

# SMASH HITS



**ABC**

**GARY NUMAN**

**RIP RIG & PANIC**

**TOTO COELO**

**CLIFF RICHARD**

**FASHION**

**Hit songs by**

**CAPTAIN SENSIBLE**

**TOM TOM CLUB**

**ROCKERS REVENGE**

**MODERN ROMANCE**

**& many more**

# Depeche

# MODE



## Leave in Silence

I've told myself so many times before  
But this time I think I mean it for sure  
We have reached a full stop  
Nothing's gonna save us from the big drop

Reached our natural conclusion  
Outlived the illusion  
I hate being in these situations  
That call for diplomatic relations  
If I only knew the answer  
Or I thought we have a chance  
Or I could stop this  
I would stop this thing  
From spreading like a cancer

**Chorus**  
What can I say  
I don't want to play any more  
What can I say  
I'm heading for the door  
I can't stand this emotional violence

Leave in silence  
Leave in silence

We've been running round in circles all year  
Doing this and that and getting nowhere  
This will be the last time  
I think I said that last time

If I only had a potion  
Some magical lotion  
That could stop this  
I would set the wheels in motion

Repeat chorus

Leave in silence  
Repeat to fade

Words and music by Martin Gore  
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On Mute Records

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COVER ABC BY GERED MANKOWITZ



# DAVID ESSEX

new single  
NO SUBSTITUTES



from the album  
STAGE-STRUCK

mer 118  
album mers 4  
tape mers 4

Mark White of ABC lets out a long, slow sigh: "Video people seem to have a lot of stamina."

He, Martin Fry and drummer David Palmer seem well tired this morning. They were up late last night finishing three days of work on their "All Of My Heart" video. Steve Singleton is probably tired too, but he's not around. At some unearthly hour this morning, he clambered into a taxi bound for some unknown destination and hasn't been seen since. He does this a lot apparently.

"All Of My Heart" is the fourth single off the best-selling "Lexicon Of Love" album. ABC ("never knowingly undersold") are anxious to reply to critics of this move.

"We're not forcing anyone to buy it," says Mark. "If people don't want to because they've already got the album, then OK. But I'm sure there are a lot of people who've never heard 'All Of My Heart' and yet call themselves ABC fans."

"It's just a song we wrote and want to hear on the radio," adds Martin. "And what about juke boxes? They've only got three ABC singles: they ought to have four."

Currently, ABC are writing songs, rehearsing, and plotting furiously. Like every British band since The Beatles, they want to conquer America, and Martin's just been to New York to "wave the Union Jack". The Human League and Soft Cell have been doing well over there and — within limits — things look brighter for British bands in the States than they have for ages.

They're also looking to Europe, and while their "mission is not complete", are beginning to do well in Germany, France, Belgium and Holland.

While doing a pop programme in that last-named land of clogs and canals, ABC were surprised to find themselves on the same bill as a fire-eater and a singing housewife. In the midst of this, they did their "Look Of Love" dance routine.

"The Dutch charts are full of records with string sections to which people do dodgy dance routines," Mark explains. "They just took us at face value."

Martin continues: "That guided us in our mission to play live, to show the world that we can play our instruments, that we're not Bucks Fizz."

And so to this end, ABC, a band who've never really gipped, are planning nothing less than a world tour complete with a 16-piece group to take care of strings, horns etc.

It's the kind of large scale show that isn't seen too often in these frugal times. ABC are excited about it.

"I want to play live a lot, music should be live," says Martin.

"I think the standard of live sound has lagged behind recorded sound for a long time now," Mark takes up. "We want to tip the balance."

"World domination by '83," Martin grins. He means it.

ABC might argue a lot, but they all share a unity of purpose and ambition. Former bassist Mark Lickly left six months ago because he couldn't keep up with it.

"It was a case of him working from nine to five," Martin explains. "But a lot of things happen after six o'clock."

No room for slouches in this band.



# The Four Just

AS "ALL OF MY HEART" BEGINS TO STOP, MARK TAKES A CLOSER LOOK AT THE FOUR PICTURES: PAUL COX.

**MARK WHITE:**  
*"I'm a compulsive thinker. I just can't stop."*

Guitarist **Mark White** (right) is hastily growing a beard. It gives him a serious, sensible look that fits well with the serious, sensible pronouncements he makes about ABC.

Apart from shaving, as they all do, the songwriting, Mark's role is taking care of business. That's not the area I enjoy most. It fails to me because I've got the most talent in that area, which is how things operate in this group. We act as one body. It's a really clumsy process, but it does seem to work.

What this seems to mean is that ABC argue. All the time. Hammer and tongs. "It's the only way to get a clear idea of what we want to do."

Mark grew up in Sheffield and still lives with his parents. He has no plans to move out. "I like it. Mum does me laundry, and I get fish and chips on the table when I walk in. This week they've gone on holiday and it's been

terrible. I don't even know where the sugar is."

At school, Mark was always the brainy type.

"It wasn't much fun. Gradually I realised that you don't make friends that way. There's a lot of prejudice against people who are successful."

While his maths teacher father urged him to stay on, Mark ended up wanting to leave school at 16 and become an electrician.

"The experience of school was great, the social side. But I still believe I never learnt one thing of value, not in any classroom."

After leaving, he worked in an office to live, and played music in his spare time for fun, eventually forming Vica Versa with Steve Singleton, whom he'd met at Sheffield's infamous Crazy Daisy disco.

"Pride in the music," is what he sees as most important. "Things that strive to be perfect" are the things that he likes. When I heard that the pursuit of perfection can sometimes be a dodgy business he shoots back with: "No. I think having fuzzy objectives is much more dangerous."

Mark White knows what he wants and focuses hard on getting it. "I'm a compulsive thinker. I just can't stop. Relaxing for me is emptying my head. It's very difficult. It's an art."

**Martin Fry** (left) is the ABC person you know best. But the fact that he sings, does most of the interviews and generally appears as the public face of the band doesn't mean he's any kind of leader. Far from it.

ABC hammer out all decisions between the four of them, then delegate individuals to perform specific tasks. That Martin, interested as he is in "words and communication", should do most of the talking is "completely intentional". The others seem to bear no grudges about it.

## MARTIN FRY:

*"World domination by '83."*

Martin was born in Stretford, Manchester, but grew up mostly in Cheshire. A suburb where if you knock around after 11 o'clock and you're not in a car or walking a dog, people think you're a bit strange.

His mum's a secretary, his dad a sales director in a machine tool company. At school Martin learnt early how to talk his way out of trouble. "And talk myself into it too."

He speaks quietly, taking pleasure in his choice of words. Often his statements sound like set-pieces that he's been looking for an opportunity to trot out. When I ask about university, he comes up with the oft-quoted: "I thought it would be a church of reason, but it turned out to be a police for gigs."

This can get a bit silly sometimes. A question about what he approves of is met with the reply: "polyester shirts, trousers that are 50% worsted and 50% synthetic, nail files" before concluding more sensibly with "good manners, breeding, a sense of humour."

If he wasn't in a band Martin would like to be "an astronaut". He seems quite serious about this. "Just imagine leaving the world and coming back," he muses, before listing more earthbound ambitions like making feature films and conquering America.

Martin rarely relaxes, describes himself as the "least reasonable" in the group, and prides a "self-respect" above all else.

"I mean, a record going to number one is a fantastic feeling, but it doesn't end there. Integrity just comes from yourself. I'd like our music to make people feel good again, refreshed. Give them some self-respect."



When the group are all together, **David Palmer** (above) is happy to let the others do the talking. Get him on his own, and he's off.

"I could take myself for granted. Say, I'm just the drummer in ABC. But I don't. I try really hard to make the best of it, to teach myself. I'm learning keyboards and teaching myself songwriting. It's not just: 'OK, I played on the album. I'm good enough.'"

"I like nice personalities, well-mannered people. I hate ignorance, and I don't like people who are content with their lot. I like people who are hungry."

David grew up in Chesterfield, 15 miles outside Sheffield. He was given his first drum kit at the age of 10, and has never really wanted to do anything but play music since. Even when working as a hairdresser after leaving school, he was playing every evening.

"If I wasn't a musician, I'd still like to do something with music. Be a record producer, maybe. Music is a gift. It says something, it can do something. You can get really involved with it."

Described by both himself and the others as the "quiet, dedicated" member of the band, David lives on his own in a flat in Sheffield. He lists its chief advantage as allowing him to "go back home, have some tea, and start composing songs". Like the rest of the band, he's got a four-track portastudio, a drum machine and a Casio tone synthesiser at home, and often he'll climb out of bed at 3.00 in the morning to try out a new idea.

---

**DAVID PALMER:** "I'm hardly a wild man of rock."

---

He lives "quite a low-key life", only venturing out for "a quiet drink with friends" or "a good meal where you can relax and talk". He rarely bothers with clubs where the music is "loud and harsh and you have to shout in someone's ear to talk to them." He hopes the band will continue to live in Sheffield where "it's nice and quiet" and hates the thought of "having to be a face" in London.

At home he cooks for himself, and likes relaxing to "sleazy" music, like Joni Mitchell, Steely Dan and Rickie Lee Jones, or by watching TV. His favourite programme is *Coronation Street*.

"I'm hardly a wild man of rock."

# Men

IN THE CHART, DAVE RIMMER  
OPLE WHO SPELL ABC.



**ADAM AND THE ANTS** ANT MUSIC  
**THE BEATLES** SHE LOVES YOU

**DAVID BOWIE** SORROW/  
AMSTERDAM

**THE CLASH** WHITE MAN IN  
HAMMERSMITH  
PALAIS

**THE CLASH**  
LONDON  
CALLING

**DEPECHE**  
MODE  
NEW LIFE

**DEXYS**  
MIDNIGHT  
RUNNERS GENO

**DIANA ROSS AND**  
**THE SUPREMES**  
WHERE DID  
OUR LOVE GO

**KILLING JOKE** REQUIEM

**THE KINKS**  
YOU REALLY GOT ME

**MADNESS** THE PRINCE  
**MADNESS** BAGGY TROUSERS

**MATTHEWS** SOUTHERN  
COMFORT WOODSTOCK

**ORANGE JUICE** SIMPLY  
THRILLED HONEY

**OTIS** REDDING DOCK  
OF THE BAY

**THE ROLLING**  
**STONES**  
SATISFACTION

**SEX PISTOLS**  
GOD SAVE  
THE QUEEN

**SPECIALS**  
GHOST TOWN

**SIMPLE MINDS**  
CHELSEA GIRL

**STEPPENWOLF** BORN  
TO BE WILD

**TOYAH** BIRD IN FLIGHT  
**VELVETTES** NEEDLE  
IN A HAYSTACK

FIL THE GAPS

IN YOUR

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# The Four Just Men

From previous page...



When **Steve Singleton** (above) turns up, he leaps straight into an explanation of his whereabouts.

"I'm the man of mystery in the group. I go out on mysterious trips late at night, driving round in taxis which I don't have to pay for because they're all on account. I go visiting the sights of London: The Houses of Parliament, The Tower of London, all the things we can never usually see because we're stuck in the studio.

## STEVE SINGLETON:

*"I'm the man of mystery."*

Steve seems to be determined to be wacky today. Without pausing for breath he continues to tell me how he collects postcards of Piccadilly Circus (a hobby shared, oddly, by Glenn Tilbrook of Squeeze) and goes into the gory details of some of his more horrific specimens; he enthuses about awful ABC badges and poster magazines; explains that the upcoming world tour has been arranged primarily as a sight-seeing trip for his benefit; and announces that he's going to start collecting

globes and atlases.

Steve's home life sounds pretty weird too. His mother and sister both work for the band.

"Our household is a real madhouse. Just business, business, business. At 11.00 at night we're still going 'what are we going to do about this?'"

Apart from working on the group, Steve's hapless relations also have to look after him.

"I'm totally useless. I just about at them: 'put this record on! Make me a cup of tea! I even get them to ring people up for me. It's disgraceful I suppose. They love me really though."

Steve left school at 15. "I was wondering whether to go on and do A-levels, but there were one or two albums out that week that I wanted, and I thought if I got a job I could buy them." He worked in a jewellery for three years.

Putting together the artwork is Steve's main job in the band after the communal work is done. If he wasn't in ABC he'd still like to be involved in the music business.

"I really like it. When we're on long journeys we talk about what we'd do with other people's careers. There's some where we say we wouldn't make them do a tour, we'd just have massive political rallies like Presidential campaigns. No music, just rantings and ravings."

Who'd you do that with?

"I'm not going to mention any names I can't. It may get put into action."

## • all of my heart •

ONCE UPON A TIME WHEN WE WERE FRIENDS  
I GAVE YOU MY HEART, THE STORY ENDS  
NO HAPPY EVER AFTER NOW WE'RE FRIENDS

WISH UPON A STAR IF THAT MIGHT HELP  
THE STARS COLLIDE IF YOU DECIDE  
WISH UPON A STAR IF THAT MIGHT HELP

WHAT'S IT LIKE TO HAVE LOVED AND TO LOSE HER TOUCH  
WHAT'S IT LIKE TO HAVE LOVED AND TO LOSE THAT MUCH

WELL I HOPE AND I PRAY THAT MAYBE SOMEDAY  
YOU'LL WALK IN THE ROOM WITH MY HEART  
ADD AND SUBTRACT BUT AS A MATTER OF FACT  
NOW THAT YOU'RE GONE I STILL WANT YOU BACK

REMEMBERING  
SURRENDERING  
REMEMBERING THAT PART  
ALL OF MY HEART

SPILLING UP PINK SILK AND COFFEE LACE  
YOU HOOK ME UP AND RENDEZVOUS AT YOUR PLACE  
YOUR LIPSTICK AND YOUR LIPGLOSS SEALS MY FATE

SENTIMENTAL POWERS MIGHT HELP YOU NOW  
BUT SKIP THE HEARTS AND FLOWERS, SKIP THE HOBY TDWERS  
YOU'LL BE DISAPPOINTED AND I'LL LOSE A FRIEND

NO I WON'T BE TOLD THERE'S A CROCK OF GOLD AT THE END OF THE RAINBOW  
OR THAT PLEASURE AND PAIN, SUNSHINE AND RAIN MIGHT MAKE THIS LOVE GROW

BUT I HOPE AND I PRAY THAT MAYBE SOMEDAY  
YOU'LL WALK IN THE ROOM WITH MY HEART

ADD AND SUBTRACT  
BUT AS A MATTER OF FACT  
NOW THAT YOU'RE GONE  
I STILL WANT YOU BACK

REMEMBERING  
SURRENDERING  
THE KINDEST CUTS THE CRUELLEST PART  
ALL OF MY HEART

YES I HOPE AND I PRAY THAT MAYBE SOMEDAY  
YOU'LL WALK IN THE ROOM WITH MY HEART  
AND I SHRUG AND I SAY THAT MAYBE TODAY  
YOU'LL COME HOME SOON

SURRENDERING  
REMEMBERING  
SURRENDERING THAT PART  
ALL OF MY HEART  
ALL OF MY HEART

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# THE JAM

new single

*The Bitterest Pill*

b/w *Pity Poor Alfie* and *Fever*

Produced by Peter Wilson





# shakin' stevens

Give Me Your  
Heart Tonight



Oh tonight  
I'm walking the streets again  
Running away  
From all of my tears and friends  
Oh tonight  
The stars are in darkened skies  
They don't hold all the love  
I can see in your lonely eyes

'Cause I'm not waiting for a secret  
I don't wanna hear a lie  
Don't want the promise of tomorrow  
Give me your heart tonight

Too young  
Too young to start settling down  
And I'm getting too bold  
To wanna keep running around  
Oh your love  
Is something I don't wanna miss  
End up alone  
Living on a one night kiss

I'm not crying without reason  
I'm not asking what is right  
Just like the changing of the season  
Give me your heart tonight

'Cause I'm not waiting for a secret  
I don't wanna hear a lie  
Don't want the promise of tomorrow  
Give me your heart tonight

I'm not crying without reason  
I'm not asking what is right  
Just like the changing of the season  
Give me your heart tonight

I'm not crying without reason  
I'm not asking what is right  
Just like the changing of the season  
Give me your heart tonight

Give me your heart tonight

Words and music by Billy Livsey  
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On Epic Records

# Modern Romance



cherry pink  
and apple  
blossom white

OH CHERRY PINK AND APPLE BLOSSOM WHITE  
THE TUNE THE BAND WOULD ALWAYS PLAY  
OH CHERRY PINK AND APPLE BLOSSOM WHITE  
TILL BREAK OF DAY

CHA-CHA-CHA

OH CHERRY PINK AND APPLE BLOSSOM WHITE  
REMINDS ME OF THE NIGHT WE MET  
OH CHERRY PINK AND APPLE BLOSSOM WHITE  
I CAN'T FORGET

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ON WEA RECORDS



THE FIRST ALBUM FROM

# Scrilli Politti

## Songs to Remember

ROUGH TRADE RECORDS RUGH 27



You may remember this lot from a few weeks back. It's **The Bluebellis**, now happily ensconced in an on-going recording contract situation with London records. A single's due sometime late September, by which time they'll be supporting Elvis Costello on his British tour.

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This folkie business seems to be spreading. Meet **The Big Country** — pictured here in suitably rural setting — poised to unleash their debut single "Harvest Home" on special wholewheat vinyl. Second from the left is of course Stuart Adamson, late of **The Skids**, who's just had a baby boy called Callum. Ethnic, eh?



No, this isn't The Tygers Of Pan Tang, it's Nick Cave of Australian "confrontational" combo The Birthday Party. Well, as it happens, the Party's over. Sick of trying to shock people who by now know just what to expect, the Birthday boys have upped and offed and moved to Berlin. Only drummer Phil Calvert has stayed behind.



Joining the long list of young line-ups besotted with sixties composers Becharach and David (Weekend, Dislocation Dance, Mari Wilson and ABC to name but a few) are White and Torch, caught here trying to find a sixties backdrop to match. You might have seen one of their three appearances on the David Essex Showcase. Roy White's the one at the back. In front is Steve Torch, an old friend of Kevin Rowland's we hear. They've a single out on Chrysalis called "Parade".

# the PICTURES

# RIP RIG & PANIC

**Blowing hard and making trouble.**

**Dave Rimmer ventures into the asylum.**

"There's a lot more going on than meets the eye. Everything's a big con to keep people in their place... music, sources of information."

This, in case you're wondering, is Gareth Sager of Rip Rig And Panic explaining their new single "Storm The Reality Asylum". Hang on, he hasn't finished yet.

"Everybody's all tied up in the horizontal and the vertical, when really the lateral is more interesting."

Talks like this a lot, does our Gareth, muttering that Rip Rig are "anti-logic and definitely anti-culture", that he's currently "walking a tightrope between desperation and hope" and that the single's trying to make the point that "all this stuff about getting down and dancing on the disco floor is just like walking—it's the old world." A dictionary of music business cliches he is not.

Rip Rig and Panic are, in fact, well weird. You may remember a Bristol outfit called The Pop Group some year's back. Pigbag's Simon Underwood was a member. So were multi-instrumentalist Gareth

Sager and drummer Bruce Smith. When The Pop Group went their separate ways in spring 1980 after two years of hard-edged and before-its-time funk rock, Gareth and Bruce formed Rip Rig with singer Neneh Cherry, former Essential Logic bassist Sean Oliver (who played with The Pop Group at the very end) and pianist Mark Springer (who was around at the very beginning). More recently they've been joined by Sean's sister Andrea who sings and dances.

An album modestly entitled "God" was released, and Rip Rig and Panic soon made a name for themselves in trendy circles. On stage and in the studio, this bunch rely a lot on improvisation. "Going where the groove takes us," is how Gareth puts it. Sometimes that groove is an appealing wild and woolly jazz music, sometimes it settles down into a mellow piano piece, other times it surges and jumps around a hard funk beat. But not surprisingly, the results are sometimes awful, the music getting too loose for its own good.

"Storm The Reality Asylum" is

## STORM the REALITY ASYLUM

Childrens manned by the night  
Caught between laughter, laughter and tears

Yeah we're sick of being used  
Yeah we're sick of being used

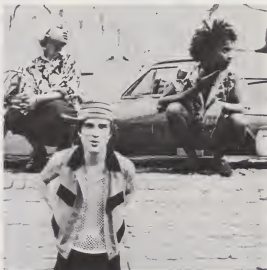
You know whenever you can, get a wall with a spray can  
You know whenever you can, get a wall with a spray can  
Storm the reality asylum, storm the reality asylum  
And no beginning and no end and you don't have to be  
Anywhere on time, on time, on time, on time

The on-going struggle, against steak for the few  
And sand soup for the rest, the rest, the rest  
Reason's a habit and a sham (sham)  
Reason's a habit and a sham (sham)

You move so quick there are no laws to explain it, to explain it  
You move so quick there are no laws to explain it, to explain it  
Your laws treat crocodiles for acne, acne, acne

You know whenever you can, get a wall with a spray can  
You know whenever you can, get a wall with a spray can  
Storm the reality asylum, storm the reality asylum  
Time is a trick of the mind, time is a trick of the mind  
Time is a trick of the mind, time is a trick of the mind  
Repeat to fade

Words and music by Rip Rig And Panic  
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On Virgin Records



Where did you get that hat? Bruce Smith storms the reality asylum. Neneh Cherry and Sean Oliver hang round the car wash.

one of their better moments. Gareth doesn't really expect it to chart: "In a way we'd be worried if it did. But then it might put things in a different light."

Rip Rig, you see, don't care much for trifling matters like chart success. Their aim is "to get the emotions", and as far as they're concerned, most of today's pop just doesn't manage that. When I point out that Kevin Rowland shares the same aim, Gareth just laughs.

"Every now and again something slips through into the charts," he says. But the most recent record he can think of is Jimi Hendrix's "Voodoo Chile" back in 1970.

"No real soul music can get into the charts. Nothing with feeling ever gets played on the radio."

As to what Rip Rig are up to at the moment: "We're taking it further and further out, that's all I can say." This apparently means involving "lots of strange human beings" in their line-up. They've never been the most rigid of groups, turning up, as Gareth

puts it, "in any shape or form".

Bruce Smith and Neneh Cherry are both off in Sweden expecting their first child. Meanwhile veteran drummer Louis Mahalo is taking his turn behind the kit, they might be playing with Norman Watt Roy of The Blackheads and Ingrid who sang "Southern Fried", and are currently employing one Jock Lacey to wind up audiences at their gigs.

Rip Rig recently did a session with Neneh's father, jazz trumpeter Don Cherry, and some of his playing can be heard on their current "I Am Gold" album from which "Asylum" is taken. But the spine-tingling trumpet on the single comes from a Mr David DeFries. Who's he?

"He's a hugger of trees," explains Gareth helpfully. "It keeps him rooted, stops him branching out too much."

And the Rip Rig and Panic approach to life? Gareth has no hesitation over this one.

"Make trouble," he says.

"Make a lot of trouble."

Colour Pic: Looking for trouble. Clockwise from left: Gareth Sager, Sean Oliver, Bruce Smith, Mark Springer, Neneh Cherry, Andrea Oliver.



## A FLASH OF INSPIRATION



Grandmaster Flash and the Furious Five

Sneaking a few plays on Kid Jensen and the like at the moment is a nifty little rap record called "The Message" by Grandmaster Flash and the Furious Five.

Grandmaster Flash is one of the original New York rap crew. A Barbodian who was brought up in the Bronx, Flash has been a club DJ since the tender age of 14 and is renowned for his special "turntable technique". Putting different records on separate decks, Flash will flip back and forth between them, stop dead, speed them up, run them backwards... all without losing the basic beat. Over the top, he and the Furious Five rap... furiously.

A good example of all this was the record "The Adventures of Grandmaster Flash on the Wheels of Steel" which mixes together Chic's "Good Times", Queen's "Another One Bites the Dust", Blondie's "Rapture" and many others with Flash's slogan "Grandmaster/Cuts faster" shored in every now and then. Good fun, but not the kind of thing you ought to try on your brother's music centre.

As for "The Message", strangely enough, Flash doesn't seem to have had a great deal to do with it. It was written by Sylvia Robinson — head of the rap label Sugarhill Records — and had been around for ages before she finally settled on Flash to do it. He was worried initially that people wouldn't like a dance record that rapped about everyday troubles instead of the usual guff about cars and how sharp the singer is with the girls. But after the record's success, Flash can hardly be complaining.

We're quite accustomed to readers ringing up and asking for various fan club addresses. What we're not quite so used to is pop stars asking the same question. **Phil Oakey** was on the blower to us the other day because he'd forgotten The Human League's fan club address. Sounds like the usual well-oiled League machine.

Fed up with *Nightsof*? Fancy some nights in this autumn? Well, if you do it sounds like there'll be plenty to watch, what with *Riverside*, *The Oxford Road Show*, *Swap Shop* and *Razzmatazz* all returning to the small screen over the next few months, as well as *Twas* being reborn as *The Big Daddy Show* to brighten up Saturday mornings.

Of course, several new programmes are set to storm the airwaves. On BBC in October sometime there'll be a four-part concert series called *Carnival* with live sets from **Junior**, **Clint Eastwood** and **General Saint**, **Bow Wow Wow** and **Echo** and **the Bunamens**.

The new Channel Four weigh in with no less than three contenders. *The Tube* on Fridays from November will be 105 minutes of news, interviews and live bands presented by **Jeets Holland** and the uniquely tireome **Paula Yates**. They're still looking for a third presenter. *Whatever You Want* — also starting in November — sounds like another of those dodgy music-and-chat jobs.

The final Channel Four stab is *Gazfunk*: more music and interviews presented by boring old **Rick Wakeman** and featuring equally boring old acts like **Steve Hazley**, **John Entwistle** of **The Who** and **the Strawbs**.

And if you're really stuck for something to do, *Whistle Test* will be back soon with our men **Ellen** and **Hepworth** at the controls. Can't wait. (Watch it! — Ed.)



Yes Mr. Chairman of Kings & the Secretary in Charge on the box in Britain.

Times are hard. **Blondie** have been forced to cancel their September tour of Europe and the UK because of poor ticket sales.

The official explanation is that people simply can't afford live gigs anymore, particularly with ticket prices starting to nudge the £10 mark. However, in Blondie's case, the failure of their recent single "Warchild" and the generally lukewarm reaction to the album "The Hunter" could have more to do with it.

## TRIGGER HAPPY



Meet **King Trigger**. That's Trudi Baptiste (drums) in the centre. Moving in a left to right direction we have Stuart Kennedy (bass), Martin Clapson (guitar), Sam Hodgkin (vocals) and Ian Cleverley (percussion).

They met a year and a half ago in London. Martin and Sam had just escaped from a punk-pop outfit called *The Scoop*. "We played crummy Jammy-type songs," recalls Sam with a nasty taste in his mouth.

To make some money, Sam started a clothes stall in London's infamous Portobello Road. He was shipped dustbin liners full of "junk" from a friend in the cleansing trade and sold the contents in the market. His prize was a share in the profits.

Here he met Trudi, who had been brought up in Grenada, and Stuart, who was studying at the London School Of Economics. They all went straight into rehearsals and within half an hour had written a song called "Vodka", sparked off by an extremely silly advert for the beverage.

Laughs Sam: "It was just

hysterical but it read really nicely. These were images in it like *The Tear of Russia* crushing silver roubles in his fist and bending iron over his bare knees."

They tried out a saxophonist but he only lasted a week. They tried out a percussionist who lasted only one gig at *The Venue*. "I don't think he hit one thing during the whole show."

Finally they found Ian. After endless "bottom-of-the-hill, 'lennet-a-night'" jobs the big break came when they supported *The Thompson Twins* on their UK tour. At *London University* date they were spotted by both *Chrysalis Records* who signed them and *Steve Lillywhite* who produced the single "The River". (By the way, it was written during the ten minute walk from their West Drayton rehearsal studios to the local pub.)

At the moment, K.T. are recording the follow up. It should either be "Temptation" or "Lay Your Hands On Me".

Adds Sam: "It may come down to tossing a coin between the two."

September spells all go for **UB40**. They start a nationwide tour on September 13 (see *Nightsof* for details) for which all ticket prices are £4.00. However, if you have an unemployment card or you are a member of the 40's fan club, the price is £3.00. Tickets are available from local box offices.

The band also release a new LP on *Dep International* on September 13. Called "UB40 4", the sleeve features a brand new British process in holograms. What's more, their old record label, *Graduate* have just rush-released "UB40 — The Singles Album", which is exactly what the title says.

Public service announcement: those radical funk rockers, **Maximum Joy**, have had a spot of bad luck recently. Somebody broke into their Bristol flat and stole £2,500 worth of equipment — including a Jaguar guitar with tremolo arm and serial number 0028. If you can help in any way, contact *The Press Office*, Rough Trade, on 01 (if outside London) 777 5085.

## BUNNYMEN TOUR OFF

**Echo And The Bunnymen** have been forced to cancel their September/October tour. The reason is that they're locked away in the studio, recording their next LP, which should be out mid-October. Details of the re-arranged tour are in *Nightout* although a few more December dates still have to be confirmed. If you've already bought a ticket, you can either keep it for the re-scheduled date or get your money back from the place you bought it.

Collectors of **Duran Duran** items should leap at this. In fact non-collectors

will probably start collecting immediately. We have here 10 limited edition penknives to give away, each bearing the band's logo and bristling with useful gadgets (blade, corkscrew, etc.).

If you fancy one, jot the answer to this puzzle with your name and address, on a postcard and send it to **Smash Hits Duran Duran Competition**, 52-55 Canaby Street, LONDON W1V 1PF. The first ten correct cards to surface on September 2 will receive a small but valuable package.

Question: one of the following was not recorded by Duran Duran. Which? a) "Me And Mr Sanchez"; b) "Girls On Film"; c) "Careless Memories"; d) "Piznet Earth".

## SITUATIONS VACANT

Paul Weller's Respond label are still looking for a female singer to record. Paul would like to stress that you don't have to be a 60s maniac to qualify. All you need is a strong voice and good technique.

Send a cassette of your singing plus pic and any other relevant information to Respond Records, 45/53 Sinclair Road, London W14.

## PASSION PLAY

A conjurer, Tom Robinson, a comedy duo called Hammer And Tongs, and a play about a man who got so paranoid after being interrogated by the police that he hid under the floorboards for eight years, all go to make up **The Passions'** new live show. Called "Sanctuary", it'll be at London's Bloomsbury Theatre from September 20-24, and ticket prices are around £3-£4.

An album and single (both called "Sanctuary") are out soon. Also venturing into things theatrical is Lene Lovich. Apart from co-writing a musical *Mata Hari* with hubby Les Chappell, she also plays the title role of the infamous seductive spy, and has designed all her costumes herself.

That'll be at London's Lyric Studio, Hammersmith from October 18.

## HAPPY BIRTHDAY

5th September: **Sul Sole** of *Classix Nouveaux* (24)

6th September: **Freddie Mercury** (33); **Doug Trendle** (24)

8th September: **David Steele** of *The Beat* (27)

10th September: **Sikhann Fehy** of *Banaram* (24)

John Duvree (left) with his new mobsters and David Jaymes and Geoff Deane of

*Modern Romance*

## ROUND THE HORN

John Du Prez from **Modern Romance** is an exceedingly happy man. Not only is "Cherry Pink & Apple Blossom White" (on which he gets a special billing) scuppering up the charts but he's also had his hands on a trumpet that once belonged to one of his all-time heroes — Mr. Eddie Calvert.

Ed was a celebrated horn blower in the '50s (he was dubbed "the man with the golden trumpet") and had a string of hits, including "Cherry Pink".

So besotted was John with the song that he set out to find Ed's original "golden trumpet". The band put out the word, offering a mugshot of champagne to anyone who could come up with reliable information on its whereabouts and £300 for the instrument itself.

They were deluged with replies and discovered that Ed had died just year in South Africa, and that there were in fact two "golden trumpets" — an earlier and later version. Then a bloke in Wales turned up trumpets. He had the earlier golden gadget and was willing to sell it. John was so ecstatic, he threw in the bottle of champagne as well.



Ever wondered where ABC nicked their wardrobe from? Just check the threads George and Ringo are wearing. Come October 5th, it'll be 20 years since this lot released their first single "Love Me Do". To celebrate this anniversary EMI — the company who grew huge almost entirely out of Fab Four profits — are launching a massive marketing campaign to try and make a bit more. Meanwhile, we hear that Paul and Yoko Ono are clubbing together to try and buy back the rights to all The Beatles' songs for a sum well in excess of £20 million. For Paul, that's pocket money.



PH: ANDREW DUNN

You've got to admire the sheer courage of the lady on the right, Clare (for it is she) has just got herself married to *Smash Hits* Features Editor **Mark Ellen** (pictured above with the usual two drinks) and thereby condemned herself to a lifetime of acting as captive audience for his interminable anecdotes. Guests converged on a Hampshire field where they gorged themselves on cream buns and toasted the couple's health in the milkiest tea available.

Seriously, congratulations, you two. Now get back to work...





# CULTURE CLUB

NEW SINGLE DO YOU REALLY WANT TO HURT ME



## NEW SINGLE

7" DO YOU REALLY WANT TO HURT ME  
B/W DUB VERSION FEATURING PAPA WEASEL

12" DO YOU REALLY WANT TO HURT ME  
B/W DUB VERSION FEATURING PAPA WEASEL  
PLUS ADDITIONAL TRACK LOVE IS COLD  
(YOU WERE NEVER NO GOOD)



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**WHITE BOYS GO SKANK**

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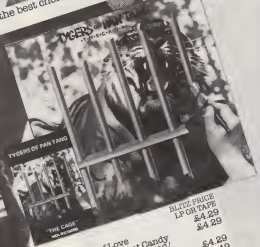
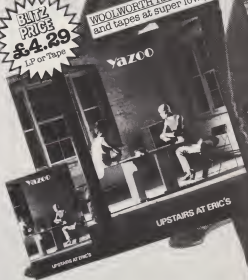
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# TOM TOM CLUB



When the sun beats down  
And melts the tar upon the roof  
And your shoes get so hot  
You wish your tired feet were fire proof  
Under the boardwalk down by the sea  
On a blanket with my boyfriend's where I'll be

The hot dogs and french fries they sell  
Under the boardwalk down by the sea  
On a blanket with my boyfriend's where I'll be

#### Repeat chorus

Under the boardwalk down by the sea  
On a blanket with my boyfriend's where I'll be

#### Repeat chorus

Boardwalk, under the boardwalk

Under the boardwalk

Under the boardwalk, under the boardwalk

under the boardwalk

Under the boardwalk, boardwalk

Chorus  
Under the boardwalk, out of the sun  
Under the boardwalk  
We'll be having some fun  
Under the boardwalk, people walking above  
Under the boardwalk  
We'll be making (falling in) love  
Under the boardwalk, boardwalk

From the park you hear  
The happy sound of a carousel  
You can almost taste

Words and music by Resnick/Young  
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On Island Records

# UNDER THE BOARDWALK

## Walking On Sunshine

DO IT, DO IT HEY  
DO IT, DO IT OH  
DO IT, DO IT HEY  
DO IT, DO IT OH

LOOKING THROUGH THE MORNING DEW  
A SMOKING MOUNTAIN'S NOTHING NEW  
LEAD ME TO THE MOUNTAIN TOP  
WE'LL WORK UNTIL IT'S TIME TO STOP  
OH BABY

LOOKING THROUGH THE MORNING DEW  
A SMOKING MOUNTAIN'S NOTHING NEW  
LEAD ME TO THE MOUNTAIN TOP  
WE'LL WORK UNTIL IT'S TIME TO STOP  
OH BABY

CHORUS  
YOU'RE MINE, YOU'RE MINE  
YOU'RE WALKING ON SUNSHINE  
I, I'VE GOT TO TELL YOU THAT YOU'RE DOING FINE  
WALKING ON SUNSHINE  
I'VE GOT TO TELL YOU THAT YOU'RE DOING FINE  
WALKING ON SUNSHINE

THAT'S RIGHT GET THERE  
EVERYBODY TO THE SUN  
THAT'S RIGHT GET THERE  
EVERYBODY TO THE SUN  
THAT'S RIGHT GET THERE

EVERYBODY TO THE SUN  
THAT'S RIGHT GET THERE  
EVERYBODY TO THE SUN

LIVING ISN'T EVERYTHING  
BUT YOU KNOW THE FEELING LOVE CAN BRING  
I SAID WHEN YOU'RE FLOATING  
THROUGH YOUR CLOUD  
BABY DON'T YOU SHOUT TOO LOUD  
OH BABY

#### REPEAT CHORUS

THAT'S RIGHT GET THERE  
EVERYBODY TO THE SUN  
THAT'S RIGHT GET THERE  
EVERYBODY TO THE SUN  
THAT'S RIGHT GET THERE  
EVERYBODY TO THE SUN  
THAT'S RIGHT GET THERE  
EVERYBODY TO THE SUN

THE SKY'S THE LIMIT  
AND YOU KNOW THAT YOU'LL KEEP ON  
WALKING ON SUNSHINE  
THE SKY'S THE LIMIT  
AND YOU KNOW THAT YOU'LL KEEP ON  
WALKING ON SUNSHINE

REPEAT CHORUS TO FADE

## ROCKERS REVENGE

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and **'WOT'**

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# S

## SINGLES

Reviewed by  
David Hepworth



**ABC: All Of My Heart (Neutron)** Ever since "The Lexicon Of Love" made its appearance, it's been obvious that this particular tune was its pride and joy and a natural monster hit. A stately arrangement full of elegant flourishes and studded with truly memorable detail encases Fry's courtly vocal and simply compels you to play it again and again. This record is going to number one. Not least because I have money on it.



**GRANDMASTER FLASH & THE FURIOUS FIVE: The Message (Sugarhill)** Rap's a game of hit and miss. This fits in the former category. "It's like a jungle, sometimes it makes me wonder how I keep from going under," complains Flash as his effortlessly fluent backchat snakes its way through the twists and turns of a furiously catchy rhythm track. Not to be missed.

**BARRY REYNOLDS: I Score Myself (Island)** Sophisticated reggae version of an early-'70s swing song by a refugee from Manchester. Reynolds has played with Grace Jones, whose producer Alex Sadkin is responsible for the dynamic tension on this pearl of a record. It's even got . . . wait for it . . . a guitar solo! Deserves to succeed.

**SMILE MINDS: Glittering Prize (Virgin)** Whether this will hook the public imagination as firmly as "Promised You A Miracle" it's hard to say. This is whisper, less substantial and its most instant attraction lies in the boss line, which pulls you in just long enough for Jim Kerr's affecting vocal to make an impression. Bodes well for the album.

**JENNIFER HOLIDAY: And I'm Telling You I'm Not Going (Geffen)** An impoisoned ballad of grand rejection from the Broadway musical *Dreamgirls*, sung by a young woman whose extraordinary vocal ability deserves a song with rather more substance.

**JOAN JETT: Do You Wanna Touch Me (Oh Yeah) (Epic)** Gary Glitter never made it in America and so all this first-in-the-air-with-scarf-attached stuff is new to them. Lucky colonists!

**THE CASTAWAYS: Dream Maker (Virgin)** Four girls in strapless party frocks conspire to bring Caribbean music into disrepute in their efforts to crack the holiday nostalgia market. The fact that it rhymes "kimi" with "obscenity" is only the first of its crimes. It really is about time that The Saturday Girls made their vinyl debut and put groups like this in their place.

**TIK & TOK: Summer In The City (Survival)** What two former-members of Shock are doing laying waste to a great song like this Lovin' Spoonful classic I don't really understand. All I know is that if I hear another cover version I'll scream.

**GILLAN: Living For The City (Virgin)** Aaaaargghhh!!!



**AZTEC CAMERA: Pillar To Post (Rough Trade)** Appealing song, with more than a slight debt to 80s heart music, strong in the chorus but inclined to limp a little in the verse.

**EKPLAINER: Lorraine (Sunburst)** A touch of Soca music (part soul, part calypso) from Trinidad. Coasts along with the help of a warm breeze arrangement as the singer wishes he was back in the West Indies. So do I and I've never been there.

**SALLY OLDFIELD: Broken Mens Lisa (Bronze)** As the windshield wipers saw back and forth through the motorway night, today's young executive seeks a little in-car entertainment. Flicking the switch on his stereo radio he finds Radio Two and discovers Sally Oldfield has gone all smooth and Shakatak. Easing his firm's car into the outside lane he makes a mental note to check out her album.

**DIRE STRAITS: Private Investigations (Vertigo)** Sounds like somebody took the Love Theme from *The Deer Hunter* and then muttered all over it. Methinks Mark Knopfler could do with a good lie down.



**MARI WILSON: Just What I Always Wanted (Comcast)** Pleasant but rather cardboard attempt to get the deeply marvellous Mari a hit, a process which is taking longer than expected. What Mari needs is a big song and an even bigger production. Something like "All Of My Heart" would be a start. Meanwhile, go and see her in concert. Fun for all the family.

**PERFECT ZEBRAS: Teaching My Heart Again (Focus)** Repetitive chant-type thingy which gets a trifle over-excited during the prolonged percussion breaks and would have been more pleasing if the singer hadn't warbled so.

**SOUL SONIC FORCE: Planet Rock (21)** Masterminded by Arthur Baker, the man who brought you *Rockers Revenge* and operates his company in a rather novel way. He makes up tapes, takes 'em round to the hippest record shops in Harlem where he tests out reactions. If it's positive, he starts pressing; if not, he throws his work away and starts again. This is a rap effort grafted on the top of the tune from Kraftwerk's "Trans-Europe Express" without the courtesy of a credit. It's not a crime, is it? Well yeah, it's a crime . . .

**UB40: So Here I Am (Dep International)** So here I am, dutifully listening to their new effort, optimistically noting the

fact that they've got out of that reggae rut and started to bounce just a little. But still that sleepy feeling starts to creep over me and, without knowing it, I'm reaching for the alarm clock and starting to hush my teeth and . . . sorry about that, I was very nearly off just then.

**STIFF LITTLE FINGERS: Bits Of Kids (Chrysalis)** Beyond the advent of punk Stiff Little Fingers used to regale the good headbangers of Belfast with their stirring renditions of the greatest hits of Deep Purple, The Who & co. Now that punk's good and gone they're trying to edge their way back into the "rock" field with big beefy choruses and chords that can probably only be played by an arm that revolves 180 degrees. Grating.

**JERMAINE JACKSON: Let Me Tickle Your Fancy (Motown)** Slick, precise portion of poppy funk that's Jermaine's most convincing effort since 1980's "Let's Get Serious". Rumour has it that Devo are somewhere among the backing vocalists.

**SHALAMAR: There It Is (Solar)** Since Jeffrey Daniels' extraordinary "body popping" display riveted the nation during TOTP the other week, Shalamar have found themselves a very special place in the public's affections and this deft, spacious exercise in danceability should see them home free once again. Can't wait to see how he moves to it.



**ODYSSEY: Magic Touch (RCA)** More superlative singing from black music's most underrated outfit. The song isn't quite of the calibre of "Inside Out" but the crispness of their attack more than makes up for the fact that this could have come out of Joan Jett's songbook (a slim volume at the best of times).

**CULTURE CLUB: Do You Really Want To Hurt Me (Virgin)** For a minute I thought this was an old Dennis Brown single wrongly labelled. Gentle, confident reggae track with a proper vocal on a fine, if moist-eyed, composition. A hit, quite possibly.

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# ALBUMS



**IMAGINATION: In The Heat Of The Night (R&B)** What's odd about Leez, Ashley & Errol is that as they look more and more outrageous (strides straight out of The Arabian Nights and jackets like Chinese pavilions), they sound more and more restrained. Their last two singles, "Just An Illusion" and "Music And Lights" (both here), slowed down the pace while much of this set slips into late-night, lounging music. Side two, in particular, tickles you under the chin with its honeyed harmonies and lean rhythms. Who cares if it all sounds the same? (7 out of 10)

Ian Birch

**YAZOO: Upstairs At Eric's (Mute)** A curious beast. The singles and their cousins here are simply brilliant — a wonderful mixture of Vince's superbly arranged synth-pop (his great strength) and Alfie's glorious voice (her great strength). But there's more: Alf writes too (well, on the whole) though more straightforward than Vince, especially when he goes into his baffling aural collage explorations. Some hits work better than others and the lyrics could definitely stand polishing but three cheers for something unpredictable. I can't stop playing it. (8½ out of 10)

Ian Cranra

**TYGERS OF PAN TANG: The Cage (MCA)** The Tygers are such a typical heavy metal band that they're almost totally without character. I defy anyone who's not a committed HM fan to spot the difference between them

and Samson or Iron Maiden. The guitars squeal, the drums rattle, the bass thruds, the hair tumbles over the shoulders and the moustache curls round the upper lip. (4 out of 10)

Peter Silverton

**GARY NUMAN: 1. Assassin (Beggars Banquet)** Gary Numan plays synthesizers like someone who's just discovered them but got bored very quickly. In 1978-80 he successfully pioneered the cold glamour of electronic pop but since then has declined to move on. Only a change to gangster suits and bending bass-lines marks the passage of time between "Are Friends Electric" and "White Boys And Heroes"; otherwise the drones, buzzes and echoing wah-wah vocals carry on. A song like "Music For Chameleons" still retains an air of mystery and some evening appeal but most of this LP is as dismal, empty and bereft of ideas as the music of older doom merchants Pink Floyd and their peeling "Wall". At least Cozza can't afford to hire feature film producers and animators to bring to life his grim scenarios. (4 out of 10)

Neil Tennant

**SCRITTI POLITTI: Songs To Remember (Rough Trade)** You can imagine music like this waiting across the lawn at some university garden party, providing the background for clinking of glasses and clever conversation; steady, reggaeified percussion, jazzy saxophones and reedy vocals from Green as he leads you through his tranquil but edgy compositions. The two years it took to make may have hunted its impact somewhat, reducing fine songs like "Rock A Boy Blue" to faintly precious exercises in theory, but there's more than enough in "Songs To Remember" to establish Scritti Politti as the acceptable face of intellectual pop. (7½ out of 10)

David Hepworth



**TIGHT FIT: Tight Fit (Jive)** First of all, take a clothes-horse Adams (Steve Grant) and two statuesque back-up singers (Denise Gynell and Julie Harris). Right, that takes care of photos, posters, TV appearances and the fan club. Now find a good song that hasn't been a hit for a generation and which fits in with the current 'jungle' trend ("The Lion Sleeps Tonight"). Get a good producer (Tim Fiteese-Green). Bingo! An album?

Well, I'm sure the management company own a few dull songs that could be tarted up. But don't forget to include The Hit Single. (3 out of 10)

Mark Steele



**SHALAMAR: Greatest Hits (Solar)** The band's move to WEA Records and their recent rise in popularity was too much for their old company, Solar, to resist. Hence this round-up which shows that there's a lot more to the trio than the brilliant 'body poppings' of Jeffrey Daniels. Although most of the songs date back to '78-'79, numbers like "The Second Time Around" and "Make That Move" sound as fresh as ever. If they released "Take That To The Bank", it would be a monster hit, if this is a history lesson, give me more. (8 out of 10)

Beverley Hillier

**MALARIA: Emotion (Les Disques Du Cypresse)** One of this Belgian group's more worthwhile labels, Malaria are five women from Berlin who dress in black and make music to match. Their songs — mostly with one word titles like "Tod" ("Death") or "Eifersucht" ("Jealousy") — sound along with much electronics and an emotional intensity that makes Kevin Rowland's more passionate moments sound positively poker-faced. Bright, breezy Belles or giggly Go-Gos: this lot are not. Sometimes irritating, often frightening, always interesting. (6 out of 10).

Dave Rimmer

**TRACEY THORN: A Distant Shore (Cherry Red)** Ms Thorn is the girl in Everything But The Girl who may be known to you via their next cover of Cole Porter's "Night And Day". On this solo album — with the exception of a hand version of the Velvet Underground classic "Femme Fatale" — the songs are all her own. Her sweet, slight voice accompanied by her own acoustic guitar, is pleasant enough to fit off to, but it's all a bit samey and annoyingly out of focus if you try and concentrate. (6 out of 10)

Dave Rimmer

**POINTER SISTERS: So Excited (Planet)** Inimitable and majestic, the Pointer Sisters have set standards with which very few would dare compete and this wonderful collection carries on where "Black And

White" left off. From the swaggering funk-house fever of "If You Wanna Get Back You Lady" to the sweet sound of "See How The Love Goes", the deft choice of material gives full reign to the girls' extraordinary vocal talents. The production is crisp and the playing faultless but the vocals are simply delicious. A peach. (8 out of 10)

Mark Steele

**LILIPUT: Liliput (Rough Trade)** They used to be known as Kleenex and wrote happily energetic — if rather artless — pop songs. Now down to just two original members, the Swiss Misses exhibit all the hallmarks of people determined to do something but not quite sure what. These raw riffs, crude chants and laboured rhythms become very tiresome very quickly, with only the restrained, flute-aided "Might Is Right" passing muster. A great disappointment. (2 out of 10)

Ian Cranra

**AUPAIRS: Sense And Sensuality (Kamara)** Lesley Woods sure can sing; her husky wisp of a voice immediately commands attention. Expartly balanced against the almost martial drums and double-stepping bass, it even gives beauty and poise to the often awkward lyrics which are sometimes more concerned with making the correct point (about love, politics or sex — especially sex) than saying it with any grace. Perhaps this is an unobtainable mix — too scratchy for ears attuned to the lush life of ABC and Duran? — but it's both challenging and compelling. (9 out of 10)

Peter Silverton

**CLIFF RICHARD: New You See Me... How You Don't (EMI)** Normally I enjoy Cliff's music as it would any other well-sung, smartly produced pop song. This album, however, sees Cliff with his preacher's hat firmly on his head and that is a little too much to bear. From traditional hymns like "Little Town (Of Bethlehem)" to the more recently penned "Where Do We Go From Here" the theme is always religious. It's a little like listening to Songs Of Praise on a Sunday evening. Give me "Summer Holiday" any day. (5 out of 10)

Beverley Hillier

**FRIDA: Something's Going On (Epic)** It must have looked a good idea on paper. One pop dynamo — Frida of Abba — produced by another — Phil Collins. The result, however, is less than riveting. Phil has tried to produce an Abba record while Frida has tried to emulate Phil's abhorring singing voice. What's more, the LP is dominated by an ugly heavy-handedness which is summed up in a song donated by salesman extraordinaire, Rod Argent. (4 out of 10)

Peter Silverton

# Get SMART!

Don't get left in the dark! Maybe Linda can answer your musical question. Try writing to Get Smart!, South Elm, 3355 Corsoy Road, London W1V 1R.



When will we see the results of the filming of Echo & The Bunnymen and The Beat at the WOMAD Festival?  
Alyson, Lisa, Ade & Martin, Bristol.

Because the festival lost a considerable amount of money, the promoters have yet to decide what to do with the film that was shot, although there are plans for a screening on the new Channel Four sometime in the autumn.

Is it true that Nick Rhodes of Duran Duran is bringing out a photographic book and if so when?  
Lisa Clayton, Sheffield.

The book is just one of the many projects that Nick hopes to undertake within the next few months. No details as yet but the planned volume will, we're assured, be "very unusual".

What is Benny Barson, ex-Boxes and Illuminations keyboard man, (and brother of the hunky Mike) doing now? A while ago he was given a solo deal with A&M and I wondered whether some material would materialise.  
Aron.

Mike's big brother Ben has a single, titled "Money Talking", out on A&M in the autumn, which he plays bass, keyboards,

drums and lead guitar.

My mate Dave loves Adam & The Ants and wants to know whether the song "Mile High Club" on the Bow Wow Wow LP "I Want Candy" was the same as the song on the "Prince Charming" album with the same name. He wouldn't buy the Bow Wow Wow record 'cos he hates them.  
Ian Johnson, Nottingham.

The only thing the two songs have in common is their title. Adam and Marco wrote their tune and the Bow Wow Wow effort was the work of MacLaren/Ashman/Gorman/Barbarossa.

Where did Thommo from Madness get the glasses that he wore on the front cover of the July 22 issue of Smash Hits, how much did they cost and can I get a pair?  
Glenn Stevens, Ipswich.

Lee's shades are genuine National Health specs with his own choice of dark glass inserted in the frames.

Could you tell me if any of Bananarama are married and what's Siobhan's taste in men?  
Jennie Duxbury, Loughton.

At present the whole of the group are courting. Siobhan has what she calls "bizarre taste" in men and likes "all shapes and sizes".

being attracted more by character than looks.

Recently I heard that the new Thomas Dolby single came with a special free booklet, but I didn't get one. How come?  
Julie Pickington, Nottingham.

It's because the book was only meant for press purposes and not for general distribution. The special offer on this single is that the 12" of "Windpover" sells for the same price as the 7".

P.S. Some time ago we launched a search appeal for one-time guitarist with Ultravox, Stevie Shears. We've now found him along with Jason Guy in a band called Faith Global and a new 3-track 12" single out now on Survival Records, titled "Earth Report". Write to him c/o Survival Records, PO Box 337, London W5 4XG.

Faith Global with Stevie Shears (left)



**Alan Wilson**

**Just What I Always Wanted**

NEW SINGLE available as 7" or 12"  
For a limited period only the 12" cat no. PINK X4 is at the 7" cat no. PINK 4 price  
And contains an extra track

SPECIAL OFFER FLEXI-DISC WITH 7"

# UB40:

## So Here I Am



SEVEN ON A MONDAY MORNING  
AND IT'S A SUNNY DAY  
IT'S JUST TOO HOT TO BE WORKING  
BUT YOU'VE GOT TO PAY YOUR WAY

Chorus  
SO HERE I AM SITTING AT A BUS STOP  
WISHING I WAS SOMEWHERE ELSE  
WHERE I DIDN'T HAVE  
TO WORK MY ROCKS OFF  
WISHING I COULD PLEASE MYSELF

TEN HOURS A DAY I'M GRAFTING  
UNDER THE BOSS'S EYE  
EARN JUST ENOUGH TO KEEP GOING  
MAKING CARS I'LL NEVER BUY

Repeat chorus

FIVE DAYS A WEEK I'M GIVING  
MY TIME IS CLOCKING ON  
JUST TWO DAYS LEFT FOR LIVING YEAH  
WONDERING WHERE MY LIFE HAS GONE

Repeat chorus to fade

Words and music by UB40  
Reproduced by permission New Claims/ATV  
Music. On DEP International Records

# ALL OF MY HEART

By A.B.C. a song from the long-player the Lexicon of Love. Side two, Overture, an orchestral adaptation of the Lexicon of Love. Each record is packaged in a superbly designed and illustrated sleeve with informative cover notes. The initial quantity of seven inch records includes a colour photo-postcard, whilst the initial quantity of twelve inch records includes a twenty three by twenty three inch colour poster.



# WOT!

When I woke up this morning I was feeling fine  
But this cat starts banging man wot a swine  
So I called reception but to no avail  
That's a why I'm telling you this sorry tale

It went bang (bang) I said shut up  
It went bang (bang) I said wrap up  
Well I'm aware that the guy must do his work  
But the piledriver man drove me berserk

#### Chorus

He said Captain I said wot  
He said Captain I said wot  
He said Captain I said wot  
He said Captain I said wot d'ya want

Once a lifetime twice a day  
If you don't work you get no pay  
I bash to the east I been to the west  
But the girls I like best are the ones undressed  
Well hello Adam where you been  
I said a stand aside 'cause I'm a feeling mean  
I've had a gutfull of you and I'm feeling bad  
But you're an ugly old pirate  
And ain't I glad

Repeat chorus to fade

Words and music by Captain Sensible  
Reproduced by permission Rock Music Co. Ltd.  
On A&M Records



# Captain SENSIBLE

# WIN this fantastic Sharp portable TV/Radio/Cassette player.



## TEN terrific Sharp 10P35H portable TV/Stereo Radio/Cassette players to be won! Worth around £210 each.

And here's how to win. Just solve the 5 problems shown using your SHARP EL508A or EL509A calculator and complete the sentence "Great ideas come to life with Sharp because..." in what the panel of judges considers to be the most apt, amusing and original way.

Send your answers on the entry form, plus the end flap featuring the model number from the box of your SHARP EL508A or EL509A, to Sharp Competition, PO Box 41, 35 Boldmere Road, Sutton Coldfield, W Midlands.

Competition closes 31 October 1982 and a list of winners and results is available from the competition address if you send a S.A.E. within 6 weeks of that date.

1 Sample A is 30 1 2 12  
Sample B is 30 9 4 30

Which has the larger average, A or B?  
Which has the larger Standard Deviation?

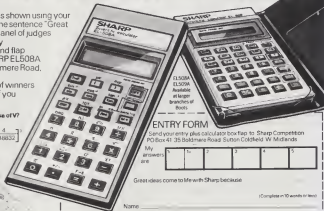
2 1981 wages: £2,800 in a 1982 wages raised to £720 in (for 52 weeks period)  
What is the percentage increase?

3  $11x - \frac{1}{2}x^2$  and  $x = 2$  What is the value of V?

4  $x = 20 + \left[ \frac{6537.0018(2^x + 2)}{708341} \right] \left[ \sqrt{246632} \right]$   
Find the value of x:

5  $R = \left[ \frac{\sin \frac{3}{4} - \cos \frac{3}{4} + 3}{\log x} \right]^{-1}$   
What is the value of R?

The world of  
**SHARP**  
where great ideas come to life.



### ENTRY FORM

Send your entry plus calculator box flap to: Sharp Competition PO Box 41, 35 Boldmere Road Sutton Coldfield W Midlands

My answers are:

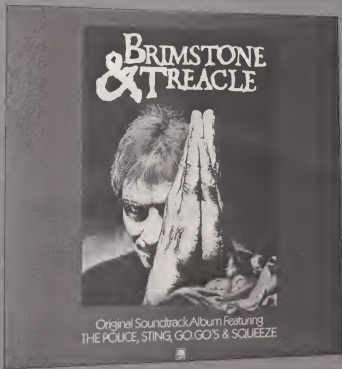
Great ideas come to life with Sharp because

(Complete in 10 words or less)

Name:   
Address:   
Signature:   
Age:  (Parent/Guardian under 16)

Institute of Sales Promotion Standard Competition Rules apply. Licence No. 169. Full ISP Rules available from competition address - postage will be refunded.

# BRIMSTONE & TREACLE



Sting  
stars in  
Brimstone & Treacle  
a new dramatic film  
on release from  
September 9

Featuring 5 Sting solo tracks  
3 brand new Police tracks  
& cuts from Squeeze & Go Go's

Includes  
'Spread A Little Happiness'  
OUT NOW



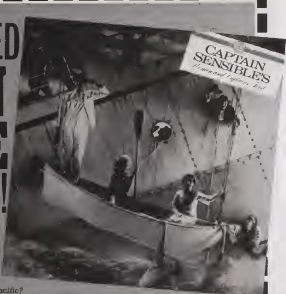
SMASH HITS  
STAR  
PRIZES

# 50 AUTOGRAPHED CAPTAIN SENSIBLE ALBUMS TO BE WON!

It's happened again. Arrived at work and what do we find? A mountain of LPs in the doorway. There was a note on the top. From A&M Records. The Good Captain Sensible had insisted that they despatch 50 copies of his first solo album, "Women And Captains First", to Britain's Brightest. What's more, he kept the delivery van waiting until he'd autographed every single one of them.

If you'd care to possess one of these, all you have to do is solve the following brain teaser. Which musical did The Cap's "Happy Talk" come from? Was it 1: *The Sound Of Music*; 2: *My Fair Lady*; 3: *South Pacific*?

Slip the answer on a postcard (plus your name and address) and send it to Smash Hits Captain Sensible Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 6UF to arrive before September 16. What are you waiting for?



## COMPETITION WINNERS

**ELVIS COSTELLO COMPETITION (July 8), correct answer was: (c) Declan McManus. 50 autographed copies of "Imperial Bedroom" were won by:**

Lisa Toward, Bishop Auckland; Dawn Orme, Dudley; Jane McHugh, Brighouse; Dawn Beavan, Birmingham; Caroline Lowry, Leeds; Richard Scholey, Nottingham; D. Holmes, Botley; Sally Bunnage, Huntingdon; Mary Collins, Fareham; Michael Robinson, Leek; David Walker, Gloucester; Mark Wilson, Leigh-on-Sea; Frances Billington, Chorley; Pippa Lynch, Altrincham; Matthew Gray, Trarbridge; Sarah Bayliss, Truro; Ivan Harris, Denton; Sarah Cook, Bedford; Andrea Brown, Ipswich; Chris Stanford, Brompton; Debra Austin, Bolton; James Dean, Brantton; Adam Gardiner, Norwich; Teresa O'Connor, Middlesbrough; Dawn Kirby, Scarborough; Julie Davies, Reading; Joque Jordan, Warley; Kevin Plunkett, Hemel Hempstead; Anne Freeman, Woodbridge; T. Murray, Havant; Martin King, Hulme; J. Sargent, Marple; Carl Reed, Swansea; Brian McGuire, Johnstone; Frank Brezina, London W13; Michaela Fletcher, Redhill; Debbie Russell, Havant; Karen Bobker, Billingham; Sarah Pickersgill, Melton Mowbray; Renata Blowat, London SW17; Samantha Ford, Salisbury; Paul Edwards, Tredgar; Teresa Humphreys, Harlow; M. Wallhill, Hamley; Gary Knight, Liverpool; E. Martin, Hall; Joanne Hall, Sandy.

**FUN BOY THREE COMPETITION (July 22), correct answer: (b) "Porgy And Bess". 12 copies of "Summertime" go to the following:**

Mary Noone, London N8; Michael Blane, Harrow; Maya Maral, London N5; Marian McLaughlin, Belfast 14; Frances Tomlin, Brockley; Michael Sammut, London E14; Charlotte Lawrence, Hyde, Chesham; Mo Joban, Liverpool; Helen Sharp, Dyfed; Lavinia Bokambe, London E4.

**OMD COMPETITION (July 22), correct answers were: (1) Jean Of Arc and (2) The American plane. Six OMD "Live At The Theatre Royal Drury Lane" videos go to:** Julian Warren, Worcester; Belinda Albanson, Stockport; Gillian Rimmer, Wokingham; Helen Dixon, Bradford; A. Emery, Warsop; Brian Nissim, London NW4.

**SOFT CELL COMPETITION (July 8), correct answer was: (b) The Supremes. Copies of "Non-Stop Ecstatic Dancing" were won by:** Andrea Brown, Ipswich; Maxine Hultcock, Leeds; Denise Dewoy, London W4; J. Bear, London WC1; Robert Deane, Co. Cork; Chris Jesszembek, Eastbourne; Johanna Lewis, Chesham; Frances Tomlin, Brockley; Brian Nissim, London NW4; Jayne Peckitt, Salford; Debbie Marples, Rotham; Jayne Roper, Ipswich.

**PHILIP JAP COMPETITION (Aug 5), correct answer: (c) Soft Cell. 10 prizes of a t-shirt plus picture disc single go to:** Wayne Hopkins, Sheldon; Kim Campbell, Mellow; Jennifer Campbell, Blackburn; Sharon Goodwin, Great Yarmouth; C. Pratt, Middlesex; Shaheen Butt, London SW17; Beverley Dean, Newport; Billy Wheatcroft, Stretton; Kevin North, Rugby; Marios Philippou, Wolverhampton.

**DEKY'S MIDNIGHT RUNNERS COMPETITION (Aug 5), correct answer was: "Burn It Down". 50 prizes of an autographed "Too-Rye-Ay" album go to:** Mike O'Dell, Colwyn Bay; Paul Ireland, Bridlington; Rod Bonshor, Grantham; Michelle Rogers, Portsmouth; Richard Girling, Harwich; Heather Greenwood, Ayr; Karen Glenacross, Norwich; Michael Ratcliffe, Eastwood; Emma King, Evington; Lynn Mander, Faringdon; Andrea Thwaites, Salford; Colin Torley, East Lothian; B. Carey, Rainham; Michael Groves, Bath; Alan Worthington, Hyde; Morelle Elliott, Warwick; Donnie Gordon, Paisley; Sally Reeves, Gosport; David Scanlon, Reading; M. Whittaker, Kidderminster; John Miles, Hatfield; Steve Nickalls, Bridgwater; P. Elmore, Plymouth; P. Gray, Torry; Karen Taylor, Mid Chelmsford; Avril Rogers, Portsmouth; Matthew McGibbon, Tutbury; Allen Norman, Sheffield; Sylvia Phillips, Widnes; Nick Tuffield, Gt. Yarmouth; Kevin Coulman, Hull; Patricia Prior, Edinburgh; Lee Richards, Cardiff; Richard Howard, Horsham; Liz Davies, Birkenhead; Graeme Richardson, Chelmsford; Debbie Towmand, Surrey; Ian Jennings, Selby; Eain Miller, Gateshead; Christopher Holmes, Beccles; Andy Howes, Leeds; Mandy Pir, Edgware; Stephen Harris, Sutton Coldfield; Helen Bramnick, St Ives; Mark Leah, Cowling; E. Pendance, Liverpool; M. Everest, Burgess Hill; Paul Hitchcock, Penzance; James Brown, Kendal; K. Brooks, Wickford.

**MADNESS COMPETITION (Aug 5), correct answers were: (1) 55 and (2) 1959. Winners of a Madness car mechanic's overall are:** Glyn Walker, Kent; Bethan Jones, Colwyn Bay; Paul Cusden, Kent; Neil Percival, Durham; Anne Holmes, South Shields; Barry Hilton, Polegate; Yolanda Tamz, Tunbridge Wells.

**SMASH HITS QUIZ BOOK HMV RECORD SHOPS COMPETITION (July 22), the correct answer was: Orchestral Manoeuvres ("Enola Gay"), Echo & The Bunnymen ("The Back Of Love") and The Beatles ("Strawberry Field Forever") all came from Liverpool. The winner is Paul Jon Turner of Wombourne, West Midlands, and he gets to spend two minutes in the HMV Shop, Oxford Street, London, during which time he can help himself to as many records as he can carry.**





# LEVEL 42

## The Pursuit Of Accidents

A New Album and Cassette Available Now

ON TOUR AT September

Portsmouth, Guildhall	Sat. 11th
Croydon, Fairfield Hall	Sun. 12th
Oxford, Apollo	Mon. 13th
Nottingham, Rock City	Tues. 14th
Sheffield, Lyceum	Wed. 15th
Dunstable, Queensway Hall	Thur. 16th
Chatham, Central Hall	Fri. 17th



# JILTED

# JOHN

I've been going out with a girl  
Her name is Julie  
But last night she said to me  
When we were watching telly  
This is what she said  
She said, listen John I love you  
But there's this bloke I fancy  
I don't want to two time you  
So it's the end for you and me

Who's this bloke I asked her  
Gordon, she replied  
Not that puff, I said dismayed  
Yes but he's no puff, she cried  
He's more of a man than you'll ever be

Here we go 2, 3, 4

I was so upset that I cried  
All the way to the chip shop  
When I came out there was Gordon  
Standing at the bus stop  
And guess who was with him  
Yeah Julie  
And they were both laughing at me

Oh she is cruel and heartless  
To peck me for Gordon  
Just 'cause he's better looking than me  
Just 'cause he's cool and trendy  
But I know he's a moron  
Gordon is a moron  
Gordon is a moron  
Gordon is a moron

Here we go 2, 3, 4

Oh she's a slag and he's a creep  
She's a tart, he's very cheap  
She is a slut, he thinks he's tough  
She is a bitch, he is a puff  
Yeah, yeah it's not fair  
Yeah, yeah it's not fair

I'm so upset  
I'm so upset  
I'm so upset yeah, yeah  
I ought to smash his face in  
Yeah but he's bigger than me ain't he  
I know I'll get my mate Barry to hit him  
He'd flatten him  
Yeah but Barry's a mate of Gordon's, ain't he  
Oh well I don't care

I don't care  
I don't care  
'Cause she's a slag and he's a creep  
She's a tart, he's very cheap  
She is a slut, he thinks he's tough

Words and music by J. G. John  
Reproduced by permission Kennel Music  
On Rabid Records



## REQUEST SPOT

ARTIST: Jilted John  
TITLE: Jilted John  
LABEL: Rabid Records  
YEAR: 1979  
REQUESTED BY: Jane Taylor, Thetford, Norfolk.

Featuring your choice of golden oldie  
album track or obscure classic. For your  
own personal song page send a postcard  
to: Request Spot, Smash Hits, 12, 16  
Carrilly Street, London W1V 7PP

Perhaps I should learn to trust my memory. When I saw the massive ranks of Toto Coelo performing 'Eat Cannibals' on *Top Of The Pops* for the first time — all flashing smiles and limos poking out of brightly coloured dividers — there was something dreadfully familiar about them. But then even a battle-hardened journalist wouldn't dare march up to a quartet of young ladies and enquire: "Don't know you from somewhere?"

As it turned out, I could have posed the world's most awkward question. I did know them from somewhere. Many's the evening Anita MacLaine has avoided my living space and we've seen Legs & Co., more recently all very young thing with a bright patch of hair dyed on her hairline, in 'Milk It's Gotta Be a Bottle' commercial. Not that she had Lacey Bead in possession of the 'Bottle' in the late afternoon, but that she's been kids in it. In another scene, she's in a TV debutant's living room, but she still has it and her name is Lacey, so surely she should be a journalist or producer. She's pronounced twelve years ago, she's aged on to the mid-sixties pop show, *Ready Steady Go!* singing 'You're Always New' in the company of Marjorie Fairbank and leather-clad Dave Barry. Every now and again, she still comes up on the news, as one of the riotous young girls in the late St. Trinian's films she made.

"I just did odd bits of speaking — but more spitting. I played a small horrible, horrible child. It was great. I just played myself... Believe me, it was madder of the set than it was on."

While neither Lindsey Danvers nor Ros Holmes are themselves such regular fixtures on the screen in the corner of my room, both have familiar fathers. Lindsey's dad has recently acted in *Terry & June* and is currently a leading player in the Halifax Building Society commercial. Ros' dad, while once a TV compere, is now to be found hosting the AM show on LBC, London's all-news commercial radio station.

All undoubtedly great experience for forming an all-girl pop group.

Sheen is both the oldest and most talkative of the group. Toto Coelo was very much her idea. At thirty-three, she said, "You get to an age where you can't go auditioning anymore and I thought, if I'm going to make anything of my career, I've got to do my own thing. My thing was to have an all-girl group and make it work."

"I thought of the idea when I was doing a show in Manchester, *Sweet Charity* (filmed with Shirley MacLaine in the lead role). We were just doing 'Big Spender', the big production number of the show, and I thought, oh great, there's not an all-girl band going around that's totally different. I thought, right, I'll phone up all my best mates who are good at what they do. That's what I did and we all gave up what we were doing and did it."

She made the phone call on June 8th, 1981 — she remembered the date precisely — and they all met up to sketch out the masterplan the following day. After six weeks of rehearsals, they made their all-dancing, all-singing debut at London's Royal Garden Hotel in July at a Royal Wedding night gala do. After that

came a year of "doing clubs, doing gigs, supporting Rose Royce on tour". Finally their forty-five minute act of fairly original material — including re-vamped versions of 'Walk On By' and 'The Clapping Song' (now dropped) — was seen at London's W1 club by the powers that be at Radio 1 choice. The tiny South London record label which owned it — you the varying delights of Miss Tom Basil. Quickly, a deal was signed and Toto Coelo cut "I Eat Cannibals" under the firm, experienced guidance of Barry Blue. It was the most obvious hit track amongst those they'd recorded, with the added bonus of some fairly direct sexual punning in the lyrics.

"I don't think," said Ros, "it was meant to be odd with sexual innuendos but I think somewhere deep down there it is a love song — a popular vein."  
"It's saying 'I could eat you,'" giggled Lindsey, beneath her enormous mound of tumbling fair hair splashed with purple to match her eye-shadow. "Like a strawberry tart."

In their public appearances, there's a slightly depressing uniformity about Toto Coelo. They all sport the exaggerated smile of the toothpaste ad. They're all heavily made-up in the

fame. More recently, she's worked with Dougie Squire's Second Generation dance troupe and had a European hit with "The Clapping Song". "I did it as a session for Marquee studios so I never made any money out of it."

Ros is considered the intellectual of the group — she has an 'A' level in Sociology — and studied at London's Central School of Speech and Drama. "Acting, singing and entertaining is the only thing that's ever interested me. It's the one thing that really gives me a buzz." Toto Coelo was pretty much her first professional work. She's a fan of Fashion, reads London's *Evening Standard* and *Lidgets* a lot.

Anita was wearing a t-shirt torn with such determination it was more remarkable for its absence than its presence. Half-Malayan, she grew up in Newcastle and went to the London School of Contemporary Dance before joining the *Top Of The Pops* dance crew. "Anita," said Lindsey, "is always winging. She orders a plate of food and two minutes later says, oh, I don't want this."

Lacey's the daughter of a Northampton lorry driver. Stuck on ballet from an early age, she went to the Italia Conti stage school — "I went there when I was ten

# a chorus LINE

Featuring  
the high-kicking,  
cannibal-eating, bin-bag wearing ladies  
of Toto Coelo. Pete Silverton reports.

manner of 'sexy girls on TV pop show'. And they are a tough too concerned with projecting an alluring image.

In the flesh — well maybe not in the flesh; in their own clothes perhaps — they're as mixed a bunch as you could find.

*Daily Mirror* reader Sheen is from Lambeth, the child of an Irish mother and father of Irish parentage. She's still got her rough South London accent and is the only one of them with a child — she's on the point of getting divorced from the father. She's been in show business in one form or another since those early days with St. Trinian's. At 12 she played Louisa in the original London stage production of *The Sound Of Music*, earning the vast sum of fifteen guineas a week. She worked for the US Armed Forces for four years, including a stint in Vietnam (which she pronounces in the American manner, rhyming it with "farm") during the war of independence. "I was very pleased to leave there but a lot of people had died that I'd met". In the early seventies, she had a record released in Scandinavia, a tune given to her by Abba, then in the first flush of

because I felt I wasn't getting anywhere in the business in Northampton". Like Sheen, she worked with Dougie Squires and has featured in a few commercials. Reader of the *Daily Star* and given to nightmares about her childhood teddy bear, she was the least flamboyantly dressed of them all, in a grey track-suit material skirt and black leather jacket.

Lindsey has a voice so quiet you'd need to be an owl to pick out more than the broad meaning of what she's saying. She was born in Aldershot where her acting parents were on tour, making her stage debut at five months. "They were doing Cinderella and my mother carried me down the aisle in the wedding scene with Prince Charming. There was an enormous hoot." When not working with Toto Coelo she runs — in partnership with her mother — Henrietta's restaurant in South London. "Chef by night, superstar by day" was her tongue-in-cheek description. Foolishly, I asked if it was a good restaurant.

"Oh, it's wonderful and it's very cheap. For only six pounds ninety-five, including VAT, you can have..."

Anything but cannibals?



It's like a jungle sometimes it makes me wonder how I keep from going under  
It's like a jungle sometimes it makes me wonder how I keep from going under

Broken glass everywhere people passing on the stairs, you know they just don't  
care, I can't take the sun, I can't take the noise, got no money to move out I  
guess, I got no choice. Ran in the night room, reaching in the back, jingles in  
the alley with a baseball bat. I tried to get away but I couldn't get far 'cause a  
man with a tow-truck repossessed my car

Don't push me 'cause I'm close to the edge, I'm trying not to lose my head,  
It's like a jungle sometimes it makes me wonder how I keep from going under,  
It's like a jungle sometimes it makes me wonder how I keep from going under.

Standing on the front stoop, hanging out the window watching all the cars go  
roaring as the breeze blow, crazy lady living in a bag, stepping out of garbage  
pails, used to be a leg bag. Said she danced the fango, slipped the light  
fandang, african prince cuss seems to have lost her senses. Down at the peep  
show watching all the creeps so she could tell her story to the girls back  
home, she went to the city and got social security she had to get a pimp she  
couldn't make it on her own

Chorus  
Don't push me 'cause I'm close to the edge, I'm trying not to lose my head,  
It's like a jungle sometimes it makes me wonder how I keep from going under,  
It's like a jungle sometimes it makes me wonder how I keep from going under,  
It's like a jungle sometimes it makes me wonder how I keep from going under.

My brother a doing bad, stole my mother's T.V., said she watches too much, it's  
just not healthy. All My Children in the daytime, Dallas at night, can't even see  
the game or the Sugar Ray fight. Got collectors they ring my phone and scare  
my wife when I'm not home. I got a bum education, double-digit inflation, can't  
take the train to the job, there's a strike at the station.

Neco King Kung standing on my back, can't stop to turn around, broke my  
sacro-iliac. Me-range migraine, cancered membrane, sometimes I think I'm  
going insane, I swear I might hijack a plane.

#### Repeat chorus

My son said naddy I don't wanna go to school, 'cause the teacher's a jerk, he  
must think I'm a fool, and all the kids smoke reefer, I think it'd be cheaper if I  
just got a job (used to be a street sweeper, I dance to the beat, shuffle my  
feet, wear my shes and be, and run with the creeps, 'cause that's all about  
money, ain't a damn thing funny, you gotta have a con in this land of milk and  
honey. They pushed that girl in front of the train, took her to the doctor, sewed  
her arm on again. Stabbed that man right in his heart, gave him a transplant for  
a brand new start. I can't walk through the park, 'cause it's crazy after dark.  
Keep my hand on my gun 'cause they got me on the run. I feel like an outlaw,  
broke my left glass jaw, hear them say you want some more, living on a  
see-saw.

#### Repeat chorus

It's like a jungle sometimes it makes me wonder how I keep from going under  
It's like a jungle sometimes it makes me wonder how I keep from going under

A child is born with no state of mind, blind to the ways of mankind, God is  
smiling on you but he's frowning too, because only God knows what you'll go  
through. You grow in the ghetto living second rate and your eyes will sing a  
song of deep hate. The places you play and where you stay looks like one  
great big alley-way. You'll admire all the number book takes, thugs, pimps,  
pushers, and the big money makers. Driving big cars, spending bawmies and  
tens, and you wanna grow up to be just like them. Smugglers, scramblers,  
burglars, gamblers, pickpockets, peddlers, even pen handlers. You say I'm  
cool, I'm no fool. But then you wind up dropping out of High School. Now  
you're unemployed, all null and void, walking round like you're Pretty Boy  
Floyd. Turned stick up kid, but look what you done did, got sent up for an eighty  
year bid. Now your manhood is took and you're a nazy tag, spend the next two  
years as an under cover tag, being used and abused and served like hell. Oh  
one day you're found dead in a cell. It was plain to see that your life was lost,  
you were cold and your body aching back and forth. But now your eyes sing  
the sad, sad song of how you lived so fast and died so young.

#### Repeat chorus and ad lib to fade

Words and music by E. Fletcher M. Glover/S. Robinson/J. Chase  
Reproduced by American Sanctuary Music Ltd.  
On Sugar Hill Records

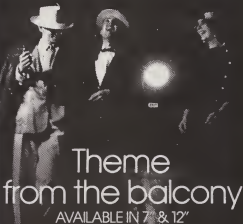
# Grand Master

# FLASH and the FURIOUS FIVE



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R76 G4 Gals



A68 David Selman



R80 Shaky



A66 Bow Wow Wow



A73 ABC



R264 Norman



A61 Jam



A62 Duran Duran



A65 Clive Crovis



A81 Run-DMC



A67 The Fly Three



A57 Rob Howard



A82 Clive

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**PRIVATE**



**ELIVES**

 Chrysalis



# the STRANGLERS



## Strange little girl

One day see a strange little girl look at you  
One day see a strange little girl feeling blue  
She's down to the town one day  
Leaving home and her country fair  
Just beware when you're there strange little girl  
She didn't know how to live in a town that was rough  
It didn't take long before she knew she'd had enough  
Walking home in her wrapped up world  
She saw you but she's feeling old  
Cause she found all things cold

Strange little girl where are you going?  
Strange little girl where are you going?  
Do you know where you could be going?

Walking home in her wrapped up world  
She survived but she's feeling old  
Cause she found all things cold

Strange little girl where are you going?  
Strange little girl where are you going?  
Do you know where you could be going?

Strange little girl where are you going?  
Strange little girl where are you going?  
Do you know where you could be going?

Words and music by  
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# PRIVATE



# ELIVES

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# AN ENGLISHMAN ABROAD

"Did you know that from this distance I could cut you clean in half with just one bullet?" asks Gary Numan.  
 "Oh really?" says Ian Birch.  
 Sheila Rock shoots (pictures).

If you don't have four wheels in Los Angeles, you're in trouble. Apart from cabs, which soon empty the wallet, there's no other way to get around.

Public transport is so rare it's almost a dying species, while walking often isn't practical. Not

the hotel. It's only a ten minute drive to the house he's rented in the fashionable West Hollywood hills (actor George Peppard is a neighbour).

He arrives fifteen minutes late and is amazingly apologetic.



Gary beams down

only are the distances huge but the police treat sidewalk striders with suspicion. You run the risk of being stopped and questioned, especially at night. All this gives the city an oddly frantic and even unhinged feel.

Knowing this, Gary Numan gallantly offers to pick us up from

Beryl, his mum, has just flown in from London and there were complications at customs. Some of her luggage went missing and the airport officials took ages finding it.

We hop into his Safari-styled black jeep. The eyes go straight to Gary's hair. He's gone blond

again. Just like the old days.

"That was for the fans really," he explains. "I had so many people writing in about it. You have to listen to them because they're your lifeblood."

"If you ignore them, what are you doing? Kicking people in the face who have stuck by you."

So what is their all-time, favourite look?

"The one on 'Replicas'. Black clothes, blond hair, it's their favourite because it was the first one. Same with Bowie and 'Ziggy Stardust'. They say that's Bowie's best but musically it's nowhere near it. He looks better now; he's mellowed with age. But tell that to a Bowie fan and he'll claw your eyes out."

There's more to come in the barnet department. In February Gary had a hair transplant which, from his description, was a grisly experience.

First the head — from the forehead to the back of the neck — is numbed. Then a zigzag of tiny holes are drilled, into which the strands of new hair are dropped. Gary didn't feel a thing but he vividly remembers the blood pouring down his cheeks.

Over the next few weeks his face puffed up so much that half of his band didn't recognise him. It was no jocular matter. Even now, six months after the event, he still has a couple of numb patches on the back of his head, but he's happy because the operation has worked.

We reached the house which is neatly tucked into a parched hillside. Behind the white walls and trailing plants lie superb, sun-drenched, sparsely furnished rooms. There's a verandah at the back which is bordered by lights that glow a warm red in the evening. At the side is a solar-powered swimming pool so hot it could double as a bath.

He originally rented the house for his new band when they came over to rehearse for their October tour of Canada and America. He also bought them a car and was a mite miffed when they complained about having to pay for its petrol. "What more can you do?" he added, decidedly

ruffled.

As Sheila sets up her tripods and cameras, Gary enthuses about his latest hobby — guns. He goes regularly to a gun club in the desert outside Los Angeles. Although it's an ideal location, there is one major drawback — rattlesnakes. Gary has a horror of snakes.

Because snakes hate loud noises, they stay out of sight during the target practice. However, every half an hour a break is called, the club members retreat to safety and the snakes come out in their droves. Not surprisingly, Gary is terrified of coming face to face with one of the slithery kind. He goes white at the thought. As a result, he always has a snake bite kit by his side — even though he knows they can do little to help.

Gary nips into the house and returns with his collection of guns. He displays them proudly — two combat rifles, a repeating shotgun ("a la Steve McQueen in *The Getaway*" he slips in) and a nine millimetre, semi-automatic Beretta pistol.

"You couldn't do this in England, whereas over here you're allowed to walk into a shop and buy a gun — a deadly killer like a semi-automatic combat rifle which can put out 30 rounds in 15 seconds."

Doesn't that worry him?

"No," says Gary, shuffling his shotgun from one hand to the other. "I just accept it as fact. I'm a very realistic person. I accept my lot in life quickly."

If I'm going to die in a plane crash say, I accept it."

Gary is only a few yards away. He lifts the shotgun and aims it at me. "Did you know that from this distance I could cut you clean in half with just one bullet?"

Sheila almost drops her polaroid. My mouth goes bone dry and my knees turn to jelly. Just then Beryl appears with some ice-cold drinks and we relax.

Financial reasons have brought Mr. N. to California. By staying out of Britain for a year, he can



reduce his tax bill for that period and that's always an appealing prospect.

What's more, he wants to break into the American market once again. He did it in 1980 when he sold a million singles and half a million LPs but since then, with his "retirement", interest has dwindled.

Hence the reason for the October tour, which will be followed by visits to Japan (where he'll spend Christmas) and Australia. There should also be a British tour around the middle of next year and he's already planning the '83 LP which will be called "Poetry And Power". The title came from a car advert on the telly in which a silky voice purred on about "the power and poetry" of such-and-such a car.

Gary is nothing if not forward looking. Yet another tour is pencilled in for 1984 and after that he intends to sit down and rethink his whole strategy.

But what about today? What is he up to in L.A.? As well as the Gun Club, Gary is just as crazy about flying as he ever was. He's recently taken up aerobatics at the nearby Santa Monica airfield, simply because he wants to know everything about how a plane operates — from the nuts and bolts right up to sophisticated air manoeuvres. Aerobatics supply the answer.

"I want to have a sixth sense of what an airplane is doing. To know that when you're upside down and spinning, you can calmly feel what the airplane is doing and know exactly what to do to get out of it."

Isn't he petrified?  
"No. Being in the air doing aerobatics, I'm not worried. But taking off and being low over buildings I find terrifying."

"On the round-the-world trip we took off 52 times and if anything had happened between the first half-an-hour to an hour, we were dead."

"We couldn't have landed because the plane was so heavy we would have collapsed. We were 27 per cent overweight and we were climbing at 200 feet a minute, flat out on two engines. Normally, it does 2,000 to 2,500 feet a minute. Your whole life rests on the fact that those two engines keep going."

Just then a plane swoops over the verandah on its way to Santa Monica. Gary is horrified. "If I was him, I'd be dead scared. Flying this low at night, he couldn't be more than 200 or 300 feet up. That's below the legal limit. The man's got to be an idiot."

After the day's exertions, Gary's generally home by six, when he has his first food of the day. He can't eat in the mornings and invariably doesn't have the time or inclination after that.

Evenings are spent at home with his girlfriend and family. Occasionally they make lightning trips to one of those gargantuan



#### Gary: a fish out of water in California?

American amusement parks like Disneyland or The Magic Mountain, but he makes it a rule never to go to clubs or restaurants.

"I don't like them. I don't like waiting an hour for my food. People seem to find it hard to believe that I like a steak without having some sauce poured all over it. I like fish fingers and chips or chicken and chips at home. Something dead simple."

Gary has never hidden his disgust at the seamer sides of the music business. He feels bitter about the way he's been relentlessly attacked in a lot of the press. He hates the hypocrisy, the backstabbing and the lack of loyalty that, he believes, bedevils the industry. Apart from his fans, he's only found two people in the business that he can trust.

It's no wonder then that he relates much of what he does and feels to flying. "I rate pilots second only to God, who I don't believe in anyway!" he exclaims.

His hero is Stanford Tuck, a World War II fighter pilot who was a shambles when he first learnt to fly. However, his teachers persevered and one day all the parts suddenly clicked together and he became a maestro of the air, famous for his wild behaviour.

"Only Brits in makes characters

like that," he reflects. "It's the sort of thing you don't imagine happening any more, although I think we proved in the Falklands that we're every bit what we always were."

What drives Gary on is a combination of being able to do something (whether it's flying, shooting or making hit records) and, at the same time, proving to other people (especially his critics) that he can do it well.

This was the reason he undertook the massive trip round the world.

"I did it to show everyone who said things about me personally and my family exactly what I was made of. I was saying, you do it. See how brave you are. Now, dare call me a pansy."

"But they still did. Shame, really. You would have thought England would have been proud to have the only rock star that's ever flown around the world. The only one to do more than just writing songs and touring which is very simple, very one track. I'm ranting a bit."

For the next hour Gary tells more extraordinary tales about the number of times he almost joined the great jukebox in the sky during that mammoth trip. There was the terrifying electric storm as they came into Indonesia.

There was the time they flew into Canada's Frobsher Bay over

a frozen sea boxed in by two mountain ranges and one of the engines failed. The temperature outside was a ferocious 40 degrees below freezing point and for two hours they prayed that the shattered engine wouldn't explode and so crash the plane.

On the way to Perth in Australia Gary collapsed as he was being sick into the plane's chemical toilet! All the muscles in his body contracted and he became paralysed from the neck down to his knees. He couldn't move. Fortunately doctors were at hand when they landed and put everything to rights.

"I don't know what that was but the doctors said it was an anxiety complex that stemmed from when I was 14. He'd never known me in my life before and he suddenly announces that!"

Gary took a camera with him and filmed as much of the voyage as he could. He also arranged for camera men to record their landings and the result will be a documentary that should appear on BBC before the end of the year. I can't wait. Especially after those tales.

It was about to strike midnight and the crickets were making a gigantic racket. We'd been there since 6.30. Gary gave us a lift to the hotel.

We arrived back rather shaken and slightly stirred.

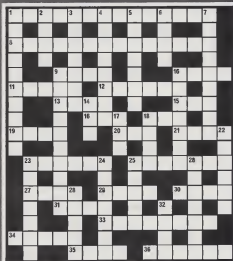
# CROSSWORD

## ACROSS

- 1 I trip Otis Clutter — that 'Sweetest Girl' outfit (anag. 7, 7)
- 8 Imagination's setting for a good time (5, 3, 6)
- 9 'Fame' theme Irene
- 10 Bassist Lancaster of the Quo
- 11 Like Metal Mickey?
- 12 '..... Be So Good For You' (Dennis Waterman 1, 5)
- 13 Either Almond or Bolan
- 15 A skill — which Garfunkel has
- 16 Famous sort of Pistols
- 18 Weller's fella's
- 19 Not stereo
- 20 Number of pints downed by Splodgenesschounds
- 21 Australia's heavies (1, 1, 1, 1)
- 23 The one and only Elkie
- 25 John, Paul, George & Ringo
- 27 Visage faded to this colour
- 29 Toyah tune
- 30 Just another 'Da' for a Trio hit (2, 2)
- 31 'Hutch' David
- 33 Marsh of Heaven 17 renown (3, 5)
- 34 Do you have to have a Yen for this band?
- 35 Concerts or shows
- 36 — And Co

## DOWN

- 1 Fun Boy Three's seasonal hit
- 2 Diana, of course!
- 3 Sky's debut hit
- 4 Ape in CIA — Whitesnake's drummin' man (Anag. 3, 5)
- 5 Yazoo's starter for one (4, 3)
- 6 His other name is Pop
- 7 '..... With A Kiss' (Hot Chocolate 2, 7)
- 9 Their biggest was 'Three Times A Lady'
- 10 Half original man, half insect (4, 3)
- 14 Label on which you find 9 across (1, 1, 1)
- 17 Swindon's finest (1, 1, 1, 1)
- 18 But is it o' Killing one?
- 22 North African area rocked by The Clash
- 23 Pigbag's large vegetable (3, 4)
- 24 Rod Stewart's aquatic aria
- 25 That Rocky Perry
- 26 'I ..... Me Is Easy' (Phil Collins)
- 28 Youthful, like 10 down's Parisians or Bowie's Americans
- 32 'When The Tigers Broke ....' (Pink Floyd)



ANSWERS ON PAGE 50

# STIFF LITTLE FINGERS

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## BITS OF KIDS

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# STAR TEASER



## QUEEN

The names listed are hidden in the diagram. They run horizontally, vertically, or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, 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. Solution on p. 50.

- ANOTHER ONE BITES THE DUST
- BACK CHAT
- BODY LANGUAGE
- BOHEMIAN RHAPSODY
- COOL CAT
- DANCER
- DON'T STOP ME NOW
- DRAGON ATTACK
- DROWSE
- FAT BOTTOMED GIRLS
- FLASH
- IT'S LATE
- JESUS
- KILLER QUEEN
- LAS PALABRAS DE AMOR
- LIAR
- LIFE IS REAL
- LONG AWAY
- MISFIRE
- NOW I'M HERE
- OGRE BATTLE
- PLAY THE GAME
- PROCESSION
- SAVE ME
- SHEER HEART ATTACK
- SOMEBODY TO LOVE
- SOUL BROTHER
- SPREAD YOUR WINGS
- SWEET LADY
- UNDER PRESSURE
- WE ARE THE CHAMPIONS
- WE WILL ROCK YOU
- WHITE MAN
- YOU AND I
- YOU'RE MY BEST FRIEND

DSNOIPMAHCEHTERA EW  
 RSLRDKYBHWRRREHSELF  
 EDPAWOCTIEHRSHHSAR  
 CKNRUOAAHCUIEASTOT  
 NCCA EHN TTSYETOV MFS  
 AFNA C AO EST EC ME A EA U  
 DDAKTRDEMMAELEMTMD  
 INCTBTRYAPBNDEE E APE  
 YAELBPAGOOOSORRLNH  
 BDUIROETDUATEG A ANH  
 WOOERHTYRRRH SYA E CS  
 SODSTFTTBAMWTT ERUE  
 NNLYPOTAOIEHIUNSDT  
 UIASLALSWMLHQNEORI  
 KLAO C AHOEOENR JGDDB  
 PLVLP LNRNBEDHES SRE  
 REOSIMIGNEYEGSEAPN  
 OOA EFARUA EMSIAHLO  
 CLRHSWEQE A I TEW LSR  
 ELOIALRIAEGMAROLF E  
 SBMY YEORS PHEELURSH  
 SLIDL YDERRSSPHSODT  
 I KOLELT TABERGGOOTYO  
 OBI I ASWEE T LADYPBIN  
 NKTTUOYKCORLLIWEWA



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# WINDPOWER

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WHO YOU WERE MEANT TO BE (WINDPOWER)  
FLICK TO REMOTE AND LET THE BODY GLIDE  
THERE IS NO ENEMY

(ETCH OUT) ETCH OUT A FUTURE OF YOUR OWN DESIGN  
WELL TAILORED TO YOUR NEEDS (WINDPOWER)  
THEN FAN THE FLAME AND KEEP THE DREAM ALIVE  
OF A CONTINENT  
A CONTINENT, A CONTINENT, A CONTINENT A

(WINDPOWER)  
THERE IS NO ENEMY (WINDPOWER)  
SWITCH OFF THE MIND AND LET THE HEART DECIDE  
WE'RE A CONTINENT  
A CONTINENT, A CONTINENT, A CONTINENT A

SHATTER THE LENS AND GRIND IT INTO SAND (WINDPOWER)  
@THE MEASURED EXPOSURE  
SCATTER THE SEED AND FURROW IN OUR LAND  
THE FUTURE IS ROSES, ROSES (WINDPOWER)

SWITCH OFF THE MIND AND LET THE HEART DECIDE  
THERE IS NO ENEMY (WINDPOWER)  
LIFT UP THE HEARTS OF THIS YOUR ONLY TRIBE  
WE'RE A CONTINENT  
A CONTINENT, A CONTINENT, A CONTINENT A  
WE'RE A CONTINENT  
A CONTINENT, A CONTINENT, A CONTINENT A

(WINDPOWER)

WORDS AND MUSIC BY THOMAS DOLBY  
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# Thomas Dolby

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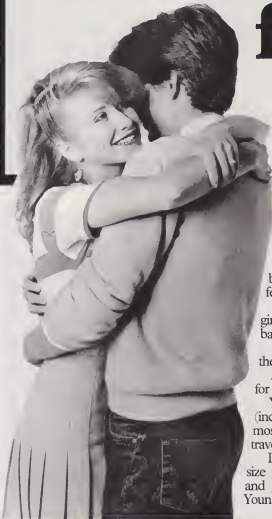
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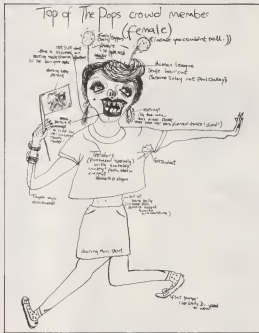
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# Letters

Smash Hits Letters  
52-55 Carnaby Street London W1V 1PP  
£5 record token for most wonderful letter.



Sent in by an anonymous artistic reader.

After reading the letters page (issue August 5) I nearly had a fit when I'd finished reading the letter from Kate who's "finally sussed it out" about Adam despising Nick Hayward.

She babbles on about Adam staring at you from all directions when you walk into W. H. Smiths. Well, exactly the same can be said about Haircut One Hundred. Two out of three poster magazines on the rack have Nick Hayward's face staring at you.

As far as the folders and pencils with Adam on are concerned, they'd all sold out now. And as for music, "Goody Two Shoes" still managed to reach number one in the charts,

and who do you think hys the records? The answer's us (the public).

As for Adam despising darling Nicky, I'm not surprised. Who wants a little mummy's boy around anyway?  
Amanda, Oswestry.

I'm writing to complain about the secrets being kept in the pop world; secrets relating to the complexions of pop stars. Why do we have to suffer with spots and acne while people like Nick Hayward and Steve Strang can have baby-smooth faces?

It's high time they let their secrets out so that we can try them to see if they work on us.

Come on lads, pleaseise!  
Byron Mehmet, London.

My name is Corporal Amadeus Cupid but you can call me sir, and I am the founder member of B.L.L.S.S. (the Ban Love in Songs Society).

I am writing to tell you the seriousness of our plight. While watching TOPP on July 30 I spotted no less than twenty-one songs connected with love in the Top 30. By August 5 the number had risen to twenty-two.

I think this is appalling and it shows the (sentimentality of today's musicians. Is it any wonder the state of Britain with love being thrown at us from all directions? We at B.L.L.S.S. have nothing against love but we cannot abide being told about it repeatedly, record after record. We must stop buying this piffle!

Are you with me?

Oh, hands are down so could we have an £5 record token?  
Corporal Amadeus Cupid, King's Lynn.

**Nope. Have a flag day.**

I don't understand.  
The Abominable Three-toed Sloth, Altrincham.

**Snap.**

I read in a recent issue that Monica of Birmingham's English teacher, who caught her reading *Smash Hits* in class, said: "No wonder people who read this literature get a low mark in their exams."

Well, when I sat my English "O" grade (Scottish equivalent of "O" level) in April this year, my question 5 read: "some magazines dealing with hobbies appear to be of little interest to the non-specialist. Discuss the content and lay-out of a magazine which DOES cater for the people who know little about the subject as well as experts".

Needless to say, I answered that question on my love mag (*Smash Hits*, you motion), and even more needless to say, when my results popped through my letter box at the end of July, I discovered that I'd got an A (70-100%) for English.

So the moral of this letter is,

don't listen to English teachers who don't know what they're talking about.  
Martin Jackson, Glasgow.

**One thing we do pride ourselves on here at *Smash Hits* is the standard of English grammar what we write. Take a £5 Record Token, crawler.**

A few weeks ago I bought the "Kids From Fame" LP. The reason for buying it was that I liked most of the songs from the television series and especially Erico Gimpel (Coco) singing "Fame".

When I got the LP I was a little disappointed because the title track, "Fame", wasn't on it. What is the point of having an LP called "The Kids From Fame" but not having the title track on it?  
Susan Hoare, Tamworth.

**That's the problem with this whole TV spin-off from the movie business. Causes confusion all round. Here's another perplexed shepper . . .**

Going into a record shop recently, this conversation was undertaken between me and the boy who was serving:  
Me: Have you got "You're My Kind Of Climate" by Rip Rig & Panic?

Boy: Rip Rig & Who? Sorry love, never heard of them.

My next call was to Woolworth's where, after a blank look, I was told that they only stock chart records.

My last resort was my small local record shop where you pay 20p more for singles than anywhere else) and put the record on order. A week later I went to pick it up. "Sorry, but we couldn't get hold of it," was the answer I received.

Please, how are you supposed to buy non-chart records if:  
1) Most shops only stock chart material.

2) Record assistants have never heard of fairly well-known groups.

3) They can't even "L" when put on order?

Julie Jones, Tonypandy.

**The problem of dumb**

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## ORIGINAL SLIM TIES UK TOP 45

<ol style="list-style-type: none"> <li>1 THE JAM</li> <li>2 JAPAN</li> <li>3 MADNESS</li> <li>4 TOWN</li> <li>5 HERMAN LIEDER</li> <li>6 SHERY NIDMAN</li> <li>7 HEAVEN 17</li> <li>8 THE WHO</li> <li>9 UB40</li> <li>10 DEPECHE MODE</li> <li>11 MOSS</li> <li>12 CREST OFFICER</li> <li>13 DAVID BOWEN</li> <li>14 SPECIALS</li> <li>15 BEATLES</li> </ol>	<ol style="list-style-type: none"> <li>16 SIMPLE MINDS</li> <li>17 SUE MANNING</li> <li>18 JOE JACKSON</li> <li>19 SPANDAU BALLET</li> <li>20 BAHAMUIS</li> <li>21 NEW ORDER</li> <li>22 PRINCE</li> <li>23 STRAY CATS</li> <li>24 BOWENBOWEN</li> <li>25 ONE</li> <li>26 SKA</li> <li>27 THE ODORS</li> <li>28 JAMIES DEAN</li> <li>29 MARC BOLAN</li> <li>30 THE BEAT</li> </ol>
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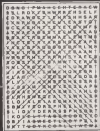
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IN THE  
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on the Riviera  
**IRON MAIDEN**  
50 AUTOGRAPHED  
**YAZOO**  
ALBUMS TO BE WON!

**STARTEASER**  
ANSWER (FROM PAGE 46)



**CROSSWORD**  
ANSWER (FROM PAGE 45)

ACROSS: 3 South; 10 'a; 11 'Mace And Lohan'; 12 (Reins) Carr; 13 Alan (Lincolnton); 14 Ingot; 15 I Could Be So Good For You'; 16 Miss (Almond); 18 Art; 19 Sex (Fishes); 20 Jim; 21 Mince; 22 Two (Fits Of Laughter); 23 AD DC; 24 (Ethel) Brooks; 25 Binnis; 27 'Fash; 28 Gray; 29 'Key'; 30 Da (Da); 31 (Rowed) Boat; 32 In Crisp (Mint); 33 Japan; 35 Gino; 36 Bopper (And Co.).  
DOWN: 1 'Summertime'; 2 (Diana) Ross; 3 'Fancies'; 4 late Pagan; 5 'Only You'; 6 'Ggy Pop'; 7 'I Started With A Kiss'; 8 Commodore; 9 (Adm) Art; 14 '30; 17 KTC; 18 (Kissed) John; 22 'Rock The Casbah'; 23 'The Big Boat'; 24 'Balling'; 25 Bryan (Ferry); 26 '91 Leaving Me A Lady'; 28 'Young (Ferry)'; 32 'When The Tides Roll In'.

# Letters

record shop assistants is one that has plagued mankind since the dawn of time. Providing them with as many details as possible (label, catalogue number etc.) sometimes succeeds where a sharp clip round the ear fails. And would the next disgruntled consumer kindly step this way, please...

When I went into a record shop recently, I couldn't find the 12 inch version of 'The Associates' '18 Carat Love Affair'.

I asked the lady behind the counter if they had it and she said yes. But on asking her why it wasn't in the rack with the other singles she said it was too obscure. So what if Billy Mackenzie's backside was showing? There were a lot of record sleeves with women not only showing their bums but also a lot more. Isn't this sex discrimination? Michelle, London.

Happy Thursday,  
Liz McVaigh.

Er... thanks.



Sitting in my rocking chair with a shawl round my feeble geriatric shoulders, I was perusing my daughter's copy of *Smash Hits* whilst supping the Phylloxera and I came across this picture of

a pop group ACTUALLY SMILING.

The blood lurched in my feeble frame and, grasping my stick and shuffling as fast as my little corn-covered feet would go, I hobbled upstairs to check. Was this the same Duran Duran who sulkily stared down from the aforementioned daughter's bedroom wall? It was — wonder of wonders.

I actually thought in my senile mind that in order to be a pop group they had to have all their teeth out and couldn't smile — all except for Buster Bloodvessel and he had his hair out instead.

Could this be the start of a new wave of cheerfulness? I asked myself. You see, in my younger days (nineteen hundred and frozen to death) sulky faces were made to go away and not come back until they had cheered up. Anyway — carry on lads, you're doing a grand job — and I like the "Rio" LP.

Oh well — back to the crochet work and Phylloxera and dreams of headbanging to Status Quo with David Essex.

Maureen Graham (Irina's Mum), Basingstoke.



Here they are again: full sets of gashers on display all round.

You just never cease to amaze me! Flung straight at the centre spread in your August 5 issue, my heart quickened with shock and, might I add, sheer delight!

These before my eyes a sight never seen before — a glossy picture of Duran Duran definitely smiling! More than that — giving us a full view of their splendid teeth!

What happened to the usual sexy, sultry look of DD in days gone by? Have they suddenly heard the news that they are so rich they can stay in Sri Lanka the rest of their lives?

Simon Le Bon was looking so gorgeous and hunky as usual, but would it not have been possible at all to get the staples to which Nick Rhodes' smile — to which I'm the laziest I've ever had the mishap to gaze upon? Ugh!  
Babe, Scunthorpe.

Please could you swap my friend Liz for John Taylor and a spam sarnie?

Collette, Gravesend.

Throw in a choc ice and we'd consider sending you Barry. Talking of whom...

I can keep my uncontrollable

temper bottled up no longer. I will therefore come straight to the point. You Barry is an absolute idiot who writes a load of rubbish. It completely amazes me why you give him one whole page, let alone any space at all.

His article in your August 8 issue was the last straw. Not only was he enormously big-headed but he wrote a lot of incomprehensible junk. I'm sure that all these pop stars find him an utter nuisance. I feel equally sorry for his cousin Keith.

If the Editor had any sense, he'd send Barry packing, preferably with a size ten boot. Eric, Fife.

Barry's actually on his heels at the moment and when he gets back he's going to be more than a little put out to discover just how much mail Keith's been getting. This letter, for instance...

Hi, I'm Jerry Hall and my mate is Kim Wilde and after reading Barry's column in your August 5 issue I fell madly in love with Barry's cousin Keith. Please tell me, has this sexy hunk of a man got a fan club? If not, I would love to start one for him, me being his number one fan.

It's OK for Barry to call Keith "Frog-feature", but Barry must be pretty fool because you haven't even printed a picture of his ugly mug.

When I showed my mates the photo of this sun-tanned sex symbol, they all fainted and immediately took their boyfriends and the photo of Keith down to the hairdresser's where they ordered their guys to have their hair cut just like Keith's and then sent them to the hospital for plastic surgery.

So now there are at least four men walking around Britain that look identical to gorgeous Keith. Please could you arrange a personal meeting?

Oh God, just looking at his picture sends me all hot and flustered.

Let's see less of Simon Le Bon, Adam & Co., and more of Keith. Jerry Hall, Sandiaca, Notts.

Does Mick knew of your secret crush?

Dear Marie of Cleveland (August 18 issue).

Are you stupid? You said no one buys Dexys Midnight Runners records. Then how do they get to number one and stay there for three weeks with "Come On Eileen"? Also, that's not the only number one they've had. "Geno" got to number one as well.

So what if they change their style? It's better than Duran Duran's any day. A *Saijad Cream Bottle Top*. Somewhere in A Cupboard.

Here is another Quick Quiz. Q: What do Dexys, Duran Duran, Spandau Ballet, Modern

Romance, Altered Images, Soft Cell, Simple Minds, Haircut One Hundred, Depeche Mode, Yazoo, ABC, Human League, Junior, and Sheena Easton have in common? A. They're all CRAP.  
*Animal's Tattoo, Suffolk.*

**Reasonable sort of person, eh?**

OK, so you have to be eighteen to go and see an X-rated film at the cinema, huh does that really make sense when at fourteen you get your adult library ticket and therefore can read the books that the films were taken from?

Isn't this a bit odd if the books often have more detail in them?  
*Alicia Nevill, Knaresborough.*

While reading the Associates' Q&A (August 5 issue) I was disgusted by Billy McKenzie's statement concerning Led Zeppelin. Who is he to criticise such a well-established (and brilliant) group who were as popular as The Beatles?

The Associates have never, unlike Led Zeppelin, released any albums that entered the charts at number one, or had a tour completely sold out overnight.

How can he call their music "bad medicine" when they were hailed by many as the greatest rock group of the 70s?

Obviously Billy doesn't like Zeppelin's music, but if he is so stupid as to call it bad when there is plenty of evidence to

prove him wrong, who needs him anyway?  
*Anita, Belfast.*

I am not generally one to complain but I have just about had enough of *The Sun* newspaper. They ought to rename it *Tasteless Gossip* (like the dance troupe).

I reckon I must be mad slaying away doing "O" levels in Chemistry, Physics etc. when I could be making up lies about rock stars and being paid for it.

Don't get me wrong — I don't buy this trash. We read the *Express* and the pop expert in this rag (Annie Nightingale) doesn't speculate, she knows! Some friends, however, fall for these lies and report the stories to me. Just recently, three of my heroes were humiliated through associations with this "paper".

Mick Karn and David Sylvian were supposedly arranging a gunfight at high noon! Mick is supposed to have admitted the guys' problems in an exclusive with *The Sun* which never took place. Marc Almond had to phone in and correct the same rag on a story which wasn't correct.

This paper is trying to give people in pop a bad name and it shouldn't be allowed. I've said my hit.  
*Su, Poole.*

I was surprised to read the passage in *Get Smart!* about Cheesey from *Altered Images*. I would like all *Altered Images*

fans to know that Cheesey made *Altered Images* what they are and was not just a tour manager for them.

"The Legendary Cheesey" does not work for them anymore — maybe that's why they seem to be going downhill.  
*Cheesey Fan, Glasgow.*

You know that woman on the photograph on *Get Smart!*? Well, she's been on the phone for weeks and I can't get through.  
*Soft Cell Fan, Sheffield.*

Your article on Sting was very good, except for one important fact. Gateshead wasn't the only British date for The Police this year because they very kindly decided to grace *Prior's* Rykeleury with their presence.

Admittedly not many people know about it but I thought that *Smash Hits*, being so up-to-date with pop news, would have known. As you didn't, I thought I'd write and let you know.

I'd also like to thank The Police an everyone's behalf and say that it was a brilliant gig, one of the best I'll ever see. I was one of the many who queued up all night for a ticket and it certainly was worth it.  
*Lisa Sturge, Aston Clinton.*

On the Letters page (August 5) you printed a picture of Matthew Ashman with a "dead cat" on his head, but don't you think Jennie McKeown deserves a mention too? She must have nerves of steel to walk around with a big

hairy tarantula on her head.  
*Helen, Runcorn.*

Does anybody about your abode know if Miranda of The Belle Stars agrees with arranged marriages and if so do you think she'll arrange to marry me?  
*Ian Page, Anfield.*

Funny world. Was in the local paint store the other day brushing up on some of the new colour schemes for my room. "I'll have that non-drip stripey stuff," I said authoritatively. At which point David Sylvian popped his head over my shoulder and sang "I second that emulsion".  
*Julie Milton, London.*

Would I be showing my total ignorance by asking you to print the lyrics to Piggabag or would I be raising a highly philosophical question as to whether there is a deep and hidden message in instrumentals of this calibre?

Keep pondering  
*Gill, Darkest Peru.*

Why the hell doesn't someone tell Kevin Rowland of Dexys Midnight Runners to have a bath. He always looks so dirty!!

No wonder Dexys are running. It's probably the smell from Kev's hairy armpits!!  
*A "Brut", Hampshire.*

**It's supposed to make him look more agricultural. Besides, it's all out of a bottle.**



NEW SINGLES



IGGY POP - Run Like a Villain



WALTER STEDING - Secret Spy/My Room



GUN CLUB - Fire of Love

OUT NOW

**The beast goes on.**

MARKETED BY CHRYSALIS RECORDS



throughout the two-hour concert, pretending to be on the point of launching himself into their out-stretched hands. They loved it.

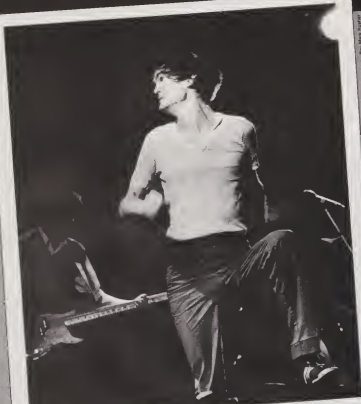
The band have tightened up a lot (in other words they make a lot less mistakes) although there's still a hint of a local group playing at the church hall for the youth club dance.

But you'll be relieved to learn that they still look the same. A quick trip to *Mister Byrnie* and *Top Man* for loads of needlecord trousers and naff shirts.

Most importantly, the band can still move their audience to a state of gleeful excitement. Their short, neat songs not only bristle with emotion but also a 'good-time' swing which creates a kind of private party atmosphere.

Having said all this, I couldn't help wishing for something new in their songs. Or should The Undertones be appreciated as a constant in a business over-concerned with fashion? Perhaps they should.

Neil Tennant



Foergal Sharkey

Queensway Hall (October 3), Portsmouth Guildhall (4), Chippingham Rock Theatre (5), Birmingham Odeon (6), London Hammersmith Odeon (7), Hull City Hall (8), Grimsby Central Hall (9), Newcastle City Hall (11), Manchester Apollo (13), Minsallfield Leisure Centre (14), Bradford St. George's Hall (15), Liverpool Royal Court (16), Bristol Locarno (17), Brighton Top Funks (18), Belper Uni. (22), Cardiff Uni. (23), Reading Uni. (26), Shrewsbury Lyceum (27), Glasgow Apollo (28), Edinburgh

Playhouse (29), Dundee Uni. (30), Poole Arts Centre (November 1), Southend Cliff Pavilion (2), Norwich Uni. of East Anglia (3), Ipswich Gaumont (4), Salisbury Friar (5), Dublin TV Club (6), 8-11st White Hall (9).

Tygers Of Pan Tang - Newcastle

Myfrin (5), Gorbals 3, Sheffield City Hall (6), Hull City Hall (5), Hinxley Victoria Hall (7), Chippingham Goldingars (8), Manchester Apollo (10), St. Albans City Hall (11), London Hammersmith Odeon (12), Tunbridge Wells Assembly Rooms (13), Oxford Apollo (14), Birmingham Odeon (15), Liverpool Empire (16), Middlesbrough

Town Hall (17), Edinburgh Playhouse (18).

UB40: Liverpool Empire (September 13, 14), Glasgow Apollo (15), Edinburgh Playhouse (16), Coventry Apollo (18, 19), Brixton Fair Deal (20, 21), London Hammersmith Odeon (22, 23).

The Who: Birmingham International Arena (September 11)



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**RSVP, Smash Hits,  
 52-55 Carnaby Street, London W1V 1PF**  
 and we'll do our best to help you.

● My music taste is complete Madness, but I do have room for others. I love many interests, but I really love writing letters. Write to: Sue, 9 Greyfield Road, Slieveago, Harris G3 3NL.

● My name is Yukiko Yamamoto and I am a 15 year old Japanese girl. I like Duran Duran, Japan, The Human League, Depeche Mode, etc. I would like to visit England one day so I really am in need of friends! Write to me at: 311 Sekiya, Kitashiro-Bara-Mura, Yamaguchi, Fukushima-ken, Japan.

● Hi guys! Two fabulous girls are looking for any 13-14 year old boys. Into bands like HC100, Duran Duran, Toyah and Dollar. Both letters in same envelope to us. Mazy (13) and Sharon (14), c/o Sharon Eggn, Knockbawn, Knock, Clonsilla, Co Mayo, Eire.

● I am aged 12 and my hobbies are sport, reading, writing and also music. I'd like to write to people aged 11-13 who like The Beat, Bad Manners, FB3 and, especially Madness. Contact: Ade Bradley, 23 Teatrest Road, Wadsworth, Cornwall PL27 7HE.

● Hear ye! Hear ye! Two Suffolk lads (13) seek two lads who are mad crazy on Japan and Duran Duran. If anyone is brave enough to get to touch, write to Loony Ladda and Shady Sharon at: 36 Woodlands Biss, Braintree, Suffolk IP67 0NT.

● I am 17 and looking for Numaoud people and anyone interested in Numan music, Kraftwerk, etc. I hope to answer all letters. Contact: Kus, 47 Westfield Road, Chandler's Ford, Hants SO6 3GX.

● Hello to all you heavy metal fans, my name's Liz and I like music such as Deep Purple, Whitesnake, Hendrix, etc. Willing to write to anyone, aged two or 22. Contact: Liz Baker, 33 Pen-ly-Pwys Road, Aberllynny, Gwent, 3 Wiles NP3 1BD.

● I'm from Yugoslavia and aged 14. I have been learning English for 1 1/2 years, and like England very much. Write to: Maryna Alimovskii, Sekstprstan 1 4/11, Karpov 2, 91000 Strojke, Yugoslavia.

● Boygirl! Calling all Duran lookalikes on Planet Earth. I'm into anything except cardboard boxes and heavy metal to do with Duran Duran. If you are 14-16 and feel remotely interested, contact: Kex, 22 Commonside West, Mitcham, Surrey CR4 4HA.

● I am 15 and my interests are writing letters, roller skating and tennis. I hope to reply to everyone, so get in touch with: Vanessa O'Flynn, 5 Brandon Crescent, Millons Cross, Cork, Ireland.

● I am an intelligent boy looking for a nice girl. I am a Japan fan, but also like Duran Duran, ABC, Visage and John Fox. Don't like Adam, mood. Write with pic to: Nicholas Procter, 53 Knoll Road, Bexley, Kent DA6 1BB.

● I am 15 and would like to write to any boys of the same age. I like disco, The Jam, dancing and talking on CB etc. I don't like heavy metal or watching TV. Please send pics to: Elizabeth Lisa Aston, 153 Ivy House Lane, Cowley, Biltona, West Midlands W1V 9LA.

● Would you like a penpal from Sweden? Well, I am 16, female, and like Bonananza, Kim Wilde, Iniquities, dancing, fashion and lots more. Please write to: Carin Goode, Humlerog 62, 81700 Norsundet, Sweden.

● My name is Simon Kett and I'm aged 15. Fav groups are HC100, ABC, Bucks Fizz, Toyah, etc. Not a lover of punk and heavy metal, though I am just mad about Fame. Contact me at: 39 Cozens Road, Ware, Herts SG12 7HL.

● Hi, Adele and Karen would love to hear from lads aged 16-20. Our interests are meeting people and going out. We like all kinds of music and we are aged 16 and 17. Get in touch at: A. Riley, 3 Spring Hill Close, Shelf, Halifax, W. Yorkshire.

● 15 year old Jam fan wants Mads to write to her. Likes The Jam, The Beatles, Bee Bles Zeo, Small Faces etc. Also a football fanatic and supports Liverpool. Write to: Cathy Burrows, Croiser', Terrace Road, Binfield, Berks.

● I'm Ross White, aged 16. I am a great disco fan and also like Alan Parsons Project, Duran Duran, EQ, Abba, Bucks Fizz and The Nolans, but not into heavy metal. Arsenal fans especially welcome. Please contact: Ross White, Kleevenhuller Strasse 170/3Q, A1100 Vienna, Austria.

● Two great females are looking for two funky males (aged 12-1). We (Jo and Trace) are both into Duran Duran, Yazoo and Japan. If you're interested, reply to: Jo Walkshire, 18 Church Road, Woodley, Nr. Reading, Berks.

● 15-year-old girl who likes Toyah, Japan, FB3 and Bowie would like anyone, anywhere, to write to her: Laura Kirkham, 54 Ashwood Avenue, Deacon, Manchester M34 2PB.

● Hi, I'm a 17-year-old 'hunk' into Abba, Adam And The Ants and Bucks Fizz. Girls, you won't regret writing: Julian Swarbrick, 7 Drammond Road, Ukeston, Derbyshire.

● 12-year-old boy looking for girl of the same age. Into Madness, FB3, UB40, The Beat, etc. Please send pic, if possible, to: Simon Naythw, 9 Stennets Close, Trimley St. Mary, Nr Ipswich, Suffolk IP10 0TZ.

● Dramatics fans need on! I'm Lisa and I'm interested in all Russell Bell lookalikes and anything about Dramatics, Dramatics, etc. If still interested, contact me at: 2 Queens Terrace, Hartwell, Roessdale, Lancs BB4 6AD.

● Two lonely girls are looking for two lonely boys. Maria likes Duran Duran, QM2, Soft Cell, Hancock One Hundred and Madness. Kim likes rock 'n' roll, Madness, Adam Ant, Shakin, etc. We dislike punk and heavy metal. Send pics if possible to: 16 The Dale, Impington, Cambridge CB4 4PL.

● I'm 13 and would like to write to a boy aged 13-16. I like heavy metal, especially AC/DC and Ted Nugent. Write to this HM fan at: Tedworth Kennels, Burgoke, Nr Marlborough, Wiltshire SN12 5W.

● This is Tom here and I'd like to hear from any nice girls. I like Duran Duran, The Human League, Shesha Gas and more. Please write, with pic if possible, to: Tom Partridge, 39 Upper Gweto Road, Strawberry Hill, Twickenham, Middx TW1 4NG.

● Three young girls want nice boys like Toyah, Japan and The Belle Stars. Julia wants guys aged 11+ and into Madness among others, to write to her and Tara, aged 13, also has the same interests. Contact at: 14 Belmont Road, South Norwood, London SE25 4QF.

● My name is Mandy and I would like penpals aged 11-14. I am aged 12 and interested in Duran Duran, Tight Fit, FB3 and Bonananza. I like discos and sport, too. If interested, write to: Mandy Mankley, Old Bleach Mill, Wash Green, Wirksworth, Derby DE4 4BS.

● Hi! My name is Pam, my hobbies are hockey, tennis and disco dancing. My favourite pop groups are Duran Duran, Toyah and Japan. If anybody out there has anything in common with me, start writing to: Pam, 157 Laleham Road, Staines, Middlesex.

● Crazy little wants to write to boys aged 13+ I like most music except heavy metal. Drop a line to: Cuddles, Newhaven, Hempton Lane, Almondsbury, Nr. Bristol BS12 4AN. Pics please!

● Quiet but modern-minded 18-year-old girl seeks fashionable boy. Likes: Scritti Politti, Soft Cell, Fashion and especially, Duran Duran! Write to me, Julie, at: 4 Coovil Road, Blunquay, Nr. Bridgford, Mid-Glam CF23 8BN.

● Two 15-year-old Scottish girls are looking for lads from London who are into Hanoi, Toyah, Ultravox and Visage. If interested, write to: Margaret and Pooa, 86 Lomand Place, Castlepark Irvine, Ayrshire, Scotland.

● Two girls, good for a laugh, are looking for guys. We like Gary Numan, Japan, Duran Duran, etc. Don't like heavy metal. Write to Jane and Tina at: 50 Bluelife Avenue, Cloughton, Birkbehead Liverpool L41 6DS.

● My name is Julia Ansbury and I am 13. Music tastes include David Bowie, Soft Cell, Scritti Politti, Culture Club, Gary Numan and many more. Pictures welcomed at: 170 Bedford Green, Leightham, Linds. Beds LU7 7TS.

● Two crazy individuals called Karen and Becket would like lots of penpals, male and female aged 16+. We like Japan, UB40 and Soft Cell. Contact us at: 18 Bridge Road, Torquay, TQ2 5BA.

● Nice punkette (15) wants penpals, into Buzzcocks, Vice Squad, GBH, etc. Skins or punks preferred. No futurists please. Contact Jo, 103 Wentworth Street, Whitecross, Hereford HR4 0JE.

● Guy aged 18 seeks penpals. I like any type of music, so write with your photo to: Merry, 2 Hill Banguians Midde, Sudbury, Suffolk CO10 9WZ.

● My name is Tracey Houltham and I'm 14. I'd like to write to a boy aged 14-15, and my interests are: Hot Chocolate, Dexy's and 'Tame'. Contact me at: 13 Grove Edge, Cowden, Halifax, West Yorks.

● I'm a 15-year-old girl into futurist music and looking for males! Particularly living in England. Contact: Vickie McCann, 57 Measons Hill, Bromley, Kent.

● Calling all guys and dollies Emma, Carry and Hilary would like to hear from anyone aged 13-16, no matter what your taste. We like The Jam and Duran Duran. Write to us at: 103 Borden Lane, Sittingbourne, Kent.

● 15-year-old male wants penpals, aged 14-16. Into Bonananza, FB3, Madness, etc. Send your photo, if possible, to: Damon Wineberg, 2 Neison Close, Lancing, Sompot, Sussex BN1 5LT.

● Calling all females! I like HC100, Spandau Ballet and Imagination. Write to: Martie (16), Elm Cottage, Portsmouth Road, Milford, Godalming, Surrey GU8 5DU.

● My name is Roy and I like Japan, The Teardrop Explodes and Altered Images. Please send photo, if possible, to: Roy, 110 Guildford Street, London WC1. Anyone aged 12-14 welcome!

● Two bored 14 year old girls would like 14-17 year old males to write to. Into Depeche Mode, Duran Duran, Madness and many others. Write to: Jane and Sandra, 107 Tottenham Crescent, Kingstanding, Birmingham.

● Seventeen year old nutty girl, into Madness and everything else, requests any nutty boys or nutty males of the same age to write to: Contact: Dawn, 60 Cherry Street, Pinner, Middlesex.

● Wanted. Three crazy guys to brighten up the lives of three crazy girls. Likes: Gary Glitter, spaghetti, Japan, Rick James, Peanuts, Frank Zappa, jelly, Soft Cell and toast. Don't like: Bucks Fizz, shirts, curly spacers, The Nolans, carrots and Maggie Thatcher. Write to: Barbara Deane and Karen, 25 Betchey Way, Netberley, Liverpool 27. Photos a must!

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