

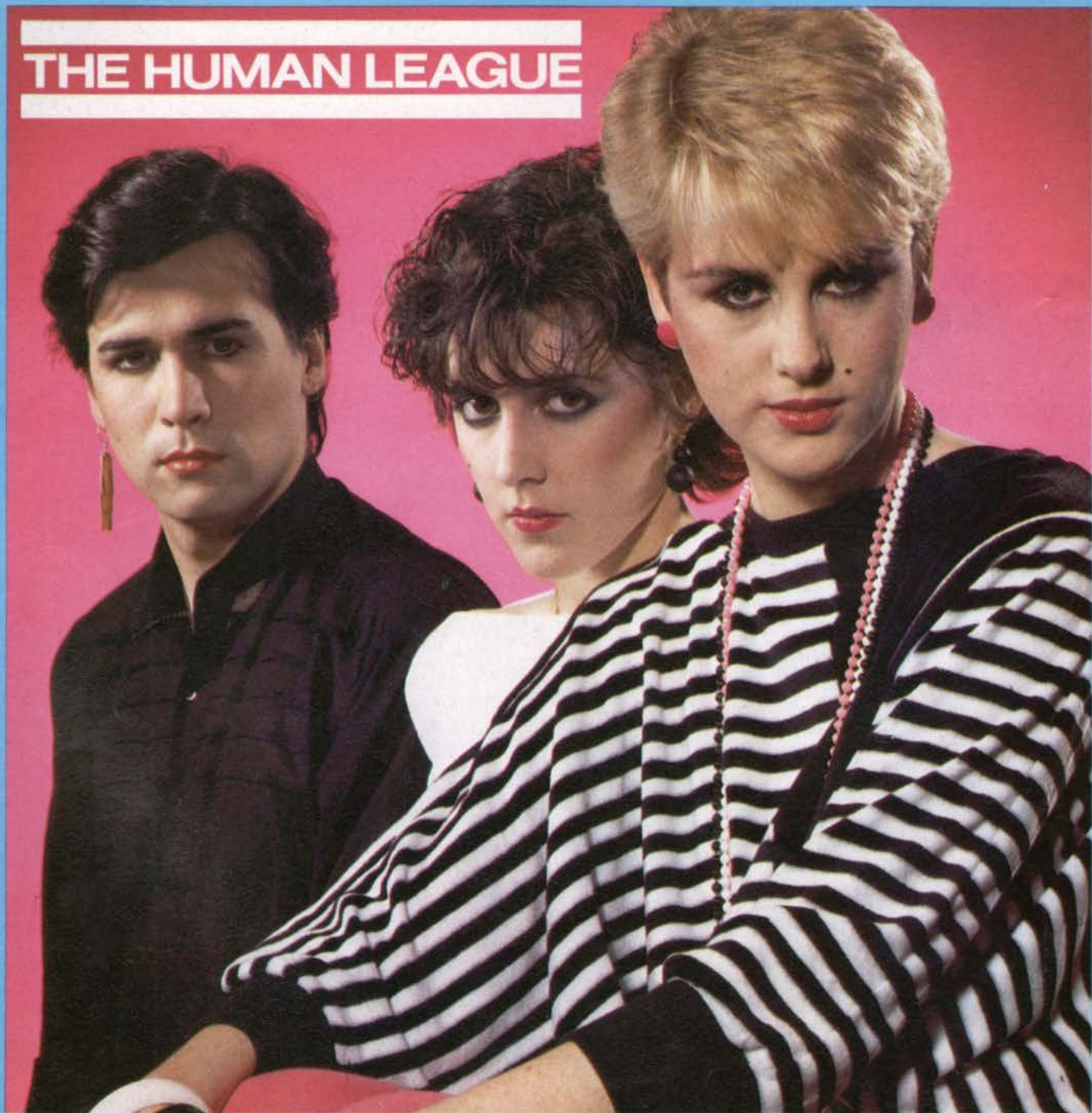
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**TOP OF
THE POPS**

**BAUHAUS
THE CREATURES
IRON MAIDEN
TRACEY ULLMAN
TEARS FOR FEARS**

Smash HITS

THE HUMAN LEAGUE



HIT SONGS BY MICHAEL JACKSON, EDDY GRANT, MEN AT WORK & MANY MORE

PALE SHELTER

(EXTENDED VERSION)

HOW CAN I EVER
HOW CAN I DECIDE
WHEN YOU'RE INSIDE
WHO'LL NEVER LET ME GO
HOW CAN I BE SURE

HOW CAN I BE SURE
WHEN YOUR INTRUSION'S
MY ILLUSION
HOW CAN I BE SURE
WHEN ALL THE TIME
YOU CHANGED MY MIND
I ASKED FOR MORE AND MORE
HOW CAN I BE SURE

CHORUS

WHEN YOU DON'T GIVE ME LOVE
YOU GIVE ME PALE SHELTER
YOU DON'T GIVE ME LOVE
YOU GIVE ME COLD HANDS
AND I CAN'T OPERATE
ON THIS FAILURE
WHEN ALL I WANT TO BE IS
COMPLETELY IN COMMAND

HOW CAN I BE SURE
FOR ALL YOU SAY
YOU KEEP ME WAITING
HOW CAN I BE SURE
WHEN ALL YOU DO
IS SEE ME THROUGH
I ASKED FOR MORE AND MORE
HOW CAN I BE SURE

REPEAT CHORUS

I'VE BEEN HERE BEFORE
THERE IS NO WHY, NO NEED TO TRY
I THOUGHT YOU HAD IT ALL
I'M CALLING YOU, I'M CALLING YOU
I ASK FOR MORE AND MORE
(ASK FOR MORE AND MORE)
HOW CAN I BE SURE
(HOW CAN I BE SURE)

REPEAT CHORUS

I ASKED FOR MORE AND MORE
HOW CAN I BE SURE

REPEAT CHORUS

YOU DON'T GIVE ME LOVE
YOU DON'T GIVE ME LOVE
REPEAT TO FADE

WORDS AND MUSIC BY R. ORZABEL
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TEARS FOR FEARS



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COVER THE HUMAN LEAGUE BY PETER ASHWORTH

MAXIMUM JOY



WHY CANT WE LIVE TOGETHER

NEW 7" & EXTENDED 12" SINGLE



MARKETED & DISTRIBUTED BY STIFF RECORDS

PERSONAL FILE



Photo: LFI

ANNIE LENNOX (EURYTHMICS)

NAME: Annie Lennox. I don't have a middle name.
BORN: In Aberdeen on Christmas Day, 1954.
FIRST MEMORY: Sitting in my pram when I was about two years old with my toy Mickey Mouse beside me.
FIRST RECORD BOUGHT: "A Whiter Shade Of Pale" by Procul Harum. It was a big hit at the time and I got it specially to take along to a party. They played it continually. In fact, they didn't play anything else.
FIRST PUBLIC APPEARANCE: When I was about seven at a music festival in Aberdeen. They have an annual festival there for all the schools and things to participate in. The song I did went: "My banty hen has laid an egg, I'm having it for tea". I don't think there'll ever be any reason for doing it again.
FIRST CONCERT ATTENDED: It was a dancing school concert. I went to see some of the local dancers, I think. My first 'rock' concert might have been Hawkwind but I've been to so few, I can't remember.
DID YOU EVER DO THE HIGHLAND FLING? Oh no, I didn't get into that. I was very upset because I wanted to get into dancing Highland dance but my Mum and Dad couldn't afford the lessons. It wasn't really expensive; we were just very poor.
WHAT DID YOU DO WITH YOUR SPARE TIME? When I was still at

school I was just mad about dancing, I suppose. Dancing and boys.
WHAT DID YOU HAVE FOR BREAKFAST THIS MORNING? I had two croissants and a cup of coffee. Sometimes I don't have anything but I just managed to pop out to the shops yesterday and had something in the cupboard.
WHAT TIME DO YOU GO TO BED? That varies tremendously but usually never before midnight. I don't really know what I do in the evenings, to be honest. If I'm not working, I could be watching TV, listening to music or writing something.
HAVE YOU A CURRENT FAVOURITE RECORD? Oh yes, David Bowie's single. I wouldn't want to meet him, I don't know what I'd say. There's a chance that we may get a couple of dates supporting him in Europe, but we may not be able to get a band together in time for it.
LAST RECORD BOUGHT: I rarely buy records so it's difficult to say. I really like Culture Club and the next minute I get I'd like to buy their new single.
LAST BOOK READ: Tammy Wynette's autobiography. I really admire her now that I've read the book as I've seen what a hard life she had.
WHERE DO YOU LIVE? In a flat in North London.
AT WHAT AGE DID YOU COME TO LONDON? 17. I came down to study music at the Royal Academy and stuck with it for three years before leaving in the week of my final exams. I was very frustrated, having expected to be inspired but instead finding it to be so institutionalised and very dull and boring.
PREVIOUS JOBS: I worked as a waitress, in book stores, in vegetable shops, even in Mothercare. As a child, I had an idea that I might be an artist of some kind.
FAVOURITE DRINK: I would say a cocktail called Marguarita with tequila. I hate Scotch whisky.
WHAT POP STARS DO YOU FANCY? There are so few that are fanciable. I quite like Terry Hall. Just say I like all the Fun Boy Three!
HOW MUCH POCKET MONEY DID YOU GET? I used to get sixpence in old money and then it grew to a shilling. I spent it totally on sweets.
WHY DO YOU WEAR MENS' SUITS? The first reason is that I didn't want to be part of somebody's fashion movement, so I looked for something simple, yet classic, clear and easy to wear. Secondly, I wanted to look like a white Grace Jones!
FAVOURITE COLOUR HAIR DYE? I suppose it must be orange — it's been this colour for two years.



The Marathon Man. Here's Joe Strummer in good spirits at the start of the London marathon (above), and then again (right) — mohican beginning to wilt a bit — 26.25 miles later. Joe was on *The Sun* newspaper team, who were running in aid of Leukaemia Research, and was it seemed, just about the only entrant who wasn't either a medical student or someone in a large woolly hat shouting "hello Mum!". The Clash singer was "too knackered" to talk about it but we know he finished in 4 hours 13 minutes.



Photos: Steve Rapport



Photo: Steve Rapport

What a specimen. Actually, 'tis Johnny (or Jonathan Melton to the less familiar), The Specimen's keyboards person. This shy retiring modern pop group run the notorious *Batcave*, a ghoulish London nightspot where such curious spectacles as the one on the left are, of course, just part of the furniture. On this occasion the *Batcave* had transferred for one night to St Paul's Church, Hammersmith, which may well explain why our John is astride a tapestry of "The Last Supper". How did they manage to persuade the vicar this was a good idea? You may well ask.

Gazza touches down at Blackbushe airport (near Fleet in Hampshire) after over a year abroad. The 1,000 fans who'd gathered to witness his arrival from Jersey promptly broke through the feeble security cordon and mobbed the small aircraft. In between signing autographs, accepting gifts like the cake (below), and escaping on a coach, Gazza found time to answer a few questions.

"I've been in Jersey since November: writing the album, which should be out in September, and doing some flying training.

"In September I'll be sponsoring an air show in West Malling, near Rochester, of World War Two aircraft. In mid-September I'm starting a 40-date tour."

Gazza passed on his thanks to everyone that turned up, announced that he'd have a single out in the next six weeks, and then went back to check over his own "Numanair" plane.



The iceman cometh.



Gazzamania. Look at those hats!

Photos: Virginia Turbatt



He didn't crash!

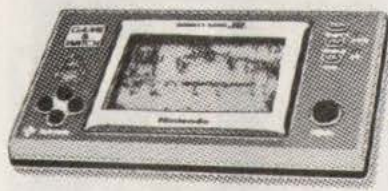


Gary poses for a brace of Instamatics.

The chief pilot of Numanair contemplates the first plane he'll ever eat.



S T A R T



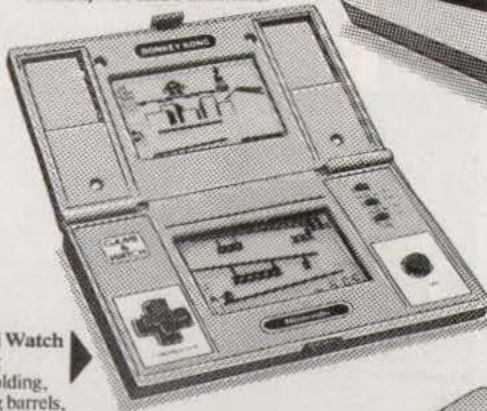
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MEN AT WORK OVERKILL

I CAN'T GET TO SLEEP
I THINK ABOUT THE IMPLICATIONS
OF DIVING IN TOO DEEP
AND POSSIBLY THE COMPLICATIONS
ESPECIALLY AT NIGHT
I WORRY OVER SITUATIONS
I KNOW WE'LL BE ALRIGHT
PERHAPS IT'S JUST IMAGINATION

DAY AFTER DAY IT REAPPEARS
NIGHT AFTER NIGHT MY HEARTBEAT SHOWS THE FEAR
GHOSTS APPEAR AND FADE AWAY

I LOOK BETWEEN THE SHEETS
ONLY BRINGS EXASPERATION
IT'S TIME TO WALK THE STREETS
SMELL THE DESPERATION
AT LEAST THERE'S PRETTY LIGHTS
AND THOUGH THERE'S LITTLE VARIATION
IT NULLIFIES THE NIGHT
FROM OVERKILL

DAY AFTER DAY IT REAPPEARS
NIGHT AFTER NIGHT MY HEARTBEAT SHOWS THE FEAR
GHOSTS APPEAR AND FADE AWAY
COME BACK ANOTHER DAY

I CAN'T GET TO SLEEP
I THINK ABOUT THE IMPLICATIONS
OF DIVING IN TOO DEEP
AND POSSIBLY THE COMPLICATIONS
ESPECIALLY AT NIGHT
I WORRY OVER SITUATIONS THAT
I KNOW IT'LL BE ALRIGHT
IT'S JUST OVERKILL

DAY AFTER DAY IT REAPPEARS
NIGHT AFTER NIGHT MY HEARTBEAT SHOWS THE FEAR
GHOSTS APPEAR AND FADE AWAY
GHOSTS APPEAR AND FADE AWAY
GHOSTS APPEAR AND FADE AWAY

WORDS AND MUSIC BY COLIN HAY
REPRODUCED BY PERMISSION APRIL MUSIC LTD.
ON EPIC RECORDS



THE BELLE STARS Sweet Memory



Photo: Eric Wiseman

IS THERE A REASON TO ASK ONE QUESTION
OH WHY OH WHY YOU STILL LOVE ME
AND IS THERE A REASON FOR MY ANSWER
THAT I LOVE YOU TOO BUT I NEED TO BE FREE

MANY TIMES I'VE TRIED, TRIED EXPLAINING
THE WAY I FEEL YOU KNOW I'VE REALLY TRIED
JUST SITTING UP, UP ALL NIGHT TALKING
DON'T YOU THINK HUH THAT THE WELL HAS RUN DRY

JUST A MEMORY, JUST A SWEET SWEET MEMORY
JUST A MEMORY, JUST A SWEET SWEET MEMORY

A LIFE TOGETHER SEEMED TOO PRECIOUS
SOMETHING NO-ONE ELSE COULD BE PART OF
AND A LIFE APART WAS JUST CONFUSION
FILLED WITH JEALOUSY AND HATE INSTEAD OF LOVE

THE WORLD SEEMS FULL, FULL OF LONELY PEOPLE
NEVER MEANING THAT THEY WOULD EVER SAY GOODBYE
AND NOW IT'S ME THAT HAS TO BE SO HURTFUL
LET IT DIE, LET IT DIE AND LET ME CRY

JUST A MEMORY, JUST A SWEET SWEET MEMORY
JUST A MEMORY, JUST A SWEET SWEET MEMORY
(JUST MY MY MY MEMORY)

BLACK AND BLUE FROM THE SCAR OF SUFFERING
PUT AN END TO THIS MISERY IT'S KILLING ME
DON'T KEEP STABBING THIS HEART
IT'S ALREADY BLEEDING
KILL THE FLAME THAT BURNS DEEP INSIDE OF ME

WHY DO YOU STILL KEEP HAUNTING ME
YOU KNOW IT'S SAFER TO LET OUR LOVE DIE
IT'S BETTER TO SMILE, SWEET ON THE MEMORY
PLEASE LEAVE ME, LEAVE ME NOW AND LET ME CRY

JUST A MEMORY, JUST A SWEET SWEET MEMORY
JUST A MEMORY, JUST A SWEET SWEET MEMORY
JUST A MEMORY, JUST A SWEET SWEET MEMORY
(IT'S FUNNY HOW A MEMORY COULD MAKE ME FEEL
THE WAY I DO)

JUST A MEMORY, JUST A SWEET SWEET MEMORY
JUST A MEMORY, JUST A SWEET SWEET MEMORY
JUST A MEMORY, JUST A SWEET SWEET MEMORY
(IT'S GREAT TO SEE A MEMORY MY LIFE NO LONGER
SPENT WITH YOU)

JUST A MEMORY, JUST A SWEET SWEET MEMORY
(PLEASE)

JUST A MEMORY, JUST A SWEET SWEET MEMORY
(MEMORY)

JUST A MEMORY, JUST A SWEET SWEET MEMORY
(MEMORY)

JUST A MEMORY, JUST A SWEET SWEET MEMORY
MEMORY

WORDS AND MUSIC BY BARKER/HIRST/JOYCE/
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ON STIFF RECORDS

"Somehow we've managed to waste a year and we're now in a rush to get something done," sighs Philip (he doesn't like *Phil Oakey*).

"No, we haven't," chorus Suzanne Sulley and Joanne Catherall, both obviously rattled at the suggestion. The three of them have motored down to London for the day while the rest of the band are up in Scotland doing a quick promotional tour of clubs, shops and radio stations.

"We went to America, came back in September and started working then," continues Suzanne.

"But it didn't get us anywhere," barks back Philip. "We're supposed to be going into the studio next week, having had all the time from 'Dare' — apart from 'Mirror Man' last November — to write songs in. But we can't go into the studio because we haven't got the songs finished and that's really ridiculous."

The Human League are back and they're as prickly as ever. They've always loved the snap and crackle of an argument, spending hours — nay, days, weeks, months — discussing every last detail of the group's strategy.

It's hardly surprising that their new single, the excellent "(Keep Feeling) Fascination", was started long before "Mirror Man", went through at least ten different mixes, took eight months to finish and caused some ferocious battles with, as Philip says, "people

actually leaving the room in tears".

Like their early singles, "Fascination" has a colour coding. This time it's red (which means a disco record) but now it's accompanied by a new attitude. Out go those grim-faced photos and stiffly self-conscious videos, as Philip explains.

"Jo Callis is a bit of a 'Glitter' fan, so I said, 'Great, Jo, next record I'm going to get some white trousers with *diamantes* down the sides for *Top Of The Pops* and we'll have a right laugh."

"But instead we just did miserable single after miserable single. If you do 'Mirror Man' dressed like that, you'd look stupid. You'd be pulling the rug out from under the record."

"Now we've finally got a happy record. We can grin at the camera and jig about. On the video Adrian laughs! I even dance — well, I make one dance step once!"

Nevertheless, the band are just as careful as ever about what TV programmes they appear on. As usual, Philip has very strong opinions.

"There's fans and fans. I always remember what Bryan Ferry said about Roxy Music. There's a lot of people who invade stage doors but Roxy fans aren't like that. They go to the concert, watch it and, afterwards, go home. That's it."

"I always hoped Human League fans were like that and I think they are. We haven't got many teen fans particularly because we absolutely refuse to go live on children's TV."

Those programmes are so patronising."

The new video was shot by Steve Barron (responsible for the last two Michael Jackson epics) in an area of London's dockland that was due for demolition. That's why the film crew were allowed to paint a whole house and part of the road outside bright crimson.

"The aim of the video," says Philip, "is to show that we're a group who play music together. As my brother says, there's too much of a tradition now that videos are aimed to take your mind off the horrible music behind them."

"This should also help us in America where they believe we are a manufactured item mainly because we've never been live on TV there."

Talking about the USA, the band have been criticised for not following up their massive success there with "Dare" and "Don't You Want Me". "Love Action" died a death late last year and that was followed by silence. Philip is forthright.

"That was our choice. We didn't fail to follow-up because we didn't follow-up. We decided to take a rest. People had seen enough of The Human League."

Indeed, their American company, A&M, refused to release "Mirror Man" because they reckoned it wasn't worth promoting a single if there wasn't an album hot on its heels.

However, in a couple of weeks' time, A&M

HAPPY

You quite sure? This is The Human League isn't it? And what's all this about and jig about"? And what's with this painting houses business?

SUZANNE

JOANNE



are putting out a special 'mini LP' which consists of "Fascination", "Fascination Dub", "Mirror Man", "Hard Times", "You Remind Me Of Gold" and an unreleased curio called "I Love You Too Much", which Adrian wrote and was originally slotted as a British 45. "It's like The Glitter Band," smiles Philip.

The reason it never saw the light of day here is that, once again, the outfit couldn't agree on the final product at the time. The band gave the thumbs up but producer Martin Rushent wasn't happy.

And that brings up another major change in the League camp. Martin Rushent has "resigned" and been replaced by Chris Thomas, who has worked with such veterans as the Sex Pistols, Roxy Music and the Pretenders.

The problem was that the band got to know Martin too well and they would spend more time enjoying themselves than grafting in the studio.

Before settling on Thomas, they had chats with such celebrated names as Swain and Jolley (who look after Imagination and Spandau), Alex Sadkin (Grace Jones), Andy Hill (Bucks Fizz) and Trevor Horn (ABC).

"There's an evil thing that could be said here," slips in Philip. "So far Trevor Horn has created a brilliant production on records that haven't had very strong songs behind them and I thought it could be interesting to have that production on a song of the calibre that

Jo can write."

That's not so much brazen arrogance on Philip's part as a fervent belief in Jo's songwriting craft and in The Human League's music. He stoutly believes that the group have been enormously influential.

"Look through magazines," he offers, "and so many people want to be The Human League. It's really odd. Some of them so much it's painful. Like The Thompson Twins. It stares out every time they go on TV — from their electro disco to the funny haircuts, funny clothes, a bit of make-up, admitting that they're pop rather than pretending to be something else and being big in America. There's not many bands who want to be like Duran Duran. Only Kajagoogoo."

There's plenty more where that came from. He mentions how many bands now have "girls" and how their electronic format has revolutionised the way of making records today. He hums the intro to Yazoo's "Don't Go" and darkly suggests that this refrain began life as a Martin Rushent horn line.

What does he think of "Dare" in 1983?

"It sounds empty, too synthesized. It's become a cliché although it wasn't at the time."

There's no doubt that The Human League have learnt from their experience. The trio all agree that Adrian, for example, is a "much nicer person" now. Philip recalls his days back

in the early '80s and how pompous he was.

"We thought," he muses, "pop music was rubbish but that those fools out there would buy it to finance our arty side. And at that stage we weren't successful which helps that kind of attitude. Adrian and me were very scared. You can hide fear behind being pompous. There are still groups doing it — mentioning no names."

Joanne agrees: "I think Suzanne and me have changed their attitudes on that. They were all arrogant — not in a nasty way — but they felt just that little bit better than everyone else in pop groups."

Joanne and Suzanne's positions are also radically different. They're no longer occasional back-up singers and glamorous extras, as Suzanne makes abundantly clear.

"We were really fed up singing backing vocals that were a pitch higher than Philip and sounding little girlish in the background. We didn't say we wanted to sing lead lines but I think everyone knew we felt like that."

"The verse lines on 'Fascination'," returns Philip, "are totally democratic. The first line I sing, the second Jo sings, then the girls have a line each."

"He doesn't know what lines we sing!" snaps Suzanne.

"We have got names you know," mutters Joanne.

This is where we came in. The sound of healthy argument.

10 DAYS ?

how they've stopped making "miserable" records and want to "grin at cameras" Another great debate is in progress. Ian Birch keeps the peace.

(KEEP FEELING)

FASCINATION

IF IT SEEMS A LITTLE TIME IS NEEDED
DECISIONS TO BE MADE, HEY, HEY, HEY, HEY
THE GOOD ADVICE OF FRIENDS UNHEEDED
THE BEST OF PLANS MISLAID

JUST LOOKING FOR A NEW DIRECTION
IN AN OLD FAMILIAR WAY, HEY, HEY, HEY, HEY
THE FORMING OF A NEW CONNECTION
TO STUDY OR TO PLAY

AND SO THE CONVERSATION TURNED
UNTIL THE SUN WENT DOWN
AND MANY FANTASIES WERE LEARNED
ON THAT DAY

CHORUS
KEEP FEELING FASCINATION
PASSION BURNING
LOVE SO STRONG
KEEP FEELING FASCINATION
LOOKING LEARNING
MOVING ON

WELL THE TRUTH MAY NEED SOME
RE-ARRANGING
STORIES TO BE TOLD, HEY, HEY, HEY, HEY
AND PLAIN TO SEE THE FACTS ARE CHANGING
NO MEANING LEFT TO HOLD

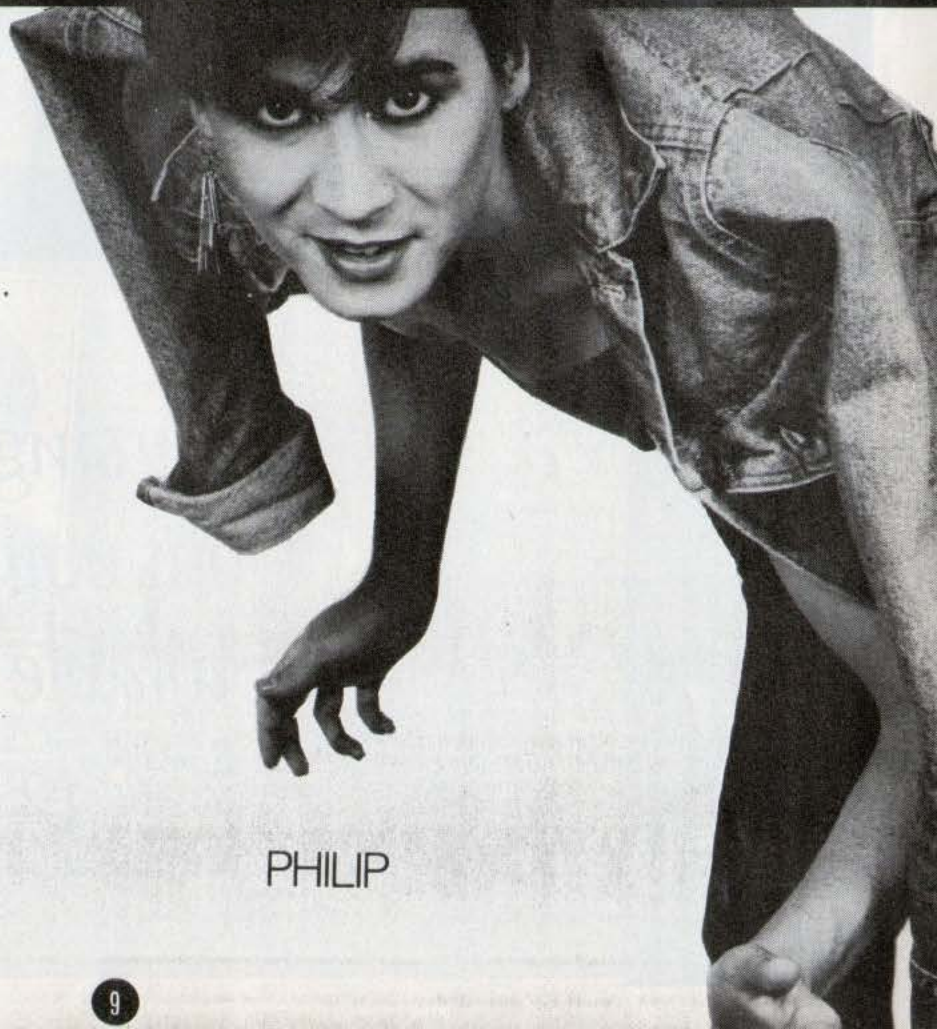
AND SO THE CONVERSATION TURNED
UNTIL THE SUN WENT DOWN
AND MANY FANTASIES WERE LEARNED
ON THAT DAY

REPEAT CHORUS

AND SO THE CONVERSATION TURNED
UNTIL THE SUN WENT DOWN
AND MANY FANTASIES WERE LEARNED
ON THAT DAY

REPEAT CHORUS TO FADE

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PHILIP

Tears For Fears

Pale Shelter



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Got a musical question? No matter how major, no matter how slight, Linda should be able to dig up the answer. Write to: *Get Smart!*, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.

Get SMART!



What's happened to Adam? Please tell us when he will be back from the USA and what he plans to do this year.
Sandra, Chappington and Ant Fan, Birmingham.

● Following his recent operation in Los Angeles to remove a cartilage from his knee, Adam was allowed three weeks 'holiday' which was totally spent working out in the gym in an attempt to strengthen his leg muscles. He has now resumed his sell-out tour but took the night off on March 25 to open the show at the annual Motown reunion celebrations when he performed a version of The Supremes' "Where Did Our Love Go", later to be joined onstage by a dancing Diana Ross. He returns to England on May 17, but for one week only as he's then scheduled to go to Europe where he'll record his new single. We should see him then. Incidentally, CBS now own some of Adam's early material (recorded between '76 and '79) and are reissuing "Dirk Wears White Sox".

To settle an argument between my dad, my brother and myself: was Neil Diamond's song "Heartlight" written about E.T.? I think it is as the song is partly about taking a bicycle ride across the moon.
Beverly Sprince, Liverpool 16.

● Your dad owes you an ice cream... When Neil Diamond and a couple of his famous friends, Carol Bayer Sager and Burt Bacharach, went to see *E.T.* last year, they all felt so inspired by it that they just had to dash off home together and write a song about it (or something like that). It's to be found on his recently released "Heartlight" album.

Could you please find out the serial number for the compilation LP called "Life In The European Theatre"? It was released last year.
Peter O'Dowd, Oxford.

● Featuring tracks by The Jam, The Clash, Peter Gabriel, The Specials, Echo & The Bunnymen amongst others, the album was issued in December '81 on WEA with the serial number K58412. The only previously unheard track was Bad Manners' "Psychedelic Eric", but it was all

for a good cause as the bands involved donated their royalties from the album to various European nuclear disarmament campaigns.

Having heard very little of Status Quo over the last few months, I'd like to know what they have been doing. Also, what is their fan club address?
Richard Hughes, Knaresborough.

● For the past two months they've been ensconced in sunny Montserrat recording their next album, which is pencilled in for release in early summer. Their last live performance in the UK was when they headlined at *Castle Donington* last year but they do hope to undertake a tour later this year, possibly to coincide with the release of the LP. The fan club is based at: PO Box 430, London SW10.

Could you please tell me who first sang "I Spy For The FBI" and whether it has ever been re-issued?
Nicky, Woking.

● It was a hit in 1969 for an American group called Jamo Thomas And His Party Brothers Orchestra. Released on Polydor, it managed to enter the charts twice: on February 26 when it entered at 48 for one week, and then on March 12 when it peaked at 44. He only ever made one record for Polydor and hasn't been heard of since then. They don't plan to re-issue it.



Tracie and that hat: a snip at £7.99

Could you find out from where Tracie Young got the trilby hat she wore on your recent front cover with Paul Weller? We have been looking everywhere for a cheap one.
Sonja & Liz, Middlesex.

● Tracie bought hers just before that photo session took place about eight weeks ago. It came

from a branch of Dorothy Perkins and she paid £7.99 for it. You wouldn't get one for much cheaper.



Marlon Brando: would you know him from Adam?

Marlon Brando brought out an EP in the '50s taken from the film *Guys and Dolls*. Do you know where I could find this record?
Amanda Hunson, Morden.

● It was first released in 1956 on the Brunswick label (cat. number DE9241) and features the songs "A Woman In Love", "Luck Be A Lady", "If I Were A Bell" and "I'll Know", sung by Brando and his 'leading lady' Jean Simmons. This would be quite difficult to get hold of and, also, slightly on the expensive side, but all four tracks turn up on a more widely available album called "Call Me Madam" which is available from a specialist shop called Dress Circle, situated at: 43 The Market, Covent Garden, London WC2. Price is £10.99, adding 80p for mail order. The reason they never did a soundtrack album for *Guys And Dolls* is because Frank Sinatra's songs, which feature strongly in the film, would have had to be excluded due to contractual difficulties and it was thought that a whole album moulded around Brando's vocals (which weren't very good) would have been "stretching it a bit".

Could you give me an address for Malcolm McLaren as I would like to ask him something?
Renato's Chin, Haslingden.

● You could try writing to his office at: Moulin Rouge, 25 Denmark Street, London WC2.

I have been looking for a copy of "Poor Old Soul" by Orange Juice for simply ages. How can I get hold of one? Also, I'm confused

as to whether Edwyn was born in '59 or '60.
Kevin Dent, Swanley & Amy, Sedgeley.

● At one stage Orange Juice were thinking of re-recording "Poor Old Soul" as the follow-up single to "Rip It Up" but, instead, Rough Trade are just about to repress enough copies to satisfy demand. Limited stocks of their "Simply Thrilled Honey" single are also available from the same address at: Rough Trade Mail Order, 202 Kensington Park Road, London W11. Cost per item is £1.20 plus 35p postage. Meanwhile, "Flesh Of My Flesh", from the "Rip It Up" LP, is current contender for their next 45 and this week they go into the studio to record another version with reggae producer Dennis Bovell. And Edwyn was actually a '60s baby, born Aug 23rd '60.

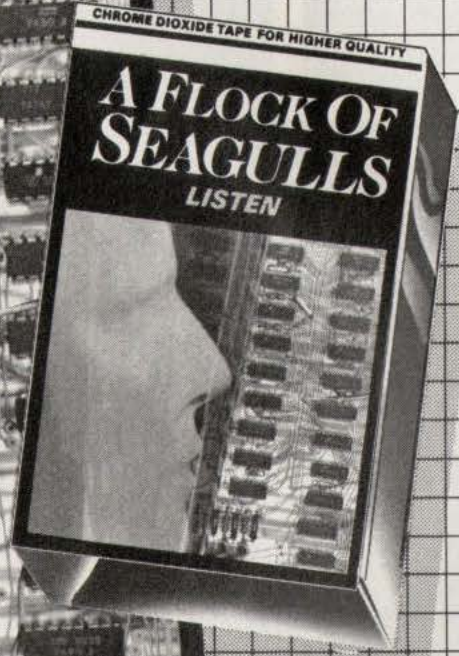
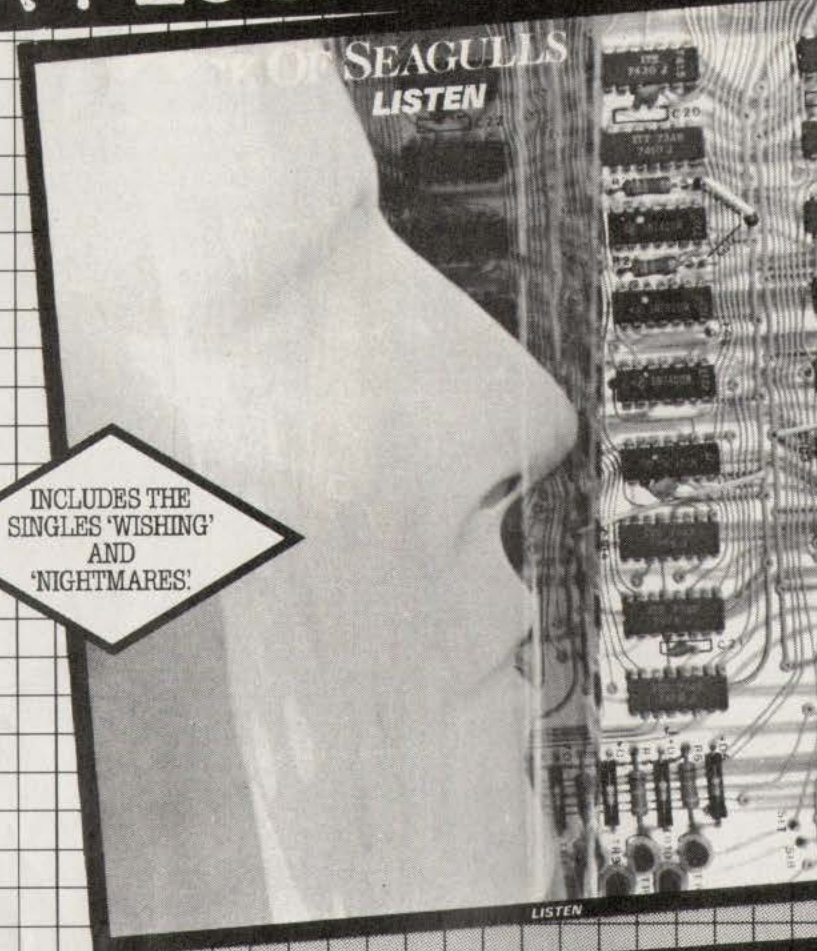


Nick Beggs: is this man a plait?

Can you ask Nick Beggs (Kajagoogoo) to tell us how he fixes all those beads in his hair? Aren't they a bit uncomfortable to sleep on?
Secret Admirer, Hayes.

● Nick's had his hair in this style for nearly a year and gets his girlfriend to look after it and to make any necessary changes. Step by step, the procedure is 1) separate the hair into 60 different plaits; then 2) thread the beads on to each plait; and 3) secure them by actually sewing them on using strong transparent thread. The thread must go on both the inside and outside of the beads so that they're held in place. Nick says the length of time it takes to get it all done can vary but is usually between 12 and 20 hours. He admits it can be uncomfortable to start off with but, after a week or two, it gets a little looser and he "tends not to notice it anymore".

A FLOCK OF SEAGULLS



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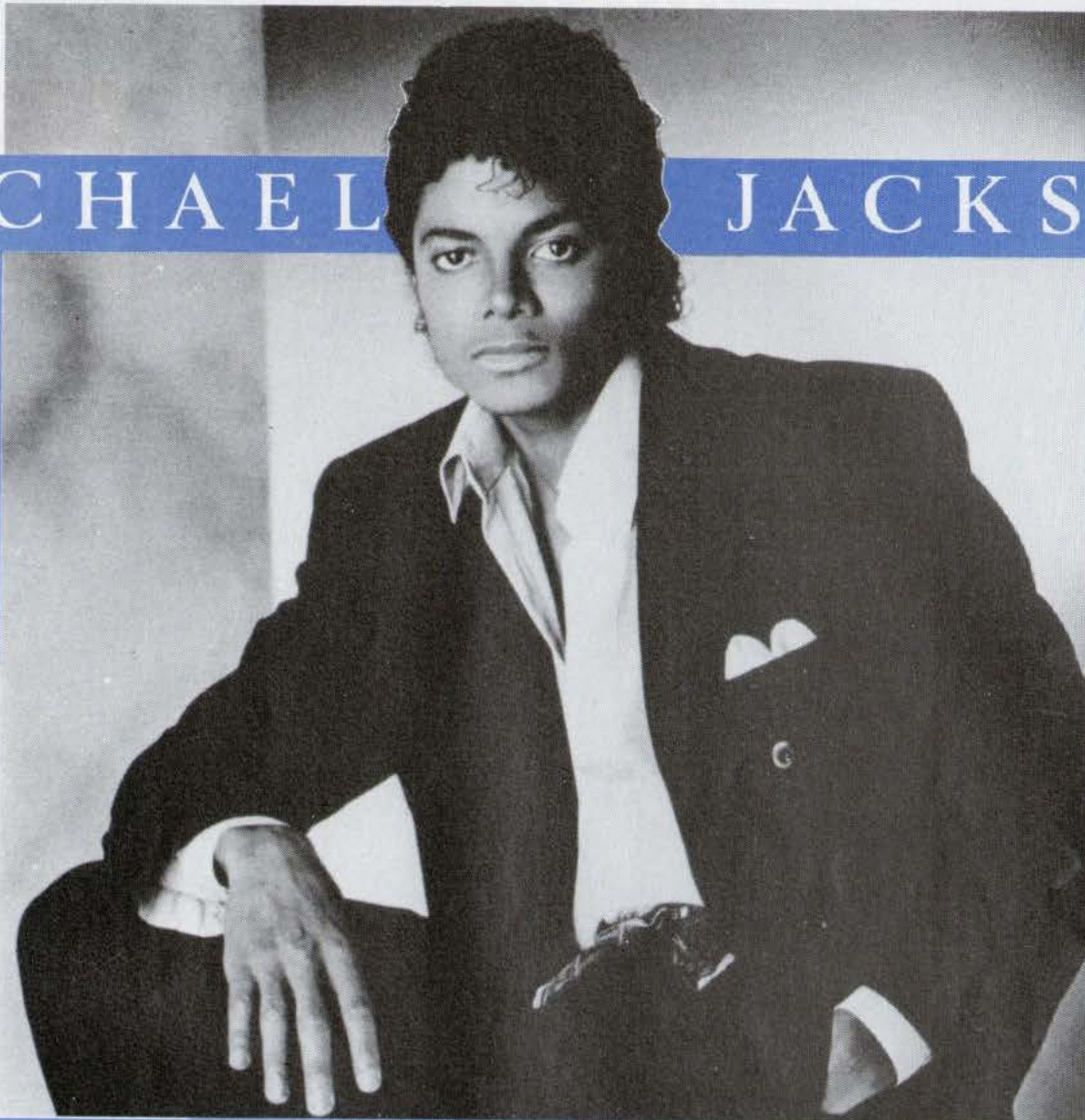


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MICHAEL JACKSON



BEAT IT

They told him don't you ever come around here
Don't wanna see your face
You better disappear
The fire's in their eyes
And their words are really clear
So beat it, just beat it

You better run
You better do what you can
Don't wanna see no blood
Don't be a macho man
You wanna be tough
Better do what you can
So beat it, but you wanna be bad

Chorus
Just beat it, beat it, beat it, beat it
No-one wants to be defeated
Showing how funky, strong is your fight
It doesn't matter who's wrong or right

Just beat it, beat it
Just beat it, beat it
Just beat it, beat it
Just beat it, beat it

They're out to get you
Better leave while you can
Don't wanna be a boy
You wanna be a man
You wanna stay alive
Better do what you can
So beat it, just beat it

You have to show them
That you're really not scared
You're playing with your life
This ain't no truth or dare
They'll kick you
Then they beat you
Then they'll tell you it's fair
So beat it
But you wanna be bad

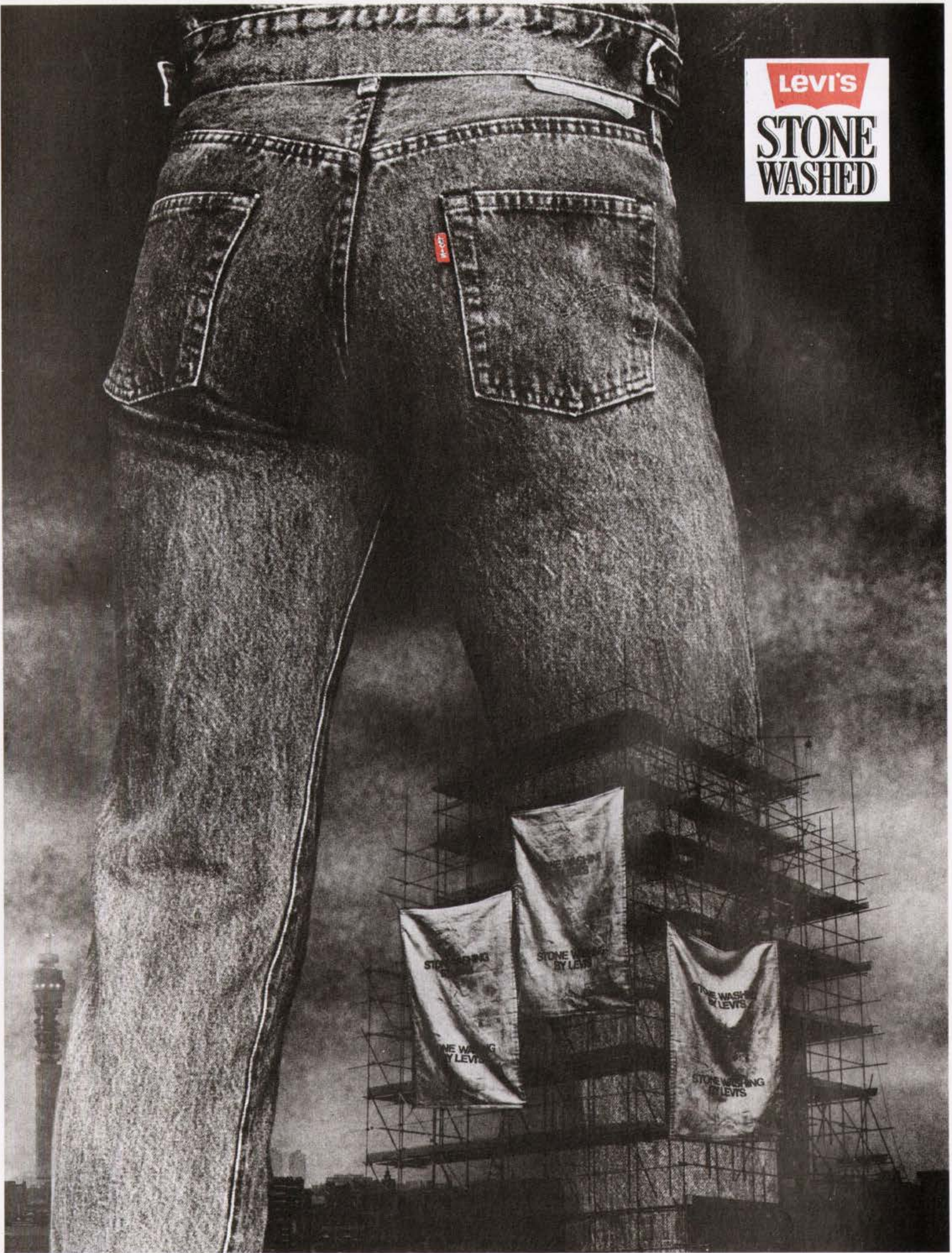
Repeat chorus twice

Just beat it
Beat it
Beat it
Beat it
Beat it

Repeat chorus to fade

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Levi's
**STONE
WASHED**



THE SWING MUSIC PACKAGE TOUR STARTS IN HARLOW. YOUR TRAVEL AGENT: DAVE RIMMER.

Roman Holliday

"There is absolutely no music in Harlow," sighs Jon Durno, bass man with Roman Holliday. What he means is, there wasn't until this lot came along.

Roman Holliday may have just come to your notice with their swing-based single "Stand By", but actually they've been around in one form or another for about two years. At least, it was two years ago when former electronics apprentice Brian Bonhomme packed in his job to play guitar full time.

Placing an advert in the *Harlow Citizen*, a local rag, he recruited singer Steve Lambert and drummer Simon Cohen. All were refugees from various failed "pop and punk outfits", and all were looking for something new to play.

From here on the band expanded

jerkily. Steve met bassist Jon Durno in a pub and promptly invited him to join.

"It sounds a bit Hollywood, but it's true." Trumpeter John Eacott was discovered by the rest busking in London's Soho Square. Adrian York, keyboards, was a friend of his. Sax player Rob Lambert was a friend of Simon's.

The line-up complete, they began searching for "a fresh sound". Rob and Simon were jazz fans, and suggested applying a swing backbeat to the "basic pop songs" the group had already written. They tried it. It sounded good, and thus "Stand By" — one of the first songs they wrote — found its present form.

These days swing is terribly trendy. Revivalist groups abound and every Wednesday night that famous London night spot *The Camden Palace* is full of folk in flat-top haircuts and old suits pretending they're in the '40s. Roman Holliday are eager not to be bracketed with revivalist outfits like the Chevalier Brothers or the Stargazers, got booed off when they played the *Palace*, stress that aside from a couple of encore numbers they play all their own material, and that when they started playing swing, "it was the least obvious thing you could do."

Be that as it may, it was their residency at the *Jive Dive* — a now defunct London swing club — that got them their early breaks. John Peel saw them there and gave them a session. Mick Jones did too and

invited them to support The Clash. And it was there that Jive Records (no relation) offered them their current recording deal.

Roman Holliday are bright, friendly, all aged around 20, and list the likes of Bruce Springsteen, the Rolling Stones, The Jacksons and Thin Lizzy among their heroes. When I met them they were recording a follow-up to "Stand By" and aim to have pieced together an album by the summer. Playing live is their first love though. To date they've played a staggering 150 gigs!

A lot of my questions and criticisms are answered with:

"We're just starting, give it time."

Which from a band in Roman Holliday's position is the best kind of common sense.

Roman Holliday: left-right (top) Rob Lambert, Adrian York, John Eacott, Brian Bonhomme; (bottom) Steve Lambert, Simon Cohen, Jon Durno.



MY TOP TEN

Photo: Steve Rapoport



DIG WAYNE (JoBOXERS)

- 1. GENE VINCENT: Catman (Capitol)** A very cool song. I like Bebop Errol's drumming on it, particularly the really great brush work.
- 2. THE CONTOURS: Do Ya Love Me (Motown)** The guy's voice is so bad that it's good. It's really rasping. I love it.
- 3. LITTLE RICHARD: All Around The World (Speciality)** It's jumpy. Whenever I see him on TV he's still interesting and still very

conceited, even though he's now preaching in churches in Brooklyn in New York.

- 4. TENNESSEE ERNIE FORD: 16 Tons (Capitol)** My mother had this. Lots of the records I heard as a kid were through my mother. She was into rock 'n' roll and rhythm 'n' blues.
- 5. LOUIS JORDAN: Fatback And Corn Liqueur (MCA)** He's got a great sense of humour in his lyrics. They're really clever and very funny.
- 6. JAMES BROWN: Money Won't Change You (Polydor)** I saw him once when I was a kid in Ohio. It was brilliant.
- 7. CAPTAIN BEEFHEART: Low Yo Yo Stuff (Reprise)** Because of the story it tells. It's basically naughty but, as it's so absurdly written and so funny, it doesn't seem rude at all.
- 8. CAB CALLOWAY: Zaz Zu Zaz (RCA)** Real '30s jazz. I'd like to include some Charlie Parker stuff but I don't know any of the titles of his songs.
- 9. LAVERNE BAKER AND THE GLIDERS: Jim Dandy To The Rescue (Atlantic)** She sounds like a man as she has a really rough voice, plus the beat is really great.
- 10. LOUIS PRIMA: I Ain't Got Nobody (Capitol)** It's really funny the way he sings. I used to watch him and his wife Keelie Smith in Saturday afternoon B-movies. She'd keep a straight face while he hammed it up. They made a great pair.

Hot news from the disco front! **Indeep** are following up the success of "Last Night..." with a new single "When Boys Talk". There's also a record called "Passion" by **The Flirts** which is rated as a classic hereabouts. It was produced, of course, by **Bobby "O"** (Who he? — Ed.)

SMASH HITS STAR PRIZES

"Street Sounds" is of course the monthly compilation LP of recent dance tracks. The third

one is just out and features tracks by **The Gap Band**, **Melba Moore**, **Jerry Knight**, **Angela Bofill** and others.

Want one? Want, in fact, a set of all three? For free? Well, you're in luck because we have six such sets to give away.

To win one, all you have to do is answer this mindbending teaser. Which of the following was never a song title: a) "Heartache Avenue", b) "Carnaby Street", c) "Orchard Road" or d) "Credibility Crescent"?

Answers on a postcard or the back of an envelope please to **Smash Hits Street Sounds Competition**, 52-55 Carnaby Street, London W1V 1PF. Replies no later than May 12.

EXTRA BOWIE

David Bowie, in order to cope with the huge overspill from his Wembley and Birmingham shows, will be playing three nights at the Milton Keynes Concert Bowl on July 1, 2 and 3. If you were unlucky in your application for one of the earlier concerts, then you'll be given priority for a ticket for Milton Keynes. No new tickets will be offered for sale until outstanding applications are sorted out.

It also means that Bowie still won't be appearing anywhere north of Birmingham.

Bauhaus, complete with a Peter Murphy who's recently recovered from a nasty bout of pneumonia, are about to commence a tour. First they're going to be swanning around places like Bangkok, Hong Kong and Tokyo. Then they're coming back to Britain. See *Dates* (p.59) for details.

Following on from its success just about everywhere else **Dexys'** "Come On Eileen" has just arrived at number one in the US.

IN THE NAME OF LOAF

After loafing about for only 18 months since the last one, **Meat Loaf** releases a new album "Midnight At The Lost And Found" this month.

And y'know something? The man who's had "Bat Out Of Hell" in the British charts for well over 200 weeks and has sold something like 95 zillion albums worldwide is apparently on the verge of bankruptcy . . .



Dub time! On the second anniversary of **Bob Marley's** death, Island are releasing an album, "Confrontation", featuring 10 tracks originally on Marley's Tuff Gong label and never before released in this country.

Meanwhile, Virgin are re-releasing classic albums by **Big Youth** and **U-Roy** plus four compilation albums of vintage reggae entitled "Crucial Cuts".

ARMLESS FUN

Madness, The Style Council, The Damned, Hazel O'Connor and **Clint Eastwood And General Saint** are among the performers who'll be playing at a special Youth CND concert on May 7.

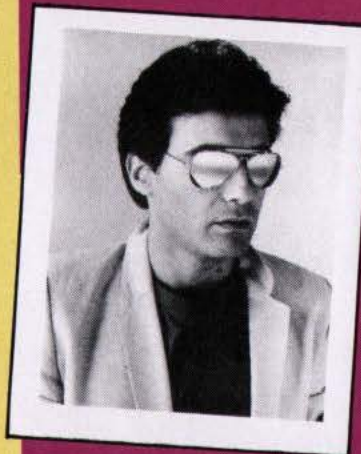
The concert will be a free one at Brixton's Brockwell Park in London, and will be preceded by a march there from the Victoria Embankment. Assemble at 11 in the morning if you fancy the walk.

The Style Council will also be playing on May 1 at the Liverpool Empire in a "May Day Show For Peace And Jobs". This will cost 75p if you're on the dole and still only £1.50 if you're in work, and will also feature various local bands as well as people from the TV shows *Boys From The Blackstuff* and *Brookside*.

And while we're on the subject of disarmament, this year's Glastonbury Festival — once more in aid of CND — will be held on June 17-19, featuring the likes of **The Beat, Curtis Mayfield, Aswad** and a cast of thousands of old hippies.

Remember **After The Fire?** They were a holy rollin' pop group who beavered away here for years with (apart from a couple of minor hits in 1978) a stunning lack of success. It comes as some surprise, then, to find their single "Der Kommissar" in the US top ten and creeping up the UK charts.

FRENCH CONNECTION



His real name is Robert Fitussi but he's better known as **F. R. David**. The 'F' and 'R' are his initials reversed and "David is just an artist's name," he tells *Bitz* in a dark Fraynch accent.

Born in Tunisia 29 years ago, F.R. (as we'll call him) moved to Paris when he was 10 years old and as a teenager played in several groups and made a couple of solo singles. He was

working as a producer when he met Vangelis in a French studio.

"He was just experiencing new sounds and we jammed together." They also made an LP together called "Earth" (sounds very '70s).

After playing with Vangelis for 18 months F.R. left France to tour the USA with a group called *La Variations*. When they broke up he stayed in the States working as a songwriter and a session bass-player. By last year he was fed up.

"I found myself with very good contracts but nothing happening really — and I was homesick."

It was time to return to Paris. He arrived there with "one unfinished song in my suitcase": "Words". A year or so later, it had been Number One in nearly every European country. Why?

"People were looking for melodies at a time when the music was — especially in Europe — very hard rock, very aggressive. I think people took the *contre pied* — I don't know if you know that expression? — doing exactly the contrary. And everybody wanted to hear a melody. *Voilà!*"

WEST END STORY

rumours of Broadway... When *Bitz* spoke to Chris Difford about this, the man was practically asleep on his feet. His wife, you see, had just given birth to their second child — a ten pound boy whom they've christened *Story* — and Chris had been up all night.

He confesses to not knowing much about the future of the play. "I rehearsed it for seven weeks, watched it for four and, quite frankly, you get a bit bored with it."

A single from the show has been released. It's called "The Amazon" and has been recorded by an impromptu line-up called *The Long Honeymoon* — a "mysterious bunch of people" which include Difford, Tilbrook and folk from the cast.

In addition, the pair will be resurfacing with a new band sometime later this year. Chris has written "40 or 50 songs in the last few months" and is waiting for Glen to catch up with the music.

"The more I write, the more time I have off".

But for the time being, he just wants to get some sleep.

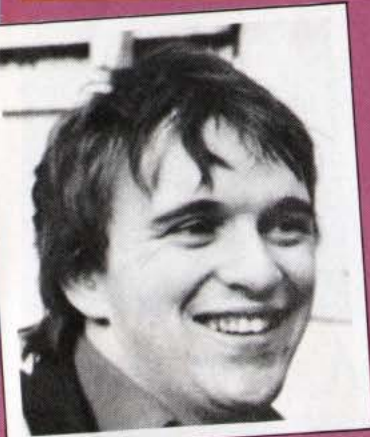


Photo: Denis O'Regan

Lots of pop stars talk about doing musicals. Ex-Squeezers **Chris Difford** and **Glen Tilbrook** actually went and did it.

The other week, *Labelled With Love* — their comedy set in a pub and loosely based around Squeeze songs — finished its successful run at London's *Albany Empire*. Now, we hear, there are no less than three parties interested in putting it on in the West End and it seems likely this will happen before the late summer. Also, there are

Over the past couple of years, wherever **Duran Duran** have been, Nick Rhodes has been snapping away with a polaroid camera. Expect a collection of these (terribly arty, *Bitz* understands) to appear in book form some time in July.

Ex-Modern Romancer **Geoff Deane** has been busy recently. Not only has he re-written the entire score for *Utopia* — a Gilbert and Sullivan musical that opens at the *Phoenix Theatre* in London's West End this May — but he's also got a new single out. The record is called "Navy Lark" and the group is *Geoff Deane And The Valley Girls*.

"Valley Girls", of course, as exclusively revealed by Barry last issue, are these Californian weirdos who wander round saying things like "really tubular, er, toe-dully grody to the max" etc.

This would appear to have nothing to do with "Navy Lark". It's a rum world.

If you read Dave Rimmer's piece on new New York dance music last issue and would like to actually hear some of it, then a new album out on Polydor is the item for you. Aptly titled "Perfect Beat", it features a selection of tracks from **Afrika Bambaataa** and **Soul Sonic Force**, **Planet Patrol** and **The Jonzun Crew**. Probably the best (and cheapest) introduction to electronic hip hop to be found anywhere: very *def* if not, indeed, *treacherous*.

FAN CLUBS

Gary Numan
PO Box 14
Staines
Middlesex

Beki Bondage
c/o EMI 2
20 Manchester Square
London W1A 1ES

The Human League
c/o Hammersmith Studios
55a Yeldham Road
Hammersmith
London W6

What do pop stars do when there's a water workers' strike? Have their daily scrubdown in *tres expensif* Perrier Water, that's what. At least that's what **Michael Jackson** did when he was over here recording with **Paul McCartney**. Now he's back in the States and busy working on a new **Jacksons** album. This will apparently feature the guest vocals of none other than **Freddie Mercury**.

Black Sabbath have a new singer. Would you believe, **Ian Gillan**? That's right. Gillan disbanded his own combo last year when doctors told him he was in danger of permanently damaging his voice. Apparently he feels his throat is now good enough again, and he and Sabbath are rehearsing furiously for dates in the summer. Future Gillan solo work is likely, but not in the near future.

MUTTERINGS

Motoring to their secret Wapping hide-out the other day the **JoBoxers'** car was stopped by police. Seems they thought it was stolen, and took some convincing otherwise when they eyeballed the unsavoury characters within... Some rotter in a yellow car bashed into **Suzanne Sulley's** new Chevette, zipping off sharpish without waiting to pick up the bill... Stranger than fiction! **Oakey** and **Wright** were thinking of asking **Clare Grogan** to join **The Human League** before visiting the **Crazy Daisy** disco that fateful night... Last issue it was **David Bellamy**, now chunky Breakfast TV astrologer **Russell Grant** is going to make a record... **Bunnyman Ian McCulloch** and his girlfriend **Lorraine Fox** recently got wed at a small family service in Warrington... Those stools that **Sweet Dreams** used for their Eurovision dance routine were insured for a staggering £250,000 each... And finally, where **Smash Hits** leads, others follow. **Jerry Dammers**, we hear, has moved into a room recently vacated by none other than our very own **Dave Rimmer**.



Photo: Eric Watson

Dee from **Wham!** may well be about to join **The Style Council**. At the moment she seems to be hovering between the two. Weller apparently asked her to join his crew ages ago, and though they haven't spoken for a while, Dee says "if his offer's still on then my answer will be yes". For the time being they're "talking legalities", and Dee's also thinking about solo projects.

TZ BITZ BITZ BIT



SMASH HITS STAR PRIZES

Robert Wyatt's "Shipbuilding" was generally reckoned to be one of the finest musical moments of

1982. Written for Wyatt by **Elvis Costello** and **Clive Langer**, it plaintively highlighted one of the more horrific ironies of the Falklands War: that shipyard workers were only getting their jobs back because people, among them their sons, were fighting (and being killed) on the other side of the world.

The message hit home: it turned out to be one of Rough Trade's best-selling singles and they're now re-releasing it in four different picture sleeves.

We have five sets of singles, each including a copy signed by Wyatt and Costello, to give away. First prize-winner also nets a framed poster of Stanley Spencer's "Shipbuilding On The Clyde", the mural from which the single sleeve was taken.

To win one of these highly collectable items, put the answer to the following question on a postcard or the back of a envelope.

Robert Wyatt used to be a member of a) **Soft Machine**, b) **Pink Floyd** or c) **The Rolling Stones**?

Post your answer to **Smash Hits Shipbuilding Competition**, 52-55 Carnaby Street, London W1V 1PF. Replies no later than May 12.

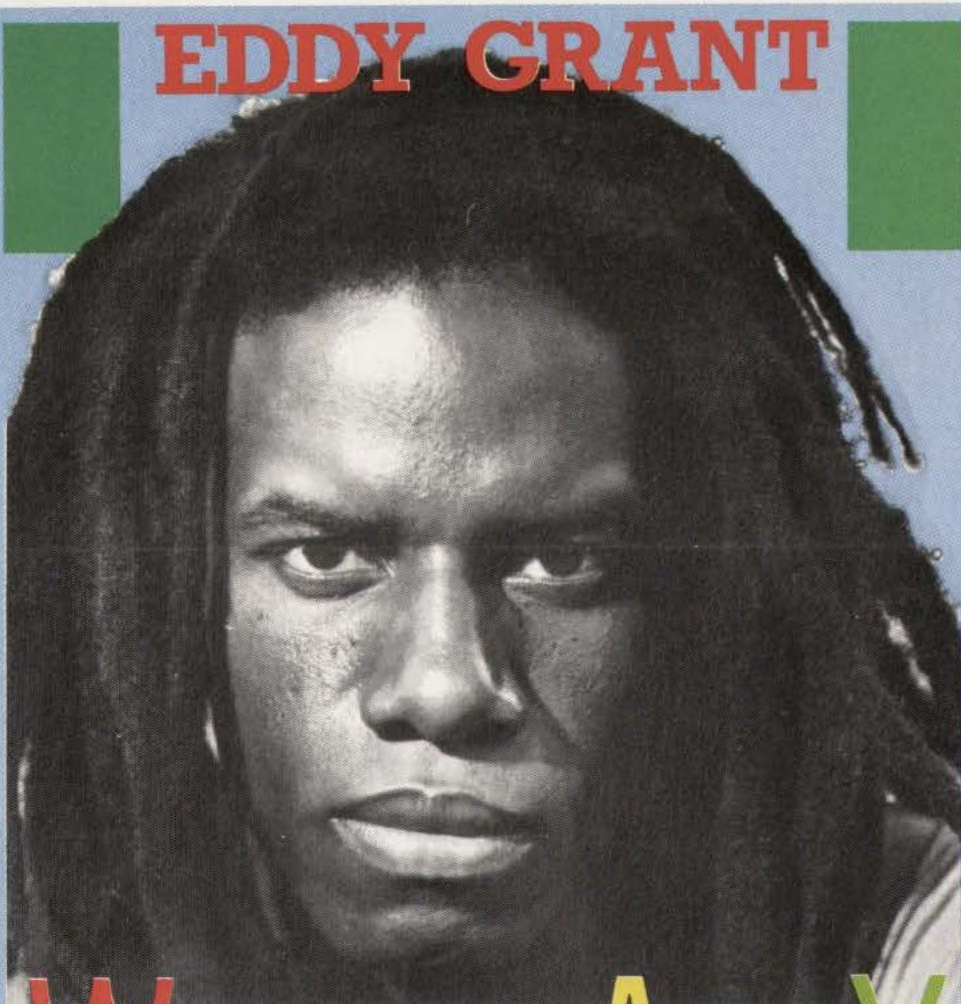
The word from **The Police** camp is that there'll be an album, "Synchronicity", out in early June. Sometime before that, expect a single called "Every Breath She Takes".

HAPPY

BIRTHDAY

Phil Smith of **Haircut One Hundred** (24) on May 1
Jo Callis of **The Human League** (32) on May 2
David Ball of **Soft Cell** (24) on May 3
Jay Aston of **Bucks Fizz** (22) on May 4
Ian McCulloch of **Echo And The Bunnymen** (24) on May 5
Gary Glitter (43) on May 8
Dave Gahan of **Depeche Mode** (21) on May 9

EDDY GRANT



WAR PARTY

You invite me to a war party
 Me no wanna go
 Everybody seem to be inviting me to
 A war party, me no wanna go
 Heard about the last one
 So thanks but no thank-you

You killed off all the Indians
 And you killed off all the slaves
 But not quite
 So you killed off the remains
 You look for me, I'm looking for you
 I can't believe what they say about you is true
 That you're a bad star just like Pharoah
 You killed the children just like Pharoah
 Now you sent a ticket for me
 It don't have R.S.V.P.

Chorus
 Oh Lord it's a war party
 Me no wanna go
 Everybody seem to be inviting me to
 A war party
 Me no wanna go
 Heard about the last one
 So thanks but no thank-you

You've invited all our wise men
 Many times before
 To dance around your fires
 And even out your scores
 And when tolls taken
 Of the valiant and the brave
 The only decoration is the one upon the graves

Oh no you're a bad star just like Pharoah
 You killed the children just like Pharoah
 Now you sent a ticket for me
 And it don't have R.S.V.P.

Repeat chorus
 Left, right
 Left, right

Please don't send no ticket for me
 No don't send no ticket
 No don't send no ticket for me
 If it don't have R.S.V.P.

Repeat chorus

Do you wanna go (say no)
 Ah, do you wanna-nanna go (say no)
 Well, me no wanna go right now
 Me no wanna go right now
 They invite me to a war party
 Me no wanna go
 Everybody seem to be inviting me to
 A war party
 Me no wanna go
 Heard about the last one
 So thanks but no thank-you

Words and music by E. Grant
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 On Ice Records

TWISTED SIGHTS I AM (I'M ME)

I AM (I'M ME)

WHO ARE YOU TO LOOK DOWN AT WHAT
 I BELIEVE
 I'M ONTO YOUR THINKING AND HOW
 YOU DECEIVE
 WELL YOU CAN'T ABUSE ME
 I WON'T STAND NO MORE
 YES I KNOW THE REASON
 YES I KNOW THE SCORE

CHORUS
 I AM AND I'LL BE
 I WILL YOU'LL SEE
 I AM AND I'LL BE
 I AM (I'M ME)

HOW I TRY TO PLEASE YOU
 LIVE THE WAY YOU SAY
 DO THE THINGS THAT YOU DO
 LIKE THE LIVING DEAD
 THEN THE TRUTH IT HIT ME
 GOT ME OFF MY KNEES
 IT'S MY LIFE I'M LIVING
 I'LL LIVE AS I PLEASE

REPEAT CHORUS

NOW'S THE TIME TO STAND TALL
 START YOUR LIFE ANEW
 FREEDOM LIES IN YOUR HEART
 NOW'S THE TIME FOR YOU

REPEAT CHORUS AND AD LIB TO FADE

WORDS AND MUSIC BY D. SNIDER
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Available in your Local Record Store on Monday 2nd May

WHAM!

BAD BOYS

on 7" and Extended Mix 12"

7" Available in

**LIMITED
EDITION**

FULL COLOUR POSTER BAG





FRIDAY NIGHT (live version)

The Kids From FAME



Everybody here loves fame right (yeah)
Is fame gonna live forever? (yeah)

Start shaking your hips so baby pucker your lips
Cause I'm coming to see you soon
Don't put on your best dress
It'll wind up a mess

Don't even bother to make up your room
Hey I'm tired of waiting for long distance calls
That perfumed letter didn't help much at all
When I pick up a pen I fall flat on my face
Like a long distance runner trying to win a short race
Without you I'm driving lost in a stare
Without you I feel like I'm running scared
Since you're gone I haven't bothered to comb my hair
On Friday night

Chorus
But Friday night's gonna be alright it's gonna be right
It's gonna be alright now baby
Friday night's gonna be alright it's gonna be right
It's gonna be alright now baby

Sure I'm a joker sometimes even a clown
But this time baby I'm not fooling around

I'm coming to see you, I'm coming real soon
I'm packing my suitcase this afternoon
Without you there ain't no romance left
Without you there ain't no mystery
Without you there ain't no romance left
On Friday night

Repeat chorus twice

Play that saxophone

Little guitar now

Friday night, the soundtrack is silent
The movie rolls on there ain't no more love scenes
The romance is gone
It's a one man show, it's moving real slow
But it's picking up speed as I'm turning the key
I'm coming up, coming up, coming up, coming up, hey

Repeat chorus to fade

Words and music by Billy Falcon
Reproduced by permission April Music Ltd.
On RCA Records



● My name's Charl, I'm 16 and Japan's number one fan. Likes include concerts, horses and weird dancing. Musical influences include Japan, Tears For Fears, Blancmange, Visage, Culture Club and early Duran Duran. Males or females aged 16+, write to: C. Usher, "Underhill", The Hill, Nr. Millon, Cumbria.

● I am 15 and want to write to people aged 15-18. I like Wahl, Spandau Ballet, Modern Romance and many others. Contact: Christy Parikos, 18 Wood Street, Leabrooks, Derbyshire DE55 1LE.

● Two girls, Mary and Doreen, are looking for two dishy guys. We enjoy cycling, discos and listening to pop music. Fave groups: Duran Duran, Culture Club, Dexys and lots more. Write to Mary (15) and Doreen (14) at: Padua, Rosebran, Athy, Co. Kildare, Ireland.

● 15 year-old boy is looking for females into Duran Duran, Tears For Fears and jazz-funk. If you're mad, write to: Jon Gilmartin, 91 Windsor Park, Musselburgh, Scotland EH21 7QH.

● I'm a 14 year-old girl from Japan. I like ABC, Duran Duran, Bowie, Roxy Music, Altered Images and many more. Please write to: Noriko Kuzuoka, Room 207, Kamitakada Mansions, 1-2-51, Kamitakada, Nakano-Ku, Tokyo 164, Japan.

● My name is Cool Paul. I am looking for females into Tears For Fears, Ultravox, Toyah, Altered Images and more. Duran Duran fans can forget it. Write to: Paul, 35 Chalkenden Close, Penge, London SE20 8QZ.

● Lisa (age 14) seeks males aged 14-16. Into Culture Club, Kajagoogoo, The Belle Stars, Wham! and more. Hates include school, heavy metal and serious people. Get out a recent photo and scribble a note to: Lisa, 4 Chester Road, Redcar, Cleveland TS10 3PX.

● Two 12 year-old mods want to hear from two nice modettes of the same age. Please contact: Dave and Jason, 10 Ilkley Way, Thatcham, Nr. Newbury, Berks RG13 4LG.

● 16 year-old American likes a wide variety of music, including XTC, The Police, The Jam, The Beat, U2 and more. Dislikes include narrow-minded people, big-headed snobs and conformists. Help! I am surrounded by people in Ozzy and Van Halen t-shirts! Write to: Karla Helland, 4502 Charles Street, Rockford, Illinois 61108, USA.

● I'm a 14 year-old moddy (mod and teddy boy) from Sweden and would like to hear from anyone on planet earth (especially if you're from Brighton). I'm into The Chords, Merton Parkas, Nine Below Zero, The Ramones, New Order and a lot more. Dislikes: Abba, rap, funk, jazz and heavy metal (urrrgh!). Contact: Ola Bjornberg, Bredgatan 18, S-234 00 Lomma, Sweden.

● Calling all Boy George lookalikes! Sandra (15) and Paula (19) would love to hear from you especially if you went to any of his recent concerts and took any good photographs. Write to us at: 42 Pinfold Close, Sefton, Merseyside L30 0QW.

● Hi! Two 14 year-old girls are looking for two good-looking boys aged 14+ and into Duran Duran, Wham!, Spandau Ballet and so on. We both dislike heavy metal and Boy George. Write to Natali and Chez at: 215 Lynwood, Folkestone, Kent.

● I'm a student and nearly 17. I'm into Bowie, Japan, FB3, The Human League, TFF, and more. Send photos if possible to: Tracy, 31 Norby, Thirsk, North Yorkshire YO7 1BN.

● I'd like anyone between the ages of 10 and 14 to write to me. I like Western movie themes and more in that line. Get writing to: Susan Comoy, 94 Temple Side, Temple Ewell, Dover, Kent.

● I'm a 13 year-old boy looking for a female penfriend of about my own age. I like Toyah and Bow Wow Wow. Please write to Gavin Gilburd, 295 Gravelly Lane, Erdington, Birmingham B23 5SR.

● I am male and aged 22. My main interests are dancing (body popping), scratching and electronic funk and soul. If interested, write to: Andrew Hall, 13 Earlsmead Road, Tottenham, London N15 4DA.

● 16 year-old male into Dexys, Musical Youth and lots more. I would like to hear from females aged between 15 and 18 with similar interests. Get your pen moving to: Simon Roden, 8 Stirling House, Simmons Road, Woolwich, London SE18.

● We're Helen and Karen (15) and we're looking for male pen-pals (16+) who are into Eurythmics and robotics. If you're interested write to us, with a photo, at: 129 Ware Road, Hertford, Hertfordshire, SG13 7EE.

● I'm Ashley (aged 18) and I'm into OMD and Soft Cell. I'd like to hear from any females aged 17-20. Contact: 180 Nightingale Vale, Woolwich Common, London SE18.

● Hi folks, would you like to write to me? If you're a nice female and aged 15-17, say you will! If you like funk, soul, Motown and disco, I'd particularly like you to get in touch. I'm Mike and this is where I'm at: 11 Haslingden Drive, Bradford, West Yorks BD9 5HS.

● 17 year old girl requires v. nice boy penpal aged 18+. Must like XTC, The Teardrop Explodes and other non-teenybop bands. I'd be Ten Feet Tall if you wrote to me! Contact: Ruth, 86 Sherdley Park Drive, Sutton, St. Helens, Merseyside WA9 3TN.



Looking for pen friends? Send a postcard with brief personal details to RSVF, Smash Hits, 52-55 Carnaby Street, London W1V 1PF and we'll do our best to help you. Please enclose a phone number where we can contact you. This will not be published.

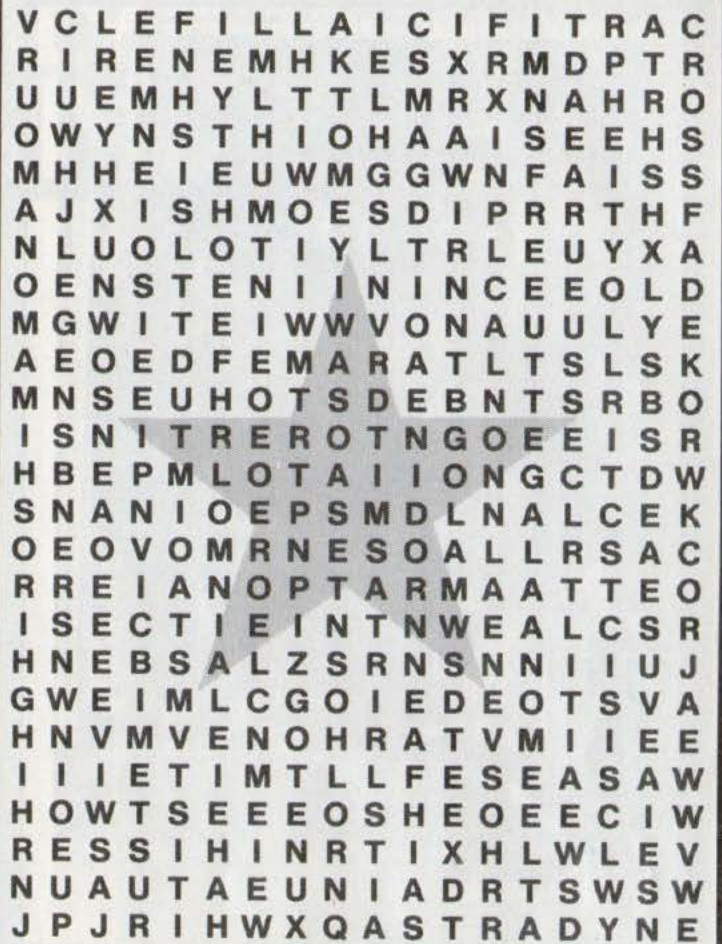
STAR TEASER



ULTRAVOX

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

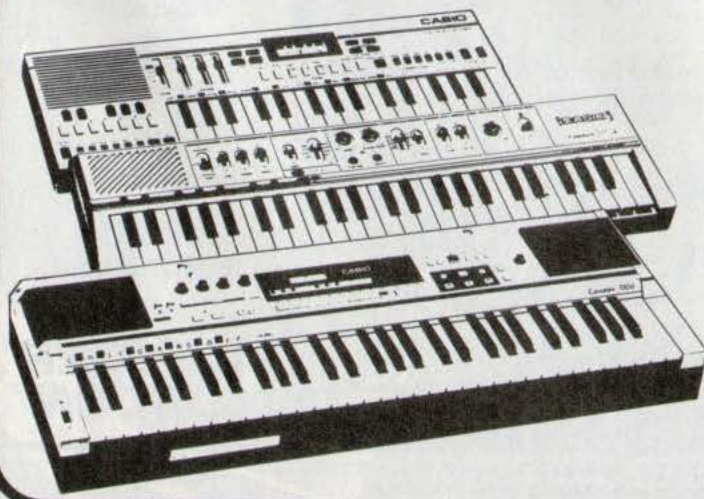
- ACCENT ON YOUTH
- ALL STOOD STILL
- ARTIFICIAL LIFE
- ASTRADYNE
- BLUE LIGHT
- CROSS FADE
- DISLOCATION
- DISTANT SMILE
- HIROSHIMA MON AMOUR
- HYMN
- I REMEMBER
- JUST FOR A MOMENT
- MR X
- MY SEX
- NEW EUROPEANS
- PASSING STRANGERS
- PRIVATE LIVES
- QUIET MEN
- RAGE IN EDEN
- REAP THE WILD WIND
- ROCKWROK
- SLEEPWALK
- SLOW MOTION
- STRANGER WITHIN
- THE FROZEN ONES
- THE SONG
- THE THIN WALL
- THE VOICE
- VIENNA
- VISIONS IN BLUE
- WAITING
- WE CAME TO DANCE
- WE STAND ALONE
- WESTERN PROMISE
- WHILE I'M STILL ALIVE
- YOUR NAME



Casio Magic at IMS

If you think you've seen it all, come and see the internationally famous keyboard player Hans Dreyer performing on the Casio sound stage at the International Music Show at Alexandra Palace this weekend—and you'll see *real* magic. Everything from the famous VL1, to the

CT7000 – on public show for the first time, featuring 'on-board' multi-track stereo digital recording. All available for you to play and see why Casio has rapidly become the largest manufacturer of keyboards in the world.



The International Music Show runs from Friday April 29th to Tuesday May 3rd at Alexandra Palace which is situated within easy reach of Central London, off the N. Circular Road. There are ample parking facilities as well as British Rail and London Transport connections.

Times: Friday – 7.00pm-10.30pm
 Saturday/Sunday – 10.30am-10.30pm
 Monday – 10.30am-9pm
 Tuesday – 10.30am-1pm

Admission: Friday only £1.00. Other days – Adults £2.00
 Children under 12 £1.00.

CASIOMAGIC!



THE QUESTIONS

THE PRICE YOU PAY



We'd be together I was sure of that
Moving together that's how we'd always be
Suddenly something pulled my world apart
You changed your mind and now that's how it will be

Chorus

A pool of tears wept for years
Can show nothing of the sorrow I feel for real
Can't explain or wipe away
That's the price you pay for all your weaknesses
That's the price you pay for all your weaknesses
That's the price you pay for all your weaknesses
That's the price you pay for all your weaknesses

I can't hide all emotions that I feel
Sometimes these things become just too much for me
Suddenly something pulls my world apart
Change my perspective now that's how it will be

Repeat chorus twice

That's the price you pay for all your weaknesses
That's the price you pay for all your weaknesses

Repeat to fade

Words and music by P. Barry/J. Robinson
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On Respond Records



FROM THURSDAY
APRIL 28th

ABC
Shaftesbury Avenue

STUDIO
Oxford Circus

SCENE
Leicester Square

CLASSIC
Haymarket

ABC
Bayswater

ABC
Edgware Road

ABC
Fulham Road

AND

**ALL OVER
LONDON**

A LEISURE INVESTMENT COMPANY PRODUCTION A DON COSCARELLI Film
JOHN AMOS as Seth · Music by LEE HOLDRIDGE · Photographed by JOHN ALCOTT
Associate Producer DONALD P BORCHERS
Produced by PAUL PEPPERMAN and SYLVIO TABET · Directed by DON COSCARELLI · Released by COLUMBIA-EMI-WARNER Distributors Limited

THE BEASTMASTER Starring MARC SINGER · TANVA ROBERTS · RIP TORN
Executive Producers NADER ATASSI and SYLVIO TABET
Written by DON COSCARELLI & PAUL PEPPERMAN

DOLBY STEREO
IN SELECTED THEATRES

NEW FILMS
CHANGE ON
Thursdays



DARYL HALL &
JOHN OATES

FAMILY MAN

SHE HAD A SULKY SMILE
SHE TOOK HER STANDARD POSE AS SHE PRESENTED HERSELF
SHE HAD SULTRY EYES
SHE MADE IT PERFECTLY PLAIN THAT SHE WAS HIS FOR A PRICE

CHORUS
BUT HE SAID LEAVE ME ALONE I'M A FAMILY MAN
AND MY BARK IS MUCH WORSE THAN MY BITE
HE SAID LEAVE ME ALONE I'M A FAMILY MAN
IF YOU PUSH ME TOO FAR I JUST MIGHT

SHE WORE HURT SURPRISE
AS SHE RE-CHECKED HER MAKE-UP TO PROTECT HERSELF
DROPPED HER PRICE AND PRIDE
SHE MADE IT TOTALLY CLEAR THAT SHE WAS HIS FOR A NIGHT.

REPEAT CHORUS

SHE GAVE HIM HER LOOK
IT WOULD HAVE WORKED ON ANY OTHER MAN AROUND
HE LOOKED HER UP AND DOWN
SHE KNEW HE COULDN'T DECIDE IF HE SHOULD HOLD HIS GROUND

REPEAT CHORUS

SHE TURNED, TOSSED HER HEAD
UNLIKE HER OPENING MOVE A FINAL EXIT LINE
HE WAITED MUCH TOO LONG
BUT BY THE TIME HE GOT HIS COURAGE UP SHE WAS GONE
THEN HE SCREAMED LEAVE ME ALONE I'M A FAMILY MAN
AND MY BARK IS MUCH WORSE THAN MY BITE
HE SAID LEAVE ME ALONE I'M A FAMILY MAN
IF YOU PUSH ME TOO FAR I JUST MIGHT

HE SAID LEAVE ME ALONE I'M A FAMILY MAN
AND I DON'T THINK I'M ONE TONIGHT
HE SAID LEAVE ME ALONE I'M A FAMILY MAN
IF YOU PUSH ME TOO FAR I JUST MIGHT

REPEAT CHORUS TO FADE

WORDS AND MUSIC BY KIM CROSS/RICK FENN/MIKE FRYE/
MIKE OLDFIELD/MORRIS PERT/MAGGIE REILLY
REPRODUCED BY PERMISSION VIRGIN MUSIC PUB. LTD./
J. WEINBERGER (MCPS)/TBP MUSIC LTD.
ON RCA RECORDS



PHILIP JAP

HIS DEBUT ALBUM AND CASSETTE
FEATURES HIS NEW SINGLE "BRAIN DANCE" AM 110

THE TOUR

APRIL	THURSDAY 28TH	DINGWALLS, NEWCASTLE
	FRIDAY 29TH	DUNDEE UNIVERSITY
	SATURDAY 30TH	STRATHCLYDE UNIVERSITY
MAY	MONDAY 2ND	HORSEFAIR, LEICESTER
	TUESDAY 3RD	LIMIT, SHEFFIELD
	WEDNESDAY 4TH	THE GALLERY, MANCHESTER
	THURSDAY 5TH	SNOBS, BIRMINGHAM
	FRIDAY 6TH	TRENT POLYTECHNIC, NOTTINGHAM
	SATURDAY 7TH	DINGWALLS, BRISTOL
	MONDAY 9TH	HEAVEN, LONDON



INCLUDES THE HIT SINGLES
TOTAL ERASURE AND SAVE US

ALBUM AMLH 68557 CHROMDIOXID CASSETTE CAM 68557



TOP OF T

On May 5 Britain's longest-running pop show will broadcast
Turbett (pictures) went to the BBC to find out

1 THE HISTORY

It began on BBC Television on January 1, 1964, as a six-part series "for teenagers, based on the current discs", but *Top Of The Pops* proved to be so popular that it's still with us 19 years later.

Twelve million people, to be as precise as one can, sit down each week to watch a selection of whatever happens to be in the Top 75, from Renee and Renato to New Order. On New Year's Day,

1964, the selection included Cliff Richard, Dusty Springfield, The Rolling Stones, The Swinging Blue Jeans, The Dave Clark Five, Freddie And The Dreamers and a film clip of The Beatles. All the groups mimed to their records and DJ Jimmy Savile sat in front of the Top 30. A format was established.

Throughout the '60s and '70s various slots were introduced in an attempt to keep the show up-to-date. New groups might introduce their first record on "Tip For The Top" while a visiting American star might perform in

the imaginatively-titled "Visitor From America" slot. There was even an albums' slot in the early '70s in which a group would perform no less than three songs from their latest LP. "That killed the show," comments the show's current Executive Producer, Michael Hurll.

In 1968 the dance troupe Pan's People made their first appearance. Flick Colby was their leader and is still in charge of the dancing on *Top Of The Pops*. She's seen it become less structured as dance routines have almost disappeared with the rise of promotional videos. A few years ago she and Michael Hurll rethought their dance needs.

"I decided I really needed men, so we decided to change the



Photo: BBC

Jimmy Savile presenting the first *Top Of The Pops*

whole format and to have a pool of dancers which I audition for twice a year. That's Zoo."

The system of artists re-recording their backing tracks was agreed between the BBC and the Musicians' Union in the mid-60s when miming to records ceased. The original backing musicians get an extra fee for the re-recording but it's generally regarded by musicians as a rather annoying and unrealistic

practice to try to reproduce the work of days or weeks in a few hours. An alternative system is under discussion at the moment.

The '70s were not a happy time for *Top Of The Pops*. Apart from the brief "Glam Rock" era, rock music was neither sympathetic to the show nor very suitable. Singles mattered less than albums.

It was only the arrival of Punk that revitalised singles and by 1981 the idea of the Pop Song was fashionable once more. For *Top Of The Pops* this was good news. As the show totally relies on the charts, so it relies on the enthusiasm of the artists to a large extent. Nowadays artists are pretty keen to appear.

One reason for their enthusiasm is the dynamic effect a *Top Of The Pops* appearance

2 THE PRODUCER

Since the early '60s Michael Hurll has produced a sizeable quantity of BBC Television's light entertainment shows featuring familiar faces like Cliff Richard, Mike Yarwood, Ken Dodd and The Two Ronnies. Three years ago he was brought in as Executive

Producer of *Top Of The Pops* "to rejuvenate it", and he's made considerable changes to its presentation.

How have you changed *Top Of The Pops*?

I decided that one thing I had to do was to involve the audience more and give it an atmosphere. You can't do video tricks so you settle for atmosphere and performance. The audience were told to come dressed up, looking great, and we involve them a lot more.

How?

Well, the big problem is that people have to be led. You can't expect one hundred members of the general public, rather overawed by the cameras and lights, to act naturally and bob about. So now we have a dozen cheerleaders who mingle with the crowd so that they feel there's somebody leading and somebody to hold onto.

Why do you always try for a party atmosphere?

We *could* just stick each band on little stages and they'd all look



Executive Producer Michael Hurll

the same — you've only to look at some of the Channel 4 or ITV programmes — and I think it would be very boring television. All I'm trying to do is something that creates an atmosphere, so that people think: "I wouldn't mind being in that audience."

Why are the Radio One DJs used as presenters?

Purely because there is no other network. People say, "Use the Capital Radio DJs", but they're not known anywhere else in Britain. There are plenty of the Radio One DJs — over 20 — and, again, I made a change there: I paired them up. It gives the show more pace to have two to bounce off each other. I can't find any reason not to use them.

THE TEN COMMANDMENTS OF TOTP

1. Only Top 75 records are played.
2. Yo-yo titles (those which go down one week and up the next) are only included if their chart position is its highest-ever.
3. Only the Number One record can be played on consecutive weeks.
4. For second plays of records, preference is given to groups which don't use session musicians.
5. There is no guarantee that a record will be played for a second time if it doesn't reach the Top 10.
6. If a record is first played when it's

outside the Top 30, it won't be played again until it's in the Top 30.

7. Videos must feature the artists on the record; they're usually given only one showing and faded after three minutes; there's an average of three videos per show; the BBC can edit videos.

THE POPS

cast its 1000th edition. Neil Tennant (words) and Virginia why it's lasted so long and how it's put together.

has on record sales.

"You ask anyone in the music business what are the two most important facets in getting a hit record and most people will say that you've got to get it played on Radio One and you've then got to get it on *Top Of The Pops*," comments occasional presenter Andy Peebles. "If you've done that, you'll arrive in the chart."

Of course you have to be in the chart in the first place to be eligible for inclusion in the show. Ten rules for the selection of artists are rigidly followed every week so that there are few complaints about selection. Any complaints about the chart itself, which is co-financed by the BBC, are addressed to the compilers, Gallup. The only way someone can cheat their way onto *Top Of The Pops* is by cheating their way into the chart. And that's supposed to be quite difficult.

As the selection of artists totally depends on the chart, *Top Of The Pops* is at the mercy of the record-buying public. If they buy enough copies of a record to make it a hit, then it'll be on *Top Of The Pops*. And that applies equally to both New Order and Renee And Renato.

Why do you think TOTP is so popular?

It's the only programme on TV that has chart material. There's *Old Grey Whistle Test*, *The Tube*, *Switch*, *Oxford Road Show*, *Riverside*, they try bloody hard not to have any chart people on. I don't think a pop programme works without a chart. It's a bit like a new talent show: they don't work without the competition. In *Top Of The Pops* the chart provides the competition.

Do you feel a sense of responsibility for the effects of the show?

I don't. It's complimentary to the programme when you see that all the numbers we had on the programme last week, with one exception, went up. But it must be nice for Radio One as well.

8. Records which are danced to must be in the Top 30.

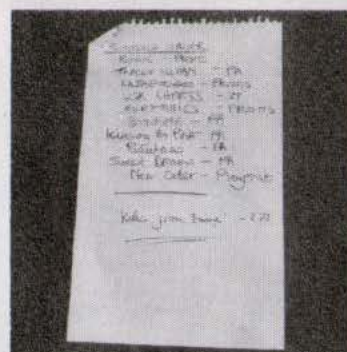
9. Only members of groups can add overdubs to their backing tracks.

10. All queries about content and selection must be referred to the Executive Producer, Michael Hurll.

3 MAKING THE PROGRAMME



1. Tuesday morning: 8.45 Michael Hurll has received the new chart and tells record company representatives the line-up for this week's show.



2. And here's his list. Tracey Ullman is down but won't be able to appear.



3. Wednesday afternoon: 2.30 Sweet Dreams run through their routine watched by a crowd of cheerleaders.



4. Andy Peebles rehearses his links. Floor Assistant Simon stands in for DJ Gary Davies.

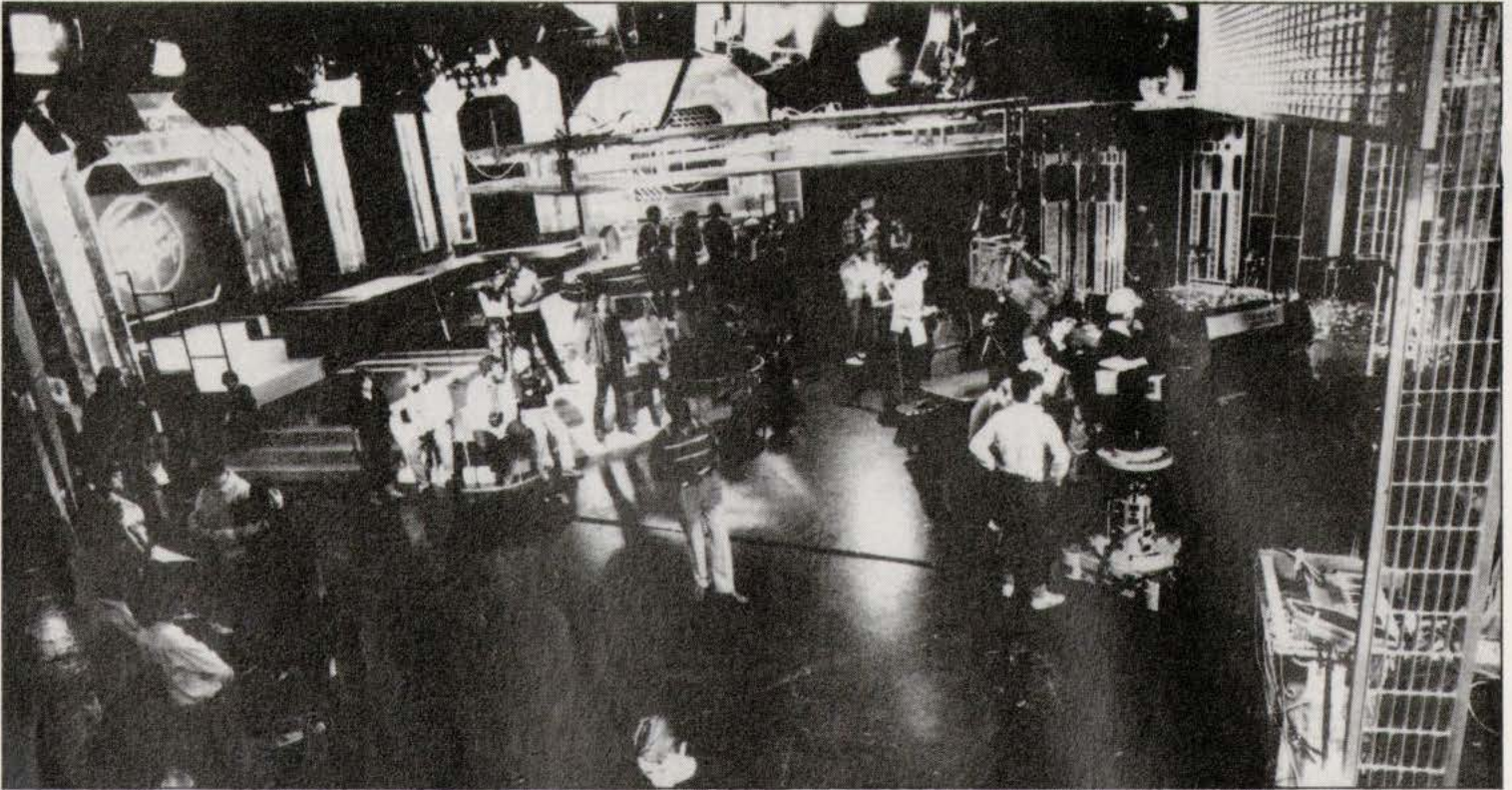


5. The man in charge of the smoke. It's used because it picks out the coloured lights.

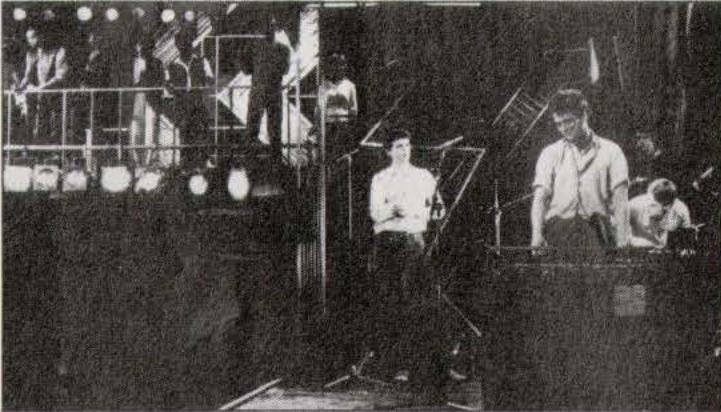


6. Chief Cameraman Roger Fenna discusses camera angles for Kissing The Pink's appearance.

TOP OF T



7. The *Top Of The Pops* studio: four stages and lots of leads to trip over. Despite tight schedules, the atmosphere is surprisingly calm.



8. Kissing The Pink prepare to run through "The Last Film" for the first time. This is their first *Top Of The Pops* appearance so they're a little bit nervous.



9. Roger Fenna surveys KTP. There are only 30 minutes per group to work out angles.



10. 5.00: Two cheerleaders ready for dress rehearsal. The BBC supply their clothes.



11. Bobby McVey of Sweet Dreams gets his face made up . . .

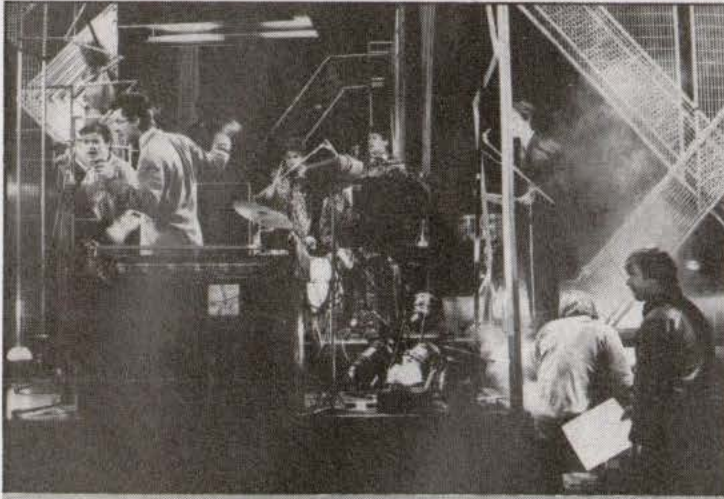


12. . . . and his hair done.



13. Bauhaus rehearse "She's In Parties". The cheerleaders try to look as though they're having one.

THE POPS



14. Kissing The Pink rehearse "The Last Film" for the last time. During this dress rehearsal, the whole show is performed without any stops. Well, that's the theory.



15. Andy Peebles relaxes in his luxurious dressing-room before the show is recorded.



16. 7.00: The audience are let into the studio. Some have waited months for their tickets.



17. The cheerleaders organise a dance competition to get everyone in that party mood.



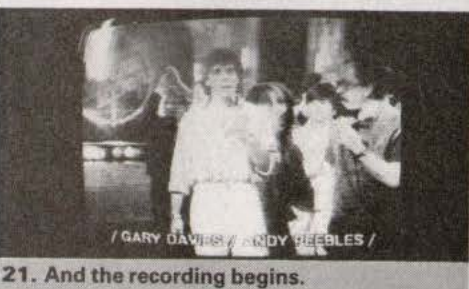
18. Andy Peebles introduces himself a couple of minutes before the recording begins.



19. The camera crew get ready.



20. The cheerleaders lead the cheers.



21. And the recording begins.



22. Thursday evening: 7.30 Bobby McVey and 11,999,999 others watch Sweet Dreams on *Top Of The Pops*.

McVITIE'S



Start saving the special McVitie's wrappers now to get your free high quality cassette. Just send 8 special wrappers from any of these McVitie's packs: Homewheat, Digestive, Rich Tea, Ginger Nuts, Fruit Shortcake, Abbey Crunch, and Jaffa Cakes (plus a 20p coin to cover post and packaging).

For every 8 wrappers choose one of the cassettes below. Collect as many cassettes as you like. **See special packs for details**

ALL ORIGINAL ARTISTS



Roll Over Beethoven
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Genesis

Saturday Night's Alright
(For Fighting)
Elton John

Born To Be Wild
Steppenwolf

Silver Machine
Hawkwind

On The Road Again
Canned Heat

Mean Girl
Status Quo

In A Broken Dream
Python Lee Jackson

Because The Night
Patti Smith

Milk and Alcohol
Dr Feelgood

Smoke On The Water
Deep Purple

All Right Now
Free

Woman in Love
The Three Degrees

A Little Bit More
Dr Hook

Summer (The First Time)
Bobby Goldsboro

Walk On By
Dionne Warwick

Your Song
Elton John

All By Myself
Eric Carmen

Without You
Nilsson

Even The Nights
Are Better
Air Supply

Gaye
Clifford T. Ward

Try To Remember/
The Way We Were
**Gladys Knight and
the Pips**

(Hey There) Lonely Girl
Eddie Holman

When He Shines
Sheena Easton

Blanket On The Ground
Billie Jo Spears

Wichita Lineman
Glen Campbell

The Most Beautiful Girl
Charlie Rich

You don't Have To Say
You Love Me
Tanya Tucker

Crying
Waylon Jennings

Talking In Your Sleep
Crystal Gayle

Jolene
Dolly Parton

I Walk The Line
Johnny Cash

Ode To Billie Joe
Bobbie Gentry

Everlasting,
Everlasting Love
George Hamilton IV

Rose Garden
Lynn Anderson

We're All Alone
Rita Coolidge

Nobody's Fool
Haircut One Hundred

Life In Tokyo
Japan

Is It A Dream
Classix Nouveaux

Just An Illusion
Imagination

Golden Brown
The Stranglers

More Than This
Roxy Music

Deutscher Girls
**The Original Adam
and the Ants**

Girls On Film
Duran Duran

Love Is All Is Alright
UB40

Got No Brains
Bad Manners

Brave New World
Toyah

Runaway Boys
Stray Cats

STAR★CHOICE

THE VERY SPECIAL SONG SPOT

SELECTED
THIS TIME BY

NICK RHODES



“ I got it soon after it was released. I liked the song, the arrangement, the production and the rhythm. It’s my favourite song because it has a character all of its own. Grace Jones is unique. This should have been an enormous hit and I don’t know why it wasn’t. ”

PULL UP TO THE BUMPER

Grace Jones

DRIVING DOWN THOSE CITY STREETS
WAITING TO GET DOWN
YOU WANT TO DITCH YOUR BIG MACHINE
SOMEWHERE IN THIS TOWN
NOW IN THE PARKING LOT GARAGE
WE’VE FOUND A PROPER PLACE
JUST FOLLOW ALL THE WRITTEN RULES
YOU’LL FIT INTO THE SPACE

CHORUS

PULL UP TO MY BUMPER BABY
IN YOUR LONG BLACK LIMOUSINE
PULL UP TO MY BUMPER BABY
DRIVE IT IN BETWEEN

PULL UP TO IT
DON’T DRIVE THROUGH IT
BACK IT UPWISE
NOW THAT FITS NICE

PULL UP TO IT
DON’T DRIVE THROUGH IT
BACK IT UPWISE
NOW THAT FITS NICE

TRACING, SPRAYING
LET ME LUBRICATING
JACK UP, PUMP UP THE TYRE BABY

WE OPERATE AROUND THE CLOCK
SQUAD OF YOU COME IN
LOTS OF SPACE FOR EVERYONE
ONE FOR YOU MY FRIEND
MY LINES ARE SURED, HOW FIXED YOU ARE
SO WON’T YOU PLEASE COME ON
SHINING SLEEK MACHINE ON WHEELS
I’VE GOT TO BLOW YOUR HORN

REPEAT CHORUS

PULL UP TO IT
DON’T DRIVE THROUGH IT
BACK IT UPWISE
NOW THAT FITS NICE

TRACING, SPRAYING
LET ME LUBRICATING

PULL UP TO MY BUMPER
PULL UP TO MY BUMPER
PULL UP TO MY BUMPER BABY
PULL UP TO MY BUMPER
REPEAT AND AD LIB TO FADE

WORDS AND MUSIC BY KOOKOO BAYA/
G. JONES/DANA MANA
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Photo: Paul Cox/BBC/LFI.

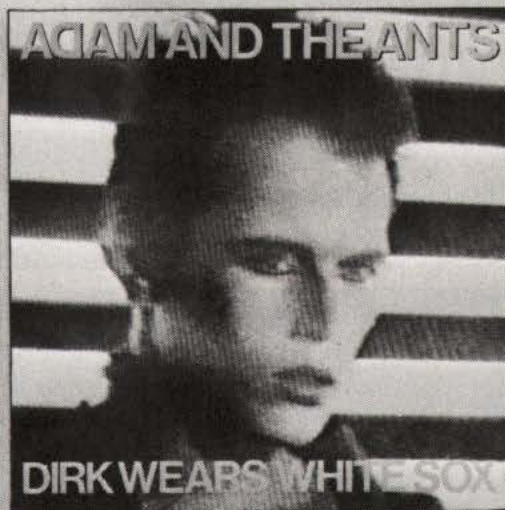
'I wrote the songs on this album between 1976 and 1979. They represent the live repertoire of Adam & The Ants as they then were.

A dedicated and extremely loyal audience heard the songs performed in tiny clubs up and down the British Isles, as well as in Belgium, Italy and Berlin. These years proved to be an invaluable experience to me, and though often overlooked during the success that followed, have always been very dear to my heart.

When control of the master tapes reverted to me I took the opportunity with the help of Marco to do justice to the work by incorporating the first two singles, and making the album widely available to our audience.

I hope you enjoy 'Dirk Wears White Sox' as much as I enjoyed the years making it!

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KISSING THE PINK

They've had a hit single. They're never off the radio. They've even got Duran Duran's old producer. And yet one of them still insists on wearing a tartan apron and a false moustache. We sent Mark Steels to have a quiet word with him.

"Well, my biggest influence was, without doubt, Jimmy Osmond," says John Kingsley-Hall. "Especially that song of his which went 'Milly Molly Mandy, sweet as sugar candy'. Absolutely brilliant!"

John Kingsley-Hall is the keyboard player and resident "loon" of chart newcomers Kissing The Pink. No glamour togs and pop niceness for our John. Sitting in the dressing room prior to their first-ever *TOTP* appearance, he is putting the finishing touches to quite easily the daftest get-up this side of Twisted Sister — creased Oxfam jacket, green tartan apron-skirt over rolled-up trows, non-matching socks and Doc Martens. The nightmare vision is completed by a few tubes of icky stuff on the spiky locks and a drawn-on moustache.

Why does he do it?

"I dunno", comes the curt reply. Having been forced to wait around for nearly four hours to get to talk to him I'm starting to think that maybe John doesn't take the media's response to the group's first hit single — "The Last Film" — at all seriously. George Stewart, the group's percussionist, offers that it's to "cover up the fact that John has just got an incredibly huge bum" and everyone falls about laughing. Eventually vocalist Nick Whitecross and saxophonist Jo Wells inject a much-needed shot of sanity into the proceedings.

"We've got no pretensions at all about what we do", claims Nick, "and I suppose the way John looks today is a reaction against being squeezed into a particular image. I find it really annoying that the public are continually being served the same things — at the moment everyone's got to look pretty and glamorous and we just don't want to get caught in the trap of being

regarded as another trendy pop group."

Visual aspects aside, however, "The Last Film" makes a poignant anti-war statement.

"I'm not sure whether pop is the right medium for heavy statements," Nick admits. "Most of what we do is just a reflection of what we see all around us. 'The Last Film' is just about a soldier sat in a tent watching one of those '40s or '50s Hollywood war films just before he's about to go out and fight for real. It's not controversial... war is

horrible and unglamorous."

Kissing The Pink's first album, "Naked", is due to be released soon and this will be supported by a tour about which Jo Wells is very excited.

"Touring really gives us our greatest pleasure," she enthuses. "Playing live and getting that immediate feedback from an audience is what makes everything worthwhile. I mean a couple of weeks ago we did a show at the *Camden Palace* and we were forced to mime — it was truly horrible, bad for us

and consequently bad for the audience."

"Obviously the single's success is going to help us," Nick chips in, "but I hope people don't judge what we are about on the basis of just one record. I think when people hear 'Naked' they will be pleasantly surprised to hear an album with so much variety on it... anyone expecting to hear 12 re-hashes of 'The Last Film' are going to be disappointed. At the same time I hope that they will be able to react emotionally to some of the other tracks in the same way they might to 'The Last Film'. You can touch people through songs — even pop songs — but it's far more important to get them to realise just why they are feeling what they are feeling, to have a sympathy with someone else's predicament."

Whether Kissing The Pink — whose extraordinary name, incidentally, is a snooker term — manage to bludgeon their way into the hearts of the nation without all the seemingly necessary trappings of the pop world remains to be seen. Their album is produced by Duran Duran maestro, Colin Thurston, and their intentions and beliefs are quite refreshing.

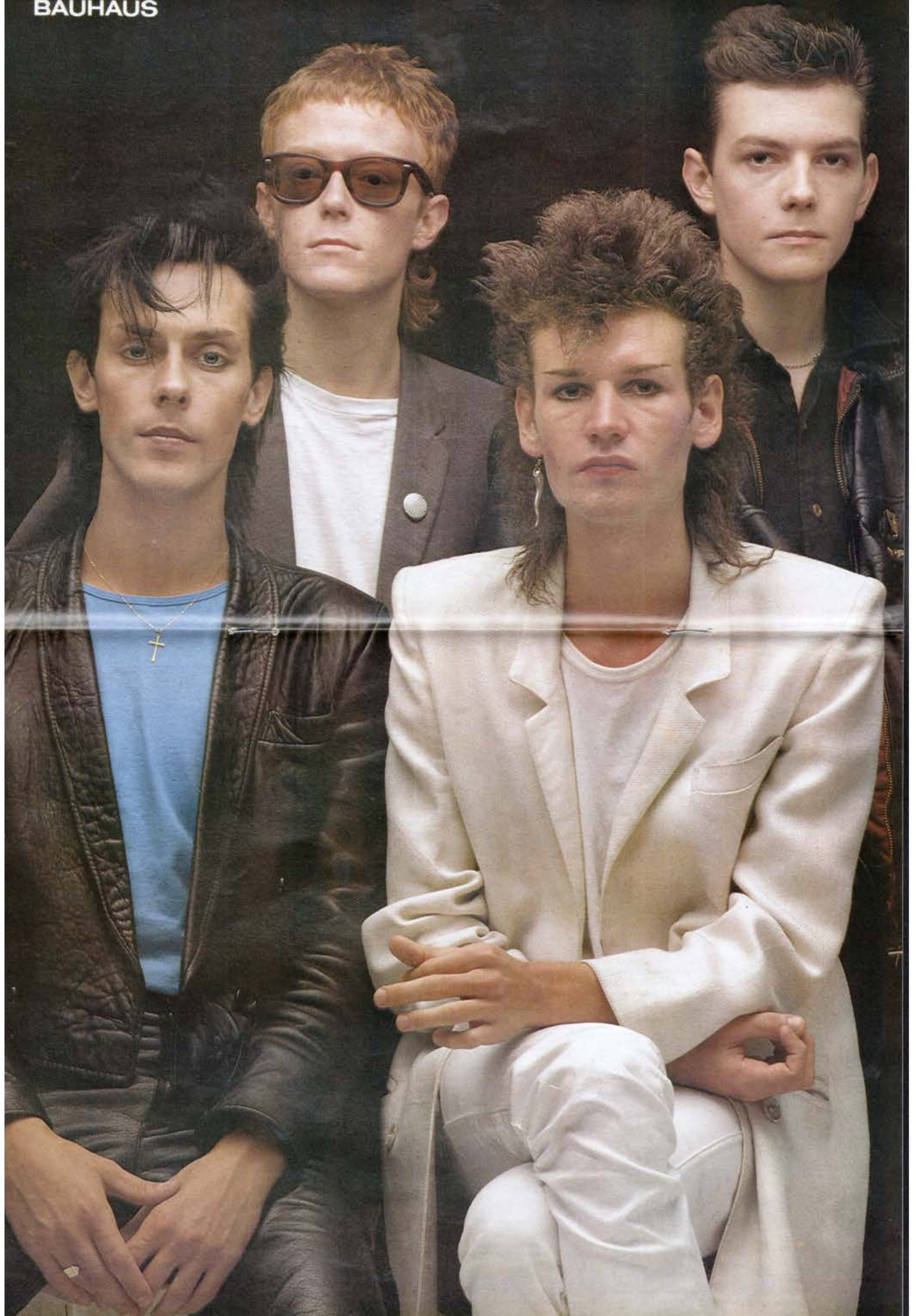
Nevertheless, I have a nagging feeling that John's appalling dress sense and self-conscious buffoonery might not work against those goals they are trying to achieve. Nick might well say "it's important that in being serious about what we're doing we don't lose our sense of humour" but are green tartan skirts really that funny?

"Listen", quips John, "we're just a good pop group and I just want to be a pop star. And who was the greatest pop star of all time? Gary Glitter! He wasn't stylish either..."



Kissing The Pink: (left-right) George Stewart, Nick Whitecross, John Kingsley-Hall (hiding that apron), Stevie Cusak, Peter Barnett and (kneeling) Jo Wells

Photo: Leon Morris



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BARRY

SEES

THE VIDEO THE TV BANNED!

AND HAS TO HAVE A BIT OF A LIE-DOWN AFTERWARDS

Hello, readers. Barry here. Columnist in control of the cosmos. The mastermind who makes sense out of music. Understander of all things and all-round rather brainy, talented and incredibly witty person. As if it were ever in doubt, eh? (*Weak laughter*). Just back, as it happens, from having a bit of a stiff word with the old Board Of Video Censors if you're interested. Gave 'em a piece of me mind actually. Caused a few embarrassed faces on the old ninth floor, mates, believe me. You heard right, *mes amis*, I said video. Not just any old video. (*Whisper it*) Naughty video. You know the ones with, yup, and loads of, that's right, and a bit of the old (*whistling noise*) and not many, er, no okay right, got the picture thanks. And it's with this Duran Duran video, stunned friends, that our story begins...

Friend Norm, right, he of *le* relaxed outlook on life, self-confessed broad-minded bloke, etc., procures copy of said offending flick and invites round yours truly, fighter for truth and justice, to cast the old critical peeper over it. Quick as a flash Baz tears himself away from brill new F.R. David disc and races round to Norm Towers. Leap into living-room and can't help noticing rather lewd movie on gogger obviously about some girls in this *really* hot country where it's a *really* heavy hassle having to wear any clothes or something. Switch it off, dingbat, and let's have *Les Durans* on. This is the Duran video, says Norm without so much as a glance at the Bazza boat-race. Next thing I know, mates, ice pack on brow, smelling salts, collar being loosened. It's all proved too much for your faint-hearted scribe. The word "disgusted", mates, simply does not do justice to Baz's state of pallid ill health. Appalled is more like it. Outraged. Horrified. This, thought *moi*, is a time for action. Norm, said I, gimme that telephone 'cas someone's got to protect the right of the public not to be exposed to these acres of bare flesh, matey, and it's obviously not going to be you.

Sweating badly, friends, Baz dials v. important number. Board Of Video Censors Complaints Dept., says unsuspecting person. Baz here (*shocked silence* — *clearly le nom de such an incredibly important pop scribe hath struck a chilly note*). Now look here. Just seen this Duran thingie and thought it rather unplez. Bit low-budget, squire. Ought to be able to afford clothes. And while I'm on, how's about banning that evil "Paint Me Down" number by the Spands. Five blokes in brushed denim Y-fronts chucking lumps of blue mud all over the shop. Shouldn't be allowed. And that Soft Cell "Sex Dwarf". Weirdos

covered in pork chops. Not on is it? And Dexys "Come On Eileen". Largest amount of unwashed armpit ever captured on film. Get down wind of that and you'd need medical help. And Diana Ross, "Work That Body". Not on my telly, mate. And that Captain Sensible thing, "Wot!". Sitting in a life-boat having a laugh at the Queen. What's the country coming to? (*Detect voice saying 'we've got a right one here'*). Well of course I'm right, mate. It's people like Norm here that's wrong. You're talking to Baz, protector of all things decent, fighter against filth, guardian against grisliness. And I want this off the old TV screen, chum, and out of *les* videos shops a bit on the speedy side.

And not just them, old pal. Look at all the other videos corrupting the country's morals. Rene and Renato — encouraging people to wreck innocent flowering plants. The Style Council — loony dancing in long macs on the top of buses. Raving mad and unsafe with it. The Human League — painting the neighbour's house red. Madness — goofing about in people's front gardens. Malcolm McLaren — getting perfectly normal persons to suddenly leap up in the air and land in a rather painful way (i.e. probably on the back of the bonce). The only kind of person doing this kind of loony stunt must have something a bit sawdustlike for brains, if I'm any judge. I mean *where does it all stop?* (*Funny clicking noise followed by prolonged buuuuuurrrrrrr...*)

Cut off, mates. Right in the middle. Still, shook 'em up though. Wouldn't be a bit surprised if half those videos aren't off the market by tomorrow. Disgraceful, all of 'em. Even convinced Norm of their sinful nature. Said he watched that Duran thing about four times over and it got worse and worse. Having another look tonight just to make quite sure.

Great feeling that, readers, you know when you're a generally very brill person who's come up with some really rather *vital* theory about how us innocent pop fans are being coned by the old music biz into thinking how it's *oakey-dokey* to loaf about with a minus amount of the old togs on giving all and sundry a bit of grief etc. and — (*very loud fanfare*) — *tout le monde* is listening. Another battle won, mates, another day...

Cheers!!
Barry

THE SAPPHIRES



MY BABY MUST BE A MAGICIAN

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THE BIRTHDAY PARTY

A celebration of lunacy and loud noise imported from Australia. Peter Silverton finds it quite inviting.

Oh, Australia. Land of opportunity and life-guards. Home of the brave, Rolf Harris, Men At Work and The Birthday Party.

Not, I'm sure, that Nick Cave, The Birthday Party's singer, would feel comfortable in my short list of Antipodean cultural milestones. As a 25-year-old former Fine Art student from Melbourne, he's always felt slightly apart from the Vegemite sandwich lifestyle.

"Melbourne is the gloomiest city in Australia in winter. It gives sunny Australia a bad reputation. But I prefer it. I never really cracked it with the sun-bronzed lifestyle. People there have a slightly more creative sensibility than in the rest of Australia."

Sensitive to the finer things in life, Nick sewed the seeds of The Birthday Party in his second year at art school. Known as The Boys Next Door they provided Nick with regular work for three years — up 'til the turn of the '80s.

"We were okay in our early punk days", is his current assessment, "but total garbage for the next three years."

Despite their popularity in Melbourne, The Boys gradually ran out of places to play. They decided — in 1980 — to move to England, a promised land where the streets were — if not paved with gold — thronged by The Birthday Party's favoured musicians of the period, "The Pop Group, The Fall and so forth."

Their name, as legend has it, came about during some rather excessive celebrations *en route* to London. The band once claimed they left part of Bombay Airport Lounge smouldering in their wake, people in the press believed it and now the story's become sort of "official". *Sounds* good, anyway.

Whatever, the five who arrived in London stayed together for nearly two years, taking their headstrong, tempestuous and noisy music to the clubs and then onto two LPs, "Prayers On Fire" and "Junkyard".

Nick sang, wrote a good number of lyrics and displayed his wonderful hairstyle. Roland S. Howard played guitar. Tracey Pew (male, of course) played



Mick and Roland



Photos: Paul Ridger

Nick and Tracey

bass. Mick Harvey handled guitar and occasional saxophone. Phill Calvert drummed. Then, last year, Phill was thrown out, leaving Mick to drum.

"He'd probably be a good drummer for The Psychedelic Furs," was Nick's caustic judgment, "but we're concerned with more than robotic rhythms."

"We'd always wanted to get rid of him," said Tracey who dresses like a *Marlboro* country cowboy. "It just took us four years to work up the courage because we didn't realise Michael, the dark horse, could play drums."

Both on record and live — and particularly live — The Birthday Party are extreme, fond of the melodrama of violence. "I stuck a six-inch gold-blade in the head of a girl" begins one song. (*Charming* — Ed.) While admitting his fascination for the extreme, Nick did point out that "my lyrics are meant to be taken intelligently but, unfortunately, they're often taken literally."

When we talked — in a seedy West London house where Nick had "been staying with friends too long" — The Birthday Party were preparing to go to America. Nick should already have been there, giving readings of "a book of fifty plays" he's written with Lydia Lunch, a New York eccentric. "We were just drawn together by mutual tendencies. Two lonely, embittered individuals who sit and gripe about the world together."

On their return — via a brief Australian visit — they'll record a follow-up to their current release, "The Bad Seed" EP. "We now think LPs don't work too well for us. There's always bits that aren't quite right. So we're concentrating on EPs."

As I left they were setting up the grisly horror film, *Scanners*, on video, flicking back and forward to find that wonderful moment where the lecturer's head suddenly and unexpectedly explodes.

FUN BOY THREE

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HATS' LIFE

You want to get ahead? Get a hat. That's exactly what posses of pop stars have been doing. From flat caps to top hats, famous faces are being overshadowed by some rather radical headgear.

Here are ten hats: who's wearing them?
(Answers below if you don't know.)



Photo: Steve Rapport

A



B



C



D



Photo: Janette Beckman

E



Photo: Michael Putland

F



G



Photo: Steve Rapport

H



Photo: David Weinwright

I



Photo: Joe Bangay

J

ANSWERS

(a) Boy George; (b) Kevin Rowland; (c) Jeremiah of Haysi Fantayzee; (d) Sarah-Jane of The Belle Stars; (e) Alannah Currie of the Thompson Twins; (f) John Taylor of The Pinkettes (Just a little joke — Ed.); (g) Steve Strange; (h) Dig Wayne of Joboxers; (i) Michael of Music Youth; (j) Malcolm McLaren.



NEW EDITION

CANDY GIRL

MY GIRL'S LIKE CANDY, A CANDY TREE
SHE KNOCKS ME HIGH UP OFF MY FEET
SHE'S SO FINE AS CAN BE
I KNOW THIS GIRL IS MEANT FOR ME

CANDY GIRL YOU ARE MY WORLD
YOU LOOK SO SWEET YOU'RE A SPECIAL TREAT
CANDY GIRL ALL I WANT TO SAY
WHEN YOU'RE WITH ME YOU BRIGHTEN UP MY DAY

ALL I KNOW WHEN ALL WE DO
YOU MAKE ME FEEL SO GOOD THROUGH AND THROUGH
THE WAY YOU ARE AND THE WAY YOU TALK
YOU ALWAYS LOOK SO GOOD YOU MAKE ME FORGET MY THOUGHTS

DO YOU REALLY LOVE ME
DO YOU REALLY LOVE ME
DON'T YOU REALLY CARE
DON'T YOU REALLY CARE
DO YOU REALLY NEED ME
DO YOU REALLY NEED ME
AND WILL YOU ALWAYS BE THERE

EVERY NIGHT AND EVERY DAY
I'M ALWAYS THINKING OF YOU IN EVERY WAY
ALL I KNOW WHEN ALL WE DO
YOU MAKE ME FEEL SO GOOD THROUGH AND THROUGH

CANDY GIRL YOU ARE MY WORLD
YOU'RE EVERYTHING, EVERYTHING, EVERYTHING TO ME
CANDY GIRL ALL I WANT TO SAY
I NEED YOUR LOVE EACH AND EVERY DAY

HEY FELLAS (WHAT)
CHECK OUT MIKE AND BOBBY'S NEW LADIES (OOH-WEE)
WELL CHECK OUT RICKY AND RALPH'S (OOH-WEE)
WHAT ABOUT RONNIE'S?

SHE'S BAD, SHE'S BAD, I KNOW SHE'S BAD
SHE WALKS SO FAST SHE LOOKS SO SWEET
SHE MAKES MY HEART JUST SKIP A BEAT
MY GIRL'S THE BEST AND THAT'S NO LIE
SHE TELLS ME THAT I'M HER ONLY GUY
THAT MIGHT BE TRUE BUT MY GIRL'S A JOY
SHE DON'T PLAY AROUND SHE'S RIGHT TO THE POINT
MY GIRL'S LIKE CANDY A CANDY TREE
SHE KNOCKS ME HIGH UP OFF MY FEET

OH CANDY
SHE LOOKS SO SWEET
OH CANDY
YOU'RE A SPECIAL TREAT

CANDY GIRL YOU ARE MY WORLD
I NEED YOUR LOVE EACH AND EVERY DAY
CANDY GIRL ALL I WANT TO SAY
YOU'RE EVERYTHING, EVERYTHING, EVERYTHING TO ME

REPEAT LAST VERSE TO FADE

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SINGLES



Reviewed by
Deborah Steels

FUN BOY THREE: *Our Lips Are Sealed* (Chrysalis)

Absolutely divine. Written by Terry and Jane Wiedlin, this was a huge hit in America for The Go-Go's but not here. This, however, is the definitive version — slower and much more atmospheric, lending that simply breathtaking tune an air of brooding passion. And when Terry sings "hush, my darling, don't you cry", you want to rush up and give him a big hug. Romantic? Just pass me that hanky.



BONNIE TYLER: *Faster Than The Speed Of Night* (CBS)

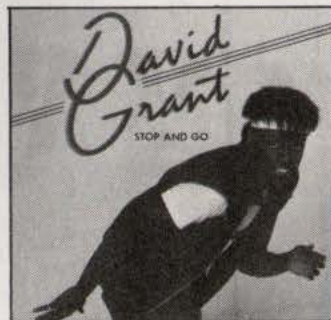
What's the recipe today, Jim? Oh, the usual — six tons of guitars, lashings of drums and quadruple helpings of piano. Oh, and six cases of my vintage stupid lyrics as I like to give my ladies the full works...

MEAT LOAF: *If You Really Want To* (Epic) Old Meat, of course, was weaned on the Steinman-Plan Diet (and it shows) but now he's on something a lot less rich. In comparison with Michelin Man's previous efforts, this is about as exciting as a glass of water.

HALL & OATES: *Family Man* (RCA) Great song which should have been a hit for Mike Oldfield. Then again I'd rather have two American beefburgers doing it than an old hippy sitting on a toadstool with a fishing rod.

DAVID VAN DAY: *Young Americans Talking* (WEA) Is this the new Police single? My, hasn't diddy David grown up. Neat pop-reggae with sparkling production and an endearing tune.

CLOCK DVA: *Resistance* (Polydor) The forces of darkness are with us. Deep, 'meaningful' vocals, not much of a tune but highly atmospheric in a miserable sort of way. Great background music for a Meaning Of Life sit-in.



DAVID GRANT: *Stop And Go* (Chrysalis) Looking 10 years younger than he did with Linx, Dave leaves us in no doubt that he wants to be a Star. This trendy but powerful combination of delicate vocalising over hard-edged rhythms could soon see him as our answer to Michael Jackson. Superb.

UK PLAYERS: *Love's Gonna Get You* (Polydor) Never trust a title with 'gonna' in it, especially if the offending artists are British. With people like David Grant and Junior trying to do something interesting with funk, bland records like this make it all the more difficult to understand why they bother. Boring in the extreme.

CLAIRE HAMMILL: *24 Hours From Tulsa* (Beggars Banquet) Powerful treatment of the old Gene Pitney warhorse by a lady who seems to have nearly-but-not-quite made it ever since I started listening to music. Maybe I'm just sentimental but I'd love it to be a hit.

PAUL HAIG: *Heaven Sent* (Island) It's about time record companies included lightshows with their 12" singles. Padding up and down on your bedroom carpet to a crispy slice of electro-funk isn't quite the same as waving your arms around to it amidst the sweaty nightclubbers and the strobes. For club members only.

COATI MUNDI: *Como Esta Usted* (Virgin) The Kojak with the Coconuts. Totally dumb

words but jangly Latin rhythms make this an enjoyable piece of hokum. Not quite in the same class as Kid Creole but then who is?



TONI BASIL: *Street Beat* (Radialchoice) Without her videos, Toni is a bit like the king with no clothes and this is her most lamentable effort yet. Quirky vocals over a messy percussive din and not even a decent chorus. Did the band forget to turn up?

THE B-52's: *Future Generation* (Island) The B-52's haven't so much fallen from grace as been overtaken in the field of slick wackiness. Hilarious as usual but that crunching backbeat and once-fresh singing is now beginning to sound very stale indeed.

JUNIOR: *Communication Breakdown* (Mercury) Mercury's Stevie Wonder to David Grant's Michael Jackson. Robust and proud, this is funk-reggae at its most electric and nothing whatsoever to do with the Led Zep song of the same title.



CINDY AND THE SAFFRONS: *Terry* (RCA) This is a worthy re-tread of Twinkle's two-wheeled version of "Leader Of The Pack" i.e. hunky boyfriend, sulky after a row, drives off into the night and becomes a lump of strawberry jam. Corny, sick and irresistible.

NICK LOWE: *Ragin' Eyes* (F-Beat) Strewth! How times have changed, eh? Not so long ago when people had hits by strumming their guitars furiously and stomping their tootsies, Nick Lowe was one of the best. He still is but who buys tuneful, zingy rock 'n' roll anymore? Okay, okay, apart from the whole of America...?

ICEHOUSE: *Street Cafe* (Chrysalis) Have these Aussie no shame whatsoever? Ripping off ideas is one thing but carbon-copying is a disgrace and should be made illegal. This is the new Roxy Music single featuring Bruce Ferry, Digger Mackay and Sport Manzanera.

THE PIRANHAS: *Easy Come, Easy Go* (Dakota) Now if Chas 'n' Dave had gone to the Caribbean rather than Margate, the resulting ditty would have sounded like this. Mad and pathetic but utterly charming.

BAD MANNERS: *That'll Do Nicely* (Magnet) It won't, especially as it's about as topical as the Royal Wedding and they've stolen all the brassy bits from Pigbag. Lip up, fatty.

EDDIE GRANT: *War Party* (Ice) When in doubt, wheel it out! Yes, I'm afraid it's that riff from "Can You Feel My Love" again but one which I still find compulsive. Good anti-war sentiments but who cares about lyrics when your legs are corkscrewing into the dancefloor?



FAT LARRY'S BAND: *Stubborn Kind Of Fellow* (Virgin) Tubby kind of fellow if you ask me, but lurking beneath the rolls of flab lies a beautiful voice which does this old Marvin Gaye number proud. One of the best bass-lines of all-time.

HELEN SHAPIRO: *Let Yourself Go* (Oval) Helen, who had hits before most of our mums and dads had even started holding hands, still has a great voice and this old Irving Berlin song is given a suitably swinging going-over. I wonder if Toyah will still be making records in the year 2000?

THE ALARM: *The Stand* (IRS) Nice use of harmonica in a sterling effort about macho men in big hats who stand up for what they believe in and shoot guns. Better live than on record, I should imagine.

TEARS FOR FEARS: *Pale Shelter* (Mercury) A re-release and, in this case, quite forgivable. Airy-fairy vocals and the gentle strumming of acoustic guitars cannot disguise a pretty powerful song. A wolf in sheep's clothing.



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 Duran Duran..... Rio
 Fun Boy Three..... Fun Boy Three
 Haircut One Hundred..... Pelican West
 Heaven 17..... Penthouse and Pavement
 Human League..... Dare
 The Jam..... The Gift
 Japan..... Assemblage
 Japan..... Tin Drum
 Kid Creole and the
 Coconuts..... Tropical Gangsters
 Madness..... Complete Madness
 Orchestral Manoeuvres
 in the Dark..... Architecture and Morality
 Simple Minds..... New Gold Dream
 Soft Cell..... Non Stop Erotic Cabaret

Spandau Ballet..... Diamond
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 Ultravox..... Quartet
 Visage..... The Anvil
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ALBUMS

KAJAGOOGOO: White Feathers (EMI) What can you say about Kajagoogoo? Unfortunately they don't inspire me enough to even feel a strong dislike for them. This is an inoffensive, nicely packaged debut from an inoffensive, nicely packaged pop group. The two singles are probably the best things on it — need I say more?!! (2 out of 10)

Jo-Anne Smith

VARIOUS ARTISTS: Prelude's Greatest Hits Volumes One And Two (Prelude) A two for the price of one compilation from one of the better disco labels. Sharon Redd and D-Train are the best known acts here, but these records are filled out with many a foot-stepper that you'll remember from some club or party even if you don't recognise the name. Good value, good party fodder. (7½ out of 10)

Dave Rimmer

THE RAINCOATS: The Kitchen Tape; THE NEW JOHNNY THUNDERS: Too Much Junkie Business; BUSH TETRAS: Wild Things (Roir Records) Roir (pronounced "roar") present three live "cassette only" recordings made late last year in New York City. The BTs' black psychobilly rhythms capture the 'beat on the street' while the English Raincoats splatter a whole spectrum of rhythm and emotion across the stage. Finally, Johnny Thunders, a NYC legend, indulges in a gutsy workout reminiscent of the old Rolling Stones. (4 out of 10; 6 out of 10; 3 out of 10)

Peter Martin

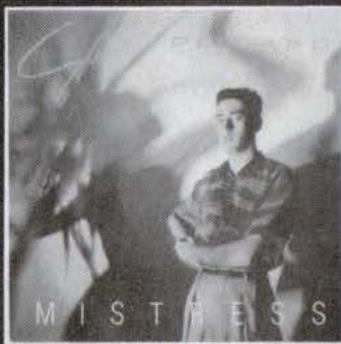


MODERN ROMANCE: Trick Of The Light (WEA) This LP plunders every musical trend of the last two years. Salsa, African high life — you name it, they've ripped it off! Modern Romance are the '80s equivalent of The Rubettes — an appalling, bland rock band. The artwork is disgusting too. (0 out of 10)

Jo-Anne Smith

SPEAR OF DESTINY: Grapes of Wrath (Burning Rome) The band formed from the Theatre Of Hate nucleus of vocalist Kirk Brandon and bassist Stan Stammers. While TOH's fast, raw style promised more than it actually delivered, SOD deliver a less immediate, more refined sound. Nevertheless, a step forward. (8 out of 10)

Peter Stockton



GABI DELGADO: Mistress (Virgin) Mr D., once half of German electronic band DAF, can't sing, can't write a melody and can't tell the difference between love and Hollywood sex fantasies. Musical arranger Stephan Witter, however, provides some pretty marvellous backing (crisp, innovative and danceable) with stunningly imaginative horn lines. (9 out of 10 for Witter; 2 out of 10 for Delgado)

Johnny Black

RICHARD BONE: Brave Tales (Survival) Recorded in his home studio before his current single "Joy Of Radiation", this finds the hip Bone connected all the way down to the twitching toe bone. At his best he combines the drive of Kraftwerk with the pop of early Depeche Mode and my only reservation is his tendency to slip into the obligatory Bryan Ferry vocal impersonation. (7 out of 10)

Johnny Black

FASTWAY: Fastway (CBS) Frenetic guitarist Fast Eddie Clarke has taken all that he learnt with Motorhead and, with the aid of Kiss and Jimi Hendrix producer Eddie Kramer, has emerged with a sound that's obviously aimed at grabbing a slice of the lucrative American market. But when all is played and done, this heavy threesome offers little that other efficient hard rock outfits haven't pushed our way countless times before. So for Fastway we pastway. Over and out. (4 out of 10)

Fred Dellar

A FLOCK OF SEAGULLS: Listen (Jive) They make all the right modern noises and pen a nice tune but like many of their contemporaries they're still only a singles-band. After five minutes I was deeply bored. (3 out of 10)

Tim de Lisle

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Will You Love Me Tomorrow	Shirelles	Whiter Shade Of Pale	Procol Harum
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Israelites	Desmond Dekker	Needles And Pins	Searchers
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TWIST (round n' round)



Chill Fac-torr

Round and round, round and round
Round and round, round and round
Oh round and round, round and round

Oh come on baby let's twist
I said come on baby let's twist
Take me by my hand
We can go like this
Take me by my hand babe
We can go like this

Everybody go round and round, round and round
Oh round and round, round and round

Come on baby
Let's do the twist
Come on baby
Gonna do the twist
Come take me by my hand
We can go like this

Round and round, round and round
Oh, round and round, round and round

Oh you should see my, my little sis
You should see my, my little sis
She knows how to rock
The girl she can twist
She knows how to rock it on
The girl she can twist

So everybody go round and round
Come on people go round and round
Oh round and round, round and round

Come on baby
Let's do the twist
Come on baby
Gonna do the twist

*Words and music by Hank Ballard
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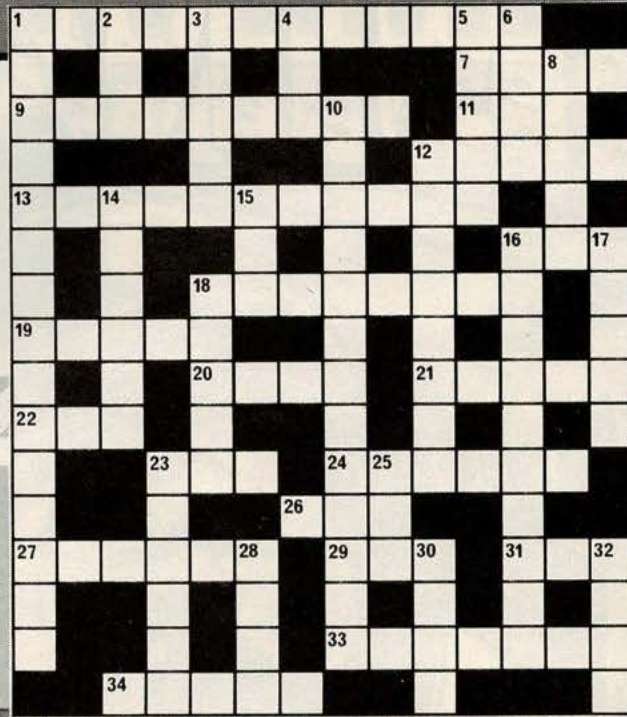


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CROSSWORD

DOWN

- 1 and 25 U2's tale of complete unity (3,6,4,2,3,)
- 2 Daniel, axeman with Bauhaus
- 3 Paul and Stevie matched this with ivory
- 4 Simply Midge
- 5 Fruity label owned by The Beatles
- 6 Edmonds, once of *Swap Shop* residency
- 8 Abracadabra! It's that Millerman
- 10 Grogan's heroes (7,6)
- 12 'Love Is All Is -----' (UB40) (3,5)
- 14 Cliff's mate Phil
- 15 Curreri — yet another *Fame* kid
- 16 and 35 across Advice about innocence from The Style Council (5,4,1,5)
- 17 Tim Rice and Andrew Lloyd-Webber's long-running hit musical
- 18 A Bonnie singer
- 23 'Rock The -----' (The Clash)
- 25 See 1 down
- 28 The noisiest part of Yello
- 30 Set The ----
- 32 31 across's Addy was this



ACROSS

- 1 Singer of a 'Breakaway' hit (6,6)
- 7 Mike, the *Hill Street Blues* themester
- 9 Strange-sounding Kajagoogoo song (3,2,2,2)
- 11 'Your Cassette ----' (Bow Wow Wow)
- 12 *Fame* kid Debbie
- 13 '----- Thing She Does Is Magic' (Police) (3,6)
- 16 '--- Those Eyes' (Altered Images)
- 18 Cope's exploding band
- 19 Fun Boy Hall
- 20 Bucks Fizz's was filled with make believe
- 21 Eddy who's been 'Living On The Front Line'
- 22 Just a lad like George
- 23 '--- Me A River' (Mari Wilson)
- 24 Slot me into those 'Days Are OK' hitmakers (anag)
- 26 A suitable vehicle for Morrison
- 27 The one before 9 across (3,3)
- 29 '--- The Balance Right' (D. Mode)
- 31 That child-like Creole
- 33 At Anna's you'll find this latin-tinged rock outfit (anag)
- 34 See 16 down

ANSWERS ON PAGE 61

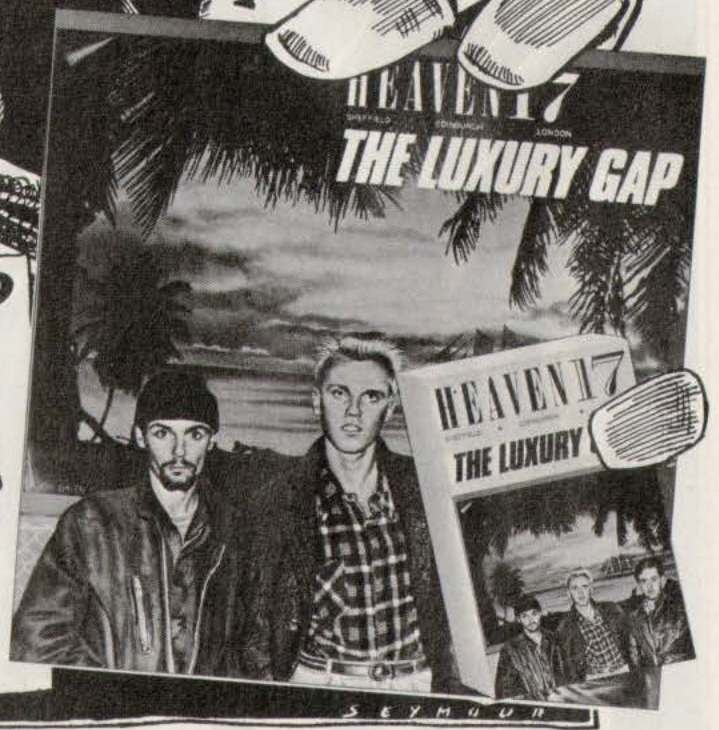


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IRON MAIDEN

FLIGHT OF ICARUS



As the sun breaks above the ground
An old man stands on the hill
As the ground warms to the first rays of light
A birdsong shatters the still

His eyes are ablaze
See the madman in his gaze

Fly on your way like an eagle
Fly as high as the sun
On your way like an eagle
Fly, touch the sun (yeah)

Now the crowd breaks and the young boy appears
Looks the old man in the eye
As he spreads his wings and shouts at the crowd
In the name of God my father I'll fly

His eyes seem so glazed
As he flies on the wings of a dream
Now he knows his father betrayed
Now his wings turn to ashes to ashes his grave

Fly on your way like an eagle
Fly as high as the sun
On your way like an eagle
Fly, touch the sun

Yeah, fly on your way like an eagle
Fly as high as the sun
On your way like an eagle
Fly as high as the sun

On your way like an eagle
Fly as high as the sun
On your way like an eagle
Fly touch the sun
On your way like an eagle fly

Fly as high as the sun

*Words and music by Smith/Dickinson
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BAMBOO

Deep in the jungle, something stirs. Strange drums beating, the cries of wild animals, a ghostly chanting sound . . . This, says Ian Birch, can only mean one thing — The Creatures are making another record.

"It's almost two years since the first Creatures EP," marvels Siouxsie. "I can hardly believe it either."

As they're inclined to do in between bouts of Banshee activity, Siouxsie and drummer Budgie have just returned from making music of a different kind. Under the banner of The Creatures — Siouxsie singing, Budgie playing all manner of drums and percussion — they've finally followed up the "Wild Things" EP of '81 with an even more stark and experimental single, "Miss The Girl".

As usual, the recording conditions weren't what you might call 'normal'. The Creatures, typically, packed a few instruments, aimed for Hawaii and never looked back. It had to be "well away from Britain," quips Siouxsie.

Hawaii wasn't exactly first choice. The two of them toyed with various studios in such exotic climes as Bali, Columbia, Mexico and Central Africa but everywhere they looked at was either fully booked or too expensive.

"The buck was constantly being passed around," explains Budgie, "and nothing was getting done. One day we looked at a map of the world and saw Hawaii."

Simple, really. They consulted an international directory and found a place called Sea West Studio.

It was all systems go and they flew out on New Year's Eve. The small and sparsely equipped studio suited their needs perfectly. They wanted to make an album that was based solely around Siouxsie's voice and Budgie's backing which ranged from a normal drum kit to shells, a marimba (a kind of wooden xylophone) and a curious item called a waterphone. "This," as Budgie explains, "is a huge metal bottle with a fat bottom and thin top. It's made out of copper and around the circumference are different lengths of copper welded onto the body. You fill it with water and play it with a violin bow."

They also wanted to feel "isolated" while recording. As Siouxsie adds, "there wasn't a chance of bumping into a band like Duran Duran in Hawaii."

The unusual location quickly had a strong effect on their music. Sea West is surrounded by jungle which not only teems with wildlife but also needs to be cut back all the time. If it isn't, the studio buildings would soon be swamped by Mother Nature.

Armed with machetes, Siouxsie and Budgie would help the studio owners, Rick and Donna, thin out the foliage. One day they decided to record the noise of their swishing blades for the album. After all, says Budgie, "it was the natural percussion of hacking down bamboo shoots."

That wasn't all. The pair named one song after a local lizard called The Gecko. "They're well-loved in Hawaii," Siouxsie points out, "because they eat all the bugs and make funny clicking noises." To prove their affection, Budgie flicks at his earring. It's a silver model of a gecko.

They also discovered four Hawaiian

'chanters' who still use the ancient language of the island (apparently, only 1% of the population now is pure Hawaiian). These 'chants' have been passed down through countless generations and have a magical significance for the islanders.

Not surprisingly, 'the chanters' were wary of Siouxsie and Budgie because they didn't know what The Creatures wanted from them. At their first meeting 'the chanters' sat down in a circle and performed with their own instruments which were made out of shells and dried fruit. Siouxsie and Budgie were amazed at what they heard and asked them to contribute vocal effects to a number called "Morning Dawning" which was then built around Siouxsie's voice, a recording of the Hawaiian sea and Budgie experimenting with a conch shell. They were delighted with the result and asked 'the chanters' to work with them on another two tracks.

After Hawaii, the couple flew back to Britain to prepare for a Banshees' tour of Japan, Australia and New Zealand. The Banshees currently consist of Siouxsie, Budgie, Steve Severin and The Cure's Robert Smith. The question had to be asked: is Robert a fully fledged member of the band now?

Siouxsie sees it coming. "He is as long as he wants to be. I think he wants to leave everything open-ended at the moment rather than trap himself in something definite."

And, anyway, flexibility has always been part of the group's policy. Currently all four of them seem more preoccupied with various sidelines than the Banshees themselves. Robert and Steven also have their own private project. They've been recording an LP in London and have called themselves Glove. The name, by the way, comes from a mad, psychedelic character in The Beatles' cartoon film, *Yellow Submarine*.

Looking back at the tour, neither Siouxsie nor Budgie were too excited by Australia. "I found people really rude in Sydney," snaps Siouxsie, "and I felt really threatened going out on my own. They will not tolerate anyone in shorts or who doesn't have a suntan."

Finally, Siouxsie, what about *the voice*? Late last year, after singing too loud too long, she began coughing up blood and a throat specialist in Stockholm told her she had to rest her voice for at least six months or consider giving up singing forever.

"He showed me a dummy of the vocal cords and they're such a delicate instrument. When you break a string on a guitar, you can put another one on. But if you damage a vocal cord, it either takes months to heal or doesn't heal at all."

She couldn't and wouldn't believe the Swedish doctor and so consulted another specialist in London. He recommended a lengthy rest and she took his advice.

"It's better than ever now," she sighs. "I felt like a wet girl at first but now I'm not scared of being called a sissy."

Miss The Girl.

Kiss the girl, kiss the girl
Hands around the steering wheel
Caress the shiny vinyl feel

Don't you miss the girl?
Miss the girl
Seduced reflection in the chrome
There's petrol stains outside your home
Kiss the girl, kiss the girl

Your loving strokes are fatal charms
Revenge bites back into her arms

You didn't miss the girl you hit the girl
You hit her with a force of steel
She's wrapped around your burning wheels

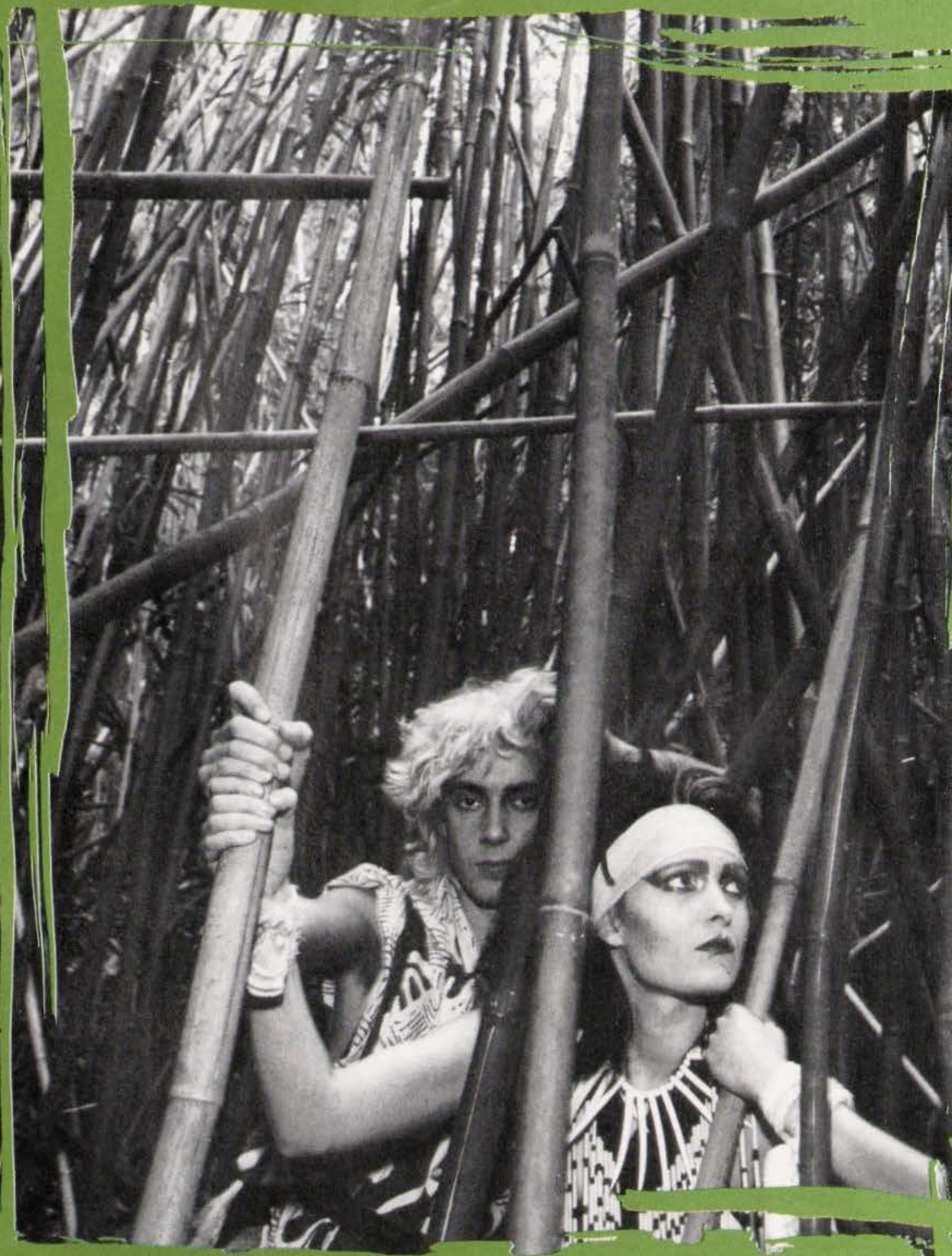
Kiss the girl, kiss the girl
Your loving strokes are fatal charms
Revenge bites back into her arms

You didn't miss the girl you hit the girl
You hit her with a force of steel
She's wrapped around your burning wheels
Round your burning wheels
Round your burning wheels
Kiss the girl, miss the girl
Miss the girl, kiss the girl
Kiss the girl, miss the girl
Miss the girl, kiss the girl

You hit her with a force of steel
She's wrapped around your burning wheels
You didn't miss the girl
(Round your burning wheels)
Oh miss the girl
You didn't miss the girl
You didn't miss the girl
Miss the girl

Words and music by Siouxsie/Budgie
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MUSIC



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Casio also do a neat line in miracle-of-the-chip timepieces: little digital watches. They come in two different types: nice compact ones that won’t break your wrist and big, chunky jobs that won’t break your wrist either. They’re all waterproof (just in case you want to know the time when you’re swimming) and tell the time and date. They’ve even got alarms.

You may wonder why we’re telling you all this. Well, the fact of the matter is that we’ve got one Casiotone 101 and six Casio watches (either compact or chunky) to give away. And that’s not all. Let’s get to grips with the 100 — count ‘em — free LPs that can also be won.

50 of them are copies of “White Feathers”, the debut LP by Kajagoogoo and they’ve all been autographed by Limahl and the rest of the group.

The other 50 are copies of “Let’s Dance”, the long-awaited new LP by David Bowie which is already a big turntable hit here.

You want to win any of the above? Thought you might. Here’s what you do. Firstly, answer this question:

Which of these songs was recorded by The Human League? a) “Time (Clock Of The Heart)”; b) “Seconds”; c) “Sign Of The Times”; d) “11 O’Clock Tick Tock”.

Now write the correct answer on a postcard or the back of an envelope, and state whether, if you win a prize, you’d like a chunky watch or a compact watch and whether you’d like a Kajagoogoo LP or a Bowie LP.

The first correct answer to be snatched out of the sack gets the Casiotone. The next six get watches. And the final 100 get LPs. The deadline for entries, by the way, is May 12.

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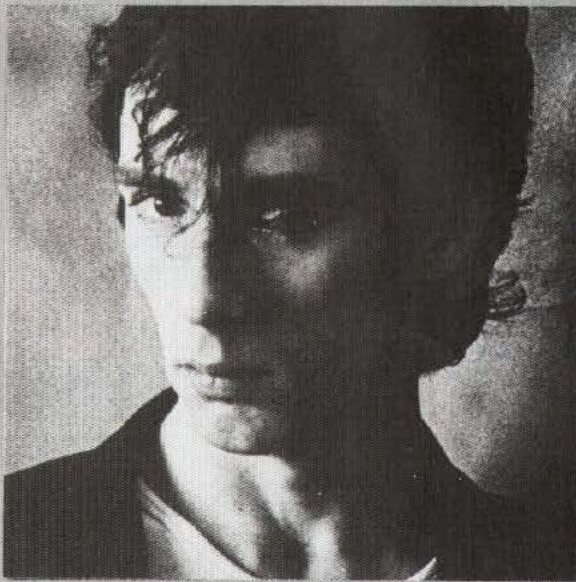
MAY

- | | | |
|--------------------------------|---------------------------|--|
| 3 MARGATE, Winter Gardens | 13 HANLEY, Victoria Halls | 22 ABERDEEN, Capitol |
| 4 NORWICH, U.E.A. | 14 BIRMINGHAM, Odeon | 24 NEWCASTLE, City Hall |
| 5 IPSWICH, Gaumont | 15 BIRMINGHAM, Odeon | 25 DERBY, Assembly Rooms |
| 7 AYLESBURY, Friars | 16 LIVERPOOL, Empire | 26 BRISTOL, Colston Hall |
| 8 SOUTHAMPTON, Gaumont | 18 SHEFFIELD, City Hall | 27 POOLE, Arts Centre |
| 9 PORTSMOUTH, Guildhall | 19 MANCHESTER, Apollo | 28 ST AUSTELL, New Cornish Riviera |
| 10 LEICESTER, De Montford Hall | 20 EDINBURGH, Playhouse | 30 LONDON, SOLD OUT Smith Odeon |
| 11 LEEDS, University | 21 GLASGOW, Apollo | 31 LONDON, Hammersmith Odeon |



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CHARISMA

I know that one does not usually receive letters from Princes but, er, to put it frankly, I'm pretty desperate. You see Diana and I have just spent all our money on a trip to Australia, the trip of course being "pretty amazing" as Di would say.

Now I've recently paid a visit to a record shop and I noticed this spiffing Three Degrees album. I really must have it but I just haven't the money. Well I could have pinched the butler's wages but that would have been unfair and beastly of me as he does an absolutely spiffing job.

Well, to come to the point, I heard about this rather jolly good music magazine and this man who sends out £10 record tokens which of course would be just the job and absolutely *tickety-boo*.

H.R.H. *The Prince Of Wales, Sheffield*.
P.S. Must be off for a gherkin sarnie.

After Lady Di's appearance in the last Letters, we've had rather a lot of mail from members of the Royal Family. Here's another...

For Easter my father gave me some gramophone records by a group of people known as "Kajagoogoo". Unfortunately, however, they are far too young for me so my mother and I wondered if any of your younger readers would like to acquire the aforementioned recordings. If so, one can be contacted at the address below.

Yours Royally,
H.R.H. *Prince William, Buck House, London*.

There was even one from A Corgi (really!) but the writing wasn't terribly legible. Ah, the rich texture of life on Letters. On, on...

May I please say how much I agree with David "Kid" Jensen when I heard him on *Roundtable* (March 25)? He said how he wished some of the 'modern' bands would break through into the Eurovision Song Contest — i.e. Culture Club, Altered Images, etc.

It seems that this whole Eurovision business has got stuck in a rut, namely "party party" music. No meaning, totally useless.
Duran Duran's Greatest Fan.

I'm writing about the Sog For Europe competition and it's inevitable lead onto that most wondrous of occasions The Eurovision Sog Contest. Isn't it about time we entered some vaguely modern songs? Whether we win or not, at least the songs should be representative of our country's music scene at that moment. Other countries, such as France, may enter mindless

LETTERS

drivel but that's what their charts are full of.

J. Pawson, *Malton, Yorks*.
P.S. Did you know that at the end of the Eurythmics album "Sweet Dreams (Are Made Of This)", someone says "I enjoyed making this, er, record, really..." backwards?

I would just like to inform any bewildered Culture Club fans that the vertical writing on their new single "Church Of The Poison Mind" says Culture Club in Japanese.
A Very Learned Half-English Half-Japanese Girl, Plaistow.

Someone told me it meant "hello mum". Anyway, where were we? Ah yes, mindless drivel...



Answer me this: how can anyone possibly utter a word against Boy George after seeing Twisted Sister. At least Boy George knows how to apply the ol' 'goo with a bit of style — i.e. not a trowel.

OK, so Boy George may not be everyone's idea of a perfect heart-throb but then again can the lead singer — I use that expression in the loosest

possible way — of Twisted Sister by anyone's pin-up (anyone who's sane that is)? Can you imagine waking up and being greeted by *that* staring at you? Yeuck! Enough to turn anyone off their cornflakes.
Kaybee, Cardiff.

OK, who are you trying to kid. Telling us that David Hepworth has landed some posh job as a managing sub-editor or something. If it wasn't for *TOTP* you may have got away with it, but it was obvious he had left you to become the lead singer of Twisted Sister.

Thought you could fool us with the nail varnish, eh Dave?
A Very Observant Mari Wilson Fan, Chorlton-Cum-Hardy.

Dave's always worn nail varnish, actually, but that wig's a new idea.

What's all this rubbish about the Duran video album? OK may be some parts of it (i.e. "Girls On Film" and "The Chauffeur") aren't exactly what we'd imagine our sweeter-than-life golden boys to come up with but, for God's sake, they aren't even involved in the more pornographic scenes. The *other nine* tracks — not that you'll have heard much about them in the tabloids — have some very imaginative, colourful — yes OK maybe *sexist* — footage but there isn't much in that that hasn't already been seen on the TV or in the cinema.

I suppose Mary Whitehouse has already been on the phone to EMI. So have I, but to congratulate Duran Duran on (hopefully) crushing the prissy-pretty image that not only the press but also some of their "later fans" have latched onto.

At least you don't see Duran swinging across the screen in loincloths.
A Long-Established Duranette, Cheam.

I, the black type for whom page 53 is Home, haven't yet

seen THAT video. I'm thinking of forming a club actually — All Those Who Haven't Seen THAT Video Against Gay Whales or something. It's a lone crusade, I know.

It made the laugh when I read in a Sunday newspaper that the Duran Duran video was "pure pornography" because it showed a few naked women. In the very same newspaper there were five naked women and a guide on how to "spice up your love life".

I feel this is just the same class of exposure as in the video and I am sure many Duran Duran fans would agree with me. Personally I can't wait 'til I can afford a copy.

The Cappuccino Kid, Manchester.

I'll go halves with you.

In the March 31 issue of your fab (creep) magazine you published a letter from Alexander Woolfall who said that nobody had any tolerance for meaningless lyrics.

Don't get me wrong, I heartily agree with him, but half the time they don't just not mean anything, they don't make any sense either. What about Spandau Ballet's "Instinction" — "it's gonna be a long night" and, last year, John Cougar telling us we should "hold onto 16" as long as we could. Did it ever occur to them that the night would be much the same length as any other and that if we held onto 16 any longer than a year we'd actually be 17? Believe me, I tried.

David Bowie's Grossly Overweight Wallet, Crewe.

Q: What's the different between David Bowie's Tour Profits and Rather A Lot Of Money? A: Not very much.

Did you know that the capital letters in the *fArMER's bOys* (as seen on their singles sleeves, stickers, etc.) spell AERO? Is this some new deep and meaningful sales technique? Are they 'selling out'? Do they just like Aeros or are the Russians invading?
Frog's Empty Coke Bottles, Manchester Poly.

The Russians are invading.

Julie Bishop complained in your *Letters* column recently (March 17) about re-mixing. I agree that it can be taken too far and is sometimes used to cash in on fans' loyalty. Ariola Hansa are the main culprits here, using re-mixing as an excuse to re-release half of the "Assemblage" album with a guaranteed sale to the cult

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LETTERS

From previous page...

following. Five different versions of "Life In Tokyo" is rather extreme.

We can't do anything to prevent this exploitation except to refuse to buy re-mixed re-releases. However I suspect that the loyal but gullible fan will still be conned.

The 12" problem, on the other hand, can be solved. What is required here is a law which states that the record company must declare — either on the record sleeve or on a sticker — 1) the title of all tracks on the record; 2) if they are available on any album; 3) if they are a remix of a song with a different title; and 4) the playing time of each track.

Thus you can avoid 7", 12" and records with album track B-sides if you have — or are planning to get — the album. And hopefully, due to lack of sales, these will die out.

Are you with me, comrades?
Chris Preist, Exeter.

The Russians have invaded.

I'm fed up of the poor quality that's hitting us these days when we buy records. The last records I bought haven't even been flat. You put them on the record player and they bounce up and down as they go round.

Last week I purchased the new Duran Duran single, placed it on the turntable, stuck it on 'auto' and the needle slipped off the record. I took a closer look and noticed that the record wasn't even round and the edges hadn't been finished off properly.

Does anybody else out there have these complaints or am I the only one? I don't blame the pop groups but the record companies who rush the records out so quick that they don't bother to check that us buyers are getting our money's worth.
Jo, Sevenoaks.

The other day my mate decided her locks were too long so she toodled off to the hairdressers. On being asked how she wanted it, she said "I'll have the front bit sort of wonky, the parting a squiggle, one side striking out, the other side flat and the back all frizzled, please."

"But you can't have it done like that," exclaimed the overcome hairdresser.

"Why not?" my mate replied. "You did it like that last time and I didn't even ask for it."
A Person Who's Tried A Million Times To Get A Letter Published, Cleveland.

Not a member of the Thompson Twins is she?

When God was handing out heads, Paul Weller thought he said "beds" and asked for a big square one.
Two Devoted Duran Duran Fans.

When God gave out smiles, Roger Taylor thought he said "piles" and asked for none at all.

When God gave out lips, Nick Rhodes thought he said "chips" and asked for them to be large and greasy.
Tricia Smullen, West Derby.

When God gave out feet, Boy George thought he said "meat" and sent them back for mincing.

When God gave out brains, Kate from Haysi Fantayzee thought he said "drains" and got them completely blocked.
A Born-Again String Vest, Willesden.

I suppose you must be pretty holey.

The "New Order Myth" doesn't really exist. The group want obscurity for its own sake, not just because they think it will enhance their so-called "doom gloom and deadly serious image" but because they respect their own privacy and don't wish to answer the mundane questions of the popular press.

They are evidently "normal" people who enjoy a drink in the

pub and having a bit of fun at a gig but, aside from this, their music reflects an age, an era. They are justifiably cynical about popular music and about people trying to uncover their so-called image. What people fail to see (as Dave Rimmer found out) is that there is no image to uncover.

My point is reinforced by their two live television appearances recently (*TOTP* and *The Switch*). No "trendy clothes", "stage poses" or superfluous make-up. They rely solely on their music. And it was effective. The rest of *TOTP* was embarrassing and devoid of everything.
A Philosophical Nut, Nottingham.

Dear me. What a fortnight it's been for Popular Music. Doesn't seem to be too popular around here at the moment.

Kajagoogoo records on the telly every five minutes? Duran Duran at Number One? The Kids From Fame travelling up and down Britain getting rave reviews? What does it all mean?

It means, folks, that Britain's music "scene" is sick. Everywhere you look there's a poster with pretty smiling boys/girls with weird hair-do's.

My band played their debut gig the other week and were booed offstage by a small group of New Romantic wedgeheads.



Japan

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NIGHTSOUT

SPANDAU BALLET Liverpool

As I enter the theatrical splendour of the *Empire* I sense an icy hush. The audience, mainly made up of perfectly respectable, freshly scrubbed young ladies are all whispering away in giggly anticipation.

Suddenly, the house lights go down and the huge curtains part. WaAAH! and up comes a mighty scream as this orderly crowd turns into an unruly mob.

Luckily, unlike other pop bands who've gained a young and devoted following, Spandau feed off the adulation without a hint of guilt. They show no signs of displeasure at the people who've come to see the pictures on the wall turn into living colour.

But like true professionals, Spandau cater for the more thoughtful of their fans, delivering a masterful display of Funk and Soul. It would be so easy to bombard us with a batch of well-known songs but, instead, they choose to play all of "True", the new LP, while slipping in some old favourites along the way. "To Cut A Long Story Short" is given a new lease of life: the cold European disco treatment is rejected in favour of a stylish brand of US Funk. On the other hand, the newer material, especially the current single, reflects the more soulful side of their music.

Visually, the Spands' stage set-up smacks of a Los Angeles spectacular, but the high-rise podiums and snazzy suits can barely conceal their youthful exuberance. I've never seen a group enjoy themselves so much on stage. And that's what Spandau Ballet are all about, combining style with a sense of optimism to produce an eminently danceable form of pop music.

Peter Martin



Spandau Ballet driving the "unruly mob" wild.

Photo: Gary Lornie

TWISTED SISTER London

A pungent aroma of sweat and leather hung over *The Lyceum* and the surging swaying sea of fuzzy-haired head-cases — sorry, -bangers — looked nothing short of menacing. But there was no trouble here and every punch was aimed directly into the air as the capacity crowd of greasy-jeaned lads and equally greasy girls thirstily soaked up Twisted Sister's aggressive charisma.

And aggressive they were. An ear-blasting mass of sound burst forth as those guitars were put through sheer hell between spreading latex-clad legs. In full battledress, TS do look truly gross and you can see lead singer Dee's make-up quite clearly from the back of the hall. There's a lot of it. In fact there's a lot of Dee altogether from his chunky torso busting out of his tight little top to his uncontrollable shock of bleached curls that whips around his head like some kind of enraged animal.

And that voice! Before, during and after songs, he expels remarkable and unrepeatable rap-like banter that insults everything and everybody. The crowd of course lap it up, returning expletives with equal gusto and when Lemmy joins them on stage they all practically die of ecstasy.

TS proclaim not to care whether they're loved or hated. They know perfectly well they've got the whole lot of them eating out of their hands.

Kimberley Leston

Twisted Sister: a Snider from Mars?



Photo: Paul Rider



Photo: Steve Rapoport

JOAN ARMATRADING London

There's no doubt about it, Joan Armatrading writes some great songs and great songs don't need tons of flashing lights and fancy glitter suits to tart them up. Nevertheless, I was a little disappointed that Joan's sell-out concert at the horrible, huge *Wembley Arena* didn't offer much more than a faithful and immaculately performed rendition of her extraordinary songbook.

In a small, intimate venue, songs like "Love And Affection", "Show Some Emotion" and "Some Day I'll Reach You" would give even the goosiest of bumps goosebumps but in the wide open spaces of *Wembley* they lost their explosive impact.

The best moments of the show were the dramatic opening "I'm Lucky" and her current hit "Drop The Pilot" where the sheer power of her band reached those parts of the hall some of the more delicate numbers couldn't.

With such a catalogue of international hits behind her, I was very surprised to discover that Joan is just about the shyest performer I've ever seen. Dressed in a blue jacket and white blouse, she seemed so overwhelmed by the rapturous reception she was given, she couldn't even find it in her to talk to the audience between numbers.

Nevertheless she more than made up for that with some breathtaking singing which seemed to take in just about every musical style ever invented from rock, through reggae to folk. She didn't play "Down To Zero" which I would have liked but then again if she played everyone's particular favourite she'd probably still be on stage now. A remarkable talent but, this time, a less-than-remarkable show.

Deborah Steels

TEARS FOR FEARS London

With three bands on and off stage in about the same number of hours, the roadies probably deserve more applause than the musicians. But nobody came to see the roadies. It also looked as if nobody came to see either Babaluma or Verba Verba because the atmosphere on the dancefloor while both groups played their hearts out was indifferent to say the least.

Babaluma, who were once King Trigger, offered a non-nonsense old-fangled rock set with churchy, doomy overtones. Excellent of its type but lacking the original spark which appeared with Verba Verba whose clipped, frantic guitars and plumpily cavorting girl vocalist were nevertheless unable to distract the audience for long from the real business of the evening, waiting for TFF.

They were worth the wait. Out of the gloom came a single violet spotlight. A swelling synth chord eased into "Memories Fade" and the crowd belonged to Roland and Curt for the remainder of a remarkably short set. All the hits were there. In fact, the whole album was there but it's a mark of how fast this band have established themselves that those 10 songs are virtually all they have to offer. Against a backdrop of subtly rippling lights they brought the Lyceum alive until "Mad World" turned the whole audience into one huge animal, convulsed in rhythm. Even Curt's horrendous flatness during "The Hurting" failed to dampen the grinning faces all around me.

I went home wondering why — when their music is often criticised for being doom-laden — I saw nothing but smiles as I left the ballroom.

Johnny Black

Roland dreaming up an idea (as an opiate, of course).



Photo: Samiro Basone

Curt thinking it's a very, very, very mad world.



Photo: Steve Rapoport

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NIGHTSOUT DATES

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The Alarm: Reading Uni (May 10), Rayleigh Crocs (12), Birmingham Poly (13), Leeds Uni (14), Hull-Dingwalls (17), Kidderminster Town Hall (19), Nottingham Asylum Club (20), Liverpool Warehouse (21), Manchester Gallery (22), Newcastle Dingwalls (23), Sheffield Limit Club (24), Bristol Dingwalls (25), Brighton X-Treems (26), London Marquee (28,29), Glasgow Nightmoves (June 2), Bradford Uni (3), Coventry Poly (4).

Bauhaus: Brighton Top Rank (June 13), Bristol Locarno (14), Swansea Top Rank (15), Southampton Gaumont (16), Derby Assembly Rooms (18), Northampton Derngate Centre (19), Sheffield Top Rank (20), Liverpool Royal Court (22), Manchester Apollo (23), Newcastle City Hall (24), Bradford Caesars (29), Hemel Hempstead Pavilion (July 1), Ipswich Gaumont (2), Birmingham Odeon (3), London Hammersmith Palais (4,5).



David Bowie

David Bowie: Milton Keynes Concert Bowl (July 1,2,3).

Chi-Lites: London Brixton The Ace (May 5).

China Crisis: Glasgow Tiffanys (May 20), Dundee Uni (21), Aberdeen Fusion Ballroom (22), Edinburgh Coasters (23), Newcastle Mayfair (25), Sheffield Poly (26), Birmingham Poly (27), Bradford Uni (28), Manchester Ritz (29), Liverpool Royal Court (30), Nottingham Rock City (June 1), Norwich East Anglia Uni (3), Aylesbury Friars (4), Bristol Locarno (5), Brighton Top Rank (6), London Lyceum (7).

Philip Jap: Newcastle Dingwalls (April 28), Dundee Uni (29), Strathclyde Uni (30), Leicester Horsefair (May 2), Sheffield Limit Club (3), Manchester Gallery (4), Birmingham Sniobs (5), Nottingham Trent Poly (6), Bristol Dingwalls (7), London Heaven (9).

JoBoxers: London Kentish Town The Forum (April 28), Leeds Poly (May 17), Newcastle Tiffanys (18), Aberdeen Fusion (19), Edinburgh Uni (20), Strathclyde Uni (21), Ayr Pavilion (22), Nottingham Rock City (24), Loughborough Uni (25), Norwich East Anglia Uni (26), Birmingham Uni (27), Aylesbury Friars (28), Chippenham Goldiggers (30), Bradford Uni (June 1), Sheffield Uni (2), Liverpool Warehouse (3), Manchester Metro (4), Lancaster Sugarhouse (5).

Kajagoogoo: Portsmouth Guildhall (May 9).

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



Mezzoforte

Mezzoforte: Middlesbrough Town Hall (June 5), Croydon Fairfield Hall (12), Margate Winter Garden (18), Lincoln Theatre Royal (19), London Dominion (30).

Robert Palmer: Aberdeen Capitol (May 20), Edinburgh Playhouse (21), Glasgow Tiffanys (22), Liverpool Royal Court (23), Birmingham Odeon (24), Leeds Uni (25), Manchester Hacienda (26), Nottingham Royal Concert Hall (27), Bristol Locarno (29), London Dominion (30), London Hammersmith Palais (31), Brighton Top Rank (June 3), Southampton Gaumont (4).

Prince Charles: London Lyceum (May 12), Manchester Hacienda (13), Birmingham Powerhouse (15).

Roman Holliday: Dartford Flicks (April 28), Coventry Poly (29), Leicester Poly (30), Hitchin Regal (May 2), Southend Queens Hotel (5), Norwich Uni (6), London Brixton Ace (7), Bristol Dingwalls (11), Bournemouth Academy (12), Torquay 400 Ballroom (13), Cardiff Neros (14), Liverpool Pickwicks (17), Sheffield Limits (19), Nottingham Trent Poly (20), Hull Dingwalls (21), Edinburgh Nite Club (24), Aberdeen Venue (25), Inverness Ice Rink (26), Glasgow Nite Moves (27), Redcar Coatham Bowl (29), Bradford Uni (30).



Biff Byford of Saxon

Saxon: Leeds Queens Hall (May 28).

Second Image: Ilford Room At The Top (May 3).

Rod Stewart: Glasgow Ibrox Stadium (June 18), Birmingham NEC (21), London Earls Court (27).

The Swinging Laurels: Hull Dingwalls (April 28), Glasgow Nightmoves (29), Newcastle Dingwalls (30), Sheffield Poly (May 4), Manchester The Gallery (5), Liverpool Poly (6), Loughborough Uni (7).

Tokyo Olympics: London Rock Garden (April 29).

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— correct answer was: (b) Tin Tin. Ten Sound Burgers plus autographed copies of "Quick Step & Side Kick" were won by: Gary Tobin, Jersey; Claire Simpkins, Bristol; B. Josling, Kent; David Cook, Bury; Stacey Bray, Northampton; Mark Worth, Spalding; Thomas Woodbridge, Bromley; Nadine Hubbard, Leicester; Baksho Kaur, Birmingham; Elizabeth Blair, Newcastle Upon Tyne. Runners-up prizes of signed albums are on their way to: Pam Luke, Caistock; Donna Portlock, Winslow; Janet O'Neill, Glasgow; Peter Gullon, Gosforth; Mark Evans, Maidstone; Sarah Lawrenson, Ormskirk; Geoffrey Wheeler, Liverpool L12; Colin Phillips, Urmston; J. Friend, Bletchingley; Ruth Poisan, Brentwood; Ian Parr, Liverpool L25; J. Malone, Isleworth; Joanne Boxall, Carshalton; Lisa Purdy, Chichester; Joanne Donnelly, Egerton; Steven Gambles, Wigan; Emma Roberts, Sheffield; Lesley Gyte, Rotherham; Julie Reason, Hunley-on-Thames; Sarah Lee, Cheadle Hulme; Michelle Richards, Blagdon; Jennie Geddes, Oxford; Sarah French, Darlington; Cheryl Woodhead, Sheffield; Rajan Taank, Peterborough; K. Reeve, Nottingham; Susan Briggs, Durham; Jackie Ball, Leigh-on-Sea; Darrell Jones, Wirral; Alison Brady, Middlesbrough; Sharon Coley, Sparkhill; Louisa Bull, Bullwell; Julie Byrne, Stafford; S. Whitehead, Hyde; Julie Lomax, Liverpool L16; Martin Stanley, Sheffield; Liz Rant, Southend-On-Sea; C. Beacham, Cranleigh; Julie Marsden, Thorplands; R. Beacham, Cranleigh.

TEARS FOR FEARS COMPETITION (Mar 31)

— correct answer was: a) Graduate. Autographed copies of "The Hurting" album go to: Julie Drew, Loughborough; Natalie Harwood, Newborough; Annette Smith, Formby; M. Hart, Bourne; Elizabeth Storr, Peterborough; A. Bell, Darlington; Samantha Dale, Faversham; Mary Wiles, High Wycombe; E. Makins, Burgh Heath; Richard Hibbit, Abingdon; Susan Woods, Rickmansworth; Elaine McCullagh, London SW15; John O'Shea, Reading; Joanna Malvern, Tarporley; Jonathan Barker,

Cheltenham; Frances Adland, Grimsby; Julie Southorn, Northallerton; Sarah Johnson, Marlborough; Tanya Morten, Southsea; Catherine Robson, South Shields; Annmarie Hurley, Whiston; Vicki Jones, Flore; Sandra Gorvett, Bolton; Emma Woolner, Basingstoke; T. Farnworth, Chorley; E. Elliott, Brampton; Kath Germain Brighthouse, Susan Cody, Kings Heath; Catherine Davies, Dyfed; Stephen Evans, Diss; Julie Bull, Old Farnley; Michelle Enright, Wetherby; S. Measham, Cheltenham; Dee Jones, Essex; Joanne Ferris, Doncaster; Karen Bowen, Stourport-on-Severn; Carolyn Garnett, Liverpool L13; Lisa Haddow, Longniddry; Barry Lamb, Bebington; Shona Macphee, Bishopbriggs; Alicia Harey, Horningsea; Amanda Hull, Loughborough; Carolyn Dixon, Pershore; Aileen Stewart, Braehead; D. Fryer, Dudley; Andrea Jones, Rhondda; Alison Fowler, Wokingham; Gillian Hall, Berwick-on-Tweed; Anna Bartlett, Enfield; David Bridge, Bury St. Edmunds.

BLANCMANGE COMPETITION (Mar 31)

— correct answer: b) "God's Kitchen". 15 Blancmange picture disc LPs plus copies of "Waves". 12" singles were won by: Jen, Bath; Marie Parring, Clifton; Sue Haythornthwaite, Didcot; Janet Isaacs, Maesteg; Brian Niesim, London NW4; Amanda Gunn, Twickenham; Adam Brown, London SE4; Darren Jennings, Cookstown; Naomi Smith, Jesmond; J. Mullin, Runcorn; Sally Kitcher, Patchway; Amanda Jacobs, Loughborough; Alison P. Fidler, Bridge of Westfield; J. Cox, Hartford; Dyanne Duncanson, Elderslie.

STYLE COUNCIL COMPETITION (Mar 31)

— correct answer: a) "Party Chambers". Ten Style Council posters, badges plus autographed copies of "Speak Like A Child" are on their way to the following: Sharon Beard, Penrthwan; Ian Reeson, Spalding; Debbie Newall, Sheffield; Karen Brock, Camberton; Ian Scouler, Gravesend; Richard Cowen, Willowvale; D. Costes, Bankfoot; Vivienne Maxwell, Ladybank; Sandra Southwell, Cheshunt; Julie Sarah Bent, Hamilton.

MUSICAL YOUTH

Chorus

Don't cry 'cause she leaves you
She's a heartbreaker
Don't let her hurt you, no

Repeat chorus

Help me if you can
'Cause I'm lonely
I need somebody, I want somebody to love

Repeat chorus twice

You know I would have died for you
You know I would have cried for you
But now you're gone
Out of my life
Now you're gone
Out of my life

Repeat chorus twice

Flash it

There's gotta be someone out there
Who's gonna love me
And I know deep down inside
She'll treat me good

Repeat chorus

Don't let her hurt you no, no, no

Don't cry 'cause she leaves you
(leaves you, leaves you)
She's a heartbreaker
Don't let her hurt you no, no, no
Don't cry 'cause she leaves you

Words and music by F. Waite
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On MCA Records

HEARTBREAKER

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STAR TEASER



CROSSWORD

ANSWERS (FROM PAGE 45)

ACROSS: 1 Tracey Ullman; 7 (Mike) Post; 9 'Ooh To Be Ah'; 11 'Your Cassette Pet'; 12 (Debbie) Allen; 13 'Every Little (Thing She Does Is Magic)'; 16 'See (Those Eyes)'; 18 (The) Teardrop (Explodes); 19 Terry (Hall); 20 'Land (Of Make Believe)'; 21 (Eddy) Grant 22 Boy (George); 23 'Cry (Me A River)'; 24 Motels; 26 Van (Morrison); 27 'Too Shy'; 29 'Get (The Balance Right)'; 31 Kid (Creole); 33 Santana; 34 See 16 Down.
DOWN: 1 and 25 'Two Hearts Beat As One'; 2 (Daniel) Ash; 3 'Ebony (And Ivory)'; 4 (Midge) Ure; 5 Apple; 6 Noel (Edmonds); 8 Steve (Miller); 10 Altered Images; 12 '(Love Is All Is) All Right'; 14 (Phil) Everly; 15 Lee (Curreri); 18 (Bonnie) Tyler; 16 and 35 across 'Speak Like A Child'; 17 Evita; 23 '(Rock The) Casbah'; 28 Yello; 30 (Set The) Tone; 32 'Dear (Addy)'



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