

**FREE
INSIDE**

**FREE
STICKER BOOK
& FREE
STICKERS**

Smash HITS

**PAUL
KING**

**PAUL YOUNG
SPANAU
FRANKIE
TIN TIN**



SMASH HITS

PETE BURNS



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COVER: PAUL KING BY ERIC WATSON

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MORE FREE STICKERS!

Your first five stickers should already have been slotted snugly into their spaces in your free sticker book. And assorted packs of stickers should already be screaming for attention in all good newsagents. But just to help you on your way to a complete collection - there's 144 in all - we're giving you ANOTHER FREE PACK OF STICKERS with the next *Smash Hits*. On March 26. Miss it and you're mad.





● Here at **BTZ** we didn't think **The Limit** was the greatest name in the world so we're not that surprised that the two Dutch blokes who did "Say Yeah" have decided to change it. But we do think they could have come up with something a little zipper than **Cattas & Van Shaik**, which is apparently how they want to be known from now on. Nevertheless the new **O & VS** (doesn't it really have that snappy feel, does it?) single is out already. It's called "Love Atlas", and it's from their forthcoming first LP. And what, **BTZ** wonders, is that called? "Cattas & Van Shaik"? No—it's called... "The Limit". What strange times we live in.



WIN A COPEMOBILE!

● How would you like to own a real sports car, together with free petrol, insurance and tax for a whole year, so that you could go driving round wherever you wanted without having to worry about bus or train timetables, or the rising cost of shoe leather? And how would you like to do all of this in one of the very trendiest cars in existence?

Well, take a look at the utterly wonderful toy car pictured above. Who needs all the hassles that a genuine motor brings—ell those exhaust fumes, parking fines and writing off to Rado 1 to win a fab 275,285 sunstrip—when you can have a scorching time on the playroom floor wheeling about a shiny high-tech **Julian Copa** car, emblazoned with the title of his new

"Sunspots" single? Now, as chance would have it, there are ten of these cars in the **BTZ** office, and also 25 copies of the "Sunspots" double-pack single, which comes in a deeply psychedelic sleeve and features such classic pieces of lunacy as "Mik Mak Mok" and "I Went On A Journey". And what's more, they all must be won. Try answering the following simple question. **Julian Copa's** last LP was called a) "Boiled" b) "Fried" c) "Lightly Toasted" or d) "Browned In A Medium Hot Oven Then Turned Out Onto A Bed Of Green Lettuce And Served With A Creamed Chive And Anchovy Sauce" (Serves Four).

Think you know the answer? Put it on a postcard or the back of a sealed envelope and send it to: **Smash Hits Julian Copa Competition**, 52-55 Carnaby Street, London W1V 1PF by March 28. First ten correct entries out of the bag win a car and a record; the next 15 win records.



Photos: Peter Anderson

ROOSTER BOOSTER

Two weeks ago **Fadhers** was just an ordinary hen. Then she was in **Smash Hits**.

"You've got two choices, right: either you try and escape from the environment you're in—become a footballer, a pop star, go free range or something—or else you're going spend about four years clucking about pecking at mouldy old bits of last Sunday's Yorkshire pudding before you get bombarded with sliced vegetables and stuck in a stew-pot. Some life!"

And **Fadhers** chose the former. As exclusively revealed in last issue's "Fowl Play" feature, she's signed a (reputedly "six figure") recording contract with a major label and has already started work on a debut album with Alison Moyet, pencilled in for late autumn release. How did it all, like, come together?

"Well, it was luck really, pure luck. Alison wanted a bit more creative freedom—away from the restrictions of being a solo artiste and all that entails—and I just wanted to get the hell out of this dodgy hen-house and have a bit of a laugh for a change. So the chemistry was perfect, really."

What about an image?

"I don't need it. If you've got enough confidence in your music and playing live, you don't have to rely on a real megaclock production—tons of make-up and arty vids—and all that. I'd rather just be the hen-next-door-type."

Have you been recognised after appearing in **Smash Hits**?

"Oh yeah." A beaming chuckle. "But I quite like all that. I mean, it's a bit embarrassing when you're on the nest or trying to wad down a particularly large piece of broccoli and someone comes up and asks for an autograph but c'est la vie, right?"

Any message for the kids of the next century?

"What a daft question. Look, I'm a chicken, right, not a member of Duran Duran...."

● How does a compilation video including **Nik Karshawa's** "The Riddle", **Howard Jones's** "Like To Get To Know You Well", **The Styia Council's** "Shout To The Top", and **Band Aid's** "Do They Know It's Christmas", as well as sizzling hot contributions from **Bronski Beat**, **Big Country**, **Big Sound Authority**, **Lloyd Cole**, **The Kane Gang**, **Echo & The Bunnymen** and 14 others sound to you? Too good to be true? Well, it not only exists but it's called **DON'T WATCH THAT. WATCH THIS Vol 2** and is out now.

● **The Cars** have just released another track off their "Heartbeat City" album. It's called "Why Can't I Have You". Also just out is a solo album, "Change, No Change", by Cars member **Elliot Easton**.

Astonishing Fact! **The Cars'** first hit, "My Best Friend's Girl", was the first 7" picture disc ever!

● Those inventive soul fanatics at **Street Sounds** are launching a new series of albums called "The Artists". Each will be a double LP containing the greatest hits of three famous artists on the first three sides and interviews with them on the fourth. They're launching the series with an album featuring **Earth Wind & Fire**, **Rose Royce**, and **Jean Carn**. Sounds good to us.

THE GREAT HOWARD JONES COVER-UP!

● Good job we're not a dingy old black & white magazine. Otherwise how could you appreciate the utterly wonderful range of technicolor sleeves for **Howard Jones'** "Things Can Only Get Better" single? You wouldn't even realise that this record comes clad in pink & black, lemon & black, orange & black, yellow & black, or alternatively as a rather complicated red picture disc.

But, things being as they are, you can actually see all this, so you'll know how desirable a set of items these six goodies are. And, believe it or not, **BTZ** has ten such sets to give away. Here comes a question:

What's the name of the mime artist who frequently accompanies Howard on stage? Is it a) **Ped** b) **Red** c) **Ned** d) **Jed**?

Answers on a postcard or the back of an envelope to **Smash Hits Howard Jones Competition**, 52-55 Carnaby Street, London W1V 1PF, by March 28. First ten correct answers out of the bag each win a complete set.



Pat Metheny: is this man asleep?

● Who is this **Pat Metheny** bloke? A couple of months ago no-one had even heard of him and now he's in the charts backing possibly the most legendary pop star in the universe, David Bowie. Well, Pat's actually a very respected jazz guitarist and his group has just released a new LP. It's the soundtrack of the forthcoming John Schlesinger film, *The Falcon and the Snowman*, and includes David Bowie's guest spot on "This Is Not America". The band goes it alone on the other eight tracks.

● 17 years ago **Eddy Grant** was at the top of the charts as a member of The Equals with a song he wrote called "Baby Come Back". Now he's having another go on his own with a new version of the same song.

● Are you exorcisingly hip? (If only I was! - Ed.) Then you'll already have a copy of the "original and best Go Go single ever", "Bustin' Loose" by **Chuck Brown And The Soul Searchers** from 1973. But it, like *Blitz*, you're a bit slow to pick up these things, then you can scuttie out to the shops right now because it's just been re-released.

STARVATION: THE OTHER SIDE OF THE TRACK

● Though it's the **Starvation** side of the new Ethiopia record that's getting all the attention, it's actually only one side of a double A-side release. And *Blitz* reckons that the other side, called "Tam Tam Pour L'Ethiopie" is equally as good.

It was put together in France by leading African musician **Manu Dibango** (centre, bald head). He met fellow musician Alpha Blandi on a TV chat show and the two of them, inspired by Bob Geldof and Midge Ure's efforts over here, decided to get together the large number of African musicians living in Paris (where African music is very hip and popular). As a result a whole galaxy of stars, just a few of whom are pictured above, gathered together in a Paris studio for three days just before Christmas.

"It was a very crazy session," remembers Martin

Messonnier, one of the record's producers. "Manu Dibango wrote the chorus, which means "why hunger?", but everyone else wrote the rest. Each group of musicians got together and did a verse in their own language."

The tapes were then sent over to London where some more musicians, including the legendary King Sunny Ade, added parts and the record was mixed.

Already it's "the best selling African record ever" in France, has overtaken the Band Aid record and is heading for sales of around 250,000. When they approached Virgin Records over here with the idea of giving it a British release someone suggested, evidently to both parties' delight, that it should be coupled with "Starvation".

Let's hope it echoes its French success over here.



FAN CLUBS

Paul Young
c/o Sally Hamer
PO Box 142
London WC2H 4PB

Spandau Ballet
c/o Jocqui Quaffie
Suite 7
89 St Portland St
London W1

Marilyn
PO Box 42R
London W14 4DR

The Jesus And Mary Chain
c/o Department X
Blanco Y Negro
61 Collier St
London N1

● Thankfully recovered from their recent car crash, **Chine Crisis** have a new single, "Black Man Ray". An LP, "Flaunt The Imperfection", follows in April.

● Anyone out there remember those rather charming rockabilly rebels **The Strey Cats**? A video of their nine best known songs, including "Runaway Boys", "Strey Cat Strut" and "Rock This Town", has just been released. It's called "Strey Tracks".

● On a cold March morning nearly 20 years ago, a bled crowd of musicians arrived in London, almost unnoticed, to play a few dates and record a TV special. Though they weren't yet well-known over here, nearly all of them were soon to be incredibly famous - amongst them **Stevie Wonder, Diane Ross & The Supremes, Smokey Robinson & The Miracles, and The Temptations**. Now, all these years later, the very same TV special that they recorded on that cold March day is being released on video under the title of *The Sounds Of Motown*. It's out already and will set you back about £19.99.



Alone Again Or: nearly as dull a name as *The Sensible Jerays*.

● The oddly-named **Alone Again Or**, who are supporting The Associates on their current tour, have just released their second single, "Dreams Come True".



● March 15 sees the release of the new **Jonzun Crew** LP called "Down To Earth".

● Fancy buying a copy of the new **Meat Loaf** single, "Piece Of The Action", do you? And you reckon you can just waltz into your local record store on March 15 and ask for it, do you? Well, you're wrong, aren't you? Because they're going to say to you "Which version, matey?", aren't they? And you won't know whether to say "the 7" remix with a free cloth patch" or "the extended 12" with a free double-sided poster and an extra track" or "the skull shaped picture disc", will you? Unless you've read **BITZ**, of course.

ZZ TOP LEG IT!

● What is going on here? Unless **Bitz** is very much mistaken the photo below shows normally sane and responsible members of the **Smash Hits** staff showing off their legs! There must be an awfully good reason for them to inflict this unnecessary unpleasantness on the world, mustn't there? Maybe they're just doing it to show how wonderful those other rather more tasteful legs are by comparison – but then those are incredibly – exclusive and utterly unavailable elsewhere ZZ Top legs, which are presumably something to do with the bearded Texans' latest single, "Legs".

Now as it happens **Bitz** has a few of these legs to give away (five, to

be exact). No! Not the ones belonging to the stiff, silly, the "incredibly-exclusive-and-utterly-unavailable-elsewhere" ones. And we've also got ten almost-as-special-and-really-rather-wonderful ZZ Top key rings which are just begging to be won as well. The question? Who once had a big hit with a song called "Hot Legs"? Was it a) Rod Stewart b) Culture Club or c) Russ Abbot?

Answers on a postcard or the back of an envelope to **Smash Hits ZZ Top Competition**, 32-55 Carnaby Street, London W1V 1PF by March 28. First five out of the bag win a leg and a key ring; the next five a key ring.



Three people in the office trying to imitate the bottom halves of Andrew Ridgeley, Julian Lennon and Paul Rutherford, oh, and the five ZZ Top legs of course.

● Oh no! Not again! Remember **Joe Fagin's** absolutely unique "That's Livin' Alright" from *Auf Wiedersehen, Pe?* Well, it's just been re-released! By public demand? **Bitz** suspects otherwise.

● **Rockwell**, whose "Somebody's Watching Me" was the 43rd best selling single in the U.K. last year (really), has just released a new one called "He's A Cobra" from his forthcoming "Captured" LP.

● **The Sisters of Mercy** have just made a new single. It's called "No Time To Cry".

● Oops. The publishing credit on last issue's lyrics of Madonna's "Material Girl" and Don Henley's "The Boys Of Summer" should have read "Warner Bros. Music".



Billy MacKenzie

HAPPY BIRTHDAY

- **Dee Snider of Twisted Sister** (30) on March 15
- **Steve Coy of Dead Or Alive** (23) on March 15
- **Cleve Gropen** (23) on March 17
- **Terry Hall of The Colour Field** (26) on March 19
- **Pete Wylie of Wuhl** (27) on March 22
- **Chelsie Khan** (32) on March 23
- **Peter Powell** (34) on March 24
- **Eilon John** (38) on March 25
- **Steve Norman of Spendou Bellet** (25) on March 25
- **Diane Ross** (41) on March 26
- **Susanne Sulley of The Human League** (22) on March 26
- **Billy MacKenzie of The Associates** (28) on March 28



Richard Roundtree as Shaft

SHAFT TIME

Currently steaming its way up the charts is a red-hot version of the black disco anthem "Shaft", majestically performed by smooth-talking Eddy Conrad of **Eddy And The Soul Band**.

But this isn't the first time "Shaft" has stalked the hit parade. The theme music to what was probably the biggest black film of all time, *Shaft*, first appeared sometime back in 1971 and at once "went platinum", leaping straight to the top of the US charts and to the number four spot in Britain. With its big, orchestral-soul sound, it brought universal acclaim to the man responsible for the soundtrack, one Isaac Hayes.

Meanwhile, in Gary, Indiana, an impressionable 12-year-old boy was becoming obsessed by the sound of "Shaft". It was the first record Eddy Conrad ever bought and he continued to spend his pocket-money watching re-runs of *Shaft* at his local cinema.

"So it was a dream come true to be able to re-do the track," explains Eddy. "As a kid you always have heroes but with John Shaft (the black "private dick" referred to in the jynox) was serious. He had that certain macho feeling that every kid wishes he had too."

Recorded last year, no sooner was Eddy's version released than another version appeared by someone called Van Twist. "A co-incidence," claims Eddy.

So how, does he reckon, do both of these new versions compare to Isaac Hayes' original?

"It's still his baby," drawls Eddy. "I guess you can never recapture totally that atmosphere on the original. But we tried to capture as much of it as we could, but sound like we're in 1985. Y' understand?"

We can dig it.

Photo: Appleton International



● **Who's this little charmer then?** Recognise those chubby cheeks, that coy smile and those darling baby eyes? No? All is revealed on page 49.

A portrait of Howard Jones with a mullet hairstyle, wearing a dark jacket with a star on the chest. The background is dark with green, jagged, hole-like shapes. The text 'Howard Jones' is written in a gold cursive font at the top, and 'DREAM INTO ACTION' is in a white sans-serif font below it.

Howard Jones

DREAM INTO ACTION

NEW ALBUM, CHROME CASSETTE AND COMPACT DISC

DOES THE MAN BOY GEORGE DESCRIBED AS A "CORNISH PASTY" THINK MEAT IS MURDER? IS SUPERGIRL "JUST A GOOD FRIEND"? THE ANSWERS TO THESE AND MANY OTHER BURNING QUESTIONS ARE IN THE . . .

FAMILY G

WHY DO LOTS OF GIRLS FANCY YOU?

I don't know. I mean, do they? (Answer—yes, judging by our office.) Well, the only thing I can put it down to is that idea that we give out good vibes onstage and I think people really sense that. Also I suppose I'm more normal than most pop stars—like Duran Duran, they live the life—but I'm somewhere in between that, an imbo. It probably makes me a bit more understandable. Also I think I'm pretty much a failible character—I get it a lot.

WHAT'S ALL THIS ABOUT YOU AND "SUPERGIRL", AND NOW THE SWIMMER SHARRON DAVIES?

"Supergirl"? I love her, but not in the way the papers make out. I ting her every so often, but it's difficult with her being in America and everything. We did go through a phase of fancying each other but then we decided to just be friends.

Sharron? Well, she came to one of the shows at Wembley, but I met her before that when I was on the same judging panel for a beauty contest. It was for this dick, Hawaiian Tropic, and we had to choose the girl who'd go to Hawaii to promote it. It was difficult scoring points purely on anatomy but that's what they were up there for. . . like weightlifters. Anyway, I haven't seen her since Christmas.

WHICH OF THESE FUNCTIONS WOULD YOU PLAY AT?

a) Nancy Reagan's birthday party? I think we'd be a bit too loud for them! Also I'm not a big fan of the Reagans. I only became actively interested in their government when I was over there during the elections. I think it's shocking the way they're taking money out of education and putting it into arms. So a definite no to that one.

b) The Bragg/Kinnock "Jobs For Youth" tour? That'd be the most likely, I think. But not because of the Labour Party connection—I still think they're a bit of a scurfulite. Like someone said, Neil Kinnock's a bit too nice to be Prime Minister. But I'd definitely do it because it might go some way to help unemployed young people.

c) Thomas Ditton Young Conservathas Hunt Ball? I'd like to do that just to see who turns up. No, really, I wouldn't do it because I object to hunting and I'm no great fan of the Conservative Party. I do prefer to keep politics out of music, but I still wouldn't do it.

IS MEAT MURDER?

I'm not a vegetarian but I do believe in moderation. I eat while meat one day, red the next and a veggie meal the next. What I do really object to are fur coats. I do buy leather goods 'cause then the animal's killed for meat but killing them just for fur is really a waste.

JIMI SOMERVILLE (OF BRONSKI BEAT) DISAPPEARED FOR A WEEK SAYING "THE PRESSURE OF THIS BUSINESS GOT HIM DOWN". HAVE YOU EVER FELT THE SAME WAY?

Yeah. It was on the second UK tour when we were playing Birmingham, the Christmas before last. I didn't have a breakdown but felt like I would have done if I hadn't had a break. I just said I'd do anything that came my way, interviews, the lot, and I drove myself round the bend. I didn't exactly run away, I just ran up to the top of the building onto the roof. Just had a breather and everything was going



A Peter Martin Production

round my head. I just worked out it was worth getting that upset over it all. Obviously I decided it wasn't, and after a bit I went back downstairs. They'd all been looking for me and it was a bit embarrassing but our keyboard player Ian was great and just started a conversation.

HAVE YOU EVER DONE ANYTHING YOU'RE ASHAMED OF?

Well, I've never really stolen anything. I suppose it's just a case of letting people down. It's mainly through just being lazy. As a kid I used to be my way out of things—now I've got rid of that, but I still lack concentration and find it difficult to apply myself to things other than singing.

WHICH POP STARS DO YOU SOCIALISE WITH?

D. C. Lee (ex-Wah! backing singer). Gary Kemp—I don't ring him up or anything but I do like to bump into him. I used to go around with Jake Burns (ex-Stiff Little Fingers) and Bruce Fordson, but I haven't seen them so much lately. I still go around with Tony from The Q-Tips and Marco (Adam And The Ants) and, oh, John Taylor as well. And I really like Nick Rhodes. An important thing to learn in this business, or in any walk, is not to pre-judge people on the way they look.

IF YOU WERE A CAR WHAT KIND WOULD YOU BE?

An Aston Martin DB5. Although it's sporting, it looks real mean. . . all big and formidable. It commands respect. Also, it's one of the few good English cars.

HOW MUCH WOULD YOU HAVE TO BE PAID TO POSE NUDE?

Let me think. . . a year's supply of Mars Bars.

DID YOU REALLY ONCE GO TO A FANCY DRESS PARTY AS A CAR CRASH VICTIM?

No, I went as a motorbike crash victim. Why? 'Cos I saw someone else go like that at another party and it knocked me dead. He had real innards coming out of his t-shirt but all I could manage was a bone I got from the butchers sticking out my arm. Actually we went to a pub beforehand and they wouldn't even serve me. Check!

WHAT'S THE MOST RIDICULOUS OFFER YOU'VE TURNED DOWN?

It's the Japanese that come up with the silliest

ideas for adverts and things, but I'm not famous enough there for that yet. I remember Q-Tips tried to get sponsored by Durex but they wouldn't wear it. (Oh very funny—Ed.)

PROUDEST MOMENT?

Well, the Band Aid thing is obvious but for personal achievement I'd have to be selling more LPs here, percentage-wise, than anywhere else in the world. There was a stage when I wasn't doing so well and I was thinking of going elsewhere, but I stuck it out and I'm proud of it. The LP's gone quadruple platinum which means 1.2 million sales. Worldwide, I'm told, it's sold three million.

WHY DO YOU LIKE DANGEROUS PURSUITS LIKE PARACHUTING?

I just like to have the wits scared out of me. I've got a minder who does all that stuff—scuba-diving, parachuting—and the just goes on about how easy it is to get into. All I've got to do is do it once and that's enough. Like I tried scuba-diving on our first US visit—I took five days off to go to the Bahamas 'cos it's cheaper to go there from America. It just took my mind off things. And the Christmas before last I went to Germany for five days to learn to ski. It took until the last day to master it, but all of a sudden it just clicked. And for ages I've wanted to go parachuting but I haven't got round to that. . . yet.

WHY DO YOU MOST LIKE TO DO A DUET WITH OUT OF THIS LOT?

a) Alison Moyet? Well, yes, she's quite obvious. Our voices are well suited, we share the same background and there's no problem as regards material as our styles are pretty similar.

b) Strawberry Switchblade? The first time I heard their single it left me cold, but a couple of weeks later I went out and bought it. It's that old thing—if the singers are very strong it takes me a long time to look past that and see what the song is like and that song happens to be good. Yes, I'd do it if the song was right.

c) Madonnas? She was supposed to come and see us at Wembley 'cos we were playing the night she did Top Of The Pops—you know, the one with pink wig. But she didn't turn up. Actually, I can't really see that happening.

d) Sade? I'd like to. . . it's good to be paired with someone who's not obviously sincere. I'd like to do a song that calmed me down to her level, go a bit smoother. It's a coincidence but on our new LP about four of the songs were going to feature possible duets. I wanted Bobby Womack to sing on "Everything Must Change", but he couldn't fit it in. For "Standing On The Edge" the harmony's perfect for Annie Lennox but we couldn't quite manage it. And "This Means Anything" reminded me of that Pretenders song "2000 Miles" so I wanted to get Chrissie Hynde on it. Again it didn't happen.

WHAT DID YOU THINK OF BOY GEORGE CALLING YOU A "CORNISH PASTY" IN OUR CHRISTMAS ISSUE?

Well, it makes me nice enough to eat, I suppose. Like Malcolm (McLaren), he's very good at manipulating the media.

WHAT DOES HE REMIND YOU OF?

An subergine. . . all shiny and plump!



Two New Songs from
alison moyet

Due to public demand, the release of
That Ole Devil Called Love,

The highlight of her live performances,
and *Don't Burn Down The Bridge.*
Produced by Pete Wingfield,
these tracks have been specially recorded for a
New 7" Single

The 12" version includes a jazz version of
That Ole Devil Called Love and an
extended version of *Don't Burn Down The Bridge*





JERMAINE JACKSON

OH I DON'T MIND

WHY DON'T YOU
DO WHAT YOU DO WHEN YOU DID WHAT YOU DID TO ME OH
LOVE WAS SO GOOD IT FILLED UP ALL MY NEEDS
I WAS CRAZY FOR YOU YOU WERE CRAZY FOR ME
HOW COULD SOMETHING SO RIGHT GO SO WRONG
MY LOVE SWEET LOVE

WHY DON'T YOU
SAY WHAT YOU SAY WHEN YOU SAY WHAT YOU SAID ANY MORE
YOUR EYES COULDN'T LIE SO LONG GOODBYE CLOSE THE DOOR
I WAS CRAZY FOR YOU YOU WERE CRAZY FOR ME
HOW COULD SOMETHING SO RIGHT GO SO WRONG
MY LOVE SWEET LOVE

TELL ME SOMETHING THAT I DON'T DO
WHY DOES SOMEONE ELSE HAVE TO PULL YOU THROUGH
DID THEY STEAL YOU AWAY LIKE A THIEF IN THE NIGHT
LOVE LIKE THIS MUST TAKE FLIGHT

WHY DON'T THEY
PLAY WHAT THEY PLAYED ON THE NIGHT YOU DANCED WITH ME
REMEMBER THE ONE WE MADE LOVE TO ENDLESSLY
I WAS CRAZY FOR YOU YOU WERE CRAZY FOR ME
HOW COULD SOMETHING SO RIGHT GO SO WRONG
MY LOVE SWEET LOVE

WHY DON'T YOU DO WHAT YOU DO WHEN YOU DID WHAT YOU DID TO
ME OH
DO WHAT YOU DO WHEN YOU DID WHAT YOU DID TO ME OH

REPEAT TO FADE

WORDS AND MUSIC: RANDY EXTMANN
REPRODUCED BY PERMISSION MCA MUSIC LTD
ON ANISTA RECORDS

DO WHAT YOU DO

t h e SMITHS

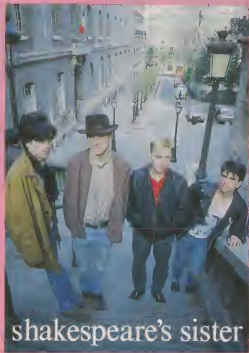


Photo: Paul Salsbery

shakespeare's sister

YOUNG BONES GROAN AND THE ROCKS BELOW
SAY T'NROW YOUR SKINNY BODY DOWN SON
BUT I'M GOING TO MEET THE ONE I LOVE
SO PLEASE DON'T STAND IN MY WAY
BECAUSE I'M GOING TO MEET THE ONE I LOVE

NO MAMA LET ME GO

YOUNG BONES GROAN AND THE ROCKS BELOW
SAY T'NROW YOUR WHITE BODY DOWN
BUT I'M GOING TO MEET THE ONE I LOVE
AT LAST AT LAST AT LAST
I'M GOING TO MEET THE ONE I LOVE
LA DE DA LA DE DA

NO MAMA LET ME GO

I T'NTHOUGHT THAT IF YOU HAD AN ACOUSTIC GUITAR
THAT IT MEANT THAT YOU WERE A PROTEST SINGER
OH I JUST SMILE ABOUT IT NOW BUT AT THE TIME IT WAS TERRIBLE

NO MAMA LET ME GO

NO NO NO NO NO NO NO NO NO NO

WORDS AND MUSIC: MORRISSEY/MARR
REPRODUCED BY PERMISSION WARNER BROS MUSIC
ON ROUGH TRADE RECORDS



"If I'd have believed my press I'd have killed myself a long time ago."

"THE UPS AND DOWNS OF TINTIN DUFF"

KISS ME



IN MY YOUNG LIFE I HAVE RECEIVED CALLS
AS THOUGH I WERE CHRISTMAS EVE
DISAPPOINTED AND I DON'T KNOW WHY
ONE DAY HE LAUGHTER AND HOPE
AND A SILENCE IN THE EYE
IN MY YOUNG LIFE AND I KNOW SOME THING NOW
I'VE NEVER TRIED TO CREATE A WOW
WOWS ARE FEW FRUSTRATION MORE COMMON
HOW CAN I FEEL IT IN MY SOUL
THAT'S WHY I GAVE THE CRIES ON

KISS ME WITH YOUR MOUTH
YOUR LOVE IS BETTER THAN MINE
KISS ME WITH YOUR MOUTH
YOUR LOVE IS BETTER THAN MINE
BUT WHEN IS ALL I HAVE
WILL YOUR LOVE EVER BE MINE
KISS THIS WITH A KISS

FACES FALL BEFORE MY FEET
I AM BLOOD INTO A CLEAN WHITE SHEET
WHEN I GROW OLD I WON'T FORGET
TO INDUCE MY ONLY BEST
NOW I FEEL SO FRESH TODAY
BAREFOOT IN THE SNOW TO MAKE LOVE IN THE MOON
THE STARS ARE BRIGHT TO ME
NOW I CAN FEEL IT IN MY SOUL
KISS ME WITH YOUR MOUTH

WHEN I GROW OLD I WON'T FORGET
TO INDUCE MY ONLY BEST
NOW I FEEL SO FRESH TODAY
BAREFOOT IN THE SNOW TO MAKE LOVE IN THE MOON
THE STARS ARE BRIGHT TO ME
NOW I CAN FEEL IT IN MY SOUL
KISS ME WITH YOUR MOUTH

REPRODUCED BY PERMISSION OF THE PUBLISHERS
© 1982

That's the title of his new LP. Fitting, really, for a bloke who was once the singer in Duran Duran and then written off as a no-hope bubblegum pop star. "My so-called career has been in a mess from the word go." William Shaw finds out why.

The sleeve for Stephen Duffy's single "Kiss Me" has a photograph of Stephen kissing an elegant looking girl with his nose apparently lodged firmly in her ear.

"That's funny, isn't it?" says Stephen. "Nobody else has noticed that? Did you mean it to be like that?"

"Yeah, it's a funny picture isn't it?" After four years as the one who was never going to make it, Birmingham's Stephen Tintin Duffy doesn't always take things as seriously as he might. Until recently he's always been the unlucky mascot that record companies were never quite sure what to do with. When the original version of "Kiss Me" was re-released in 1982, the event passed largely unnoticed.

"My so-called career in the music business has been such a mess from the word go. Like I signed to one record company and wasn't promoted at all. I knew the company was gearing up to break somebody, but it wasn't me, it was Howard Jones.

"And then I fell out with the company—I was being a bit of a naughty boy. So it's been this continual 'Is anything going to go right?'"

Back in 1981 Duffy was an art student hanging around in the Birmingham clubs. He was the man who had been in (the then unheard of) Duran Duran but he walked out—to be replaced later by Simon Le Bon. He then thought his chance had come when WEA turned up and offered to release a song he'd recorded under the name of Tintin.

"We all went to clubs like Barbarella's at that time and went out and started groups. All these people had come out of Birmingham and had had hits and this 'Kiss Me' was going to be the next one. . . . and it wasn't."

Of course one of the groups coming out of Birmingham and having hits was Duran Duran. What happened there?

"This is where I go into a stony silence." Is Duran Duran the last thing you want to talk about?

"Mm. . . . Not even to knock the subject on the head once and for all?"

"It never is knocked on the head. It never seems to stop."

OK. Subject dropped. Anyway, four years on he decided to go back and try again with another version of "Kiss Me". Was it difficult going back to a song you'd written such a long time ago?

"There's a story there. I was having such a dreadful trouble singing it—I kept trying and couldn't do it to save my life. In the end I went back to Birmingham for the weekend and got hold of this girl who was a fan—because I'm quite a culty thing in Birmingham and the West Midlands, they sit outside my mother's house.

"But I was in a record shop and this girl came up to me and said 'You're Tintin' (which I hate that name), and she said 'Can I have your autograph?' and so I asked her how she would sing 'Kiss Me'. She sang it, and because

of her hearing it in discos she had a different idea of it. . . . and so I sang it that way."

How did you get the name Tintin if you hate it so much?

"When I was getting a publishing deal and the secretary said 'What's the name of the band?', I just said it's called 'Holy Tintin' and didn't think any more about it. And when Warner Brothers got involved they were saying 'We've got to sign this Tintin group.' It got down to Tintin and I played along with it."

He's hoping that Tintin will eventually quietly disappear, along with references to the Duran Duran episode, along with the time when he used to get written off as just another no-hope bubblegum pop star.

"It was never me. If I'd believed my press I'd have killed myself a long time ago. I'm just not that kind of person. I look at my life and it just isn't like that at all. I'm not manipulated. . . . And to prove the point he explains how he's got complete control over all his artwork, which he designs with his brother Nick. The single sleeve, the nose-in-ear poster, the cover for his up and coming LP—are all his own work. He's proud enough of it all to be putting a special exhibition on in a London gallery later in the year. "That's what people do isn't it? You have a few hits and then you start getting pretentious," he grins. "Start getting the polaroids out, and the painbrusses. . . ."

So now if it eventually coming his way, will success spoil Stephen Duffy?

"I don't see how it can. I've already made plans for what I'm going to do. I've had plenty of time to see what it does to other people. It turns them into prannies and egocentric wailies."

"It's awful. I was seventeen so I was totally bitten by the punk thing. That was everything to me. All the pop bands that came out of that time seem to embrace the decadence. They seemed to have fallen for it all, that self-indulgence."

And the other reason why things are finally turning in his favour are the good reviews he's been getting for his other musical project, Dr Calculus, which consists of him and ex-Pigbag trombonist Roger Freeman. The group's name is a tongue in cheek joke on his Tintin alias, taken from another cartoon character from the same books, Professor Calculus. ("We were going to call it Captain Haddock at one time, but we'd never have got signed!") This pair have already put out one well-received dance single, "Programme 7."

It stopped the people who keep writing me off. I think I'll wear them down eventually by the sheer volume of work. I've just finished my album (to be called appropriately 'The Ups And Downs') and we finish the Dr Calculus LP in March. And in April I start work on the second album. . . . As soon as people see more than one single flying into the charts they'll eventually realise that it is a real phenomenon.

"After four years. . . ." he laughs slyly. "A real overnight success."

SHOPPING

● ROSE & JILL (STRAWBERRY SWITCHBLADE)

1. 20 cans of cat food 'cause we've got three cats and they eat a lot of food.
2. Vegetable juice 'cause we're vegetarian and we like it.
3. Instant mash potato.
4. Baked beans.
5. Lentil soup.
6. Chocolate (any kind).
7. Lots of tangerines.
8. Lots of Mr Kipling cakes (especially French Fancies).
9. Frozen brussel sprouts (got to be Bards' Eye).
10. Hair spray - that's really important. The cheapest, stickiest and horriest.



● ANDY MCCLUSKEY (DMD)

1. Baxters soup - essential food for bachelors.
2. Roses from Interflora from California.
3. White socks from Marks & Spencer's - more hygienic than old smelly ones.
4. Aspirin - useful when listening to DMD 12 hours a day in the studio.
5. TV Licence.
6. Floppy discs for Synco Systems - you can't use a Fairlight without one.
7. The Times - to do the crossword.
8. Every single British Telecom share so I can give them all back and de-privatise it.
9. Black clothes from PW Forte in the Kings Road.
10. Sweat Hat - it's still the only pop magazine worth reading. (Your cheque in the post - Ed.)

● ANDY FLETCHER (DEPECHE MODE)

1. Green Giant sweetcorn.
2. Fresh mushrooms.
3. Marks & Spencer's chunky chicken.
4. Mr Kipling cup cakes.
5. Bourbon biscuits.
6. Mother's Pride muffins.
7. Lynne's Irish whiskey-flavoured marmalade.
8. Four bottles of Grösch beer.
9. Colgate Blue Minty Gel (pump dispenser).
10. Vidal Sassoon hatspray (extra hold).



● SUGGS & CARL (MADNESS)

1. A bag of King Edwards. (Potatoes to you... - Ed.)
2. A Marks & Spencer's trifle.
3. Wholemeal bread.
4. A deep-dish Pizza Hut takeaway.
5. Peking duck.
6. Mentadent toothpaste.
7. Italian chocolate spread.
8. Smoked almonds.
9. Mushrooms.
10. Schmaucker's Goober Jelly (a mixture of peanut butter and jam).



● MARILYN

1. I like those kind of biscuits - I can't remember what they're called but they've got wheat and raisins and stuff in them.
 2. Farmhouse muesli.
 3. Orange juice and things that look healthy.
- Shopping's one of my favourite occupations. I just pick anything up. I look at things and think, ooh, that looks good. Pop it in the bag and buy it. Put it in the cupboard at home and forget about it.*



● JOHN TAYLOR

1. I always buy a new LP by someone who's selling more records than us.
2. Some chocolate - any chocolate.
3. A packet of cigarettes.
4. I always buy magazines - I can't stop buying them. My favourite ones at the moment are a New York magazine called Details and Paris Vogue.
5. I never buy food (I can always eat out).

● PAUL KING (KING)

1. Very strong mature Cheddar or Stilton - it's got a bite.
2. Toothpaste. I've just been trying one called Crestal - no, that's the spot-remover, isn't it? The minty clear one anyway, like Dentyne chewing gum. But I've discovered it's too sweet so I'll move on.
3. Ski Yoghourt - particularly Black Cherry.
4. Strawberry King Cones - they're like cornetto things. They've got strawberry stuff - not ice-cream but ice - in the middle. It's excellent - I'm a big fan.
5. Pizzas - they're quick 'n' easy, straight in the

oven for snacks. I get them from Tesco's.

6. Coleislaw - from Tesco's as well as to go with the pizza and cheese.
7. Heinz Baked Beans - I have to have the brand name varieties.
8. Fray Bentos Steak And Kidney Pies - because I really love the pastry. It's really special. In fact I buy them just for the pastry.
9. A bottle of Sambuca - you get it from good off licenses. It's a liqueur.
10. KP Peanuts, ready-salted. I eat them by the ton.

Not a very healthy lot, is it? I do make an effort to get fresh vegetables and stuff, but it's such a hard to cook them.

LISTS

What do pop stars buy in shops? Is it *cordon bleu* or should it be cordoned off? And why do they buy it anyway? A special *Smash Hits* survey was launched to nose through a few shopping baskets and discover the most essential items.



Photo: Eric Bazelon

● NIK KERSHAW

1. Pita bread.
2. Several cloves of garlic.
3. Assorted cheeses. I love French cheeses - blue Brie, Danish blue, a German cheese called Munster - it's horrendous stuff; you don't make any friends eating it.
4. Crunchy nut cornflakes - Kellogg's of course. They cost a bloody fortune but they're lovely.
5. A bottle of Drsbuc.
6. A packet of dry roasted peanuts.
7. About a ton of potatoes. I love them any way - chips, baked, roasted. I must have an Irish ancestor or something.
8. A tin of tomatoes - you can do anything with a tin of tomatoes. We cook vegetarian at home and if

you've got a tin of tomatoes you can always get a meal out of it somehow. I'm not a vegetarian myself, but I don't eat a lot of meat.

9. Some haddock - baked or poached. I do some of the cooking but I'm home so rarely that when I do get home I just collapse.
10. An enormous Black Forest Gateau from Sainsburys. A bit of a luxury.

It's terrible when you do this sort of thing. You tell people what you like and next town you get pulled with cronic pie, cornflakes or whatever. Apparently I said once, though I don't even remember saying it, that I like Marmite. And I got these jars of Marmite thrown at me! So I'll have to think of something a bit softer.

● HOLLY JOHNSON

Nothing at all. We've just eaten the last of the food because we're about to go away. The fridge is empty so I suppose we need everything and nothing.



Photo: Dave Mabin

● GARY KEMP (SPANAU BALLET)

1. Bread.
2. Cheese.
3. Milk.

I'm terrible at buying things. I walk in and I always end up buying bread, cheese and milk and go home and sit there thinking, "what can I make?" I'm no good at buying stuff at all. My brother Martin is brilliant. He's got Marks & Spencer's next shop inside his fridge. Everytime! His fridge is like a Marks & Spencer's food counter. But I'm terrible. I only eat bread and cheese.



● THE ART OF NOISE

1. An elephant.
2. A Burson's suit for Kenneth Williams.
3. 12 floppy discs.
4. A clarinet.
5. Three tickets on a slow boat to Sydney.
6. A volume of Art Randoms (published by the Oxford University Press).
7. A large boat.
8. A pair of bales.
9. Yehudi Menuhin (world famous classical violinist) for the Fairlight.
10. A crate of Carlsberg 69 lager.



Photo: Dave Mabin

● SADE

Gust's cheese. I had some gust's cheese for the first time yesterday. I was very impressed.

● EDWARD JONES

1. Avocados. They're my favourite vegetable.
2. Milk, because I've never got enough of it. We don't have a milkman.
3. Refills for my Polaroid camera.



Photo: Stewart Harper

● KIRSTY MacCOLL

1. Perrier water.
2. Bog rolls.
3. The (London) Standard.

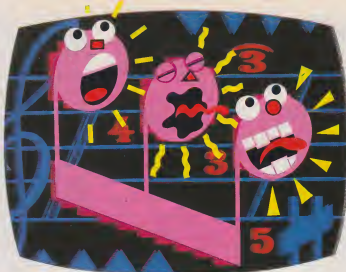


● A DOCTOR WRITES:

At least five really important items in each shopping basket's missing:

1. A lot of pop stars media has a big story about it, Spencer's.
2. Mr Kipling has got so much publicity coming out of the shop that it's still a story (The Journalist's alibi).
3. Without cheese, there would be no second industry, so we know it.
4. The Art Of Noise are a bit soft in the hand.
5. Eating lots of Schmitz's's Goodie Jelly is probably not a very good idea!





notes all at the same time).

■ At the press of a button, you can summon up pre-programmed rhythms and bass accompaniments to play along to.

■ These three rhythm combinations can be speeded up or slowed down.

■ You can even glissando (so long as you don't hurt yourself.)

■ That is, make a note slide up in pitch.

■ You can filter sound: reduce the treble, the bass, or both. You can save, on cassette or disk, a voice or tune for future use.

■ And, for better sound reproduction, you can connect

MAKE MUSIC YOUR FORTE.

■ Alright, let's all gather round the computer for a good old sing-song.

■ You'll find the new Commodore 64 Music Maker strikes exactly the right note, whether you're an accomplished musician or whether you are an out-and-out beginner.

■ If you can hum and know your ABC, you can start to play famous popular tunes immediately.

■ No matter if you've never played a note before.

■ Simply type in the notes from the SFX Tutor Handbook,

■ MUSIC MAKER DISK OR CASSETTE £29.95.

then tap in the rhythm.

■ And, before you can even say 'Richard Clayderman,' the automatic playback fills the room with music.

■ Once you've become a 'piano' virtuoso, you'll quickly appreciate the other amazing capabilities.

■ You can synthesize musical instruments, even create your own 'synth' electronic sounds.

■ You can play notes polyphonically.

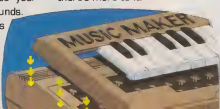
■ (This is the smart way of saying you can play three different

Music Maker to your hi-fi system.

■ Music Maker has been designed, like all our software, to get the very best out of Commodore hardware.

■ It's the first in a series of packages which will fully exploit the Commodore 64's outstanding musical capabilities.

■ Commodore software: it costs no more, even though there's more to it.



THAT OLE DEVIL CALLED LOVE

It's that ole devil called love again
Gets behind me and keeps giving me that love again
Putting rain in my eyes
Tears in my dreams and rocks in my heart

It's that sly old son of a gun again
He keeps telling me that I'm the lucky one again
But I still have that rain
Still have those tears and those rocks in my heart

S'pose I didn't stay ran away wouldn't play
The devil what a potion he would hrew
He'd follow me round build me up tear me down
Til I'd be so bewildered I wouldn't know what to do

Might as well give up that fight again
I know darn well he'll convince me that he's right again
When he sings that siren song
I just gotta tag along with that ole devil called love

He'd follow me around build me up tear me down
Til I'd be so bewildered I wouldn't know what to do

Repeat fourth verse

With that ole devil called love

Words and music Doris Fisher/Alton Roberts
Reproduced by permission MCA Music Ltd.
On CBS Records

ALISON MOYET



CHORUS
EASY LOVER
SHE'LL GET A HOLD ON YOU BELIEVE IT LIKE NO OTHER
BEFORE YOU KNOW IT YOU'LL BE ON YOUR KNEES
SHE'S AN EASY LOVER
SHE'LL TAKE YOUR HEART BUT YOU WON'T FEEL IT
AND SHE'LL BE TRYING TO MAKE YOU SEE

SHE'LL TAKE YOUR HEART BUT YOU WON'T FEEL IT
AND SHE'LL BE TRYING TO MAKE YOU SEE

SHE'LL TAKE YOUR HEART BUT YOU WON'T FEEL IT
AND SHE'LL BE TRYING TO MAKE YOU SEE
SHE'LL TAKE YOUR HEART BUT YOU WON'T FEEL IT
AND SHE'LL BE TRYING TO MAKE YOU SEE

YOU KNOW YOU'LL NEVER CHANGE HER
SO I'VE MADE MY MIND UP
GET OUT QUICK 'CAUSE SEEING IS BELIEVING
IT'S THE ONLY WAY YOU'LL EVER KNOW SHE'S AN

REPEAT CHORUS

YOU'RE THE ONE THAT WANTS TO HOLD HER
HOLD HER AND CONTROL HER
BETTER FORGET IT
YOU'LL NEVER GET IT
SHE'LL TAKE YOUR HEART BUT YOU WON'T FEEL IT
UNTIL SHE FINDS ANOTHER
BETTER FORGET IT
YOU'LL NEVER GET IT

NO MORE TRY TO CHANGE HER
SO I'VE MADE MY MIND UP
YOU'RE TRYING TO MAKE ONE 'CAUSE SEEING IS BELIEVING
IT'S THE ONLY WAY YOU'LL EVER KNOW

REPEAT LAST FOUR LINES

SHE'S AN EASY LOVER
SHE'LL GET A HOLD ON YOU BELIEVE IT
LIKE NO OTHER
BEFORE YOU KNOW IT YOU'LL BE ON YOUR KNEES
SHE'S AN EASY LOVER
SHE'LL TAKE YOUR HEART BUT YOU WON'T FEEL IT
SHE'S LIKE NO OTHER
AND SHE'LL BE TRYING TO MAKE YOU SEE
TRYING TO MAKE YOU SEE

REPEAT LAST FOUR LINES

PHILIP BAILEY & PHIL COLLINS
EASY LOVER

PHILIP BAILEY & PHIL COLLINS

EASY LOVER

DON'T LET SPOTS SPOIL YOUR SOCIAL LIFE!

TRIAAC FOR GIRLS, BOYS AND SPOTS

To COOL the REDness.

To CLEAR the SPot.

To STOP new SPots.



SMASH HITS

REVIEWED BY



Photo: Paul Rose

MARSHALL O'LEARY

Marshall is a Smash Hits reader (aged 12) from Abbey Wood, London SE2. He often bowls into the office playing Human League tunes on his recorder and telling us which new singles we ought to be listening to. We thought we'd let him tell you lot, too.

NIK KERSHAW: Wide Boy (MCA) Very enjoyable. The lyrics tell a story about Nik Kershaw himself, I think. What he's trying to say is that his antics think he's stupid but, because he's got so much success, it doesn't bother him. One of those records that you may well find yourself humming at the bus stop. Nice one, Nik. Single of the fortnight.

ALISON MOYET: That Ole Devil Celled Love (CBS) A smoochy number. One to play while you're with your loved one. I don't think it will be as big a success as its three predecessors but Alison does have a large following, enough to make it into the Top 30. Not one of my favourites, though.

EVERYTHING BUT THE GIRL: When All's Well (blanco y negro) I think Tracey Thorn sounds very similar to Siouxsie Sioux on this. It's more powerful than their usual style but still a very thoughtful record and could be the song to give them their breakthrough.

PAUL YOUNG: Every Time You Go Away (CBS) The introduction sounds like the theme to East Enders. Very meaningful lyrics and a nice melody. Paul's obvious ability is in singing ballads (this was originally by Hall & Oates) and this is another classic example.

JeBOXERS: Is This Really The First Time? (RCA) The JeBoxers, who brought you "Bowerbear" and all the rest of them, have bounced back with a new image—Edwardian-style. It suits them and the record is equally impressive, if just a little repetitious.

STRAWBERRY SWITCHBLADE: Let Her Go (WEA) Another single from this sugary twosome. Confused vocals with much the same backing as the rather-better "Since Yesterday". Give it another go, guys.

THE KANE GANG: Gun Lew (Kitchenware) An uptempo beat sported by tomcat vocals from whatever-his-name-is. You should take a test out of your own book and record the people who have to listen to this piffle. Terrible.

THE SMITHS: Shakespeare's Sister (Rough Trade) Ooooh, shut up! Stop moaning. Don't they go on? Morrissey does not sing, he groans. He should have been drowned at birth. Rubbish.

BRUCE SPRINGSTEEN: Cover Me (CBS) A re-release from the man who brought you "Dancing In The Streets". Not as interesting but definitely a Top Ten hit. Pity Bruce seems to shout the vocals, though.



THE POWER STATION: Some Like It Hot (Parlophone) A very strong first record from The Power Station, including Smash Hits readers' most fanciable man, John Taylor. It has a recognisable chorus and a rousing guitar solo from Andy Taylor—and I especially like the twangy acoustic guitar in the background. A hit.

KING: Won't You Hold My Hand (CBS) It's cacalmy but I think the instruments draw the voice too much. Probably a hit but not as big as "Love And Pride". I do like this group and the song is good but the chorus is very boring.



BILLY BRAGG: Between The Wars (Go) Oh dear, I hate this man and his music. I've heard this on *Whistle Test* and hated it—my opinion hasn't changed. It's got the same monotonous tune all the way through and he can't sing to save his life. Why don't you just leave the music business, Billy?

PAT BENATAR: Love Is A Battlefield (Chrysalis) Another re-release. Heavy stuff from Pat. The first part of the record is very jumbled and it's hard to decipher what she's singing about. Nowhere near as good as the excellent "We Belong".

TEARS FOR FEARS: Everybody Wants To Rule The World (Phonogram) An excellent follow-up to "Shout". A very brave introduction but I think high-pitched vocals suit Curt Smith immensely. I hope it gives them a Number One.

JULIAN LENNON: Sey You're Wrong (Charisma) Definitely the best tune he's written so far, as I think his wonder what-the-world's-coming-to/starting-out-of-the-window image is extremely depressing. Julian Lennon has always been compared with his father and he's obviously been upset by this. The records shows this as it's more uplifting than usual. I wouldn't go so far as to say it'll be Number One, but it's quite good, isn't it?

CHINA CRISIS: Black Man Ray (Virgin) I quite like this one. It's got a nice little melody to it. However, I don't like the image, which is as dismal as Julian Lennon. And unfortunately it seems to rub off on their otherwise very pretty songs.

SAL SOLO: Music And You (MCA) Sounds like gospel singers in the background. It's a pleasant melody but I think the *Classix Nouveaux* man has overdone it with the backing vocals. For your next single, Sal, I'd recommend that you do use another choir. You did on "San Dimas"—a very uplifting song—and you've done it again on this one and might have another Top 20 hit with it. But, if you carry on like this, it won't be a case of three time lucky.

BRYANS ADAMS: Somebody (A&M) Tedious. I think that says it all.

UB40: I'm Not Fooled (DEP International) From the kings of reggae comes an average record in which A&M keeps telling us how he's not fooled that easily. Like it but I don't think it's their best. It's the same all the way through verse, chorus, verse, chorus.

THE LOTUS EATERS: It Hurts (Arista) I think The Lotus Eaters are a one-hit wonder. The one hit they did have was the poppy "First Picture Of You". If they continue to make poppy records like this, they'll never have another hit.

SLADE: Mysterious Mr Jones (RCA) I groaned at the beginning of this record as I've never been a great lover of Slade's "or-lai-geth-ah-nah" heavy metal style. However, I found myself humming along to it. Not as good as "My Oh My" but one of their classiest singles yet.

BELIOUS SOME: Imagination (Parlophone) First record I've ever heard by this person and I wish I hadn't. Even The Smiths single is better than this. It's disco-orientated and Belious Some tries to be sexy and fails, dismally. Naff! Naff! Naff! Worst single of the fortnight.

AMII STEWART: That Loving Feeling (RCA) Amii starts with a very brief Motown-style talk-over then softly begins to explain to us about "that loving feeling"—and does it very nicely. A funkoier follow-up to "Friends".

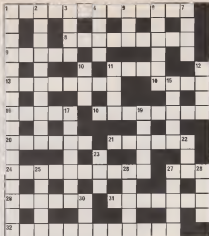


ROMAN HOLIDAY: One Foot Back In Your Door (Jive) They've only ever made one decent record, "Don't Try To Stop It". This is very repetitious with only a mildly interesting guitar break. I'd release this as an instrumental.

CHAKK: You (Red Rhino) Their manager popped into the office and told me that this was a good record. The man must be deaf as I'm sure that the singer was being strangled by Mr Mohammed Al while making this record. Trash. (By the way, hello to Scott Clarke, Stephen Keeble, Robert "Grandmaster" Hastings, Paul Mies and all the rest of 2N.)

A CROSS

- 1 Rose Rearstaff forms a hit band (anag 5, 3, 5)
- 8 Mac's other half
- 9 Just a yell from 1 across
- 11 That friendly Ms Stewart
- 13 Black Lace's song about Clark Kent
- 14 And now, a question from Cashmere (3, 1)
- 16 A sea like Billy
- 18 How Duran Duran did it? (2, 3, 3)
- 20 Eddy Grant's was electric
- 21 Land that's home to Bryan Adams, Rush and the maple leaf
- 24 Jam's college shooters! (4, 6)
- 27 Cat forms an onstage attraction (anag)
- 29 Record label that's surrounded by water
- 31 'Snot Rap' Kenny
- 32 Bronski Beat's controversial album (3, 2, 7)



DOWN

- 1 What Bowie said to Pat Metheny when visiting Wigan? (4, 2, 3, 7)
- 2 Russ Abbot likes a party filled with this
- 3 Cuddly, similar to Marc's old Cell
- 4 '... Your Heart' (Human League)
- 5 Tubby as Larry
- 6 A Blondie album that once created quite a bang?
- 7 Her 'Diamond Lite' has turned platinum
- 10 Queen's record label (1, 1, 1)
- 11 Partridge or Taylor?
- 12 'Clash Rockers' (The Clash)
- 15 Saw D. A. burn into a reggae band (anag)
- 17 Just the Pointers' sort of dance
- 19 McCartney's old feathered band
- 22 They once shot a 'Poison Arrow' into the charts
- 23 '... The Wall' (Michael Jackson)
- 25 Jerry's chum in the charts
- 26 Costello or Presley?
- 27 Businessman who gets a band bookings
- 28 Ditto who was seen on 'Africa' (anag)
- 30 Bugs Bunny asks him "What's Up?"

ANSWERS ON PAGE 49

CROSSWORD



A NEW SINGLE FROM
WORKING WEEK

**INNER
CITY
BLUES**

AN EXHILARATING
SLICE OF
SOUL-JAZZ



7" VERSION and 12" URBANE GUERRILLA MIXES VS745(-12)

ALBUMS

a split between the ragged Bathsheas and Sleaze And The Banzhees with a deep-voiced male singer, they surge through ten repetitive tunes, some good, the new single "No Time for C..." some very ordinary. The princess Manan. Quite a promising start! **(6 1/2 out of 10)**

Chris Heath



AMI STEWART: Try Love (RCA) Remember Ami's brilliant 1980 versions of "Light My Fire" and "Knock On Wood" several yanks ago? Well she's back, now living in Rome and making the records that Diana Ross's could be releasing. Having got past the sleeve on which she appears to be wearing a white tankie and... (it's a false record itself) is a fairly elegant measure of sinky soul dance and... without pop. The next single, "The Young Feeling" is a bit ploddy and sounds a lot better at the wrong speed with an exception in the

quacky rock of "The... (the best of a good...)

(7 1/2 out of 10)

Paul Mather

HOODOO GURUS: Stoneage (Demon Records) Putting on the back of their attractively garish LP sleeve Australian out-piece the Hoodoo Gurus look as if they've stepped straight out of the mid-60s. Basically they play punky rhythm & blues with driving guitars, harmonica and vocal harmonies combining to produce a sound strongly reminiscent of trashy American garage bands of the 60s. It's a well-worn formula, but they manage to turn it into something fresh and exciting with intelligent, melodic songs that are raucous and haunting by turns. The group already have a healthy cult following but they deserve far more. **(7 1/2 out of 10)**

Vic MacDonal

HOWARD JONES Dream Into Action (WEA) Howard certainly covers a lot of ground here. With barely a pause he shoots between the synthpop of Automator, an... (the piano ballad of "No One Is To Blame" the annoying number of "Life In O... Day" and the slightly pompous "Hunger For The Flash" And he still finds space for the usual considered and serene ymcs, most notably on "Assault And Battery (with... echoes Morrissey's "Meat+Murder"

starts... and overall Howard seems... such a hurry here to cover all his options that he never really shines. The best moment comes when he allows himself to... (a... of... and... on...)

(7 out of 10)

Chris Heath



MICK JAGGER: She's a Free Boss (CBS) Is there another superstar who's waited this long to make a solo record? Probably not, with the help of the chaps from Material, Nile Rodgers, Pete Townshend and others he's pumped up something a good deal sharper and more 1985-sounding than The Rolling Stones were capable of, even on a good day. That means snappy dance tracks, vocals that are funny as hell as hammy and one wonderfully overdone ballad. Give it a listen. He probably needs the money. **(7 out of 10)**

David Hepwo

CHINA

BLACK MAN RAY



Produced by Walter Becker

7"-12" VS 752-12

CRISIS



Would you kindly tell me what age Elaine Paige is? You see, it could win me a quid. Also, does she have a fan club?

Tom Craig, Belfast

● Her exact date of birth remains a dark secret, but her office make a wild guess at the 4:35 mark. And judging by the great quantity of letters sent in by admiring young men from all parts of Britain in this first month of spring, there's some demand for an EP supporters' club! A nice lady called Mrs Marion Billing runs it from an office at 1, Lynwood Close, Bracknell, Berks. Enclose a stamped, addressed envelope for details.

Could you please ask 'Bedders of Madness' if they enjoyed the performance of The Government Inspector at the National Theatre on last February 9? We saw him there but were too loud to ask.

Yvonne and Melissa, Wembley

● Mark 'Bedders' Bedford asks: "With an earth wily in you attract?" He nevertheless thought he'd put together his own review of the play. A wildly ecstatic Bedford writes: "It was so very cleverly directed and had such a good touch. And the sets were amazing! They measured about 15 ft by 20 ft but they were still able to move them with the actors still standing on them."

"I suppose my main reason for going was because Rik Mayall of The Young Ones was in it. His performance was much as I'd expected - very slapstick and very funny. Where Rik comes into the play is that he's passing through a small Russian town on his way to see his parents, when



the villagers mistake him for a very important inspector who's expected 'om Leningrad. So they lavish him with gifts and generally keep him sweet, up until the point when he becomes a megalomaniac.

As the whole thing lasted nearly two hours and we'd been given free tickets, the whole evening was really special and I'd rate it 9 out of 10."

Can you find out where Martin Gore of Depeche Mode got the pair of handcuffs he was wearing on the cover of Smash Hits (Nov 22)? I'd love a pair.

Nail's Greasy Hair, Christy

● Notice how Martin 'King Of Kink' Gore casually hooks the handcuffs on his studded belt and then leaves them open so they dangle around his knees rendering him totally unable to walk in such style. He actually acquired the said fashion accessory



GET SMART

about eight months back from some questionable retail store in the back streets of Berlin, adding himself of £10 in the process. However, the going rate for handcuts nearer home is about half that - you'll pick up a pair in Carnaby Street for £5.99

I've been a fan of ZZ Top for about a year but am unable to find out anything about their early releases. I'm also dying to know what the ZZ stands for.

Jerry Kirke, Newbury

● Although ZZ Top were signed to the London label throughout the '70s, WEA Records managed to buy most of their back catalogue when they signed them in 1980. This discography should cover everything you'd ever want (I think). LPs "Dequello" (1980), "El Loco" ('81), "Eliminator" ('83), "Tres Hombres", "Fandango" and "The Best Of ZZ Top" (all Nov '83); "Rio Grande Mud", "Tejas" and "ZZ Top First LP" (all Sep '84). Singles "I Thank You" (Mar '80), "Cheap Sunglasses" (Jun '80), "Gimme All Your Lovin'" (originally released Aug '83, re-issued Oct '84), "Sharp Dressed Man" (first released Sep '83, re-issued Dec '84), "TV Dinners" (Mar '84), "Legs" (Feb '85). Finally, ZZ doesn't have any deep meaning. It was merely thought up as a marketing ploy in accordance with record stores' methods of filing records alphabetically - they reckoned the name would stand out more if it was the last in a long list, or on the end of a rack.

How many times do I have to write in? All I want to know is, how can I obtain tickets for Top Of The Pops? Not such a difficult question, is it?

Spondan Fan, North London

● Why can't you be nice and polite like my friends the Duranes! The TOP studio holds a maximum number of 106 standing audience, although that figure also includes the professional cheerleaders. However, the waiting list is "only about six months long" so try writing (enclosing SAE) to: Top Of The Pops Ticket Unit, C206, Centre House, BBC World Lane, London W12 6QT.

Please give me some information about the size of the Radio 1 record library and how many records are in it.

A Smith, Guernsey

● Consisting of two vast floors in one building plus two basements in another, the BBC Gramophone library houses something in the region of one-and-a-quarter to two million records, as well as unknown quantities of cassette tapes

and compact discs. Serving local and national radio, the BBC World Service and the entire BBC TV network, the library is run by a team of 45 people who, as chief librarian Mr Derek Lewis says, "have an awful lot of work to do." Conspicuously enough, the records are filed under the name of the manufacturer - that is, the record company rather than the artist, and are usually easily found, as all details relating to the record and its whereabouts are kept on index cards. As a special service to phone-in programmes and request shows, they claim they can find any record "in about two minutes, although I warns Derek - it can mean quite a long way to turn. Wouldn't you love to see them in action?"



Could you find out who the girl was as seen by millions being kissed by Mark O'Toole of Frankie at the BPI awards ceremony? Also, a couple of issues back you said that Ped had given up smoking. Well, I saw him smoking again that night.

Frankie Fan, Claygate

● The smackerone that night went to the very charming Karen Goodman, a kind of administrator and the one who "runs the shop" at the offices of ZTT. "But it was only a little kiss," chirps Karen. "And he's such a necey guy." As regards the recurrence of Ped's annoying little habit, a spokesperson for the chap insists that "not one lig did pass his lips that night. It is true that he was a touch nervous, as expected, but I was there too and I certainly didn't see him smoking." So, who to believe? I'm in such a quandary.



SOMEBODY
THE NEW SINGLE BY
BRYAN ADAMS



STOP PRESS...
SPECIAL HEADLINE SHOWS
HAMMERSMITH ODEON
APRIL 19th & 20th

CAN NOW BE SEEN AS WELL AS HEARD

**7" PICTURE DISC OUT THIS WEEK
(LIMITED EDITION)**

ALSO AVAILABLE ON 3-TRACK 12"



Strawberry Switchblade



the new 7" & 12" single

Let Her Go

12" includes the bonus track "Michael Who Walks By Night"

Distributed by WGB Records Ltd. © A Warner Communications Co.



You may be rich you may be poor
 You may have nothing in this world at all
 You may be black you may be white
 You may be a prisoner in your own times
 You may be lost you may be found
 You may have been beaten us and knocked to the ground
 You may have belted suffer from deceit
 or you just might be lied

You may affect the truth you may be seen as false
 You may be a king or a beggar
 you may be up you may be down
 You may sit in judgment with the rest of the clowns
 You may have love you may have hate
 You may be the President of the United States
 But even you you can't sit and hide
 while the world resources die

This is absolute (absolute) reality (reality)
 Reality (absolute) reality (reality)
 We are all the cause the solution to reality

You may be in control you may be controlled
 You may stand down 'til you do as you're told
 You may work hard you may never work at all
 You may be accused but you don't know what for
 You may be innocent or partly to blame
 You may just be afraid of this power mad age
 But there's one thing we all must find
 Some peace in our time

This is absolute (absolute) reality (reality)
 Reality (absolute) reality (reality)
 If I may speak the truth this is absolute reality

The absolute time the absolute place
 The absolute saw the absolute solution
 It's absolute reality saw no no saw

This is absolute (absolute) reality (reality)
 Reality (absolute) reality (reality)

Repeat and ad lib to fade

Words and music MacDonald/Peters
 Reproduced by permission Ingeel Music Ltd
 On IRS Records



BETWEEN THE WARS

BILLY BRAGG

I was a miner
 I was a docker
 I was a railwayman
 Between the wars
 I raised a family
 In time of austerity
 With a sweat at the foundry
 Between the wars

I paid the union
 And as times got harder
 I looked to the government
 To help the working man
 But they brought prosperity
 Down at the armory
 We're arming for peace no boys
 Between the wars

I kept the faith
 And I kept voting
 Not for the iron fist
 But for the helping hand
 For theirs is a land
 With a wall around it
 And mine is a faith in my fellow man
 There's a land of hope and glory
 Mine is the green field
 And the factory floor
 There are the skies all dark with bombers
 And mine is the peace we know between the wars

Call up the craftsman
 Bring me the draughtsman
 Build me a path from cradle to grave
 And I'll give my consent to any government
 That does not deny a man a living wage
 Go find the young men
 Nearer to fight again
 Bring up the banners from the days gone by
 Sweet moderation
 Heart of this nation
 Desert us not
 We are between the wars

Words and music Billy Bragg
 Reproduced by permission Chappell Music Pubs Ltd
 On Go Discs



ABSOLUTE REALITY

THE ALARM

Marilyn is miserable and alone in the tough American city of Detroit. His last two singles, to the horror of his record company, have not been hits. Now he's been dispatched to Detroit to make a hit or else with a famous American producer, Don Wins. Arriving at his hotel in Detroit, he finds that no one has booked a room for him. No one has made any arrangements for his hotel bill to be paid. He calls England to find out what's going on. No one answers his calls. He sits in the hotel lobby for nine hours, alone and friendless. Snooty staff glare at him.

"It was like being on the edge of a cliff. I knew that I had a week to record two really good songs and come back with two songs that

going to sing in front of an audience for the first time ever. The idea was that he would be filmed for part of the video but the film crew have been delayed. Marlyzo's live appearance is going ahead as planned, however. He's nervous. A photographer from the New York Post has just given him a lot of grief. "There's only so much I can take," he moans and we have a gloomy chit in the semi-darkness as night falls over Manhattan.

"Why did you cut your hair off?" "Because I got bored with looking the same way all the time and this is a bit different. People still see me as a sort of transvestite with a glittery suit and pink lipstick - but that was a year-and-a-half ago."

"Do you never wear make-up now?" "No, I don't. I don't like the feel of it on my face. I like to be able to rub my eye when I feel like it and come home and go straight to

for the wrong reasons" and is under no illusion that his precarious stardom is founded on his musical talents.

"I think I'm famous for being somebody's friend."

Somebody, however, is never mentioned by name during our conversation. He doesn't utter the words "Boy" or "George". "He's a friend of mine and I'm not going to deny it. But, if you talk about it, it's like you're dropping his name. So how do you win? It's either completely because a friendship for the sake of everybody else - people you don't even know - or putting up with it and carrying on with life as normal and, if it gets written about in the papers, it gets written in the papers."

"I mean, I try not to be seen anywhere with him. If we go through an airport together I try and walk 30 paces behind with a passport over my face or something."



"PEOPLE STILL SEE ME AS A SORT OF TRANSVESTITE WITH A GLITTERY SUIT AND PINK LIPSTICK - BUT THAT WAS A YEAR AND A HALF AGO."

MARILYN DOES ANYONE STILL WANT HIM?

"I COULD DROP DOWN DEAD TOMORROW AND I COULD COUNT THE PEOPLE WHO WOULD CARE ON ONE HAND."

MARILYN IS TRYING TO MAKE "A COMEBACK". HE'S IN AMERICA TRYING TO RECORD A HIT SINGLE AND PERFORMING LIVE FOR THE VERY FIRST TIME. BUT THINGS ARE NOT GOING WELL FOR HIM, AS NEIL TENNANT WILL TELL YOU.

everyone would hear and say, "Great, Marilyn. You've really proved that you can do it." And I had to go through so much to get those two songs recorded, I felt like a different person altogether. That was definitely the beginning of the change."

And what a change... He made a decision to do something so drastic it would strike at the very heart of his... Marilyn-ness. It would alter the public's perception of him. Utterly.

Marilyn decided to cut off his hair.

A couple of months later, a cropped Marilyn sits with me in a chic but gloomy New York hotel room. He's still miserable. One of the tracks he recorded in New York, "Baby You Left Me", has turned out fine. The best thing he's ever done, actually. Now he's got to make a video for it. New York's most fashionable nightclub, Area, is throwing a party for him tonight and he's

hed, I don't like all that junk over me. It gets to be a trap."

People treat him differently as a result, he reckons. "They talk to me like a person." When he had his hair cut, the girls in his record company's office "fancied me and the guys shook my hand. It was like I'd finally done it."

Since he first shot into the charts at the end of 1983, he's had to put up with some outrageous criticisms in the press. Some of the tabloids seemed to blame him for the complete moral downfall of Britain.

"I was quite shocked, really, that someone could be so stupid," he says. "You just expect that, after Danny La Rue and Quentin Crisp and God knows who else, that people would be able to accept someone with a bit of make-up. England is like such a bunch of old drag queens anyway. If you pick up a history-book... I'm quite tame compared to a lot of people."

He admits that he is "famous

George is very "protective" towards Marilyn, apparently, almost to the point of being "suffocating". Their relationship does have its ups and downs but, as Marilyn points out: "I have arguments with nearly every person I know and I make up with them." George is no exception.

When I ask what their holiday in Jamaica was like, he grimaces. "Horrible. I didn't like it this time. It was just... difficult."

How? "Just difficult. If I started to talk about it, I really would talk about it and that wouldn't be very clever."

It sounds fascinating. "Well, you'll be able to read all about it one day when I write my book."

"Do you have a lot of friends?" "It's difficult to have a lot of friends. It takes me a long time to get to know one person, let alone a lot of people. I could drop down dead tomorrow," he adds dramatically, "and I could count

the amount of people who would care on one hand."

Not only does he have few friends, but money is in short supply. He's just sold his London home because "I couldn't afford the hills. I need the money." He doesn't know where he's going to stay when he returns to London: "Under the arches! No, something will turn up."

You don't seem very happy, I observe. "You haven't been a good day at all. It's the wrong day to ask me about happiness."

What makes you happy? "Not having to deal with stupid people which I have to do an incredible amount."

How do you enjoy yourself? "Getting really out of it."

Where? "I don't know. I don't know where I go when I'm out of it." "Do you fall in love very often?" "Yes I do. It's the most horrible experience ever."

Why? "It's like being on the edge of a cliff again."

You seem to spend a lot of time on the edge of this cliff. "It would seem so."

Are you there now? "Sort of. Quite close to the edge but not quite there yet. A couple of pushes more and I'll be there. Sometimes I feel like going swimming in a pair of concrete slippers. I have to put up with so much... shit from some people. I sometimes wonder whether it's all worthwhile. But then you get a letter from someone who's got a cancer nod you realise: who am I to be depressed about anything?"

Do you wish you had more "credibility" in the music business? "I don't want credibility," he snaps. "I want respect. I hate all that street credibility stuff. It's such a load of old rubbish. Half the people who talk about street credibility don't even remember

where the street is.
I've lived in it."

Are you hard?

"Yeah, I think so. I'm still here
after all I've had to put up with."

Are you worried about your
new single being a hit?

"No, not really. Of course I
want it to be a hit. In fact I need it
to be because I've got no money.
But if it isn't, well, life goes on."

He is, to use an old show
business cliché, "a survivor".

Six hours later and Area is
crowded for Marilyn's party. Joan
Rivers is here and so is
Christopher Reeve ('Superman')
and Steve Bronski of Bronski Beat
and Helen Terry. Marilyn's
records are being played, his
photos are being flashed onto the
walls and girls are dressed up as
Marilyn Monroe. It's time for
Marilyn's first-ever live
appearance.

It's a disaster.

As he saunters onto the stage to
sing over his new single, the PA
system shrieks with excruciating
feedback, all but drowning out the
backing track.

Marilyn motions for the tape to
be stopped and the feedback
fixed. But the dreadful noise
continues.

He runs off the stage and does
not return.

**"I THINK I'M
FAMOUS FOR
BEING
SOMEBODY'S
FRIEND . . ."**



Photo: Touchstone Worldwide

**" . . . I TRY NOT TO
BE SEEN WITH
HIM. IF WE GO
THROUGH AN
AIRPORT
TOGETHER, I TRY
TO WALK 30
PACES BEHIND
WITH A
PASSPORT OVER
MY FACE OR
SOMETHING."**

Photo: David Laundy

MARILYN IN THE HOTEL PARKER MERIDIEN, NEW YORK.

CHORUS
MR TELEPHONE MAN THERE'S SOMETHING WRONG WITH MY LINE
WHEN I DIAL MY BABY'S NUMBER I GET A CLICK EVERY TIME

REPEAT CHORUS
WHEN I DIAL 6-1-1 FOR BETTER SERVICE
SHE SAID HELLO MAY I HELP YOU PLEASE
I TOLD HER SOMETHING MUST BE WRONG WITH MY PHONE
'CAUSE MY BABY WON'DEN'T HANG UP ON ME

REPEAT CHORUS TWICE
ONE LET THE PHONE RING TWENTY TIMES BEFORE SHE ANSWERED
LET ME TELL YOU WHAT I'VE BEEN DREAMING
A MINUTE LATER I GOT THE OPERATOR
SAYING PLEASE HANG UP AND PLACE YOUR CALL AGAIN BABY

REPEAT CHORUS
MR TELEPHONE MAN (TELEPHONE MAN)
SOMETHING'S WRONG WITH MY LINE (WRONG WITH MY LINE)
I JUST DIAL REN NUMBER (DIAL MY BABY'S NUMBER)
BUT I GET A CLICK EVERY TIME

SOME STRANGE MAN IS ON THE TELEPHONE (THE TELEPHONE)
KEEPS TELLING ME MY BABY AIN'T HOME (THAT SHE'S NOT HOME)
SHE AIN'T GOT NO PARTY LINE THE SITUATION'S ON MY MIND
OH I JUST CAN'T TAKE THIS ANYMORE

PLEASE OPERATOR SEE WHAT YOU CAN DO
I DIALLED THE RIGHT NUMBER BUT I STILL COULDN'T GET THROUGH
COULD YOU CHECK THE LINE JUST ONE MORE TIME IF YOU CAN
I'M PRETTY SURE NO FAULT CAN BE ANSWERED BY NO MAN

REPEAT CHORUS
MR TELEPHONE MAN (TELEPHONE MAN)
SOMETHING'S WRONG WITH MY LINE (SOMETHING WRONG WITH MY LINE)
I TRY TO DIAL REN NUMBER (DIAL MY BABY'S NUMBER)
BUT I GET A CLICK EVERY TIME

MUST BE A BAD CONNECTION FOR MY LOVE AND AFFECTION
I JUST CAN'T TAKE THIS NO MORE THIS SITUATION'S ON MY MIND
OH CAN'T GET MY BABY ON THE LINE (ON THE LINE)
(TELEPHONE MAN) I'VE TRIED DIALLING INFORMATION
(SOMETHING WRONG WITH MY NUMBER) CAN'T GET NO COOPERATION
(MR TELEPHONE MAN) SHE'S STILL ON THE PHONE
TELLING ME MY BABY AIN'T AT HOME
(DIAL MY BABY'S NUMBER) I GET A CLICK EVERY TIME
BABY I JUST CAN'T TAKE IT ANYMORE
(TELEPHONE MAN) HELP ME OUT PLEASE MR TELEPHONE MAN
(DIAL MY BABY'S NUMBER) HELP ME OUT PLEASE MR TELEPHONE MAN

WORDS AND MUSIC BY PARKER, JR.
REPRODUCED BY PERMISSION WARNER BROS. MUSIC
ON MCA RECORDS

NEW EDITION



MR TELEPHONE MAN

THE BEST THING:

listening to Mark O'Toole whisper
words of wisdom into your ear
whilst he strokes your inside thigh.

FRANKIE GOES TO HOLLYWOOD FRANKIE GOES TO HOLLYWOOD FRANKIE GOES TO HOLLYWOOD

THE NEXT BEST THING:

listening to Frankie Goes To Hollywood's
'Welcome To The Pleasure Dome
(an alternative to reality)'

Ready for you now:
three songs on the seven inch,
four songs on the twelve inch.
ZTAS 7-12ZTAS 7



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WHSMITH



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FOREIGNER

THAT WAS YESTERDAY

I THOUGHT I KNEW YOU WELL
 BUT ALL THIS TIME I COULD NEVER TELL
 I LET YOU GET AWAY
 HAUNTS ME EVERY NIGHT AND EVERY DAY

YOU WERE THE ONLY ONE
 THE ONLY FRIEND THAT I COULDN'T HONOUR
 HOW COULD I WATCH YOU WALK AWAY
 I'D GIVE ANYTHING TO HAVE YOU HERE TODAY

BUT NOW I STAND ALONE WITH MY PRIDE
 AND DREAM THAT YOU'RE STILL BY MY SIDE
 BUT THAT WAS YESTERDAY
 I HAD THE WORLD IN MY HANDS
 BUT IT'S HOT THE END OF MY WORLD
 JUST A SLIGHT CHANGE OF PLANS
 THAT WAS YESTERDAY
 BUT TODAY LIFE GOES ON
 NO MORE HIDING IN YESTERDAY
 'CAUSE YESTERDAY'S GONE

LOVE MY LOVE I GAVE IT ALL
 THOUGH I SAW THE LIGHT
 WHEN I HEARD YOU CALL
 LIFE THAT WE BOTH COULD SHARE
 HAS DESERTED ME LEFT ME IN DESPAIR

BUT NOW I STAND ALONE WITH MY PRIDE
 FIGHTING BACK THE TEARS I NEVER LET MYSELF CRY

BUT THAT WAS YESTERDAY
 LOVE WAS TORN FROM MY HANDS
 BUT IT'S HOT THE END OF MY WORLD
 JUST A LITTLE HARD TO UNDERSTAND
 BUT THAT WAS YESTERDAY
 BUT TODAY LIFE GOES ON
 YOU WON'T FIND ME IN YESTERDAY'S WORLD
 NOW YESTERDAY'S GONE

GOODBYE YESTERDAY
 NOW IT'S OVER AND DONE
 STILL I HOPE SOMEWHERE DEEP IN YOUR HEART
 YESTERDAY WILL LIVE ON

WORDS AND MUSIC BY MICHAEL KATZ & GUY GRAMM
 REPRODUCED BY PERMISSION OF WARNER BROS. MUSIC
 ON ATLANTIC RECORDS

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 A. TAYLOR, R. TAYLOR, TEARS 4 FEARS, T. TINGS, UB40, U2, THAKOZ, WHAM (MORO), WHAM
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2 SHIRTS PRINTED FRONT <input type="checkbox"/> £3.00	2 SHIRTS FRONT & BACK <input type="checkbox"/> £5.00	2 SHIRTS PRINTED FRONT <input type="checkbox"/> £7.00	2 SHIRTS FRONT & BACK <input type="checkbox"/> £8.00
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All the names below are hidden in the diagram. They could run horizontally, vertically or diagonally. Some run backwards but remember that there are still some unpronounced strings. The whichever way they run

WESREDNUHTFODNUOSH
NILETIFTWSWENHNNUH
YELICAIAIOFETENNXT
AAWDMRVLUFWRWIGTAA
WNDEBSDRATAMORUIYO
RXINSBHEEENYLNGBAB
IELAOCETMGOLIAGERT
ALPYRMCEEMIKAIHUPH
TFSEGENRYKTRVKNKAG
SEAIRAWHOEAALRIIOEI
ERTSLAHTNTSMOEEVNV
HESPTNHAKOONCGNDAN
THAHWENTNCOKIANISH
NTFAWGRFTFAMTERATT
ONYOETITTFWBWOVERN
EULLKLOHHOORDEBSLO
CFGAMHETSAAEALNEOF
CNTNSTADHLNPNIOURG
AIUONENNIRLEONHAE
HAHATEBGAASA INYUHI
CWKORIRIAYDNHGLANKI
TEURNOIERNAUOEHANT
SYFONSRRNEIRFHRTTPA
ANTELROUEFFUAHCHEHTW
LASEIROMEMSSELERAC

DURAN DOTY

- ANYONE OUT THERE CARELESS MEMORIES
- FAME
- FASTER THAN LIGHT
- FRIENDS OF MINE
- GIRLS ON FILM
- HOLD BACK THE RAIN
- HUNGRY LIKE THE WOLF
- KHANADA
- LAST CHANCE ON THE STAIRWAY
- LATE FEB
- LIKE AN ANGEL
- MAKE ME SMILE
- MY OWN WAY
- NEW MOON ON MONDAY
- NEW RELIGION
- PLANET EARTH
- RIO
- SAVE A PRAYER
- SECRET OCTOBER
- SOUND OF THUNDER
- TEL AVIV
- THE CHAUFFEUR
- THE REFLEX
- TIGER, TIGER
- TO THE SHORE
- UNION OF THE SHAK
- WAITING FOR THE NIGHT BOYS
- WILD BOYS

ANSWERS ON PAGE 32

COMPETITION WINNERS

BREAKFAST COMPETITION (February 14), correct answer c) Supertramp. The following winners each receive a breakfast mug and picture disc: Jackie Burrows, Stourton, C. Denver, Gmmsby; Phil Cuthbert, Withernsea; K. Keafy, Mabley; David Parsons, Salsdon; Cecil Lewis, Ryedene; Melissa Fryer, Tylers Green; Claire White, Fairlight; P. Fletcher, Colford; Nicola Frith, Birchgrove; Jennifer Campbell, Lower Darwen; Siona Young, Whitechurch; J. Cummins, Manor Estate, Simon Mills, Stourbridge; Andi Semson, Gerrards Cross; Claire Reid, Kirkcaldy; Sasha Harding, Linton NWS; Helen Carr, Sutton Coldfield; B. Cannon, Stainmore; Karen Birch, Wtrial

BIG COUNTRY BANNER COMPETITION (February 14), correct answer b) Richard Jobson of The Armoury Show. The following prize winners each receive a Big Country "Stoblowin" Banner: Emma Coombs, Ludlow, A. Farnes, Burgess Hill; David Finnon, East Kilbride.

LOVE BALLADS COMPETITION (February 14), correct answer b) PIL. "Love Ballads" boxed sets are on their way to: Ian McGregor, Bishop Auckland; Lisa Hodges, Aberdare; J. Cooke, Enfield; J. Bickerton, Kenilworth; Tracy Robinson, Kirkby.

SMASH HITS/VIRGIN WIN YOUR WEIGHT IN RECORDS COMPETITION (January 31) Correct answer b) The Underpants. Amanda White, Walsal has won herself a free trip to The Virgin Megastore, London, to collect her weight in records.

K I N G



won't you hold my hand now

HEY

THESE ARE HEAVY TIMES
SO WON'T YOU SHOW YOUR HAND
I DON'T MEAN KISS AND TELL
I'M SUCH A JEALOUS MAN

CHORUS

I THROW A FLUSH I REVEAL MY ACE
THE HEARTS MY TRIUMPH
I DON'T NEED NO PICTURE'S FACE
I'M LATING MY CARDS OUT ON THE TABLE PLACE
(SO) WON'T YOU TAKE MY HAND

WON'T YOU HOLD MY HAND NOW
THESE ARE HEAVY TIMES

REPEAT

WELL THESE ARE HEAVY TIMES
IT'S ALL CLAMPS AND PARKING FINES
THERE'S TOO MUCH NORTH THERE'S TOO MUCH SOUTH

THERE'S TOO MUCH OF THE KNIVES VERSUS THE SPADES

REPEAT CHORUS

WON'T YOU HOLD MY HAND NOW
THESE ARE HEAVY TIMES
REPEAT

WELL THESE ARE HEAVY TIMES
FROM A CIRCUS RING TO A BAND OF GOLD
SOMETIMES SAFETY NETS SWING SOMETIMES
BUT THERE'S NO GOLDEN RULE

REPEAT CHORUS


OH WON'T YOU HOLD MY HAND NOW
WON'T YOU HOLD MY HAND NOW
WON'T YOU HOLD MY HAND NOW

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They're all either 19 or 20 years old. They smash equipment on stage. They wear obscene t-shirts. They play chaotic pop tunes and they want to be superstars.

The Jesus And Mary Chain

"Right now we're obsessed with feedback — with noise — so that it sounds fast, furious and exciting."

"We're not young hoodlums," insists 19-year-old Jim Reid, tilting his rather innocent-looking but badly-unshaven face towards me. Wiping the last crumbs of the crisps he's just messily devoured from his stubble, he continues in his deep Scottish drawl, "but I do like the fact that we're thought of as people who don't take rubbish from anyone."

Throughout this speech there's a mischievous look in his eyes. But that's hardly surprising. If you were under the impression that banned concerts, riots and smashed equipment all went out of fashion with punk a few years back then you obviously haven't heard about Jim's

"Nothing really terrible has ever happened at a gig — the audience has just fought with each other and thrown bottles at us."

band, The Jesus And Mary Chain.

It's not just their behaviour that's strange either; the music's pretty unusual too — a mixture of chaotic guitar feedback (the squealing drone you get when you place an instrument too close to its speaker) and simple poppy tunes, as demonstrated on their rather good new single, "Never Understand". Even if you don't like it, you'll have to admit that it's different from anything else doing the rounds right now.

Three of the band — Jim (vocals), elder brother William (guitar) and Douglas Hart

(bass) — went to the same school in "a horrible new town" in East Kilbride. They meant to form a band for years "but we were too lazy," remembers Jim, "it was always next week."

Early last year they finally scraped together a few songs on acoustic guitars (which is how they still rehearse), later transforming them into electric epics because "though acoustic guitars can sound great, right now we're obsessed with feedback, with noise; so that it sounds fast, furious and exciting."

"When we first did it," remembers Jim, "we didn't realise how strange it was. We just did the songs. Suddenly people said it was very extreme — it just seemed very straightforward to us."

Apparently the reaction at their first proper performance — at the London club The Living Room — was mainly one of bemusement.

"Obviously no-one had come to see us," recalls Jim, "and most of them just looked astonished. About a dozen people really liked it. Next time," he adds, grinning, "it was two dozen, and it grew and grew and grew." Alan McGee of Creation Records, now their manager, needed very little persuading. After hearing just one song, "In A Hole", at the soundcheck before that first performance (which he had booked them for), he announced without further ado: "We'll do an album and a single."

The single, "Upside Down", was soon recorded ("for £172") and, instead of slogging round this country, the band set off for Europe. "Great fun," reports Douglas though, almost close to tears, he explains how the experience affected their "carefully balanced" diets.

"You just can't get crisps and chips and things like that abroad," he moans.

Meanwhile, back home the stories about the band's performances and behaviour were beginning to spread. Jim reckons it's all been a bit exaggerated though. "People just expect trouble — we don't encourage it. It sickens me — the music has got a violent sound to it but I'd much rather that people who heard it just went away and made more violent music. Not that anything really terrible has ever happened at a gig — the audience has just fought with each other and thrown bottles at us."

I see. Just fighting and bottle-throwing. Obviously nothing very serious about that. But might not something "really terrible" actually happen if they keep doing things like only playing for 20 minutes as they did recently at Liverpool?

"We didn't just do it to annoy people," explains Jim (though obviously annoying people is to his mind a reason). "If we only play 20 minutes that's an indication that we're bored out of our skulls and that it's just not fun. In any case 20 minutes of us is worth any amount of money."

But aren't all these provocative statements and their outrageous acts just a good form of promotion, like ZTT record sleeves or Spandau Ballet ad campaigns? Though he emphasises that they are deadly serious about the actual music, Jim agrees to an extent, only hoping that "our hype is funny". And even though William, who thought up their rather blasphemous name, insists that they liked it because "it sounds nice", Jim eventually admits that "to be perfectly

honest, we *did* realise it would have a certain effect. It made people look."

So is The Jesus And Mary Chain's current image just a bit of a wild phase to stir up attention? Will they in two years still have the same 'creative' haircuts ("we cut each other's — do we look as if we go to hairdresser!"), obscene t-shirts ("our parents ask us to wear great big coats when we walk down the street at home") and claim as their favourite music sweet '60s pop like The Shangri-las and Nancy Sinatra (Frank's daughter)? Though they seem serious about all this at the moment they certainly expect a lot of other things to change.

"Our ambition is to be superstars. We're not interested in cult status, hiding in a cupboard and making records for 20 people."

"Our ambition," says Jim cockily, "is to be superstars. Superstars doing what we are now. I'd like to have that kind of power. We're not interested in cult status, hiding in a cupboard and making records for 20 people."

Instead they want to "influence people to do something," be pin-ups ("that's great"), have lots of girlfriends ("we'd welcome as many as possible") and appear on Top Of The Pops.

There are depths though, to which The Jesus And Mary Chain could never stoop: "I don't think I could be polite to Steve Wright".

Words: Chris Heath Photo: Eric Watson



The Jonas Brothers (left to right): Douglas Frank, Joe Jonas, Kevin Jonas

SMASH HITS
STEVE NORMAN
OF PANDAU BALLET
PHOTO: DENIS O'REGAN



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■ **I'm wall into Scritti Politti**, as well as Madonna and all good chart music. Any guys aged 15-17, write to me! Contact: Carole, B Abington Square, Aspley Estate, Nottingham NG8 5HX

■ **I'm a 17-year-old boy who lives in Japan.** I'm into Nk, Kershaw, Thompson Twins and Strawberry Switchblade. I also like the movies. Write to me, Hiyogaki Fuyumi, at: G-15 1271 Miyomori, Tsuchueta-City, Ibaragi-Ken, 300 Japan

■ **I'm Kim and I'm a rolling loonybun,** into pop, CB radio and ghosts and creepies. Anyone mad enough, contact me: Kim Francis at 2 Madpoke Road, Seabury, Nr. Chelmsford, Gwent NP6 7AY

■ **I'm known as The Mystic Wizard** and my musical interests include Frankie Madonna, Chaka Khan, Howard Jones and Prince. If interested, write to me at 12 Mayestord Road, Chadwell Heath, Romford, Essex RM6 4NU

■ **I like watching Brookside but I dislike music.** Five groups are Duran Duran, Wham! and Nik Kershaw. Contact: Nicola Armitage, 15 Whybourne Grove, Moorgate, Rotherham S60 2LD

■ **What's Duran Duran!** Instead we're into Bauhaus, Sisters Df Mercy, The Smiths and parties. Must have a good sense of humour. Write to Amzeba and Amzeba at 4B Fairfield Road, Tadcaster, N. Yorks LS24 9SN

■ **We are three cool guys aged 15.** Stuart (Stodge) is into Duran Duran and Culture Club. Tony (Water) is into Sister George and Wham! while I, Mike (or 'Cheeseman'), like Marilyn and Boy George. If interested, write to us at 10 Halfix Avenue, Goole, North Humberside DN14

■ **I'm a 15½-year-old male looking for attractive girls.** I like Alphaville, Killing Joke and U2. If interested, write to: David, 6 Osney Avenue, Paignton, Devon

■ **Are you feeling depressed and in need of a slightly silly 15-year-old girl to cheer you up?** They send a few words and some pix to: Andy, 37 Galscombe Close, Calor, Reading, Berks RG3 5XQ. Must be over 5'9"

■ **If you're into emogao lipstick, black spiky hair and Marc Almond,** then get writing to Sal and Bev at 33 Patton Avenue, Belmont, Surrey. We're aged 13+

■ **I like The Beatles, Bowie,** some ABBA and some Yes. I'm aged 13 and absolutely dying of boredom so please write now to: Louise Bath, 9 Downing Point, Dalgety Bay, Fife

■ **I'm a modatta** who also likes breakdancing. I'm aged 13½ so if interested, write to: Modette, 41 Fairfield Road, Biggleswade, Beds SG18 0BS

■ **I'm 15 and I work as a shop assistant.** Outside work, my interests are swimming, football and collecting minis and football programmes. Also like The Boomtown Rats, Duran Duran, Wham!, Ultravox, Hot Chocolate and more. Write to Robert, 65 Nelson Road, Wilton, Twickenham, Middlesex TW2 7AR

■ **I'm an 18-year-old Swedish guy with blue eyes and a bleachd fringe.** Five groups include the Thompson Twins, Aphexive, Depeche Mode, Rind Aid and others. I also like Paula Yates is divine, Bull! (dislike) leaves, Hopes and Prince. Write in English, Swedish, Danish or Norwegian to: Johan Hsberg, Backabovagen 33E, S-37146 Karskrona, Sweden

■ **Free 'n' single funky female requires funky male.** Into Level 42, UB40 and most other music. Jot down a few words and send them to: Dawn, 13 Oldwood Road, Newall Green, Wythenshawe, Manchester

■ **I'm crazy about Bowie, Ziggy Stardust, The Thin White Duke etc.** I'd like all male Bowie tracks to get in touch! Incidentally, I also like U2, Echo & The Bunnymen and T. Rex, and all saving lunatics who are tall and have broad shoulders. Contact Kim at 23 Bowtham Park, Redborough Common, Nr. Stroud, Glos GL5 5BY

■ **We're two females aged 15** who are just crazy about Duran and all wild boys. All Duran tracks with a sense of humour, write to: Nigel and Nick's Bermuda, Norovagen 22, 35244, Vaasa, Sweden

■ **I am a keep-fit freak who hates smoking.** I'm aged 17 and into nearly all kinds of music except punk and heavy metal. Contact: Dilly, 43 Manne Avenue, Ashton-Under-Lyfe, Lancs OL6 9DW

■ **Q'day! I'm a 16-year-old Aussie** girl obsessed with U2. I also like Big Country, Spandau Ballet, Simple Minds, Cold Chisel, Midnight Oil, INXS and Sade. Please, if I'm desperate for someone to write to: Contact: Kate D., 286 Lawrence Road, Mt. Waverley, Victoria 3149, Australia

■ **I'm a 17-year-old American female** and I'm looking for new and exciting friends from anywhere in the world. My likes include U2, The Cure, John Waite, Echo & The Bunnymen and OMD and I would like to exchange cassette tapes with other fans. Individualists and punks welcome. Contact: Jan M., 12416 Palermo Drive, Silver Spring, Maryland 20904, USA

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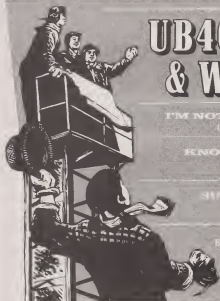
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- 26. THE BEATLES - TWO OF US... (P)
- 27. THE BEATLES - HERE COMES THE SUN... (P)
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- 34. THE BEATLES - LET IT BE... (P)
- 35. THE BEATLES - TWO OF US... (P)
- 36. THE BEATLES - HERE COMES THE SUN... (P)
- 37. THE BEATLES - LET IT BE... (P)
- 38. THE BEATLES - TWO OF US... (P)
- 39. THE BEATLES - HERE COMES THE SUN... (P)
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Boomtown Rats: Cheltenham Town Hall (March 14), Aberdeen Ritz (19), Glasgow Borrowland (20), Sheffield City Hall (21), Coventry Apollo (22), London Hammersmith Palms (25).

Paul Young (extra dates): London Hammersmith Odeon (April 4, 5).

Deep Purple: Knebworth Park (June 22).

Tears For Fears (extra date): London Royal Albert Hall (May 14).

Diva Straits: Birmingham National Exhibition Centre (June 28, 29, 30), Brighton The Centre (July 2, 3).

Photo: Stralich/Corbis



Diva Straits

London Wembley Arena (July 4, 5, 6, 7, 8, 9, 10, 11, 12, 13)

Barbara Dickson: Slough Thames Hall (May 1), Oxford Apollo (2), Torquay Princess (3), Bristol Colston Hall (4), Plymouth Theatre Royal (5), Bournemouth Windsor Hall (6), Aideburgh Snape Mallings (8), Gt Yarmouth ABC (9), Ipswich Gaumont (10), Cambridge Kelsey Hall (11), Leicester De Montfort Hall (12), Hanley Odeon (13), Stockport Davenport (15), Southport Theatre (16), Preston Lockley Grand Hall (17), Liverpool Empire (18), York Theatre Royal (19), Llandudno



Photo: Steve Johnson

Barbara Dickson

Arcadia (21), Whitehaven Sport Centre (22), Motherwell Concert Hall (23), Glasgow Apollo (24), Paisley Town Hall (25), Edinburgh Playhouse (26), Newcastle City Hall (28), Carlisle Leisure Centre (29), Middlesbrough Town Hall (30), Withernsea Grand Pavilion (31), Huddersfield Town Hall (June 1), Sheffield City Hall (3), Boston Haven Theatre (4), Nottingham Concert Hall (5), Coventry Apollo (6), Malvern Festival Theatre (8), Gloucester Leisure Centre (9), Port Talbot Afan Lido (10), London Dominion Theatre (11), Portsmouth Guildhall (13), Brighton Dome (14), Margate Winter Garden (15), Croydon Fairfield Hall (16), Dublin

Stadium (19), Belfast New Victoria (20, 21), Bath Theatre Royal (23).

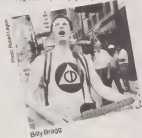
The Falls: Blackburn King George's Hall (March 14), Sunderland Polytechnic (16).

The Leagues: Leeds Adam & Eve (March 20), Oldham Oddies (23), Nottingham Zhivagos (25), Manchester The Shack (26), London The Electric Ballroom (28).

Lords Of The New Church: London Electric Ballroom (March 25).

The Pogues: London Hammersmith Clarendon (March 17).

Sisters Of Mercy: London Lyceum (March 24, 25), Brighton Top Rank Suite (April 1).



Billy Bragg

Billy Bragg: Bristol The Studio (March 17), Brighton Top Rank (18).

Zorra 1s: Surrey College (March 14), Southend Queens (15), Loughborough University (18), Newcastle University (19), Nottingham Garage (20), Sunderland Polytechnic (21, 22), Glasgow College of Technology (27), Carlisle College of Technology (28)

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DAVID CASSIDY

THE LAST KISS

THERE WERE TIMES ALL ALONG
THAT I THOUGHT (WAS CATCHING ON
HOW I SEE IT WAS ONLY
TIME CATCHING UP WITH ME
AS YOU STAND AT THE DOOR
I KNOW I'VE NEVER WANTED YOU MORE
THERE'S JUST ONE THING BEFORE YOU TURN
AND WALK OUT ON ME

IF THIS IS THE LAST KISS
IF THIS IS THE LAST TOUCH
IF THIS IS THE LAST TIME
I CAN EVER BE HOLDING YOU
IF THIS IS THE LAST EMBRACE
I CAN NEVER FORGET YOUR FACE
IF THIS IS THE LAST KISS
I'LL GET USED TO IT
I'LL GET THROUGH THIS SOMEHOW SOMEWAY

I WON'T STAND IN YOUR WAY
I WON'T EVEN BEGIN TO SAY
THAT YOU'VE NEVER LOOKED BETTER
NEVER LOOKED SO GOOD TO ME
THOUGH I'VE ASKED THIS BEFORE
I WON'T EVER ASK ANYTHING MORE
JUST CLOSE YOUR EYES AND
PLEASE DO THIS FOR ME

AND IF THIS IS THE LAST KISS (THE LAST KISS)
IF THIS IS THE LAST TOUCH (THE LAST TOUCH)

IF THIS IS THE LAST TIME
I WILL EVER BE HOLDING YOU
IF THIS IS THE LAST EMBRACE (I CAN NEVER FORGET YOUR FACE)
I CAN NEVER FORGET YOUR FACE (IF THIS IS THE LAST EMBRACE)
IF THIS IS THE LAST KISS I'LL GET USED TO IT
I'LL GET THROUGH THIS SOMEHOW (I'LL GET USED TO IT)
(I'LL GET THROUGH THIS SOMEHOW) SOMEWAY

IF YOU EVER MEET ANOTHER
SOMEONE'S HOT WHAT YOU'RE LOOKING FOR
THEN DON'T SURRENDER 'CAUSE YOU MIGHT DISCOVER
THERE'S SOMEBODY SOMEWHERE WHO'S WAITING FOR YOU TO

REMEMBER THE LAST KISS (THE LAST KISS)
JUST REMEMBER THE LAST TOUCH (THE LAST TOUCH)
REMEMBER THE LAST TIME
I WILL EVER BE HOLDING YOU
JUST REMEMBER THE LAST EMBRACE
(REMEMBER THE LAST EMBRACE)
I CAN NEVER FORGET YOUR FACE
IF THIS IS THE LAST KISS
CAN'T GET USED TO IT
WON'T GET USED TO IT
NO HOW NO HOW NO WAY
WELL I'LL NEVER GET USED TO IT
NEVER GET USED TO IT NO WAY

WORDS AND MUSIC A TOWN & COUNTRY CASSIDY
REPRODUCED BY PERMISSION MORRISON LEAHY MUSIC LTD
ON ARISTA RECORDS

THE KING OF THE BEACH

A day in Margate to be precise. Paul King heads for the beach, poses with daleks, shoots a few rifles, gets thrashed by a Test-Your-Strength machine and buys some (rather rude) things in a joke shop. And Peter Martin stumps up for the lime ice-cream sodas. Photos: Simon Potter



At the end of 1984 King were being touted as the 'next big thing.' At the start of 1985 they are a bit of a big thing. "Love And Pride" has been nudging away at the Number One slot for yonks, being held back by the mighty Page and Dickson, and their current tour is a total sell out.

This afternoon they're in Margate, preparing to soundcheck for tonight's performance at the Winter Gardens. Paul King snakes round the mixing desk, decked out in battered track suit, ponytail and slides keeping his hair in place. He looks very much the star these days – not that he used to look or act any different, it's just that now he's got the hit to back it up.

As he's got a couple of free hours to kill, along with his 'minder' and driver, we take a stroll around the seafront.

Margate's dead this time of year, so he doesn't exactly get stopped every five seconds for autographs. Like most southern seaside towns, it's entirely composed of guest houses with awful names and net curtains to match, and the population appears to be about seven people (and five of those are in King).

Heading for the sea, Paul tells me about how things have changed for King recently.

"The biggest difference, apart from the fact that a few more people come to see us, is that the expectation level has been raised. Instead of just turning up to check us out, they expect a brilliant concert, and we always try to deliver. And obviously with 'Top Of The Pops' we've been getting more young girls coming – they stay at the foot of the stage and go 'ooh' and 'aah', while the lads stay behind them and dance and do their thing. In fact, King are becoming one of the first dance hall bands of the '80s. After being entertained with a big E, you then know you've got the chance to walk off with the partner of your choice, like they did in the olden days."

So apart from all his fans copping off with one another, how does he feel about the 'sexbomb' image he's been lumbered with by Fleet Street?

"Yeah, it's been a kind of parallel to what we should have to take in, in your stride. I don't care if I become a pin-up because I know it's no empty pose.

"The main problem now is that we've had no time to sit and reflect. King hit the charts in a big way and

obviously things have really taken off, but we're very level-headed about it. It's taken us two and a half years to get here and we're not going to spot it now – we know we're not God's gift to rock 'n' roll – we've got a long way to go."

All well and good. But even though the history of King is well charted, little is known about the King singer. During the aird of his boots, he unfolds his story en route to the joke shop.

Born in Galway in 1960, he moved to Coventry when he was three months old. His Dad has been in the same job for twenty seven years, working in a foundry at the Talbot car factory. His mother has taken on various part-time jobs like cleaning and working as a barmaid. All in all, a decidedly working class background.

So what was it like being brought up in Coventry?

"The older I grew the more I came to resent it. Around the age of 17 I turned to hating it because I didn't appear to fit into the role they expected. As I grew older I came to realise that they've got the right to live whatever way they want, even though it might not be right for me." He describes his upbringing as "not poverty stricken, just normal working class". Like most people in the West Midlands, they holidayed in Torquay and Bournemouth. "I had lots of fun there on the camp sites. A lot of French girls used to go there – I loved it!"

As regards school, unlike most pop stars, he considers it a good thing. "There are no pressures, no worries, you're just there to learn and I love learning. I especially liked History but, really, my only gift was learning things parrot-fashion. That's how I came to leave with 9 O-levels."

His first job, at the age of 16, was in a gift shop called 'Jonathan Silver' – "it was alright I suppose." After a couple of years he left and started work at the Rolfs Royce car plant as a stock audit clerk.

"I stuck that out for two years. I left when they started talking about pension plans and things. It was so depressing, so I took that my only talents were my clothes and the way I looked – basically, what I was as a person – so I figured I'd try going to drama school."

The big inspiration to leave and "get off his bum" was the big 2-Tone revival in Coventry. "All around me people were doing things and I didn't want to be left behind."

So he enrolled at the Coventry School Of Drama. But, he adds, he's always loved performing, "being the centre of attention". His first public appearance was at his Wyken Croft

school Christmas show.

"I sung a song from the film 'Jungle Book' – it was called 'King Of The Swingers'. I had a pleasant little soprano voice and I just loved the control – no, what's the word? – the attention focussed on me."

But he only became serious about music when he was about 13. The first record he bought was "Hot Love" by T. Rex. "I was a real big Marc Bolan fan, but at the same time I was really into reggae. On Monday nights I used to go down to Tiffany's for the reggae discos – I love all the stuff and Lover's Rock. They make great pop, party music."

He then went through a flirtation with Bowie, but Roxy Music were his real "heroes".

"I like to compare King to them in the respect that they were a hybrid band of the '70s, as are King of the '80s, and they both possess a very distinctive style."

Naturally, punk played an important part in King's musical make-up. The Clash and The Stranglers being his favourites. "It was a whole thing to identify with rather than being isolated with a small pocket of weirdies."

Within a short while of joining drama school he was asked to sing with the '70s 'beatnik-jazz' group, The Reluctant Stereotypes.

"They were all into goatee beards and stuff – they really fancied themselves." At the time all the major record companies were "letting into Coventry and signing anything that went chugga, chugga, chugga, and we got caught up into that."

So they got signed to WEA and Paul had to leave college. After a couple of years they split up, he got together with Perry Haines (now their manager) and formulated the roughs for King. In 1983 they were launched as support on the Wah! tour and the rest, as they say, is history.

Now inside the rudest joke shop I've ever seen, Paul ponders on how he'd like to see King ending up. Signing an autograph for the shop owner and handing over 40p for a packet of 'Fast Sweden' (a really rock 'n' roll inspired band – it was that or the 'pleastic sick'), he comes to this conclusion.

"At the end of the day I want King to be appreciated for our music, honesty, energy and integrity, as that's purely an extension of what we are as personalities. Success for me will be the chance, the chance to carry on doing what I want to do. If I can inspire and influence others as much as other people have with me," he adds with the usual pnde, "then I'll really feel as though I've achieved something."



Why? Because which one's Paul King?

Paul gives a few fans free tickets for tonight's show (not a lot of blokes among them, eh?)



Paul excites the fans by...



Is he a Striker? Non! He's a Hard? Tough? Mr. Average? No! Lots of Thrills... A Royal Scam! Quelle horreur!



What about you, m'm?



Is this man a poser?

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LETTERS

WRITE TO: SMASH HITS, 52-53 CARNABY STREET, LONDON W1V 1PP
THE BEST LETTER GETS A £10 RECORD TOKEN

Dear **Black Type**,

Did you know that not only us humans can write? I mean, in *Smash Hits* on January 3 you had letters from Julian Lennon's Beagle Maniac, A Fred Egg, A Ghostbuster, Gremlin, Andrew Rignoley's Old Cut Off Peace Of Noise, Zappy, The Last Boy In The Nose Of Nuclear War, Meat Loaf's Vooco Box, The Bazguzs Adoration Fund, A Happy Nappy, George Michael's O, A Brussel Sprout, John Taylor's Strut Jacket, A Solitary Bean In The Heinz Can Of Life and Andrew's Identical Nose

Can you imagine a brussel sprout or even a fried egg jumping out of the fridge, pecking up a pen and writing a letter to *Smash Hits*?

Ms Hull
P.S. I am not a Brussel Sprout

I'm not that easily fooled: I know a sprout when I read a letter from one. We've had dafter people writing in, mind, like The Queen of England. Here's another from her. Actually put a stamp on this time . . .

Dear "Str" Black Type,

I would like to say that my husband and I are great fans of your magazine. We have a copy sent to us and my son and his wife (Charles and Diana) every two weeks.

The other day, my good friend Jimmy Saville and I were having afternoon tea with the corgis, when he happened to mention something that has been bothering you all at *Smash Hits*. It concerns the knighthood of Cliff Richard (everybody's). Please, dear "Str" Black Type, put your mind at rest and let everyone know including what's his name Tom Hibbert (who exactly is he anyway?), that I have every intention of performing this deed.

I must also add that my grandson Wilts is very fond of jelly babies, and I have never seen him eating one which was bigger than Nik Kershaw.

Thank you for your loyalty and long may you continue.
Lozzy And Phil, Buck Palace, London

Sir Clifford! Oh joy! I thought the day would never come. Now what about **Russ Abbot, Your Majesty?** If ever there was a man more deserving of a place upon your hallowed honours list then, pray, I would like to know who he is.

Come, come - an invitation to your summer garden party of very lesser.

Don't you think that Bruno Brookes look like Keith Chegwin? And don't you think that Prince looks like a right prawn? (My Mum reckons someone should stamp on him.) And don't you think that it's about time you printed one of my letters? And don't you think it's stupid that Jimmy Saville should spend years saying "Clank Clank" then, as soon as it's compulsory, he says "This is the age of the tram?"
Wogan's Bruse, Wolverhampton



Prince.



A right prawn. Can't see it myself.

You are obviously going to receive many letters against Prince and his behaviour at the BPI awards. I have written this letter to defend him.

First I shall explain his need for a BPI bodyguard. No one can dispute the fact that Prince is an extremely popular personality. Therefore with bitchy jealous people such as George Michael close by he needs the protection. The reason he did not smile when walking towards the

stage may also be because of his immense popularity. In America he has received many awards and by now will be used to getting them. What's another award amongst thousands? His short speech "Thanks be to God" is not such a stupid speech as most people believe. If he is religious then he believes all good things are caused by God. I also thought his first speech made sense. He showed his thanks for us for liking him, buying his records and giving him his award.

As for the rest of the awards, I was pleased to see that Duran Duran only won one award which I must agree they deserved (probably because the little cows who fancy JT didn't have a vote). This was one of the most sensible set of British Pop Music awards I can remember.

Well done BPI.
The Hooded Cobras Tattooed On The Left Arm Of Prince's Bodyguard, Colchester

P.S. Please tell me which of the following Wham! got the name of their new LP from:
a) Their undiscovered success.
b) The shuttlescock incident.

Cooch - file those nails and get back in the knife drawer!

HELLO! I am under great stress after a sleepless night trying to recover from the TV Times Top 10 Awards

Firstly there was Roland Rat Gawd! To think I used to like that thing. At least he is better than Orville. Tom came the best pop group - Duran couldn't even beat Wham! Duran make much better videos than Wham! but that's not the point. Next was Anne - where's the helicopter? Rice. The less said the better. Terry Wogan won for the 7th year running. At least he didn't fall over unlike the previous night.

But to top it all Peculiar Clark absolutely massacred "I Want To Know What Love Is". The song was not much good anyway, but that was chronic.

Simon Le Bon's Smash Hits Australia T-Shirt

So you enjoyed it then?

As two vegetarians, we would like to advise Sally (February 14) to research her subjects before she decides to point out a fact or two on one about which she appears to be completely ignorant.

To begin with, it is highly improbable - as a relatively normal person would know - that we are all going to suddenly become vegetarians. And there won't be loads of animals that will have to be killed because no-one knows what to do with them. Animals are bred purely for slaughter so all that will happen is that, as more people become vegetarians, fewer animals will be bred.

Our deepest sympathy, by the way, to your grandad Eric, but if we will send dead animals which someone - not Morrissey - has mass-murdered for him.

And you are only one of many people under the false impression that vegetarians thrive on nut cutlets. I've been a veggie for six years and I've never seen one let alone tasted one.

So now you know
Two People Who Really Care About Animals, Polesworth
P.S. Hope Sally chokes on her next Big Mac

Sally.

What the hell are you on about? (February 14).

Morrissey was not talking a load of rubbish, he was just expressing his feelings. So what if Morrissey is against murdered animals for meat? So am I and hundreds of other people. He's a vegetarian and so are hundreds of other people. We are only trying to make people understand innocent animals do not have to be murdered - we can live on other foods, not meat. Animals feel pain and fear. They want to live and be free, not be imprisoned in small cages. They can't talk so it's people like us who have to speak out for them. If everyone did turn vegetarian the animals wouldn't have to be caged, they could be free, and wouldn't need to have pain inflicted on them and die in agony.

Don't you understand that?
Gave a thought for animals for a change. Innocent animals are being murdered every day for people who eat meat. And next time you eat a hamburger, just think of the poor animal that was murdered to make it. I've got to go now, my salad is ready.
No Name Given

I would like to thank *Smash Hits* for printing the excellent words to "Close (To The Edit)" by The Art of Noise. In the February 28 issue many would pass these off as a nonsensical bunch of lyrics but, as soon as I saw them, I knew there had to be a deeper meaning and, after studying these lyrics for a while, I began to get some sensitive vibes and I began to have a vision and then and then the telephone rang and my vision was shattered.

However, I am not easily put off, and I now I continue in my quest to find the true meaning of "Close (To The Edit)". Hold on, I can feel the vibes coming.

*Yours Art Of Noisily,
The Insane Pancake*

Steady on, Pancake. The merest mention of the word 'vibes' around here - or indeed anything even beginning with 'v' - and all the hippies in the office (mentioning no names but there's one in particular who we shall call, for professional reasons, Mr X - though his real name is Peter Martin) start going on and on and on about "sepalchral shards of swirling mystic rhythm suffused through the net curtains of inner consciousness" and singing songs about "sitting on a pebble playing guitar". Don't encourage them. Please.

Dear No 1 Frankie Fan (February 14).

In reply to your letter about poor Julian Lennon and the line "Sitting on a pebble by a river etc", he must just have a good imagination.

To coin a phrase - "like father, like son". And if you think that sitting on a pebble may be uncomfortable, just try a line from "I Am The Walrus" by The Beatles - "Sitting on a CORN-FLAKE, waiting for the van to come". So there.

And even worse than that, there's always "Semolina pilchards, climbing up the Eiffel Tower". Have you ever seen pilchards climb the Eiffel Tower, or Blackpool Tower for that matter? And so on and so forth

continue over

LETTERS

For answers to these and many other equally ridiculous questions write to -
A Rather Fluff-Covered Cough Sweet That I Found In The Inside Of The Leaning Of An Old Jacket From The Local Jubilee Sale, Cleveland

Can we just call you 'Jumble' for short?

Well the mystery is solved! Mr Trevor Horn, I've found out where Zang 'Tuan Tumb' comes from in a recent interview he said he was interested in The Futurists (a group of artists from the 1920s) and being a budding artist I happened to be in the local library. And I had a look at some of the art books.

I grabbed a book called *Futurist Art And Theory* by Marianne W. Martin and on the front cover was a picture which featured newspaper cuttings, among them the words 'Zang 'Tuan Tumb'. I opened the book and investigated. The actual picture is by Carlos D. Carrá and is called 'Dipinto Parabolento-Festa Patriottica' (whatever that means). Well, I hope that was right. Perhaps Mr Horn could acknowledge this *Mr Mojo Risin'* (Frankie Fan And 'Headcase'), Yapton, West Sussex

I've kept a record of the Top 20 each week (for 2 years) and one day I decided to go over all the Top 20s of last year to see which songs were the most successful.

Giving 1 point to the song at 20, and 20 points for a Number 1 (5 points each) a record at 16 would get 16 points etc, I added the whole lot up for each record, and came up with these results, in a Top 20 for 1984.

- 1) Frankie - 'Relax' - 375.
- 2) Frankie - 'Two Tribes' - 238.
- 3) Steve Wonder - 'I Just Called' - 214.
- 4) George Michael - 'Careless Whisper' - 174.
- 5) Lionel Richie - 'Hello' - 170.
- 6) Black Lace - 'Spaceman' - 144.
- 7) Wham! - 'Freedom' - 137.
- 8) Chaka Khan - 'I Feel For You' - 136.
- 9) Duran Duran - 'The Reflex' - 133.
- 10) Ray Parker Jr - 'Ghostbusters' - 132.
- 11) Phil Collins - 'Against All Odds' - 127.
- 12) Wham! - 'Wake Me Up' - 126.
- 13) Queen - 'I Want To Break Free' - 124.
- 14) Vera - '99 Red Balloons' - 118.
- 15) Grandmaster - 'White Lines' - 119.
- 16) Tina Turner - 'What's Love Got To Do With It?' - 119.
- 17) Nik Kershaw - 'I Won't Let The Sun' - 104.
- 18) Jim Diamond - 'I Should Have Known Better' - 102.
- 19) Prince - 'When Doves Cry' - 101.
- 20) Koolhaas - 'Joanna' - 99.

If these readings are inaccurate, if it's probably because I was under the influence of a beef and tomato flavour Pot Noodle. Please could any readers send in ideas that could help my addiction?
The Kane Gangs Bid And Lowdown
Works Eater

Usually the only way to get weaned

off the stuff is to try a strict diet of onion wholemeal crickets washed down with a plentiful supply of lime ice-cream sodas.

Seeing as everyone else goes on about giving their views, I thought I'd join in.

Here's mine, although I don't want to force it on other people or shove it down their throats. Personally I thought Depeche Modé's "Blasphemous Rumours" was extremely good. Christian that I am I think it showed how ungodly anyone would feel God was if they had lost someone through accident/disease etc. I could feel when the person left I'd be feeling under the circumstances, anger, fury and pain. It brought home to me how people must see God all of the time. Life is never fair is it?

A Red Dice Camera, Inverurie

Dear Andrew, A Castle, Another Planet (February 14).

After reading your letter, my first feelings of anger subsided into disbelief that you could possibly find someone like Howard Jones vile and evil. Big H has got more personality than an Eugene Wilde song - I and the rest of his large following admire him for his character and for his lyrics and optimism, making the most of your life and treating everyone with equal respect.

So instead of bricking back at you, I'll just state that everyone is entitled to their own opinions and sadly, probably because you're not in the other planet, you have a twisted view of humanity.

My deepest sympathy,
A Human's Lubber, Glasgow

Sir,

I feel I must advise you to abandon Rainbow in favour of The Scots. No missing leg arms "cheer" Sooty. No pink, effeminate hippos. No beige, zip-lipped creatures. No drippy "angers". Yep. Scotus where it is! Personally, I watch it for all the sex and violence. So get wuss, suckers and watch this gem of a programme. You'll be gurgling with delight or your money back.

The Spangle-maker, *Canterbury*
P. Q. What do you call a poofer in a pink velvet box?

A. Something complimentary - he's probably got his minders with him.

Now, hold it a minute! Prince is like a really sensitive guy, right, and he's had his ego, like, really badly bruised, right, 'cause us British people, right, really didn't swap the cat enough respect, right, when he did us the unbelievable honour of deigning to drop in at The BFI Awards, so, like, he's having a bit of a sulk about it and not coming back 'til we're a lot nicer to him. (Q: What's the difference between Prince and a right royal pain in the jacket?) A: Not very much.)

Dear Ed,

I thought you might like to know how Brett Jones (Nik Kershaw's Fan Club secretary) treats Nik's fans.

I am a great fan of Nik Kershaw and so, last December, I had eventually saved enough money to do an 'in the club' - The annual fee is £4.00 but, for a quiet 14, it took many weeks to save the money. So in the middle of December I sent away for an application form and within a few

weeks I had received back a form with a nice letter saying how glad they were to hear from me. After Christmas, on January 4 I gave my Mum the money and she wrote me a cheque for £4.00. I sent it off straight away.

On February 1 there was still no sign of my kit, so I wrote a letter saying how mad the delay. Then on February 8 I received a letter from Brett Jones which I found very upsetting and also very insulting. This Fan Club secretary wrote "First of all, it's people like you who cannot be true fans. A membership kit may be a few days late. I had already written a month for money, but I suppose you do not realise that I receive at least a sack of mail each day. Anyway, I'm not arguing with you - you will be receiving your membership kit by the end of next week!"

Receiving this letter has not put me off Nik as I have not had time to do with it, but please print this to show how some fan clubs treat their fans.

Thanks
Sara-Elizabeth Clifford, London SE13

Dear Black Type,

Here's a wonderfully simple quiz for you - which of the following is the most boring?

- a) A Woodworm (or B Woodhouse), b) A Black & White Minstrel's colouring book, c) The epic novel *I Was Morrysey's Stead-In* by Aid Board, d) Simon in Ben's vocal chords under a microscope, e) Simon in Ben's vocal chords over an amplifier, f) A Smash Hits Letters page without a letter from me?

Answer on the back of a £10 record token to
Louise The Llama, Ward 17, The Back Of Beyond

There are more boring things in life. A 400 yard long fire hose is a bit boring. So is a book, just out, called *The Real Russ Abbot* by his Mum's friend's next-door-neighbour's grocer's aunt who once got a post card from him after answering an ad she'd put in a copy of *Stream Railway Enthusiast*. Beef and tomato pot noodle, as discussed at some length earlier, is a bit on the dull side. Two cwt of used tea bags - that's not much to make a big song and dance about. A complete collection of pre-war bus timetables - hardly a cause for celebration. I could go on...

(Please don't - Ed) But even if anyway. That highly spendable £10 record token is yours.

Dear Black Type,

Do you imagine that I should tolerate such diabolical behaviour from someone whose educational capacity is not yet fully developed?

Please can I have £10?
Lisa Weller, London NW2

No. Go away.

I am writing to complain (if that is the word) about the small number of bands who won't cross a small stretch of water and see us.

How come FOGH come to Dublin but don't come up to Belfast? Many of us don't get a chance to Dublin to see the best band of the decade. Recently on Ulster TV, Nik Kershaw was asked 'Why don't many bands come to N'I?' He replied 'There's not

many facilities for them'. What an excuse!

But people like Howard Jones, Nik Kershaw, Spandau Ballet and Meat Loaf can find the facilities. Even U2 (one of the best Irish bands ever) haven't been here for years.

So come on and do something for fans in N. Ireland. Come on, see us **Bob Geldof's Left Ear**

Did you know that if you take the F, I, G, S, H, O, L, L, Y, W, O, O, out of Frankie Goes To Hollywood and with what's left: 1) Swap the first R with the first A, 2) Put the 5th letter after R, 3) Add a C, 4) Put 6th letter after the C, 5) Add an R, 6) Put the last letter after R, 7) 8th and 8th before the 4th, 8) Then the 7th, 9) Put all this before the 3rd letter and shock horror amazingly you get 'A Record Token! An Equally Shocked Duranée Who Spends All Her Time Cackling £10 Record Tokens!' *But Never Gets Any!*

Close but no cigar (no record token either, come to that).



Enclosed is a photograph of my 19-month-old son, Ross, who as you can see prefers reading *Smash Hits* to his ABC books.

This particular issue is a favourite as it contains pictures of Wham! (his favourite group at the moment), although his tastes also include Heaven 17 and U2. He frequently listens to them on his Dad's earphones.

Yours faithfully,
Mrs D Turnbull, Chester-le-Street

Surprised he isn't an Art Of Noise fan. Most 19 month old persons can recite the entire lyric of "Close (To The Edit)" backwards. By the way, who's nicked my Everything But The Girl sticker? And can anyone swap three Madonna for a Mark O'Toole?

Happy Birthday, Clare Crogan

(March 17)
I love you
De!

Is it you that wrote Del 4 Clare on the wall of the café across the road? Ed? Own up.

Dear Black Type

Just who do you lot think you are? You might all think you deserve a knighthood but that doesn't give you the right to knight yourselves, or call yourselves 'Sir Mark Ellen' or 'His Worshipfulness David Bostock' (who?) in the editorial bit (February 14).

Who the hell is 'Count Michael Conway of Conway' anyway? We'll have his **Royal Highness Black Type** next it's illegal!
Julian's Brain

Now Sir Clifford Richard's been knighted, anything goes. Including me. Byee!

Smash HITS

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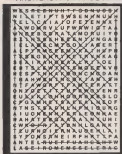
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STAR TEASER

ANSWERS FROM PAGE 32



CROSSWORD

ANSWERS FROM PAGE 20

ACROSS: 1 Tears For Fears: 8 Fleetwood (Mac); 9 'Shout'; 11 Arsi (Stewart); 13 'Supaman'; 14 'Can I'; 16 (Bibi) Ocean; 18 'My Own Way'; 20 (Electric) Avenue; 21 Canada; 24 'Eon Rifles'; 27 Act; 29 Island; 31 (Kenny) Everett; 32 'Age Of Consent'

DOWN: 1 'This Is Not America'; 2 Atmosphere'; 3 Soft (Cell); 4 'Open (Your Heart)'; 5 Fat (Lenny); 6 Atomic; 7 Sade; 10 EMJ; 11 Andy (Taylor); 12 '(Clash) City (Rockers)'; 13 Assad; 17 'Neutron (Dance)'; 19 Wings; 22 ABC; 23 'Oh (The Wall)'; 26 Olie (and Jerry); 26 Elvis (Costello); 27 Agent; 28 Toto; 30 'What's Up! Doc?'

Dear Reader,

Hello, it's the Ed here, back to tell you what's in the next ish. Like the super **HOWARD JONES** feature done in Belfast. And the **EURHYTHMICS** in Paris making their new LP. Great eh? And of course there's all the usual - Bitz, Mutterings, Lots of songwords, and fantastic full colour photos of today's big pop stars. Ok? so there's no **MEDICINE HEAD**, but you can't have everything.

Actually, I was having brekkers with my 'lady' the other day and we were discussing the state of today's pop scene. I mean, honestly, that Paul King, his records are great and everything, but you'd think he'd at least try and get trousers that fit. Then again, they don't make them like they did in the old days. I remember I had a fantastic pair of green velvet loons but they fell to bits after about seven years and you can't seem to get them any more.

Anyway, enough of my problems. Suppose all that's left to say is see you in **SMASH HITS** on **MARCH 28**. Ciao for now-

The Ed

ANSWER FROM BITZ PAGE 6

IT WAS SIMON LE BON IN CASE YOU HAVEN'T GUESSED ALREADY

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WHOLESALE ENQUIRIES WELCOME

GUN LAW

It's a neatly staged affair
 Playing to a hating crowd
 What is hoped for in silent prayer
 Will soon be said out loud
 Say it out loud
 Oh yeah

Chorus
 Gun law here it comes
 Gun law here it comes
 Gun law here it comes
 Gun law here it comes

When my dreams are at the end of the rope
 And you've drowned out my voice
 When you've robbed me of all hope
 And said you had no choice
 You had no choice oh yeah

Repeat chorus

Here it comes
 Here it comes
 Here it comes

Some folks are doing fine
 Expending the great divide
 At the end of a long decline
 The guilty will be tried
 Oh yeah oh yeah

Gun law gun law gun law gun law
 Gun law here it comes
 Gun law here it comes
 Gun law gun law well well well
 Gun law gun law here it comes
 Here it comes

Words and music by Steve Swartz
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THE NEW SINGLE

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ROCK INFORMATION
 ORACLE PAGE 104

I's ten to twelve on Saturday morning and the members of the Saturday Superstore Pop Panel, which this week includes Bob Geldof and Terry Hall, are just finishing their delicious cups of BBC tea and getting ready to give their verdicts on this week's bunch of hopefuls. First on the chopping block is a new record by Go West.

"Bob, what did you think of the video?," asks a grinning Mike Read. "Great," answers a dishevelled Bob Geldof. "It's very effective even though it's obviously been made on a low budget."

At this point a suitably cynical Terry Hall cuts in and informs the panel that the video for Go West's "We Close Our Eyes" reputedly cost a staggering £90,000 to make.

Another band with more music-biz backing than talent? Actually no. Go West's record is big, bold and confident and not dissimilar in sound to fellow duo Hall & Oates. Even though they insist that their name has nothing to do with America (or indeed The Village People hit of the same name) it's the sort of song which is tailor-made for American radio and is also doing rather well in Britain.

Peter Cox (vocals, guitar and keyboards) and Richard Drummie (keyboards, vocals and bass), both from Twickenham, decided to abandon endless touring with several extremely embarrassing dodgy pub-rock bands and to learn up as a studio-based duo.

"There are too many conflicting egos within a five or six piece group," explains Peter. "All that gigging was good experience but it's much more satisfying to work as a duo. When we first started playing our demo tapes to record companies they would usually want to see us playing live. We just had to tell them that it wasn't possible. We've since played a couple of live performances on The Tube and on Radio One's *In Concert* but we were quite restricted because a lot of our songs use sequencers and synthesizer effects which are difficult to achieve on

stage."

Inevitably Go West rely on video. The one for "We Close Our Eyes" (described by the Pop Panel as "boring and monotonous") includes some intricate animation effects and a rather unusual dance sequence involving a huge spanner as a prop. Is this a deep and meaningful political statement?

Peter: "The whole thing started by accident. I'd decided to wear a big, baggy suit for the shoot but Godley and Creme (famous and highly respected video directors) took one look and said "you looked better in what you came in", which was an old pair of jeans and a vest. They poured a bucket of oil over my head and then added the wrench to give me some sort of identity, to set me aside from other singers. It wasn't a conscious attempt to make me look 'macho' or anything like that, it's just that the spanner was so heavy that it made my muscles stand out."

"We Close Our Eyes" is a song the duo originally wrote with other artists in mind. Chaka Khan was even showing interest. Richard explains.

"Her producer, Arif Mardin, listened to a rough version of the track and described it as 'Modern Motown' which was very nice of him, but he said that the lyric was 'too personal' for Chaka to sing. Actually the lyric is very simple; it's about escapism, closing your eyes and fantasising, making excuses."

What about the name Go West?
"That's easy as well! Go west young man, and make your fortune!" it refers to success more than anything else."

The massive success of Wham! has given some critics an excuse to accuse Go West of cashing in on the dynamic duo's winning formula.

"I think that's mainly because there's two of us. Our sound and image bears no resemblance to theirs whatsoever... but we wouldn't mind their success," adds Peter. "I think George Michael's got a good voice and he's really professional for such a young man.

As far as other duos are concerned, I think Tears For Fears are nearer to us than Wham!. Obviously we're not in the same musical territory, but I heard Curt Smith being interviewed on the radio the other day and we seemed to have a lot in common as far as techniques are concerned. He said that recording is just 'messing around in a studio' which is pretty accurate really."

Anything in common with Simon and Garfunkel?

Richard: "Ern, we don't really identify with them."

Sott Cell?
Richard: "Put it this way, we haven't got any of their records."

Daryl Hall and John Oates?
Peter: "Totally wonderful, they've been a big influence."

The new Hall & Oates, anyone?

Richard Drummie (left) and Peter Cox: "Go West, young man and make your fortune!"

THE NEW HALL & OATES? THE NEW

No, we're just Go West, say the new duo from Twickenham, "but we wouldn't



WE CLOSE OUR EYES

INSIDE EVERYONE HIDES ONE DESIRE
OUTSIDE NO ONE WOULD KNOW
DANGER CLOSE TO THE EDGE OF THE KNIFE
SAFER NOT TO LET GO
AND WHILE WE MISS CHANCES
YOU CAN ALMOST HEAR TIME SLIPPING AWAY

WE CLOSE OUR EYES WE NEVER LOSE A GAME
IMAGINATION NEVER LETS US TAKE THE BLAME
WE CLOSE OUR EYES TO SEE THE FINAL FRAME
WE CLOSE OUR EYES TO TIME SLIPPING AWAY

NO SHOW WE ONESDAY GIRL WAITS WITH THE WINE
SHE KNOWS JUST WHAT TO SAY
WHILE NO ONE LISTENS
YOU CAN ALMOST HEAR TIME SLIPPING AWAY

WE CLOSE OUR EYES WE NEVER LOSE A GAME
IMAGINATION NEVER LETS US TAKE THE BLAME
WE CLOSE OUR EYES TO SEE THE FINAL FRAME
WE CLOSE OUR EYES AND

WE CAN TALK TO STRANGERS
WE ARE BURNING WITH THE SPARK
AND WE CAN WALK ON WATER
WE ARE TIGERS IN THE DARK (THE DARK)
WE ARE BURNING
WE CLOSE OUR EYES

HERDES NEVER GIVE IN TO THE NIGHT
HE KNOWS HOW FAR HE CAN RUN
AND AS HE SURRENDERS
YOU CAN ALMOST HEAR TIME SLIPPING AWAY

WE CLOSE OUR EYES WE NEVER LOSE A GAME
IMAGINATION NEVER LETS US TAKE THE BLAME
WE CLOSE OUR EYES AND WE WANT TO SEE THE FINAL
FRAME
WE CLOSE OUR EYES

WE CLOSE OUR EYES WE NEVER LOSE A GAME
IMAGINATION NEVER LETS US TAKE THE BLAME
WE CLOSE OUR EYES TO SEE THE FINAL FRAME
WE CLOSE OUR EYES

(WE CLOSE OUR EYES) OOH WALK ON WATER
(LET US TAKE THE BLAME)
(WE CLOSE OUR EYES)
WE ALL KNOW THIS TALK TO STRANGERS

WORDS AND MUSIC BY PHILIP MILLER
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SOFT CELL? THE NEW WHAM!?

mind their success." Simon Mills reckons they shouldn't have too long to wait.

PRETTY FLASH!

- The first part of an A-Z of Natural Beauty Treatments
- What the stars think about their mums (and what they're going to do on The Big Day)
- Pete Burns in glowing technicolour

OUT NOW IN JUST SEVENTEEN



INSIDE:

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featuring
WHAM!

and **HARRISON FORD**

SMASH HITS (IN ASSOCIATION WITH MINOLTA CAMERAS) PRESENTS

A PHOTOGRAPHIC COMPETITION IN WHICH YOU CAN...

WIN A CAMERA! AND MEET NICK RHODES!

Nick Rhodes – yes, readers, the multi-talented Duran Duran keyboards player – is in Paris at this very moment and he's waiting for someone to join him out there.

You.

Well, if you win this competition, that is, because Nick is judging it and the winner will fly out to Paris to be personally presented with their prize by him.

What are the prizes? Read on...

First is a Minolta "Talker" camera, which is so easy to use, it actually tells you what to do. Speaks to you. Itself. Pretty incredible, eh? If, for instance, you want to take a picture and – *stupid!* – you've forgotten to load the film, the camera tells you. There's 20 rolls of colour film go with it, and that's not all. Minolta are also throwing in a camera bag and a pair of their neat new binoculars which fold up so you can slip them in your pocket and use them at concerts, football matches or just for spying on your next-door neighbours.

Four runners-up win a Minolta 35mm AF-easy camera with automatic speed setting, focusing and exposure control.

And another five runners-up each win a Minolta Disc-5 camera which uses those nifty film discs.

So what do you have to do to enter?

There's no question this time. What you have to do is submit a photograph – colour or black-and-white, slide or print – taken by you of a famous person. It could be of a pop star, a footballer, the Queen, Neil Kinnock, a DJ – anyone a bit famous. We'll ship the whole lot to Nick Rhodes in Paris and he – no slouch when it comes to snapping Polaroids – will decide which he thinks is the best and most interesting picture plus the nine runners-up. Then the winner will be flown to Paris and presented with their prizes by Nick. The winning photo will, of course, appear in *Smash Hits*, along with more photos (taken by our highly-trained staff photographers) of the winner and Nick.

Here's what to do with your entry. Send your photo (or slide) – as many as you like – to *Smash Hits Minolta Competition*, 1st Floor, 52-55 Carnaby Street, London W1V 1PF, to arrive no later than March 28. Write your name and address on the back of each. We won't be able to return your photos so make sure you've got an extra print made of the shots you send in.

Right – start digging out those pictures. And make it snappy.



FIRST PRIZE: a Minolta "Talker" (it actually speaks!) PLUS binoculars



SECOND PRIZE: 4 Minolta 35mm AF-easy cameras



THIRD PRIZE: 5 Minolta Disc-5 cameras

FRANKIE IN IT

...ing at the
...Sade,
...off stage
...er),
...floor
...them.
...read on .

Nashier careers down two flights of stairs, rebounds off a news reporter and stumbles out, blinking into the entrance hall. He's had a couple of drinks, he's about to go on stage, life couldn't really be rosier. "I can't wait to go on tour," he cackles. "I love my public and my public love me!"

The doors open and in burst Duran Duran, hotly pursued by a forest of lights and cameras. They're led by a bloke called Red Ronnie (Italy's answer to Jonathan King) and a crew from his TV show *Ba Bop A Lula*. "I've had enough of this camera stuff," says Simon Le Bon with a regal wave of his hand. Red Ronnie persists. What's your massage to the kids of the next century? "Remember us," says Simon. "Here," he points to Frankie, "meet my buddies!"

Mark O'Toole and Andy Taylor are all over each other—back-slapping, shouting, the works. "Hot-blooded these Italian types, aren't they?" yells Andy. "Climb all over the car. Nearly had a crash on the way down!"

Paul Rutherford waves from the corner; he's doing a live radio interview, signing pro grammes and dancing as he speaks. Holly Johnson's standing next to him telling a reporter how he's buying a church. But why? "I'm starting a new religion," he drawls.

It's chaos. Utter chaos. No one knows what's going on. The British group Talk Talk have already played (well, mimed—it's a 'playback' festival). So have The Villaga People. So have some 11 Italian pop acts including a warbling loon called Banco—a cross between Demis Roussos and the European butter mountain—and the truly frightful New Troils. Bronski Beat have just come off. Jarmaine Jackson and Pia Zadora have just gone on. Duran are next, then Spandau, then Frankie, Chaka Khan, new Motown star Sam Harris, Italian heart-throb Gino Vannelli—direct, it seems, from a *Foster Brothers* window display—and then the act that's currently Number 1 in the Italian LP charts, Sade.

But where's Nashier gone? And where's Mark? Well, someone had better go and keep an eye on them. We struggle back upstairs, passing Bronski Beat on the way. No thanks, they won't be coming to the club later on (they're possibly avoiding Frankie). "It's madness here," says Larry, "sheer madness." And there's Sade. What does she think of the organisation? "Dunno. I'd let you know when I find some."

Back on the third floor things are getting hysterical. Spandau Ballet, Nashier, Mark, three of Duran and various roadies, girls and friends have taken over a dressing-room. Mores yalling, more back-slapping and bottles of boozo. Terrified Italian pop stars are being steered past by nervous managers. "Hey, Sade!" shouts Mark. "I brought a copy of your LP. . . . yeah, and I snapped it in half," shouts Nashier.

Paul Rutherford is standing on the stairs watching Mark and Nashie whooping it up with Spandau. He smiles. "Two-faced, aren't they?"

Duran Duran on stage PLEASE! They troop past, raising eyebrows warily. Another live TV show; they've done it all before. "Is this what we've worked so hard to achieve?" says John Taylor sarcastically. We watch them on the TV monitor, impeccable stuff. You'd never have guessed they were miming if Simon hadn't knocked over the mikes and stand and ended up having to sing the last chorus of "Wild Boys" into the handle of his walking stick.

Spandau Ballet on stage PLEASE! And on they charge looking radiantly wealthy—a blazer of purple buccaneer trousers, big boots, gold ear-rings, frock coats, pearls and embroidered silk waistcoats. Duran file out past the waiting Frankie, Simon pointing at Holly's bow-tie. "When you going to get one that revolves?"

Frankie Goes To 'Olywood on stage PLEASE! What now? Look at the state of Nashier! There's 2000 people in that studio audience, there's 31 million watching live at home.



Paul does the radio interview.



John Taylor: "Just whose dressing-room is this?"

the programme's then being networked to another 100 million viewers across Europe, the States, Canada, Australia, Indonesia, even parts of Russia—just about everywhere, in fact, but Britain—and Nashier is completely sozzled. "He's bevvided," says Mark. "Bladdard. He's got a lot of blood in his alcohol stream." Will he fall over? Will he stand up? We'll have to wait and see.

And they're on. The four of them shuffle out onto the side of the stage and out of sight. We wait, nervously, for the four tiny figures to appear on the backstage TV screen. There's Holly . . . and Paul . . . and Mark . . . where's Nash? There he is! Wobbling, giggling a lot, but still on his feet.

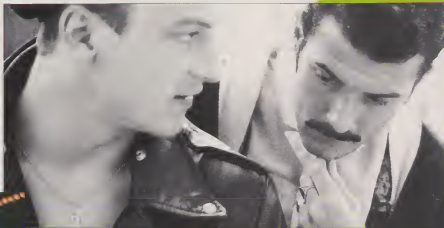
"Signora a signori par favore?" It's the comper—rather prim, Italy's answer to Selina Scott. "Num are uno a turfo if mardo—FRANKEE GOES TO 'OLLYWOOD!" polite applause. She then asks the question that's on every



Continues over the page ▶

David O'Keefe

ITALY (PART 2)



Mark: "Ere Paul, I think Wash's had a couple of bevvies."



"Hello San Remo - I hear you're the rock 'n' roll capital of the world!" (Actually he didn't say that.)



Paul: "Wash, you all right . . . ?"

"Wash! . . . Wash! . . ."



Steve and Garry getting changed.



Can this man stay standing?



There he goes . . .

Italian's lips: "So, please, which one is Frankee?" "He is," grins Holly, pointing at the audience.

And before they can say any more, "The Power Of Love" soundtrack begins booming from the speakers. Holly stalks the stage, refusing to take a microphone and mouths the words while chucking red roses into the startled crowd. Chaka Khan's watching in the wings. "Go Frankie GO!" she shrieks. "Ooooh he's so cool!"

Mark and Nash are leaning back-to-back, pulling faces, doing daft heavy metal poses and generally arseing about. Suddenly Mark strolls off—Nash goes flying backwards, disappearing off the screen. No. Please. Help. But wait! He's turned around. And he's back. Back he comes into the picture, heading the other way with a grin about a mile wide. Will he stop? What? It's the end of the song. Thank God for that. And they're off stage, and Chaka Khan's on and it's over and we're getting out, quick. Out through the lobby, past the cameras, past the lights, past the security guards, the gates, the crowds, back in the cars and away.

Away to the Whisky A Go Go club. The waiters all freeze as we file in. Is it? It is! This is their lucky day. Within two minutes—literally—the Sade LP's been whipped off the turntable. "Relax" (the American remix) has been slapped on in its place and two free bottles of champagne have appeared, both nestling in ice buckets. People are already pouring in off the street to occupy the nearby tables.

"It gets boring actually," says Holly. "A year ago they wouldn't have even let us in the door." He hates clubs anyway—"they're just holes in the ground full of mirror-balls".

As Nash and Mark get stuck into more free bevies and start doing camp impersonations of "Larry Lamb" (as they call Bay George), it becomes obvious how different Holly is from the lads. He talks about records—Vivaldi, Mozart, jazz and his collection of paintings, and how he took three weeks to perfect "The Power Of Love," the lyric he's most proud of. (He is, I'm told later, "deeply in love"). He talks about the part he's recently recorded in the Brian de Palma film *Body Double*—"I get thrown on a bar by leatherboys and a Chinese woman walks all over me. It's sex and horror and not very pleasant to watch."

What about the girls?
"I don't know," he sighs. "You wonder sometimes where's it all going to go? I mean, how can you top an LP like 'Welcome To The Pleasure Dome'? Imagine, after all this, having to go back to being a waiter or something. That's what happened to Sandie Shaw."

He isn't much like Paul Rutherford either, who's quite quiet, enthusiastic, the friendliest of the four of them and always the most elegantly dressed. Tonight he's wearing "fashion gigs" (sunglasses with plain glass for lenses), a jet-black pleated Yohji Yamamoto cape, a white pleated shirt, baggy black trousers and matching shoes, braces and arm bands all in black leather embossed with gold. He looks like a Persian bible salesman. Mark leans over.

"We're changing the name of the group, yer know, with him as singer. We're called Ram-Jam Chucklebuttie & The All Star Tabla bashers."

The best moments for Paul in the Frankie story aren't the musical ones. They're things like appearing on the cover of *The Face* magazine and being photographed by '60s legend David Bailey (who gave them all gloriously camp nicknames: Holly was "Noel Coward", Paul was "Blackbird", Nasher was "Brigitte Bardot", Ped was "Marlon" and Mark was "The Handsome One At The Back"). And he loves getting free clothes from 'name' designers, like the stuff he's got on. "Princely, isn't it?"

The place is filling up. Duran are here, Spandau are right behind them. I've never seen so many expensive clothes in one room at the same time.

Nick Rhodes has borrowed a camera and is loosing off snaps in all directions. "Put that thing down, Rhodes," says John Keeble. "You know you can't take photographs."

Andy Taylor is laughing about how he failed to meet up with Frankie at Christmas. He wanted to join them on stage for one of their Liverpool shows but he couldn't find out which hotel they were staying at. They were all booked in under false names, Mark explains. He was "Batman", Nash was "Spiderman", Paul "Darth Vader", Holly "Luke Skywalker" and Ped was "Skeleton". "Well, no wonder! I couldn't find you!"

Nash is shouting "you are scum!" at anyone in earshot



Gary Kemp: Holly and Paul try and guess which one's wearing the most expensive clothes.



Nick Rhodes: "Give me that camera back!"



Mark: "Are you getting more bevies in OR WHAT?"



Will someone tell these people to go to bed? (Left-right) Eliot, Keeble, Eric Watson (the photographer), O Toole.



Taylor: "Tell 'em we're outselling Springsteen."
Steve: "Who's Springsteen?"



"It's as if punk never happened, eh?"



Andy Taylor and Mark seconds before the terrifying "Woolly Bully" incident.



Nash: "A bottle of Metisse and four cola-colas—NOW!"



Mark: "Had enough, Nazi?"

and, eventually, has to head for bed early as he's "so bevved".

Five hours later it's getting a bit ridiculous. Sade's here. So's Sam Harris ("a finer, littler version of George Michael", according to Holly). The Village People have showed up (Holly's talking to them). Spandau are telling Frankie how they're "outselling Springsteen in Australia". People keep ordering more booze. Simon Le Bon's talking to a TV pop show hostess. Nick Rhodes is talking to Paul (Mark's just clapped him on the back and said, "Cheer up, Mick, you always look so miserable"). And Mark and Andy Taylor have kicked all the glasses off one of the tables and are up there punching the air and singing "Woolly Bully".

It's now seven in the morning and time I got out of here, and the same goes for John Taylor. He's propped against the bar looking like he hasn't a clue what country he's in.

"Well, I haven't really. 15 hours ago I was in New York. I'm absolutely, completely exhausted." He's depressed, he says, about a publishing problem he's having over the Power Station single. "Next week," he says wearily, "we're playing *Saturday Live* in America to 30 million people and we're on the cover of *Smash Hits* this week and the record isn't even out yet." He lays his head on the bar top. "I'm too depressed to talk about it actually."

He ought to go to bed.

"I should really," he mumbles. "I should."

"So Andy Taylor's going round town calling me names, is he?"

Nasher, a little hung-over, is pouring himself another beer. It's midday and he's got "a mouth like a paperhanger's bucket".

Well, Mark points out, he did keel over at one-thirty and have to go to bed. And that makes him "a wimp" in Andy Taylor's book. "A big one!"

Nick Rhodes and Paul got on really well, someone tells him. They talked for hours about painters — Picasso, Matisse. . . .

"What's Matisse?" snaps Mark.

"Probably some arty poof's drink," says Nasher, draining his glass.

Another drink, Nash?

"Yeah, I'll have a bottle of Matisse and four cola-colas—NOW! I hate art," he declares. "It's shite."

How did he get on with Spandau in the end?

"Well. . . .OK." He looks a bit embarrassed. "What am I going to say to them? You bastards, you said something horrible about us in *Smash Hits*!" He tops up his beer.

"That Steve Norman's really sound."

"Those clothes, though," Mark grins. "Look like they're made out of curtain material."

"Basically," Paul cuts in. "Spandau just can't take the fact that a bunch of roughshaws (Frankie) came up behind them and blew them off. And they still can't forgive us for calling them soft. They're basically just dead straight lads. Bad dead soft."

"Eh, Franco!" Nash is thirsty. "Encore beer! Encore bevves! Encore Matisse!"

Remember Franco? He's the bloke from the Italian record label the lads have been driving insane for the last three days. They want things, he says for them. It's probably just the knowledge that in about three minutes time, they'll all be back in those taxis, off to the airport and heading for England, that keeps him from going stark, raving mad.

Then he hears the news about Mark (Mark—the one who once lost his passport just before flying to America and was so late getting a new one they had to stick him on a Concorde; Mark—who once hailed a London taxi and told it to take him home—Liverpool). Mark apparently got back at seven this morning, rang up his girlfriend, Caroline, in Liverpool and then fell asleep leaving the receiver off the hook. Five long hours. Forty three pence a minute. Franco flinches.

"Yer lucky, mate," says Nasher.

Lucky? How can he possibly be lucky?

"Yer lucky, Ped's not here. He's a headcase, Ped. Off his tree. Dead good at the lads' favourite pastime—getting completely bevved."

Franco shudders.

Nash turns to me. "D'yer know the lads' motto?"

No, but I can guess. . . .

"Take 'em for everything!" he cackles.

Job done.

LOOKS EVEN BETT

EXCLUSIVE TO ROOTS, S.U.B.JECT TO STOCK AVAILABILITY

MV

ER ON A GIRL



COSMETICS



DAVID E S S E X

WELL MY FRIEND AND I LIVED TOGETHER
IN THE SAME STREET OF OUR TOWN
WE PLAYED AND LAUGHED TOGETHER
UNTIL THE SUN WENT DOWN UNTIL THE SUN WENT DOWN
WE WERE SOLDIERS COWBOYS BLOOD BROTHERS...
WE RAN SO FAST SO LONG
STANDING CLOSE TO EACH OTHER
WE FELT SO TALL SO STRONG SO RIGHT BUT NOW SO WRONG

CHORUS

BUT NOW WE'RE FALLING ANGELS RIDING RIDING INTO THE NIGHT
YES WE ARE FALLING ANGELS RIDING
THEY SAY THEY'LL SHOOT US ON SIGHT SO WE RIDE INTO THE NIGHT

WE WANTED TO DO BETTER
WE TRIED ALL KINDS OF THINGS
TO MOVE AWAY FROM THAT LITTLE TOWN
TO BUY US GOLDEN RINGS TO GET US MONEY AND THINGS

BUT NOW WE ARE FALLING ANGELS RIDING
RIDING INTO THE NIGHT
YES WE ARE FALLING ANGELS RIDING
RIDING WITH ALL OF OUR NIGHT

THEY SAY THEY'LL SHOOT US ON SIGHT
REPEAT CHORUS

FOR WE ARE FALLING ANGELS RIDING RIDING INTO THE NIGHT
YES WE ARE FALLING ANGELS RIDING
THEY SAY THEY'LL SHOOT US ON SIGHT SO WE RIDE WITH ALL OF OUR NIGHT

FOR WE ARE FALLING ANGELS RIDING RIDING INTO THE NIGHT
YES WE ARE FALLING ANGELS RIDING
THEY SAY THEY'LL SHOOT US ON SIGHT SO WE RIDE THROUGH THE NIGHT

WORDS AND MUSIC DAVID ESSEX

REPRODUCED BY PERMISSION IMPERIAL WIZZARD/CHAPPPELL MUSIC LTD ON MERCURY RECORDS

FALLING ANGELS RIDING

TEARS FOR FEARS

Welcome to your life there's no turning back
Even while we sleep we will find you
Acting on your best behaviour
Turn your back on mother nature
Everybody wants to rule the world

It's my own design
It's my own remorse
Help me to decide
Help me make the most
Of freedom and of pleasure
Nothing ever lasts for ever
Everybody wants to rule the world

There's a room where the light won't find you
Holding hands while the walls come tumbling down
When they do I'll be right behind you

So glad we've almost made it
So sad they had to fade it
Everybody wants to rule the world

I can't stand this indecision
Married with a lack of vision
Everybody wants to rule the
Say that you'll never never never need it
One headline why believe it
Everybody wants to rule the world

All for freedom and for pleasure
Nothing ever lasts for ever
Everybody wants to rule the world

Words and music Orzabal/Stanley-Hughes
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On Mercury Records



EVERYBODY WANTS TO RULE THE WORLD

STRAWBERRY SWITCHBLADE · LET HER GO

YOU LET HER GO SHE DOES NOT WANT TO BE WITH YOU
SHE TOLD ME SO SHE DOES NOT KNOW WHAT TO DO
YET SHE KNOWS SHE MUST TRY TO KEEP YOU FROM UNDER HER SKIN
BUT IT'S NOT BEEN THAT EASY BECAUSE YOU JUST WON'T GIVE IN

CHORUS
AND I KNOW
I WOULD LET GO
I KNOW I KNOW

I KNOW IT'S WRONG IT CAN'T POSSIBLY GO ON
SHE CAN'T DROP HER FRIENDS JUST BECAUSE YOU SAY SO
I LOVE HER MORE THAN YOU DO YET I CAN'T GET NEAR HER
IT ISN'T FAIR THAT YOU SHOULD SAY WHO CAN AND CAN'T SEE HER

REPEAT CHORUS

SHE HAS A MIND OF HER OWN AND SHE'S GOING TO USE IT
SHE TOLD YOU TO STEP DOWN SO YOU'LL HAVE TO DO IT
MAYBE YOU'LL TRY IT AGAIN BUT IT WON'T WORK OUT THAT I KNOW
YOU CAN'T PUSH ANYMORE YOU'LL JUST HAVE TO LET HER GO

AD LIB CHORUS TO FADE

WORDS AND MUSIC ROSE MCDOWALL/JILL BRYSON
REPRODUCED BY PERMISSION ZOO/WARNER BROS MUSIC LTD
ON KOROVA RECORDS



JON MOSS

ON

TELEVISION

Five years ago there were only two regular TV pop programmes. Now there are lots (five per week at the moment). Jon Moss was recently the guest presenter on one of them so we asked him to sit down, look at the lot and tell us which were worth watching.

"Three years ago there was nothing in the media about pop music – apart from a few references to Mick Jagger and Rod Stewart. But now you can't get away from it. The Daily Scum is just flooded with pop information so it's firmly in the nation's subconscious and therefore a demand is created on other medias like TV. At the moment TV and, of course, video is something of a growth industry. Every household has a video and every group makes them. Pop, more than ever, is being accepted as part of culture.

Of course I think it's a good thing – any art form that is popularised by the television can only be a good thing.

And no, I don't think the increased output has affected the quality of the shows... well, not yet anyway. It's nothing like some of the rubbish you see on American TV. I mean, if one British pop programme can stop people watching yet another useless American cop show, it'd be worthwhile.

And any improvements that could be made? Well, all the shows could film a bit more in clubs and on the streets of places like Manchester to see what's going on. The Face magazine used to do that, as does this really good programme called *South Of Watford*, but that's only shown in London. There are still a lot of



tribes around Britain and I find all that very interesting.

But apart from that I think Britain has the best pop programmes in the world."

TOP OF THE POPS (BBC 1 around 7.30–8.00 pm, every Thursday)

"I still think it remains the best weekly pop show of its kind. If you go around the world and look at the kind of crap they put out, you just realise how lucky we are getting this. Okay, it's a bit naff, but that's all part of the appeal.

Like, the presenters have to be the worst-dressed people in the world – all, that is, except for John Peel who's magnificent.

Basically, all it's doing is showing what goes on in the charts. I mean it's really exciting going through the countdown to see what's at Number One.

Also it's very up, the atmosphere, and it kind of makes you want to go out after it's finished.

This week I especially liked Don Henley, who just came on in a plain jacket and t-shirt which was a real

change after all this glamour. And I liked Gary Numan – I mean, who else could get away with looking like that!

Okay, everyone knocks it but everyone still watches it avidly, week after week."

TOP OF THE POPS: Are these the worst dressed people in the world?



ORS '85: (BBC 2, 7.00–8.00 pm, every Friday)

"I was guest presenter this week. It wasn't quite as difficult as I'd expected – the hardest thing was keeping to the schedules. The main criticism on watching the playback is that I didn't make enough eye contact with camera.

The permanent presenter, Timmy Mallett, is good but he's a bit over-enthusiastic, makes the show look like a little kids' programme and therefore puts a lot of people I know off!

The content, I suppose, is closest to that of *Smash Hits*. On this particular programme we had Dead Or Alive and The Smiths, who I announced as the best band in the world, which, in retrospect, was a bit of a stupid thing to say. I mean I really like them, but you can't say that about anybody. I met Morrissey – he seemed very shy, I don't think he knew quite what to make of me and he didn't really say a lot, but I really wanted to talk to him.

I had to choose a couple of people for the show, so I got on the Grey Organisation (described as a bunch of 'art terrorists') and Julie from the Big Sound Authority. She was very nice.

The whole show's quite exciting but I don't really think it knows what audience it's after, and that can be a problem.

ORS '85: Timmy Mallett gives Jon Moss a few tips about "eye contact".



THE OTHER SIDE OF THE TRACKS: (Channel 4, 6.00– 7.00 pm, every Saturday)

"I like this programme a lot. The presenter Paul Gambaccini is brilliant: he's very into everything he does, obviously interviewing only people he's interested in. Also he's very unobtrusive; he just poses a few questions and lets the artist get on with what he wants to say.

It's the best interview documentary programme of its kind — it's intelligently put together and very well edited, cutting people off just before they get boring.

This week co-incidentally, the show was about *The Tube*, interviewing Malcolm Gerrie (the producer), other production staff, the presenters and showing lots of behind the scenes stuff. It proved really interesting.

All in all, Paul Gambaccini allows his subjects to be natural, therefore allowing you to draw your own conclusions.

THE OTHER SIDE OF THE TRACKS: "Paul Gambaccini's brilliant. He just poses a few questions and lets the artist get on with what he wants to say."



WHISTLE TEST: (BBC 2, 7.00-8.00 pm, every Tuesday)

"In comparison to *The Tube*, the *Whistle Test* is sick. The format's really old and tired, obviously

aimed at boring old hippies. It's tried to go a bit modern with the new titles and everything but it hasn't gone all the way. The set looks like an advertising office and there's no atmosphere at all.

And the presenters are really cynical — it's as though they're ashamed of the show. When they do interviews on *The Tube*, you're kind of innocent until proved guilty — they give you the benefit of the doubt — but on the *Whistle Test*, unless you're Bob Dylan, you're guilty until proved innocent. And apart from all the presenters being sardonic, they look awful — who wants to see Kickers, old check shirts and satin four jackets in this day and age? I know it's the BBC and everything but they could at least try to get in some new blood.

I mean Andy Kershaw's alright, he's just a bit 'student leftist', you know what I mean? Mark Effen's not too bad, but you can hardly hear him most of the time and he's a bit sardonic — like when he was interviewing *The Roaming Boys*. It was obvious he wasn't into it, so why bother? But apart from Dave Hepworth's glasses, the worst thing was his interview with Mick Jagger — it was so boring. If it'd been on *The Tube* it'd have been far more lively.

But the worst thing about the show has to be its content. I mean, *The Ramones* and *Eric Clapton* — he represents everything horrible about music. If I go into someone's house and there's an *Eric Clapton* record in the collection, I just walk

out. I just think they should get a different set, either go all out to be modern or just forget it. And try to get a better vibe going, maybe by getting an audience or something."

WHISTLE TEST: "They could at least try and get in some new blood" (and they can start by giving Mick Jagger a couple of pints).



THE TUBE (Channel 4, 5.30-7.00 pm, every Friday)

"The first series was a real mess — a real hotch-potch and it tried desperately to be wacky. But it's grown into one of the best pop programmes in the world."

It's like a kind of *Pebble Mill At One* for rock fans. They treat everything with intelligence and enthusiasm, it's not bigoted or cynical and it has a great atmosphere. They're really in touch with what's going on, show lots of alternative things — like this week they had *Clint Eastwood* who I thought was very interesting — and they even show old hippie clips in

an interesting way. This week I particularly enjoyed the *Jim Hendrix* clip which was like a history of the man in three minutes.

But the best thing about *The Tube* are the presenters. Without doubt *Jools Holland* is the best presenter of this type in the world. He can take the piss without alienating anyone — and he's obviously into what he's doing without being over-enthusiastic. The same with *Paula Yates* — she gets really good interviews cause she puts you right at ease and at the same time she takes the piss without offending anyone. I really like *Munel Grey* as well — that interview she did with *Mick Jagger* and *Julien Temple* was one of the best I've ever seen. She wasn't intimidated in the slightest by *Jagger* and obviously had the situation all sussed out without being rude or sycophantic.

The Tube is definitely my favourite out of the lot."

THE TUBE: "It's grown into one of the best pop programmes in the world. They even show old hippie clips in an interesting way."



BAGS OF TIME...



Free Colour Watches-See Special Packs

OUTTERRIDS

OK then, who's been doing what, where, why, with whom and wasn't it a bit of a shame that Muffings found out about it? **Be-GIN** **Boy George** (remember him?) spotted at **Phil Collins'** party with his folks **Jerry and Diana O'Dowd**. What's all this about Diana borrowing George's earnings? George, who recently confessed to wanting a daughter like model **Samantha Fox**, is apparently still summing and aching about living in Hampstead. Seems he gets lances a little £800,000 pad in Amsterdam. Us too, George. Talking of Mums and Dads **Howard Jones** and wife **Jan** are busy making babies. Maa'n while Howard's been saying how he used to "stay out all night with girls and drink too much", and has also confessed that he pulls beats of various varieties on all his records, on the suggestion of a savvy friend. **Yoko Ono** is rumoured to be writing a duet which she intends to record with her step-son **Julian Lennon**. Sure, y'd? Can it be true that there are plans afoot in the USA to remake the film of the musical of the book of **Charles D'Owens**. **Oliver**, with **Ashford & Simpson** supplying some music and with **Madonna** playing the part of the Artful Dodger. **Scarese**, please. **Bob Geldof** is apparently arranging something called **Fashion Aid** - fashion shows featuring the top designers from Britain and America which will be videoed and sold. Handing the American aid is top model **Christie Brinkley**, the tall lady in **Billy Joel's** "Uptown Girl" video. Hot on the heels of "Do They Know It's Christmas?" **Stavros** and the American record for Ethiopia, "We Are The World", comes news of the **Welsh 'Band Aid'** record. Called "Owylo Crys Y Mor" (meaning "Hands Across The Sea") it features about 50 Welsh pop personalities shepherded together by Welsh folk group **Ar Log**. We'll refrain here "as easy as falling off Ar Log" jokes. **The Commodores** are deeply miffed at not being asked by former singer **Lionel Richie** to sing on the U.S. "We Are The World" record. "I couldn't believe it," muttered current

singer **William King**, especially as we were only three blocks away at the time. He said he forgot, but how can you forget 16 years of being together? Meanwhile **US40** have secretly handed over £100,000 to the Zimbabwean prime minister Robert Mugabe to help the poor and homeless. The gift, which is the proceeds of a recent African tour, was revealed by **Alan Campbell**, father of **Ali and Robin**, who added "they didn't want to make a big thing of it." **Heard The Power Station** single, "Clunk, the bit which goes 'clunk, clunk, clunk'" (Do they agree - 65). Apparently **Roger Taylor** is on all the way over from Britain to add that drum bit. Our sources also tell us that the "vid" has been done by an American who's famous for Chrysler cars, and features a cartoon "No, not a cartoon, animation," insists **John 'I Couldn't Be Proud' II Triad**? **Duran Duran** won precisely nothing in the American Grammy Awards, but

then neither did many people under 25, apart from **Prince** and he doesn't really count, does he? **Frankie Goes To Hollywood** becoming tax evaders? Next year sees them touring Europe, the States, Australia and Japan, and they plan to record their second LP, "Warnings Of The Wasteland" in Nasser's **Be Married Shock**. Nasser apparently revealed before, peering out at the BPI awards that he intends to be the knot with his girlfriend, **Clare Burke**, a nurse from Liverpool. Presumably they'll strap up in his retirement home. **Mark O'Toole** carries around one particular book with him wherever he goes. What do you reckon it might be? **The Beatnik Potter Collection? The A-Z Of Existential Thought? The Howard Jones Songbook**? No, as it happens it's a list of little items bearing the title of **The Rape Profession Of Violence, The Rape And Fall Of The Kroy Twists' Vicious Criminal Empire**. **Billy Ocean** has

been offered the part of legendary soul singer **Otis Redding** in a forthcoming film about his life. **Billy's** also starring a duet with **Stevie Wonder**. Spotted at launch party of London's Video Cafe, "a new concert in entertainment", were **Jon Moss, Paul Rutherford, Lemmy, Strawberry Switchblade, Feargal Sharkey** and thousands of others including, briefly, the newly-bearded **George Michael** with girlfriend **Pearl Fernandes**. While **Wham!** rest George wants to write songs and plans to work with **David Cassidy**. **Helén Terry** has been asked to join **Culture Club**. . . **Bruce Springsteen** probably won't be playing over here this year. We hear whispers of six nights at **Garis Court** in London in June or July. Well-known video extra **Neil Kinnoch** has confessed to 1) dreaming of being a rock star, 2) singing in a rock band in Wales in 1962, 3) getting **George Michael's**

autograph for his daughter, 4) **Status Quo** being his favourite band. Surely some mistake. **Michael Jackson** (remember him?) is reportedly deeply hurt that **Steven Spielberg** doesn't want him to star in a forthcoming **Peter Pan** movie. He's being consoled by Greek millionaire **Jackie Onassis**, who's selling his autobiography. A busy man is **Stig**. As well as recording his solo LP, cavorting off to the USSR to "have a jam" with the **Leningrad State Orchestra**, arranging a documentary on his music and looking forward to his girlfriend **Trudi Syler's** second baby, he's having to keep tabs on the £20 million he's reported to possess. **Prince** The country is in a row about the naughty words on "Erotic City", a track on his new record "1". My husband broke the record in half when he heard it," said one irate Liverpool mother. **Prince** 2. His Royal Highness' favourite tie is pink (worth over £800) was stolen a few weeks back at a Hollywood nightclub. **AAah** **Prince** 3. At the US Grammy awards, Prince, who naturally won loads of prizes, was dressed in white lace and a diamond necklace and - gasp - stopped half-naked. **Prince** 4. Following his reception at the BPI awards Prince is rumoured to have said he'll never come to Britain again. He says he "wasn't shown enough respect", muttered a spokesperson. **Prince** 5. Despite not lumping up to the "We Are The World" recording Prince has donated a new song called "Tears In Your Eyes" for the USA For Africa LP. **Prince** 6. On February 25 his highness performed at the Santa Monica Centre for 2 hours in front of 3,000 physically and mentally handicapped people who were bussed in free. **Prince** 7. (Edward, that is) is looking for bands to play at his 21st birthday party. **Frankie**, we're told, have been deemed unsuitable. **Paul Young** reckons he'll be a bachelor for at least another couple of years. "There's absolutely no buzz like singing," he explained, "not even sex can compare with it" - and on that note



Thought Prince's security at the BPI Awards was a bit much, did you? Well, he had five bouncers at the US Music Awards . . .

S M A S H H I T S · D A V I D L E E R O T H · V A N H A L E N

