out of hand  
Blind men choke on swallowed pride  
Heads down in the sand  
Don't wanna see the damage they've done  
oh no

Trees destroyed by acid rain  
Falling from the skies  
When our children place the blame  
Who will tell them why  
Hear me now the chant has begun

Why is love so rare  
All this talk of warfare  
Too much blind destruction  
Follow love's instruction  
Now the chant has begun

### Repeat Chorus twice

Make your choice there's no escape  
Add your voice the chant has begun

### Repeat chorus to fade

Words and music M King/P Gould  
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## The Never-ending Story

Turn around  
Look at what you see  
In her face  
The mirror of your dreams

Make believe  
I'm everywhere  
Hidden  
In the lines  
Vision on the pages  
Is the answer  
To a never-ending story  
(Ah ah ah)

Reach the stars  
Fly a fantasy  
Dream a dream  
And what you see will be

### Chorus

Rhymes that keep  
Their secrets  
Will unfold  
Behind the cloud  
And there open  
The rainbow  
Is the answer  
To a never-ending story  
(Ah ah ah)

### Story (ah ah ah)

Show no fear for she  
May fade away  
In your hands the birth  
Of a new day

### Repeat chorus

Never ending story  
(Ah ah ah)  
Never ending story  
(Ah ah ah)  
Never ending story  
(Ah ah ah)  
Never ending story  
(Ah ah ah)  
Never ending story  
(Ah ah ah)

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CREDITS

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FINALE

# NIGHTS OUT IT'S ALL DONE IN THE WORST POSSIBLE TASTE

**Bad Taste is back. Wearing really horrible clothes and being 'into' mid-'70s glam rock bands is trendy again. 1,800 people forked out six quid each to dress up daft and scream loudly at Gary Glitter. Steve Bush simply couldn't believe it.**



You'd be knocked off if you had to dance about ten tones of cheap jewellery round all night.



We ask: does this man dare to use public transport?



What price Westfology? (Note: it's -Ed.)

About 800 years ago, Britain went through a dark period of history called Glam Rock. Actually, it wasn't that dark on account of all the people mooching about in sparkly jumpsuits or trousers made out of Bacofoil, but it was fairly naff.

And then, of course, it gets terribly trendy to like what's considered bad taste. You know the sort of thing: "Gosh,

I'm just so zany! I mean, yesterday I, like, bought this Rolf Harris album and you should hear it, it's so bad that it's good . . ."

Which could be one of the reasons why 1,800 people packed into the Camden Palace in London to see Gary Glitter and grove the night away to records by Mud, Slade and The Sweet. If someone had pulled the plug on the disco halfway through a song, you'd probably have heard 1800 people having the same conversation: "... well, I was the first person in our class to get a pair of Oxford Bags and I used to have one of those dreadful shirts with Laurel and Hardy on and can it really be 12 years since 'Rock & Roll Part 1' and my sister was totally into the Bay City Rollers you should have seen her bedroom . . ." (The Bay City Rollers were a sort of Scottish Duran Duran with funny trousers.)

And then someone did pull the plug on the disco and the Glitter Band appeared (looking now very glittery, but one of them did have a shin-shaped guitar), followed by Gary draped in a tinfoil cape big enough to buy eight guide dogs. They thundered through all the songs the audience wanted to hear (i.e. the old ones) and a few they weren't so keen on (like his last single "Shout Shout Shout"). Gary's voice getting off to a shaky start but improving later on. He strutted about the stage, his eyes staring wildly about and his eyebrows pointing to the upstairs bar, and the audience went completely berserk: chanting, screaming, waving their arms a lot . . . they loved it!

The only thing that spoilt the evening was the sheer number of people there — it was impossible to move. (Try getting the population of Papua New Guinea into your bedroom and you'll get an idea of how packed it was.) And I was disappointed that I didn't see any famous people. (I bumped into Ken Saldon — appropriately dressed as one of Philip Dodd's Diddimenn — on the stairs, but he doesn't count.)

Oh well . . .

## TATES

Check out before you go out  
★ Greater Line Anthony Theatre

- **Cocktail Tunes:** Glasgow Pavilion (December 8), Edinburgh Usher Hall (10), Leeds University (12), London Sadlers Wells Theatre (13/14/15), Oxford Apollo (16), Brighton Dome (16)
- **Bad Taste:** London Camden Palace (November 10), London Hippodrome (15)
- **Lenny Henry:** Cardiff University (November 22), Bedford University (22), Brighton University (22), Dundee University (24), Bradford University (26), Keele University (29), Manchester University (30), Leicester University (December 1), Guildford University (3), Brighton Polytechnic (4), Canterbury University (5), Sheffield Polytechnic (7), Leeds University (8), Sheffield White Hall (13), Derby Plaza Cinema (14), Dublin Olympia (16)
- **Howard Jones:** (note dates) Brighton Conference Centre (December 6, 3 00pm), Leeds Queens Hall (16), Birmingham NEC (21), London Hammersmith Odeon (16, 3 00pm)
- **The Koma Gang:** Middlesbrough Town Hall (November 14), Edinburgh Galaxy Palace (15), Dundee University (16), Glasgow Queen Margaret Union (17), Leicester University (18), Nottingham Rock City (18), London Hammersmith Palais (20), Sheffield University (22), Leeds University (23), Liverpool Royal Court (24), Bristol The Studio (25), Brighton Top Rank (26), Birmingham Powerhouse (27), Manchester Hacienda (28), Newcastle Mayfair (29)
- **Mik Karanovic:** London Hammersmith Odeon (December 28/29/30/31)
- **Rik Mayall & Ben Elton:** Dundee University (November 23), Strathclyde University (24), Glasgow University (24)



- 11 00pm/24), Inverness Eden Court Theatre (22), Aberdeen Capitol (26), Cliff's Pavilion Westport-On-Sea (27), Farnham Hall Farnham (26), Slough Fulham Centre (28), Margate Winter Gardens (30), Doncaster Gaumont (December 1), Birmingham Repertory Theatre (2), Southampton Theatre (3), Lancaster Sugar House Club (3 starts 11 00pm), Cardiff St David's Hall (4), Warwick Arts Centre (5), Derby Assembly Rooms (6), Salford University (7), Middlesbrough Town Hall (8)
- **National Pastime:** (all venues allow under-18s in) Chelsea Lumen Youth Centre (November 8), Chorley St Joseph's School (9), Blyth Rugby High School (10), Chipping Camden Banbury Centre (6/12), Northampton Kingshorpe Youth Centre (13), Wellingborough Bopart Youth Centre (1), Sapperton Village College Youth Centre (15), Cricklewood Hogs Guzz (16), Winterton Waterside Youth Centre (17), Southorpe Heathville Youth Centre (22), Leicester Roworth College (23), Duffryn Leisure Loughly Centre (24), Kilmock Woodlee Couz Youth Centre (25), Cambridgegreen Luton Village College (27), Stevenage Woodside Lion Centre (28), Hastings Crypt (29), Halsing Hillside School (30), Weymouth Southill Youth Centre (December 1), Cambridgegreen Milton Village Hall (3), Colchester Brook Youth Centre (4), Dunbo Wickford Village Youth Centre (5), Luton Haylad Youth Centre (6), Ely King's School (7), Ely Maltings (8), Farnham Youth Centre (12), Otley Prince Henry's Youth Centre (13), Skelmersdale Tawdville Youth Centre (14), Corneley R (15), Co. Durham Barnard Castle Wilham Hall Community Centre (18), Redcar Bydals School (19), Worlington Cumbria Carnegie Theatre (20), Cambridge Arts Theatre (22), Harpspool Blackall College Youth Centre (23)
- **Roll & new 68 ggp:** London Hammersmith Odeon (December 22)
- **The Redheads:** Nottingham Marcus Garvey Centre (November 15), Leeds Polytechnic (16), York University (17), The Festival Theatre, Glasgow (18), Glasgow Night Movers (22), Edinburgh Calton Poles (23), Manchester Polytechnic (24), Sheffield Leadmill (28), London Hammersmith Town Hall (28), Canterbury Kent University (29), Brighton Pavilion (30)



Gary Glitter: is that a real hairy chest or just several large furry animals snuggled down the front of his shirt?

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**SANYO**

# If Joan Collins were a pop star

And he's only got 19 years to go. Midge Ure has become one of pop's elder statesmen. He's seen other bands come and go over the last 10 years and reckons that very few of them, these days, are going anywhere. "Sometimes Ultravox's music can be a bit depressing but at least we're doing something *different*."

By Tom Hibbert.

When he was 19, he had rather long hair. When he was 21, he chopped it off. When he was 28, he grew a slim-line moustache. When he was 30, he shaved it clean.

These days, Midge Ure sports a long 'n' lanky pony-tail. He's just turned 31 and during a pop career that spans ten years, he's been through some quite peculiar changes - from the moody bubblegum and nifty baseball shirts of Silk, through the power-pop and posing of doomed 'supergroup' The Rich Kids, to the classic, shifting anthems of Ultravox.

Looking back on it all, Midge Ure is sometimes surprised that he's survived: "After Silk broke up, there were a lot of people who thought, and hoped, that I'd just disappear," he says. "But I'm the only person I can think of from that pop era of the mid-'70s that has sustained a career."

Indeed. Where are the members of Kenny or The Rubettes or The Arrow in 1984? Nobody knows. But the guitarist of Silk, the group who topped the charts in 1976 then promptly vanished, is still around. Why?

"Because I'll move heaven and earth to get what I want," Midge Ure explains. "I'm a very pushy character and I'm a bit of an opportunist." And after all this time he's become something of a grand elder statesman of pop. So who better to answer the age-old musical questions: "Where is your head at?" and "What does it all mean?"...

**At 31, do you ever wake up of a morning and think "I'm getting too old for this pop lark"?**

Obviously it's in the back of my mind, but I still enjoy music so I can't be too old. I think age is irrelevant, actually: I've always thought it incredibly stupid that people in the music business have to lie about their age. I mean, I read a thing the other day about Wham! being 21-year-olds. That's a farce! I cannot believe that! I've seen those guys and they look more debauched than I do. I don't see the point in lying about your age; if Joan Collins can be a sex bomb at 50, so can I. Joan Collins is probably how Boy George will look in 20 years time.

**Will you still be a pop musician when you're 50?**

No. There's no point in carrying on doing something just because it's the only thing you know, so I've been learning a lot of spin-off trades. I can produce records, I can direct videos, I'd like to do movie soundtracks, things that don't involve having to stand in front of a TV camera every week and pretend you're 17. When I'm 50, I'd like to be a film director.

**Do you see yourself as Britain's answer to Steven Spielberg?**

Well, Spielberg's brilliant. Anyone who can make you cry watching a lump of rubber like ET must be a genius. A film like *Raiders Of The Lost Ark* is the ultimate in imagination, whereas when I was growing up, a kid of the black and white television age, all we had was *Fireball XL5* - puppets with strings that looked like bits of rope.

**What do you see in the future for pop?**

Confusion. Everyone's hoping that there's a revolution around the corner, something fresh that's going to come along naturally and uproot the music business like punk did. But I'm afraid there isn't. People like Wham! has dragged pop back ten years - their new single sounds exactly like Junior Campbell's "Hallelujah Freedom". Sure, not everyone likes Ultravox's music - sometimes it can be a bit depressing and a bit dull - but at least we're doing something *different*. Most other bands are just reincarnations of groups from 15 years ago.

**Who do you mean?**

Wham! and things like the terrible "Girl From Ipswich"-type cocktail lounge music of Sade and people like that. It's really insipid. Instead of expanding on what people like Dionne Warwick did in the mid-'60s, there are lots of people who can't sing very well doing very dull carbon copies. Too many people are trying very, very hard to dig up old music, like the rockabilly thing that happened recently. Where did that go? Everyone was a hillbilly for 20 minutes, and then it all disappeared because there was nothing interesting in it. You can't have cowboy singers from Camden - it doesn't make sense.

**What do you think of Duran Duran?**

Their new single's *pathetic*. I cannot believe they put it out with his vocal on like that. His vocal is terrible. It's awful. I don't see the point of that record at all.

**Do you get depressed listening to the radio?**

Sometimes I get very depressed - but then Ultravox aren't affected by musical trends. We're in the lucky position where we can disappear for months and then come back, like David Bowie. If one of our singles flops, like "Lament" did, it doesn't matter. But if it happened to Culture Club, they'd be in serious trouble. It's a very dodgy area to be in when your fans are that young because they soon grow up - and then they don't want to like the same stuff their little sister likes. I went through all that with Silk. We were the biggest thing in the world for about three months and then all our fans started buying Sex Pistola Records and suddenly we were 'old hat'.

**Aren't Ultravox fans fickle too?**

When "Vienna" was a hit, we had a very trendy audience, which was dangerous, but nowadays it's everything from university students to secretaries to printers who bring their kids along. We don't tailor ourselves for any particular age group or audience. Today I'm talking to *Smash Hits*, tomorrow it might be *Hi-Fi Magazine* or *Classic Car*...

**Do you keep your finger on the pulse of the pop biz by buying records?**

I don't buy many these days because there are so few interesting ones about. I was going to buy the new U2 album but then I decided I didn't like them. They're a bit boring and the vocals are always far too loud. Recently, I

"Morrissey's not a real person, he's a façade like Des O'Connor"

"The new Duran Duran single is pathetic"

"I read a thing about Wham! being 21-year olds. I cannot believe"

# sex bomb at 50, so can I"

bought a couple of old albums by John Mayall (British blues person; big in the late '60s). I remembered listening to the albums when I was about 15 and thinking what brilliant guitar sounds they had. Actually, the guitar sounds are terrible.

**Did you want to be a guitar hero when you were young?**

Of course. I was a very keen musician. I now realise that musicians are incredibly boring. Even today, they talk about nothing but music and drugs and how they smash up hotel rooms. That's really tedious and pathetic.

**How do you relax when you're not working?**

Lie in bed watching TV. Actually, I don't watch TV—I watch videos. British TV has become so Americanised with soap operas for people with no brains and quiz games with people screaming and shouting because they want a new toaster. It's sick. Actually, I shouldn't knock quiz shows too much seeing as I'm so good on Pop Quiz.

**Are you a bit of a pop buff on the sly?**

I do seem to retain a lot of rubbish and useless information.

**What is your favourite useless pop fact?**

The world is convinced that "Two Tribes" was written about nuclear war but in fact it was written about *Mad Max II*. There's a piece of rubbishy pop trivia for you.

**Who do you admire?**

A while back I thought David Bowie was quite smart, but really he's just a very good thief and a stylish fraud. I still admire his stamina but he seems to be a bit money-orientated, like, "Let's do a world tour, chaps, and cash it all in!"

**Who don't you admire?**

I don't like Morrissey. I think he's a bit of a prat. We were on *Top Of The Pops* with him and he turned up looking like everybody else in ordinary, normal clothes, and then he changed into his perfectly unironed shirt, which he pulled out of his trousers at all the right angles. He put in his hearing aid, stuck his flowers in his pocket, put on his silly face and away he went. It's pathetic. Morrissey's not a real person, he's a facade like Des O'Connor laughing at everybody's terrible jokes. Wham! are prats too.

**Do you have any regrets?**

I don't think The Rich Kids were a very inspired move, musically. The Silk thing doesn't look that nice either. It was a very dodgy situation. Recently, we were doing some recording in the same studio as Wah! and I was handed an envelope addressed to "Cambuslang's Local Hero" (Cambuslang being Midge Ure's birthplace) and underneath was written "SIX THINGS TO MAKE YOU CRINGE". I opened it up and inside were six copies of the Silk paperback book from Pete Dinklage. But Silk don't really make me cringe with embarrassment any more; it was all good experience. And I survived!



laughing at everybody's terrible jokes."

It's awful. I don't see the point of that record at all."

that! I've seen those guys and they look more debauched than I do."



"Oh right incredible listen okay wow thanks for getting into a whole reading situation with regard to this thing as it gives me a real buzz to know that a lot of young people are really getting off on it and getting like an incredible rush of energy and stamina out of it and everything 'cos like the whole reason I'm doing this thing okay is to tell you about the next issue of the mag they're all calling the UK's premier pop publication which is gonna be like absolutely stuffed-ed with incredibly sensational things like loads of really vital words on **THE THOMPSON TWINS** with amazing photos that'll be very visual and well wacky and zany and really double great and a wig-out superno as per usual right much like the whole package we've put together on **SIOUXSIE** which'll appeal *directly* to the kids on the street in a language they can *really relate to* on a one-to-one personal level and that's the way we've approached the whole **DEPECHE MODE** scenario too which is just so triple wow and outrageous it'll probably like do your whole head in *deffo* and so will our really zappy bubbly crazy photographic representation of those incredible guys **FRANKIE GOES TO HOLLYWOOD** which'll be a real lid-flipper *extraordinaire* and like tot'llly *benissimo* and everything. . ."

## **SMASH HITS** NOVEMBER 22

There's just *such* a buzz about it, right!



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# WUTTERPINS

The polling booths have closed down, the votes have been counted and it's all over but the shouting. Yes, here are the results of the fabulous star-studded **Mutterings** Video Awards, to be presented in a glittering gala awards ceremony to anyone who can be bothered to come round the office and collect them. The most Side-Splitting Amazing Video award goes to **Frankie Goes To Hollywood** for their math-inducing epic of extreme violence, the end of the world and two old men battering each other about "Two Tribes" **Turner-up Tracy Ullman's** "Sunglasses." Few will be surprised to learn that the Most Mind-Numbing Boring Video award has been won with an overwhelming majority by **Stevie Wonder's** masterpiece of sustained tedium, "I Just Wanna Be Simple." Last week's Most Embarrassingly Amy Video award goes to **David Sylvian** for his wispy, out-of-focus and frankly rather dull, "Red Guitar" **Runners-up (a/b/c): Duran Duran's** "The Reflex" and **Queen's** "Radio Ga Ga." And finally, in a bizarre turn of events, the award for Just Plain Stupidest Video goes to **Black Lace** for "Agadoo." Bizarre, because they didn't even have a video. **Runners-up (another help): Culture Club's** "Karma Chameleon," **Tracy Ullman's** "Sunglasses" and **Duran Duran's** "The Reflex." And while we're muttering on about videos, seems that American cable music channel **MTV**—a bunch of dullards by all accounts—have banned both Frankie videos. The new **Cars** video, "Hello Again," has been directed by pop artist person **Andy Warhol**. . . . **Spandau Ballet** were being very rude about all and sundry in the papers the other week. "I can't even remember **Wham!**" raves, "muttered Martin Kemp, for example. "They're not a group, they're an ad." Then, after talking all great lengths about how incredibly beautiful women throw themselves at the group every minute of the day, the lads went on to say things

like "I'm totally in love with Spandau Ballet" (Martin), "I enjoy the bachelor life, but really I'm married"—to Spandau Ballet" (Steve), and "Being in this group is like having a love affair with four people" (Gary). "It's mutated that ageing crooner **Frank Sinatra** has had himself injected with live coals from unborn sheep. Why? To help him stay young of course. Among the others who've had this treatment are **Pope Pius XII, David Niven, Charlie Chaplin, Pablo Picasso** and **Leonid Brezhnev**. . . . **Michael Jackson** is being sued by a chap called Manu Dibango who claims that "Wanna Be Startin' Something" is "fished from his 1972 hit, 'Souk Makossa.'" After finishing their LP, **U2** had only three days to rehearse for their current world tour. What's worse, as soon as they began, **The Edge** realised he'd completely forgotten all their old songs. They had to send a roadie out to buy all their own albums

**Cliff Richard** and **Sue Barker** have split up. So have **Lesley Ash** and **Rowan Atkinson**. Ms Ash's name has now been romantically linked with that of Eurythmic **Dave Stewart**. Also spill up are **Dennis Kevin Rowland** and **Helen D'Hara**. Meanwhile, you'd have to be a hermit living in a cave in the Outer Hebrides not to have heard about **Janice Long** and **Peter Powell** and how much "respect" the pair have for each other. "Music really was the food of love for us," muttered an even sicker than usual Peter, "I guess you could say we're on exactly the same wavelength." "We are having a super time together," muttered Ms Long in like manner, "He's marvellous. He's got lovely dimples." The new **Smiths** LP, due out in January, is called "Mist Is Murder". "The songs are about the usual sorts of things—sexual confusion and other boring topics," muttered **Morrissey**, "though the title track is a violent

reaction to people who eat meat. I'm convinced there'll be more vegetarians when it's released." "It's mutated that **Sade** likes to iron her own brooks before going on stage. This caused some problems in Munich recently. Just before she went on stage, every light in the concert hall went out. She'd left her iron on and fused the lot. It took a team of electricians 40 minutes to get them all working again. **Wham!** who are currently horrifying American journalists by eating chips with mayonnaise, threw a "Wake Me Up Before You Go Go" party in New York's Private Eyes club the other week. This, just like other **Wham!** parties, was apparently rather boring. After yiffing their live **Wham!** yo-yos and watching the go-go dancers, everybody left early and went off to a **B-52's** party instead. **Wham!** 2 While the boys are well on their way to their first million, **Shirley Holliman** is only earning "standard Musicians' Union rates." This adds up to

about £75 for a **TOPP** appearance and £42.50 for three hours studio work. At that rate, it would take poor Shirley 70,588 hours of work to earn a million of her own. Meanwhile, **Paul McCartney**, the ninth richest person in Britain, is using one-time Beatles manager Alan Williams to try and get an old pair of leather trousers back. "Probably because he'd left an illegal substance in the pocket," muttered **Billy Bragg** on **Breakfast TV**. **Sting** apparently bares nearly all in the film *Dune*, due to open in the USA this December. **Sting** and **Mick Jagger** may also be co-starring in a BBC TV play about the social whirl of our nation's capital. . . . **Madonna**, meanwhile, is to play Susan in a forthcoming film called *Obsessively Seeking Susan*, "a complex tale of stolen earnings, confused identities and of course, sex and romance," or so it's muttered. Other **Madonna** films are apparently in the offing. She wants to do one with **Billy Idol**. . . . **Madness**, on the other hand, may star in a new TV comedy series. **Malcolm McLaren** to give up making records (shock!) He may be acting, he may be designing some new clothes. He may, on the other hand, just make another record. **Frankie** have been joined for their US tour by former band member, brother of **Mark** and cousin of **Nash, God O'Toole**. A housing manager with Liverpool City Council, he plays guitar. Ever wondered how **Meat Loaf** got his name? Seems at school, he was best friend of the would-be hit the wheel of a Volkswagen run over his head. He won the bet. And earned his nick-name. The other week **Boy George** told the *Sunday Times* how he "used to have sex" with his former girlfriend **Tracey Burch**. "What a despicable liar!" muttered 21-year-old Ms Burch, now a production assistant with a magazine publishing company. "The last thing I want to be known as is the only girl who ever slept with Boy George—especially since that isn't true."



**At the Stars' Deli on Lexington and 51st Street in New York, you can now buy a sandwich called a "Boy George". It's a tripa-dacker with white turkey, brisket of beef, sliced tomatoes, Bermuda onions and Russian dressing. One of these costs \$7.45 which, at the current ruinous rate of exchange, works out at about £6.20.**

KIM WILDE

SMASH HITS

REVIEWS BY JOE BIANCHI



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