

**FREE  
BADGE**

GET 7 MORE FREE - SEE INSIDE

# Smash HITS



**EURythmics**

**MUSICAL YOUTH  
DEPECHE MODE**

**JoBOXERS  
KAJAGOOGOO**

HIT SONGS BY BLANCMANGE, BONNIE TYLER, SOFT CELL & MANY MORE

# SOFT CELL.

## Numbers



### Numbers

Who's the person?  
That you wake up next to today?  
If you were any older  
Then you know  
You'd have to pay your way  
Well, maybe you do already  
But you wake out they pay you  
Did you ask yourself  
Where did love go wrong with you?

### Numbers

Don't tell me your name  
I don't want to know  
And don't forget  
To take all reminders  
When you go  
Good things had to end  
And I was never my good  
At saying goodbye  
Because when I say goodbye  
A silly thing happens  
And I always cry

### Numbers

You're looking so thin these days  
Are you doing speed?  
(No, numbers)  
Have you seen your face?  
Now you're really going to need  
(Playing numbers)  
Doing a nine, five in a day  
And you never know their names  
Because some make a person real  
And there's no real people  
In these games

### Numbers

Pass them on  
And pass them by  
Numbers  
Never hold a good thing down for long  
Numbers  
Throw 'em away like Kleenex  
Numbers  
Pick them up and push them away  
Numbers  
Oh numbers  
On you wake up one day  
And find that you're a number?

And do you wake up one day  
And find that you're a number?  
And do you wake up one day  
And find that you're a number?  
And do you wake up one day  
And find that you're a number?

Body one, body two  
Body three, body four  
Body one, body two  
Body three, body four  
Numbers  
Repeat and ad lib to fade

### Words and music

By Marc Almond/David Ball  
Reproduced by kind permission  
Metropolis Ltd./Warner Bros. Music Ltd.  
On Some Bizarre Records

# Smash Hits

## SONGS

NUMBERS	
SOFT CELL	2
RUN FOR YOUR LIFE	
BUCKS FIZZ	7
RIP IT UP	
ORANGE JUICE	7
SWEET DREAMS (ARE MADE OF THIS)	
EURYTHMICS	9
WAVES	
BLANCMANGE	15
SHE MEANS NOTHING TO ME	
CLIFF RICHARD & PHIL EVERLY	21
BABY COME TO ME	
PATTI AUSTIN & JAMES INGRAM	25
COLD SWEAT	
THIN LIZZY	29
TOTAL ECLIPSE OF THE HEART	
BONNIE TYLER	29
NEVER TOO MUCH	
LUTHER VANDROSS	34
GET LOOSE	
EVELYN KING	35
BOXERBEAT	
JOBOXERS	37
NO FISH TODAY	
KID CREOLE & THE COCONUTS	47
ROCK THE BOAT	
FORREST	59

## FEATURES

EURYTHMICS: EUR ACTUAL HIT	8/9
DEPECHE MODE: SHIFTING UP A GEAR	22/23
ICEHOUSE: A SPELL IN THE COOLER	27
ELVIS PRESLEY: THE STORY OF THE KING	30/31
JOBOXERS: ROLLING WITH THE PUNCHES	36/37
THE BIG MATCH: DREAM DATES OF THE STARS	43/45
MUSICAL YOUTH: TAKING IT IN THEIR STRIDE	48/49

## COLOUR

BLANCMANGE	15
ELVIS PRESLEY	31
KAJAGOOGOO	32/33
MUSICAL YOUTH	49
FUN BOY THREE	64

## PLUS

START! TOYAH, AMAZULU, DIVINE & MORE	4/5
GET SMART!	10/11
COMPETITION: VIDEO CAMERA & SPANDAU ALBUMS TO BE WON	13
STAR TEASER: GOING CROSS-EYED IN STYLE	20
CROSSWORD	24
REVIEWS: BOW WOW WOW, U2, BUCKS FIZZ, KIDS FROM FAME & MORE	39/41
NIGHTS OUT: ONE THE JUGGLER, LUTHER VANDROSS, "LABELLED WITH LOVE" PLUS DATES	51/53
LETTERS	55/56/57
RSVP	58
BARRY	61

# YOUR FREE BADGES

## AND HOW TO GET THE SET



Only the most observant of our readers will have failed to notice the fact that there's something attached to the cover of the magazine you're holding (unless you've taken it off, in which case it's probably attached to you).

Yes, it's a badge, not unlike one of the eight irresistible objects pictured above, featuring either Culture Club, Madness, Spandau Ballet, Simple Minds, Wham!, Tears For Fears or U2.

Whichever one you've got, you'd no doubt be pleased to get hold of the rest. And if we were to tell you that you can — and for free — you'd no doubt be more than a little chuffed.

OK, here's the deal. You snip out the token at the foot of the page and store it in a safe place. Buy the next two issues — March 7th and 31st — and you'll be rewarded with two more the same. Get all three and you'll be laughing. Well, chucking, at the very least. Because not only can you cop the seven badges displayed above, but you'll also qualify for a bonus Smash Hits badge.

And this is only the beginning of a flood of freebies coming your way this month. Flick to page 63 and you'll find details of a free gift which makes the next issue of Smash Hits — available on March 17th — even more of an essential purchase than ever.

**BADGE  
OFFER**  
**1**  
**TOKEN**

# PERSONAL FILE

## TOYAH



**NAME** Toyah Ann White  
**BORN** May 18 1956, in Kings Heath, Birmingham, at home.

**FIRST MEMORY** Sometimes I feel I can be aware of when I was inside my Mum. Otherwise, my first memory is of my first day at school. I was never told what school was; I was told about the day before that I was going to school. It was the first time I was ever parted from my mother and never forgave her for it. I was petrified and cried and fought all day. I remember seeing Toyah Mum's clothes and having to be ripped apart from her.

**FIRST RECORD BOUGHT** "Electric Warrior" by T. Rex. I loved Marc Bolan and I think this was the best album he ever recorded. It was given "Bridge Over Troubled Water" which was very nice but I didn't really understand it; it was too mature for me. Then I got into Black Sabbath, then Bowie and Roxy Music.

**FIRST CONCERT ATTENDED** T. Rex at Birmingham Odeon with Oliver supporting in '72. I think I was excellent. After that I saw Sabbath, Hawkwind, Bowie, all around that same year. Then I didn't see another band for years.

**BIGGEST THRILL AS A CHILD** Nothing whatsoever. I hated every minute. My biggest excitement was when my parents went on holiday and I ran off for two weeks - just lived rough. I was sleeping in barns. That was excitement to me because I lived such a protected life.

**FIRST ACTING PART** The donkey in a nativity play.

**FIRST PROFESSIONAL ROLE** was a play called Gutter which was part of the Second City Firsts series on BBC Two. Noel Edmonds starred in it and I had to sing two songs with a band called Bilbo Baggins. Phs Daniels starred in it too. I was terrible.

**DID YOU SIT AT THE BACK OR THE FRONT OF THE CLASS?** The back. At one time I was made to sit at the front but I used to behave even worse there so they asked me to sit at the back. I wanted to learn but not what they wanted to teach me. I wanted to learn about things I couldn't see.

**FIRST DATE** went out with a boy when I was 14 and we used to sail together and ride motorbikes together. That was my first and last boyfriend until I was 21. He died when he was 22. I didn't accept that he was gone. I freaked me out, felt very lonely. Now I look upon death as being something very special and at that time it frightened the life out of me that he'd gone.

**FAVOURITE TIME OF DAY** Dawn. Especially in Summer. The air's fresh and there's no one around. It's very beautiful. I'm not a night person at all - I find it quite lonely.

**WHERE DO YOU LIVE?** A Victorian terraced house in North London. We got a studio, two music rooms and a gym. There's three floors and only one domesticated room - only moved there a month or so ago.

**COLOUR OF BEDROOM WALL:** Blue with white clouds.  
**LAST FILM SEEN** E.T. I cried.  
**LAST BOOK READ** The Martian Chronicles by Ray Bradbury. I'm reading a book at the moment about seventeenth-century fantasies which are mainly about faeries and elves. It's a reprint of a very old book.

**PREVIOUS JOBS** Clerk in an insurance office. Mime artist with the Ballet Rambert. I've danced in nightclubs as well, done waitressing and worked in Lewis' in Birmingham.

**AMBITIONS** I want to be an astronaut and a member of the S.A.S. because you're always in the move but I don't want to get killed. I also love the thought of being a spy. I just want excitement and change. My long-term, old-age ambition is real acting - want to be a movie star.

**FAVOURITE SANDWICH** I use oil or brown bread. When I'm not feeling diet-conscious, I like Marmite, cheese and peanut-butter. It's wonderful.

**Arm-wrestling and lugging a box of records, Afrika Bambaataa And The Soul Sonic Force (right) paid a flying visit to London. They're the chaps who are "Looking For Perfect Beat" in one of the most exciting dance records around at present. Taking his name from a turn-of-the-century Zulu leader (whose name meant "Affectionate Leader"), Bambaataa is one of the prime scratch-and-rap DJ's in New York. That's him on the left reminding Sonic Force member, I-Key-C, just who's the affectionate leader around here.**



## identity crisis

We gave up Bodysnatching and became seven Stars. Who are we? (Answer on page 16)

**In a neat twist on the usual routine, Nardo Bailey recently became the Token Mele with up-and-coming radical rhythm combo Amazulu (below), whose first single, "Cairo" bears a distinct but pleasant resemblance to Althea and Donna's much-loved "Uptown Top Ranking". They are (left to right): Ann-Merie Ruddock, Mergo Sedov, Nardo, Claire Kenny, Sharon Bailey and (front) Lesley Beach. A tour this month should be bringing them to a hall near you.**



# Start!



*It was a family affair (right) when Tony Hedley and his long-standing girlfriend, Leonie, were married recently. Their troth was plighted at St Merk's Church, Islington, North London end, apart from the families, the rest of Spendau Bellet attended (well, they're almost family) along with Steve Strange and Hazel O'Connor. The happy couple didn't rush off on honeymoon as Tony and the group are busy rehearsing for their UK tour (dates in Nightsout, page 55). Business before pleasure. Rumours that the next Spendau video will be dressed by Moss Bros were firmly denied at the time of going to press. Suits him, though. Nice to see him looking more casual.*



Ph. Syndication International



*"OK, let's go over it once more. You want it taken to the top of the ears, thinned out and pink highlights along the pering. D'you want conditioner?" Leea John of Imagination in the role of Mencell in Doctor Who, hitting your screen for two weeks this month.*

*Mr Harris Milstead is a portly gentleman who covers his girth with large kaftans and lives a quiet life in Florida. But when he pushes on a pink wig, deubs his face with make-up and squeezes into a frock he becomes the outrageous Divine (right), film starlet and disco ster. He recently kicked off his European tour in Britain, promoting his new Bobby O-produced LP, "Jungle Jezebel", telling a few unrepeatable jokes and celebrating the fact that his single, "Shoot Your Shot", is number one in Holland. Seems like a nice boy.*



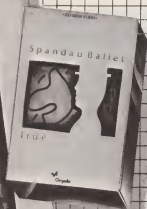
Ph. Steve Rapoport

# SPANDAU BALLET.

Spandau Ballet



True



HMV EXCLUSIVE  
FREE  
GIANT COLOUR POSTER  
WITH  
ALBUM OR CASSETTE

LIMITED AVAILABILITY ONLY

## TRUE.

ONLY 4.29 ALBUM OR CASSETTE.



### More records. More tapes. More discounts.

All offers subject to availability.

343 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL: 479 1243. BEDFORD: SILVER ST TEL: 211154. BIRMINGHAM: NEW ST TEL: 443 7029. BOLTON: EXCHANGE ST TEL: 394934. BRADFORD: CAMELOT TEL: 31841. BRIGHTON: CHURCHILL SQUARE TEL: 27000. BRISTOL: BRACKMAD TEL: 27941. COVENTRY: HEATFIELD ST TEL: 21001. DERRY: ST PETERS ST TEL: 264700. EDINBURGH: ST JAMES CENTRE TEL: 556 1138. ENFIELD: CHURCH ST TEL: 361 0784. EXETER: GUILDHALL SHOPPING CENTRE TEL: 35804. GLASGOW: UNION ST TEL: 271 1832. GLOUCESTER: KINGS BRICK TEL: 322339. HULL: WHITFIELDGATE TEL: 323480. LEEDS: TRINITY ST TEL: 423390. LEICESTER: HARROBURY CENTRE TEL: 537772. LEWISHAM: RIVERDALE TEL: 852 3449. LIVERPOOL: LORD ST TEL: 708 8855. LUTON: ARNDALL CENTRE TEL: 33290. MANCHESTER: MARKET ST TEL: 834 9922. NEWCASTLE-NORTHUPPERLAND ST TEL: 321020. NORWICH: IN-TOP SHOPPING CENTRE TEL: 25490. NOTTINGHAM: BROADMARKS CENTRE TEL: 52841. NOTTINGHILL GATE: NOTTING HILL GATE TEL: 228 1474. OLDHAM: TOWN SQUARE SHOPPING CENTRE TEL: 432132. PLYMOUTH: NEW GEORGE ST TEL: 30047. PORTSMOUTH: COMMERCIAL RD TEL: 26478. SHEFFIELD: PINSTONE ST TEL: 751445. SOUTHAMPTON: HANOVER BUILDINGS TEL: 32854. STOCKTON: HIGH ST TEL: 6874. SUNDERLAND: HIGH STREET WEST TEL: 47487. SUTTON: HIGH ST TEL: 6430584. SWANSEA: THE QUADRANT CENTRE TEL: 46204. WOLVERHAMPTON: THE GALLERY, PARKER SQUARE TEL: 23978



Photo: Dave Dorman

# RIP IT UP

WHEN I FIRST SAW YOU SOMETHING STIRRED WITHIN ME  
 YOU WERE STANDING SULTRY IN THE RAIN  
 IF I COULD HAVE HELD YOU I WOULD HAVE HELD YOU  
 RIP IT UP AND START AGAIN, RIP IT UP AND START AGAIN  
 RIP IT UP AND START AGAIN

I HOPE TO GOD YOU'RE NOT AS DUMB AS YOU MAKE OUT  
 I HOPE TO GOD, I HOPE TO GOD  
 AND I HOPE TO GOD I'M NOT AS NUMB AS YOU MAKE OUT  
 I HOPE TO GOD, I HOPE TO GOD

AND WHEN I NEXT SAW YOU MY HEART REACHED OUT  
 FOR YOU  
 MY ARMS STUCK LIKE GLUE TO MY SIDES  
 IF I COULD HAVE HELD YOU, I WOULD HAVE HELD YOU  
 BUT I'D CHOKE RATHER THAN SWALLOW MY PRIDE  
 RIP IT UP AND START AGAIN, RIP IT UP AND START AGAIN

I HOPE TO GOD YOU'RE NOT AS DUMB AS YOU MAKE OUT  
 I HOPE TO GOD, I HOPE TO GOD  
 AND I HOPE TO GOD I'M NOT AS NUMB AS YOU MAKE OUT  
 I HOPE TO GOD, I HOPE TO GOD

AND THERE WERE TIMES I'D TAKE MY PEN  
 AND FEEL OBLIGED TO START AGAIN  
 I DO PROSE THAT THERE ARE THINGS IN LIFE  
 THAT ONE CAN'T QUITE EXPRESS  
 YOU KNOW ME, I'M ACTING DUMB DUMB  
 YOU KNOW THE SCENE IT'S VERY HUMDRUM  
 AND MY FAVOURITE SONG'S ENTITLED "BOREDOM"

RIP IT UP AND START AGAIN  
 I SAID RIP IT UP AND START AGAIN  
 I SAID RIP IT UP AND START AGAIN  
 I SAID RIP IT UP AND START AGAIN  
 I SAID RIP IT UP, AND RIP IT UP, RIP IT UP AND RIP IT UP  
 RIP IT UP AND START AGAIN  
 RIP IT UP, RIP IT UP, RIP IT UP

WORDS AND MUSIC BY COLLINS  
 REPRODUCED BY PERMISSION COPYRIGHT CONTROL  
 ON HOLDEN CAULFIELD UNIVERSAL

# BUCKS FIZZ

## Run For Your Life

Run, run for your life, run for your life

Keep on running (run, run, run)  
 Keep on running (gotta run, gotta run, gotta run)

Don't, don't turn around don't make a sound  
 'Cause somebody's watching you tonight  
 Don't close your eyes  
 As darkness arrives  
 'Cause somebody's watching you

Look to the right it could be nothing at all  
 There in the light it doesn't matter at all  
 Coming into sight don't be afraid of the night

Chorus

You better run, run for your life  
 The loneliness around you cuts like a knife  
 So you run, run for your life (run for your life)  
 The shadow won't be far behind

In the heat of the night  
 Run, run for your life

You'd better run, run, run for your life (run for your life)  
 (Run, run, run) keep on running

And now as heroes pretend  
 With nerves at an end  
 Still saying never die  
 Alone, see how they fall  
 They're not that hard at all  
 Fear is behind their eyes

Wait for the break it could be nothing at all  
 It's all a mistake it doesn't matter at all  
 Only for your sake don't be afraid of the night

Repeat chorus

Keep on running  
 Run, run, run, keep on running

And in a while another day  
 Will give your fear away  
 And you try a smile to make a day  
 But in the night you stay

Repeat chorus and ad lib to fade

Words and music by Andy Hill/Ian Bairmen  
 Reproduced by permission RCA Music Ltd.  
 On RCA Records



# EURYTHMICS

Most electronic duos seem to have hits instantly. Not so Dave Stewart and Annie Lennox. Dave Rimmer finds out why it's taken them so long.

"Funny you should say that," muses Dave Stewart of the Eurythmics when your reporter mentions, among other groups, Yazoo. Dave, you see, lives in North London — just round the corner from Green of Scritti Politti, as it happens. This morning he got up and went out to the shops. On the way down the road he passed a familiar face — Adrian Wright from The Human League. And then when he got to the greengrocers, who should he find but Alf from Yazoo busy stacking up on the fruit and veg.

"Yes... funny," Dave continues. "We do like Yazoo's stuff. In fact we like a lot of stuff at the moment."

The other half of Eurythmics, Annie Lennox, nods vigorously in agreement. "There are lots of people making great pop music these days. It's wonderful! It's our culture."

While Lennox fumes these from a group who one might forgive a little bitterness. After all, they were one of the first of the current crop of synth duos, but up until their current hit "Sweet Dreams (Are Made Of This)" they've been soldiering away in relative obscurity while all sorts of similar bands have come along.

"Yeah, come and go!" retorts Annie who's much too sensible to let a little thing like the lack of instant success worry her, "while we're just about to emerge."

"Any other time wouldn't have been right for us," adds Dave. "We wouldn't have been ready."

But getting ready has taken them a fair old time. This pair both have musical histories that go back a long way. So, are you sitting comfortably? Let's meet the Eurythmics...

Annie Lennox is serious, talkative, confident and 28 years old. A native of Aberdeen, she studied flute, herpichord and piano at London's Royal Academy of Music for three years before deciding to give it all up and become a singer.

She did odd jobs like waitressing and working in bookshops while looking for kindred spirits with whom she could make some music. She did a bit of cabaret work, then someone introduced her to Dave.

"I knew from the minute we met I was going to be working with him. It was great!"

Dave Stewart is 30, comes from Sunderland, and is every bit as bright

and friendly as Annie. He started playing guitar at the age of 13 while in hospital after a football injury, and got into his first band — a mercifully long-defunct bunch of medieval folksters called Amazing Blondel — by stowing away in the back of their van and leaping out brandishing his guitar when they arrived in Scenethorpe.

After that he played in "every different kind of band you can think of, from folk to funk", before ending up working with a chap called Peet Coombes. Which is what he was doing when he bumped into Annie...

This was around 1977. Bands were blossoming everywhere. The three of them formed The Tourists. Dave and Annie started living together and presently The Tourists started having hits. In all, between 1978 and 1980, that band made three albums and five singles, the best remembers of which was a cover of an old Dusty Springfield song, "I Only Wanna Be With You", which made it to number 3.

"We did that just for fun," Dave remembers, "it was very tongue-in-cheek. I mean, all the rest of the songs were about death and destruction."

Tongue-in-cheek or not, everybody at the time accused The Tourists of the hideous crime of "sailing out". These days it's quite trendy to like, say, Bucks Fizz. Then, as Annie puts it: "if you were in the least bit commercial everybody hated you."

In this atmosphere of fear and loathing, The Tourists began to despair of being taken seriously. The public face of the band seemed to have nothing to do with how it felt. Their relationships began to deteriorate and, at the end of 1980, they called it a day.

"It was," reckons Annie, "the most honest thing we could do."

She and Dave had anyway been getting fed up with it for other reasons. Peet Coombes — by all accounts an odd chap hell-bent on "living out total chaos" and now a total recluse — was the 'principal writer in the group. The rest didn't get a look-in. Dave and Annie had already decided to do something on their own. The minute The Tourists died, Eurythmics rose from the ashes.

At the same time, their relationship broke up. With hindsight, Dave considers this a "psychologically wise decision. We couldn't seriously

## DAVE STEWART



## SWEET DREAMS

SWEET DREAMS ARE MADE OF THIS  
WHO AM I TO DISAGREE  
I TRAVEL THE WORLD  
AND THE SEVEN SEAS  
EVERYBODY'S LOOKING FOR SOMETHING  
SOME OF THEM WANT TO USE YOU  
SOME OF THEM WANT TO GET USED BY YOU  
SOME OF THEM WANT TO ABUSE YOU  
SOME OF THEM WANT TO BE ABUSED

SWEET DREAMS ARE MADE OF THIS  
WHO AM I TO DISAGREE  
I TRAVEL THE WORLD  
AND THE SEVEN SEAS

EVERYBODY'S LOOKING FOR SOMETHING

HOLD YOUR HEAD UP  
KEEP YOUR HEAD UP, MOVING DN  
HOLD YDUR HEAD UP, MOVING DN  
KEEP YOUR HEAD UP, MOVING ON



# H M I C S

## ANNIE LENNOX



## (ARE MADE OF THIS)

HOLD YOUR HEAD UP, MOVING ON

KEEP YOUR HEAD UP, MOVING ON  
HOLD YOUR HEAD UP, MOVING ON  
KEEP YOUR HEAD UP

SOME OF THEM WANT TO USE YOU  
SOME OF THEM WANT TO GET USED BY YOU  
SOME OF THEM WANT TO ABUSE YOU  
SOME OF THEM WANT TO BE ABUSED

SWEET DREAMS ARE MADE OF THIS  
WHO AM I TO DISAGREE  
I TRAVEL THE WORLD  
AND THE SEVEN SEAS  
EVERYBODY'S LOOKING FOR SOMETHING

REPEAT LAST VERSE TO FADE

WORDS AND MUSIC BY STEWART LENNOX  
REPRODUCED BY PERMISSION RCA MUSIC LTD.  
ON RCA RECORDS

be the Eurythmics end live together all the time. We'd go mad. People have to have separate identities."

Annie: "Something else to draw on."

Dave: "Sure, meet your mate in the pub, do this and that... be normal."

While busy being normal in their private lives, in the Eurythmics they were clustered round a cheap little Wesp synthesizer writing songs like fury. This they found a huge relief after having had to work in a conventional bass-drum-guitar line-up.

Also a relief was the decision to keep it just the two of them. They'd been fed up with the "diplomatic thing" of "putting up with other people's personalities and ideas". Between the pair of them there'd always been a "mutual respect".

"We're either both leaping around going 'that's great, that's great,'" Dave chuckles, "or at each other's throats going 'it's not, it's not!' But it's never indifferently."

Quickly, a debut album, "In The Garden", was recorded with German producer Canny Plonck, Blonkie drummer Clem Burke, and various German musicians like Robert Gori from DAF and the slightly loony "sound-painter" Holger Crukey. It was released later that year but everyone ignored it: they still remembered how much they hated The Tourists.

That reputation, Annie remembers with a trace of sourness, "was like a grey shadow with me every bloody day for a while. It's off me now though."

Despite the general lack of interest, the pair of them continued to work hard, releasing singles and taking a great deal of care over making the accompanying videos themselves. Recently, that care was rewarded. The video for their last single, "Love Is A Stranger", which features Annie in a variety of male roles, received an award for the best video of last year. Ironically, it was also banned in the States.

Dave reaches new heights of enthusiasm describing their "Sweet Dreams" video. It begins with Annie banging her fist on the table in a record company boardroom, then cuts to a racket taking off for the moon. Meanwhile Annie gestures at a globe with a lecturer's baton singing "sweet dreams are made of this".

It's a question about technology. Are dreams really made of fancy new gadgetry like all that stuff Whem! and others were modelling in the last *Smash Hits*?

And then a cow wanders on to the screen.

"It's a bit off the wall," Dave admits, "but animals, no matter what's happening, just go on eating the grass. They don't have to go off flying to the moon or make a million dollar deal to know that they're OK."

This question about the worth of new technology is a continuing preoccupation of theirs. Dave gets sent a lot of "bedroom tapes" by young hopefuls and is amused to hear things like an old Woolworth's guitar, say, or a single maraca played along with some super-modern bit of cheap synthesizer technology.

"You get a whole mish-mash of things, which is like today. I mean outside," Dave gestures out of the window of RCA records down at the electric shops on Tottenham Court Road, "you get all these shops full of electronic junk. And then there's still the old tramp walking along with an old piece of bread."

This contrast between the old and the new, between the "nature" and the technological, is something they hope they reflect in their music. The tension between Annie's strong soulful voice, perhaps, and the smart, shiny synthesizer backing.

Here, by the way, is where Yazoo came into the conversation. Annie and Dave also point to Culture Club, Malcolm McLaren and the Associates as examples of what they like about pop music at the moment. They admire people who drew from a variety of sources. They also admire people who write good songs.

The following morning, they're about to start a tour with what, for them, is a conventional line-up. Clem Burke will be with them, along with former Blackhead Mickey Gallagher on keyboards and Eddi Reeder, a woman who used to sing back-up with the Gang Of Four. With the single doing well, they're looking forward to it. Dave goes to great lengths to explain the technical arrangements. You can tell he's been in the business a long time: he calls headphones "cans".

Annie meanwhile still wants to talk about song-writing:

"The thing that motivates me is to put something down that will bring out a response, that I myself have a gut reaction to, that lives and breathes on its own."

"One of the things I want to do on the next album is to make music that is so incredibly sweet, really touching..."

"I don't think we should say what we're going to do," cautions Dave. "No, maybe we shouldn't," Annie agrees.

So they don't.

# BIG COUNTRY



## New Single Fields Of Fire C/W Angle Park

7" Cat No COUNT 2

12 (Includes Fields Of Fire Alternative Mix)

Cat No COUNT 12

In an April '82 issue of *Smash Hits* it said that Amos, a 14 year-old white raste vocalist, was a prominent member of Culture Club. Did he ever exist? *Anne Tillyer, Redbourn.*

● George insists that Amos is "still part of the team" but, living in Mexico, doesn't often get the chance to participate. The connection came about through bass player Mikey Craig who happens to be his brother-in-law.

Can you tell me if there will ever be a 'live' album from Japan and, if so, when?

*A Fan, Wrexham.*

● A selection of tracks taken from recordings of their farewell Hemmarnsmith Odeon concerts last year are being put together at present, and the finished product should be available in late March or April.

In *Smash Hits* Jan 6 issue, a shop called the Record Shack was mentioned. Could you tell me their address and, also, any other disco specialist dealing in mail order?

*Mark Filer, Haxby.*

● The Record Shack deals mostly with British and import dance releases and the full contact address is: Record Shack Of London Town, 12 Barwick Street, London W1, tel: 01-437 3855. Groove Records of 82 Greek Street, London W1 (tel: 01-439 8231) specialise in disco, reggae and jazz imports and will supply you with a list if you write, enclosing SAE.

I recently read that The Jacksons will be doing a British tour this year. Have any of the details been finalised as yet?

*Stuart Ford & Susanna Smith.*

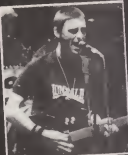
● Although there has been plenty of talk of late regarding The

Jacksons touring here in late '83, this cannot be confirmed at present.

Is it true that John Taylor of Duran Duran has recorded some tracks with a member of Thin Lizzy end, if it is, will any of the material be released? Also, can you please tell us whether he has got engaged or not?

*Douglhy Crevet, Essex (& many more).*

● Although John and guitarist Scott Gorham had never met before, when John received a phone call just before Christmas asking whether he'd like to play bass on Scott's solo album for Phonogram, he was quite happy to oblige, as he had a month off from Duran Duran. Thin Lizzy are also his favourite hard rock band so he enjoyed his week in the studio and they "got on really well". He burst out laughing when I asked him if he'd recently got engaged and said "definitely not!"



Weller: In that sweatshirt

I would love to get a sweatshirt with the Lonsdale lettering across the front, just like Paul Weller's. Can you please tell me where?

*Jane Sutton, Lichfield.*

● There are a number of Lonsdale shops dotted around London, and several stockists in the UK, but they do operate a mail order service from their shop at: Lonsdale Sports Equipment Ltd, 14 Acre Lane, Brixton, London SW2 5SG. Prices are £8.50 for the long sleeve, £7.50 for short, plus £1.00 per item for postage. (Cheques and postal order only, no cash.)

When exactly is Andrew Ridgely's (Whom!) birthday? I've seen it as Jan 20th end Nov 26th.

*A Big Fan*



Michael Jackson; that jacket's not cheap

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

# Get SMART!



● He was 20 years old on Jan 26th this year.

Who was the extra trumpet player on stage with Madness on The Oxford Road Show, Feb 4th? Rachel Gravesend.

● He's a session musician called Dick Cuthell who was drafted in to augment the sound while playing live, although he's not the same person who played on the current single "Tomorrow's (Just Another Day)"; another musician, Henry Lowther, helped them out then.

Please could you tell me if there are any books available on The Who and, if so, where from? Liz, Sussex.

● Many books have been written on the subject but the following are possibly the most worthwhile buys: Eel Pie recently published "The Who: Maximum R'n'B" by Richard Barnes, who went to Art College with Pete Townshend and the late Keith Moon; this supplies in-depth profiles on each member. Not available mail order, it's on sale in most good stores, price £8.99. Also good value is "The Illustrated Biography: The Who" by Chris Charlesworth which offers a year-by-year group history spanning the early sixties through to '82, with black and white plus colour photos and an additional basic discography. Price from most book shops: £4.95. And, for the ultimate in discographies, Omnibus also publishes an extensive guide to every Who record ever released world wide, which also includes tapes and bootlegs. It's called "The Who Discography", compiled by Ed Hesel and is priced £3.95. Both of these are obtainable mail order from: Mail Order Music, Newmarket Road, Bury St, Edmunds, Suffolk, enclosing 60p per item for postage.

Can you tell me when Tears For Fears released "Pale Shelter (You Don't Give Me Love)" and was it their first single?

Sophie, Wimbledon.

● "Pale Shelter" was issued on Phonogram in February last year but their debut single was released in September '81 and titled "Suffer The Children". An album containing at least three of

their singles is due out towards the end of March.

When Paul Young played recently on The Tube, I noticed that the bass player in the band looked very similar to Pino Palladino, who works with Gary Numan. Was it him?

Numan Fan, Hampstead.

● Although Pino has been with Gary Numan's backing band for over a year and is currently touring with him in America, he appeared with Paul Young as a guest musician.



The Alarm: (left-right) Nigel Twist, Eddie McDonald, Dave Sharp, Mike Peters

Having just seen Stiff Little Fingers farewell gig at Glasgow, I was very impressed by the support band, The Alarm. Who are they, and where are they from?

● The Alarm formed about 18 months ago, even though they'd played together in different line-ups before, and are: Mike Peters (lead vocals, guitar, bass, harmonica), Eddie McDonald (lead guitar, bass, vocals), Dave Sharp (guitar, vocals) and Nigel Twist (drums, vocals). Resident in London a year now, Mike and Eddie are originally from Prestatyn in North Wales and Dave and Nigel from Manchester, finally meeting up at Technical College. Last October saw the release of their first single for Illegal Records, "Marching On", and a new single "The Stand" is out at the end of March. They fill the support slot with U2 later this month in London, Glasgow, Liverpool and Newcastle.

Where can I obtain the musical magazine "Jamming" which was featured on The Tube some weeks ago?

Mike B., Manchester.  
● The magazine, which has been

going for over five years now, is generally available from branches of Virgin and various good record shops but is obtainable from: Jamming Magazine, 6 Hammersmith Road, London W14 (50p plus 25p postage). Last issue (no. 13) achieved sales of 12,000 but no. 14, featuring part two of a special Paul McCartney interview, should be on sale in mid-March.

Could it be true that Limahl of The God's is the same Christopher Hamill who posed for a photo story in a girls' comic in June '81?

Gina.  
● He was known as Chris Hamill then and Blue Jeans acquired his services through an agency who "thought he looked quite good". The same issue ran a small competition offering as prizes 20 copies of "Angel", which was a solo single by him.

In a recent issue the Star Tasser was made up of all ELO songs. I knew every one except "Call Boy" and wondered if this was one of Smash Hits famous boo-boo's or does the song really exist?

Pauline Jenkins & J. Pearce.

● We are very ashamed. The title should have read "Poorboy (The Greenwood)" which was on ELO's "Eldorado" album, released late '74.

Can you tell me whether it is still possible to get hold of a copy of the album "Burning Blue Soul" by Matt Johnson (The The) and, also, any other records he released?

Kathryn, Ponteland.

● His complete discography runs as follows: the singles were "Controversial Subject" (Summer '80), "Cold Spell Ahead" (Summer '81), "Uncertain Smile" (Autumn '82) and "Perfect" (Feb '83). Albums he has played on are: "The Gadgets" (Winter '79), "Love Courtesy Freckles And Doubts" (Summer '80), "The Gadgets Again" (Summer '81), "Matt Johnson" (Winter '81), "Marc And The Mambas: "Untitled" (Autumn '82) and the new album by The The, "Pornography Of Desire". The first two singles plus the albums recorded by The Gadgets have been deleted, mainly because Matt "hates all that stuff now" but everything else should be easily located.

Can you tell me whether there is any way of getting hold of a copy

of the free cassette tape of the Peel sessions by Echo & The Bunnymen given away with a number of copies of "The Cutter"? My local dealer didn't even get one tape.

Mel, London NW11.

● Had the record company anticipated the great demand for these tapes, they would most likely have made them available before this, and not just as a promotional item to support the initial sales of "The Cutter". However, there are talks of giving more copies away with the release of their next single in mid-March, which will probably be a re-mixed version of a track from "Porcupine".

What's happened to Alan Horn, owner of now defunct Postcard Records? I'd like to know about his latest project.

Michele, Southampton.

● Originally from Glasgow, Alan has very recently moved to London, eighteen months after Postcard ceased operations. His time is taken up these days managing ex-Bourgie Bourgie lead singer Paul Quinn who appeared on The Oxford Road Show last month. A record deal is supposed to be in the pipeline but, prior to this, he's been working with Edwyn Collins of Orange Juices with whom he shared lead vocals and writing credits on the B-side of "Can't Help Myself", titled "Tongues Begin To Wag", in addition to supplying backing vocals on the "Rip It Up" album.



Paul Quinn, glove at first sight

● Please note: further to last issue's question about the availability of The Extra T's "E.T. Boogie", HMV phoned us to say that the price has now dropped by one whole pound to £3.99, as they now import the European version.

Tears For Fears  
*the hurting*



*New album and chromium dioxide cassette out now*

# COMPETITION WINNERS

# FREE VIDEO SYSTEM AND SIGNED SPANDAU BALLET ALBUMS TO BE WON!

**MADNESS COMPETITION** (Issue Jan 6th), correct answer: "House Of Fun". Prizes of 12 copies of "Dun House" plus special tie towels were won by: Arnold Davis, Beccanorby, Andrew Brook, Merild, Christopher Marshall, Batley, Ainsdale Morris, Dielenhass, Brenda Sitt, Belfast, David Rambell, Basingstoke; Brian Mellich, Peniles, Zimbo Tets, Croydon; Kathy Ford, Hayes; Kevin Munton, St. Ives

**TOSHIBA/TELSTAR COMPETITION** (Issue Jan 6th), correct answer was: (h) The Pretenders. First prize of a Toshiba Radio and Casseca Recorder, plus a copy of the "Direct Hits" compilation LP goes to: Lynne Verry, Willington. Three runners-up prizes of Toshiba cassette recorder plus "Direct Hits" albums go to: Mark Johnson, Solihull; Helen Proctor, Sheffield; Vaughan Titcheridge, Southampton. Finally,

cassette prizes of the same album go to: Maggie Wright, Northampton; Darren Bliss, Swanton; Nicholas Edge, Hertley; Mark Ferral, Weston-super-Mare; Jeremy Harris, Shipley; Matthew Harding, Hitchin; Susan Taylor, Edinburgh; Julie Murray, Sleaford; Melanie Thomas, Stockton-on-Tees; Sally Stevens, Oldwell; Kevley Dillingham, Woking; Chantel Geerae, London E17; Carol Daxman, Bristol; A. Oliver, Newport

Pegwell, A. Marwick, Glasgow; B. Lear, Bristol; Lynda Hamell, Walsfield; Barry Sweetman, Purley; David Tredder, Croydon; Srinivas Jayak, Middlesbrough; Paul Noms, Malmesbury; Peter Westbury, Camock; Jo Ann Tennant, Newbury; Paul Emley, Middleton; Denise Williams, Tompenny; Michael Bennett, Bicester; Seena Dugga, Chidwaly; Joanne Lee, Purley; Lyndy Coleman, Basingstoke; Paula Harris, Peasley; Carl Rowland, Lincs; Simon Gibbons, Hkey; C. Werthe, Bredford; Nicholas Skinner, Curdell; John Batts, Norwich; K. Anglin, Winton; Steve Bittan, Brighton; Jo Roberts, Westminster; L. Weston, Scarborough; K. Bowley, Nottingham; Deborah Shaw, Heywood; Sharon Payne, Peterborough; Alison Downey, Liverpool; S. Downs, Traralgon; Jacqueline Kirby, Borneo; Denise Lay, Corneek.

**SOFT CELL COMPETITION** (Issue Jan 20th), correct answers were: (h) Psychic TV and (d) The 50 crates of "The Art Of Falling Apart" go to: M. Pentlow, Nottingham; Susan Halliham, Wetherby; Julie Howard, Marple; Diane Case, Wellesley; Sandra Fuller, Bicester; Michael Hills, Sharncliffe; Helen Gurn, Southampton; Rosemary Holt, Southampton; Sarawanthi Andrews, Wotton; Clare Beaven, Norwich; Mrs. J. Edwards, Camock; Tina Parks, Chatham; G. Mery, Warrington; Kerry Wells, Lough-on-Son; Kerry Richards, Aston; Edward Field, Helen Robinson, Halifax; Josh Haines, London SW13; Chantelise Campbell, Birmingham; Paul Moolighan, Wexham; Mark Greenan, Rowford; Lynne Mahoney, Essex; Miss Cox, Stamford-le-Hope; Emma Blackshaw, Tottenham; Drew Miles, Middlesbrough; Ian Wells, Maudstone; Michele McMichan, Larnock SE1; Penelope Johnson, Loughness; Jeanette Papp, Welwyn Garden City; Claire Sykes, Sowerby Bridge; Melaine Andrews, Sarncliffe; Jerome Mangan, Basingstoke; Maria Gibbons, Wellingborough; Kevin Trow, Cheshire; C. Rog, Doncaster; D. Lawrence, Harrow; Debbie Donovan, Waltham Abbey; G. Tharntarian, Birmingham; Tina Harzon, Hitchin; L. Greenwood, Epsom; Sam Goodwin, London NW1; N. Meecham, Speke; Julie Morgan, Harwich; Margaret McIntosh, Arleth; John Connaghan, Basingstoke; Suzanne Ward, Basingstoke; David Hunter, Hamilton; Carol Ann Woodman, Ayr; Frances Murn, London N12; Juditha Gunn, Worthington; D. Roger, Nottingham



See the mass of machinery up top? Cover £1,000's worth of world-famous Sony hardware for making home movies, promotional videos and recording such historic occasions as Sister's Wedding, Trevor's Barbecue or That Rather Damp Day-Out On Bangor Beach and then playing them back on your TV set back home. Incredible though it may seem, everything in the above snafu (except Undertones fanatic Linda Duff), is being loolishly dished out in a competition.

And that's not all! The 50 runners-up will receive copies of the new Spandau Ballet LP, "True" by name, each one fresh off the presses and signed by all the band members.

If this pile of plunder appeals, then this is the way to win some: solve the following question, fill in the tie-breaker, stick the answers on a card and send it — along with your name and address — to Smash Hits Sony and Spandau Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 6UF to arrive before March 31. The best correct entry wins the Sony System; the next 50 get signed Spandau LPs. A word of advice — start now.

Here's the question, which of these three bands — Blondie, Bucks Fizz and Duran Duran recorded which of the following songs?

a) "My Camera Never Lies" b) "Picture This" c) "Glorious Evening"

NAME:
ADDRESS
QUESTION:
a) "My Camera Never Lies" was by
b) "Picture This" was by
c) "Girls On Film" was by
TIE-BREAKER
In less than 20 words say what would be the first thing you would film with the Sony System and why

PHOTO: MICHAEL

# BOW WOW WOW

*The single* **Do You Wanna Hold Me?**

*Taken from the new album* **When The Going Gets Tough The Tough Get Going**

*Also available* **Special Limited Edition 12" Single Featuring Bonus Track**  
**Biological Phenomenon**



**RCA**

# blancmange WAVES

WAVES, AND THEN GOODBYE  
I LIVE IN A WAFER THIN DREAM  
I, I CAN'T CRY  
YOU KNOW THE TIME, TIME'S NOT KIND

BUT I REMEMBER THE WAY WE WERE  
SLOW, SLOW SAD LOVE  
I WONDER DO YOU MISS MY LOVE  
I KNOW YOU CAN'T  
IT'S JUST A WAVE PASSING OVER ME  
WHAT ARE THESE WAVES THEY'RE COMING OVER ME  
IT MUST BE MY DESTINY  
WAVES, GOODBYE, GOODBYE, GOODBYE

WHAT ARE THESE WAVES THEY'RE COMING OVER ME  
IT MUST BE MY DESTINY

WORDS AND MUSIC BY ARTHUR/LUSCOMBE  
REPRODUCED BY PERMISSION CHERRY RED MUSIC LTD.  
ON LONDON RECORDS



When **Blancmange** visited New York recently to pitch some dates and generally promote themselves, they ran into a little problem. No one in New York had a clue what their name meant. 15 gross packets of blancmange powder were instantly dispatched to America by the duo's manager so that all those New York media folk could look best for themselves in the privacy of their own kitchens.

Nail Art of Blancmange performed. They'll stand the studio down where they stand as long as it's not round to lay waste to.

## FLOODS OF TEARS

**Tears For Fears** have added an extra date to their U.K. tour. On April 12 they'll be playing at Southend Cliffs Pavilion and tickets are already on sale.

**U2**, meanwhile, are doing seven extra shows on their tour: London Hammermith Palais (March 22); Glasgow Tiffanys (24); Liverpool Royal Court Theatre (25); Newcastle City Hall (26); Birmingham Odeon (27); Nottingham Playhouse (28); London Hammermith Palais (29).

## REALLY SAYING SANTING



Currently winning the unanimous vote of *ever*, one in the *Smash Hits* office (a rare thing indeed) is the ten inch LP debut of **Mathilde Santing**, a young Dutch singer who blew briefly into the capital recently to play support to Randy Newman. These one part hail appearances were a trifle unnerving for our heroine, seeing she's never used to performing in the intimate surroundings of Amsterdam's cafe society. Here is one of the great natural singing voices.

"When I learnt my first song, I didn't go to sleep at all that night," she smiles, recalling her childhood.

While at Music College ("very theoretical") she began toying with a crude rhythm machine, coasting her nest for and wide in search of songs suitable for her light but assured technique.

The LP, available over here through Warners, demonstrates her impeccable taste in tunes. Show-stoppers like *My Fair Lady's* 'I've Grown Accustomed To Her Face' ("the perfect song") get along swimmingly with Todd Rundgren and Beach Boys compositions. What they all have in common, according to Mathilde, is "a skeleton — you can do anything you want with them." They're also mainly sad.

"I always have trouble singing happy songs, because I don't believe in them."

What emerges is cool, un-selfconscious and far more playful than the efforts of those British whippersnappers who have recently tried to trifle with the hits of yesterday.

But don't run away with the idea that this lady is peddling pure nostalgia; her next 45 should be her reading of Elvis Costello's mighty 'Hand In Hand'. This office has already got its name down for a box-full.



**Beki Bondage** is going solo. She and the other members of **Vice Squad** are parting company mainly because Beki is "very dedicated to animal rights and the rest of the band aren't". But what's that got to do with music? "I was beginning to find it hard to express my beliefs in my lyrics as I knew the others weren't interested," she explained. "I also wanted to do benefit gigs for animals, and it's difficult to expect people to donate profits to a cause they are not sympathetic with."

Beki is currently looking for new musicians to work with, so if you fancy your chances phone her record company on 01-486 4488, extension 231. (People in milk coats need not apply).

## FLYING TONIGHT

After twelve long months in America spear heading, driving around in jeeps and shooting at things in the Californian desert, **Gary Numan** is back in Britain. Or more precisely, the Channel Island of Jersey, where he's spent the past few months studying for his IGC writing exam (a very important and very impressive flying qualification).

Gez is staying with friends on the island until April 8, when he'll arrive in England to record a new album. And if you're really lucky he could be winging his way to a venue near you later this year.



Time to move on again for **Troy Tate** of Fashion. It seems the ex-Teardrop Explode has decided to leave Mulligan and the boys to their own devices, after only five months, due to — would you believe it "musical differences!"

Troy intends to pursue a solo career on Why-Fi records while a new album is due from Fashion in the Spring.

## HAPPY BIRTHDAY

**Shakin' Stevens (35)** on March 3  
**Dennis Sevton of Musical Youth (16)** on March 3

**Gary Numan (25)** on March 8  
**Cheryl Baker of Bucks Fizz (29)** on March 8  
**Martin Fry of ABC (25)** on March 9



African music hasn't yet made much of an impression on the UK charts. The intoxicating liquid pop of people like Fela Kuti and King Sunny Ade has certainly attuned British ears to the native top-heavy beat, but now **Juluka** appear to be reaching a broader audience.

These two in the group — Sipho Mchunu and Johnny Clegg — they formed a couple of years ago and began performing their music with the help of some Zulu dancers. The band's very existence back in their home turf of South Africa was, in fact, downright revolutionary as only recently was it possible for a multi-racial group to play to audiences of both blacks and whites.

The single that's establishing them over here is 'Scattered Wings Of Africa' and, just to emphasise its origins, it's obtainable in Africa-shaped vinyl. What else?





Def Leppard: (left to right) Rick Allen, Joe Elliott, Rick Savage, Phil Collen and Steve Clark.

**Def Leppard** are not heavy metal. That clear? "We have a lot more melody," says singer Joe Elliott. "Subtlety, energy and power combined. Not just power like Motörhead."

Hard rock, he calls it, and the other four Leppards have been playing it at considerable volume since late '78 with scarcely a day off to see their native Sheffield.

The result is that the Americans, who've an insatiable appetite for such sounds, have taken to Def Leppard like ducks to water. It was the look of the band, Joe says, that awing the locals.

"You can't touch British bands on the visual side. Whether you like or hate Duran Duran, you've got to hand it to them that they look good."

As regards the homeland, though, things haven't appeared so bright. Against the current wave of synthesized pop, theirs must seem a lone crusade.

"A lot of bands are afraid of guitars," he says, "and the radio's afraid of them too."

There's a few DJ favourites he gives the firm thumbs-down. Tony Edwards' vocals he declares to be "droning idiotic rubbish," which is almost a compliment when you hear what he feels about Marc Almond.

"There's a lot of emotion in his voice but what's the point when he's not even in tune? Nowadays," he adds, "it's all synthesizers, electronic drums and out-of-tune singers."

With Def Leppard's own "Photograph" now starting to sell well and get a little airplay, does Joe feel the threat of new British rock bands like Marillion?

"I don't feel threatened by other bands. That makes it sound more like sport than entertainment or music. Feeling threatened makes you feel bitter and start acting childish. We just do what we do and one day, hopefully, people will accept it."

**Level 42** are going to be spending the next few months in the USA recording a new LP with Earth Wind & Fire producers Dunn and White at their Los Angeles studio. Their first-ever American tour will begin once the LP has been completed. The follow-up to "The Chinese Way", meanwhile, has already been recorded and will be released at the end of this month. The group can be seen on *Sight And Sound* on BBC 2 on March 5.

**Rick Buckler** has formed a new group with Danny Kustow, formerly of The Tom Robinson Band and elsewhere, ex-Radio Stars bassist Martin Gordon, along with vocalist Jimmy Edwards and guitarist Roy Simone. Although there is already an American funk band with the same name, they're planning to call themselves The Time and will soon be recording their debut single. No details of a record deal as yet.

# BITZ

**Kajagoogoo's** first UK tour begins in Margate on May 3rd. Full details can be found in *Nightout* (P.53). Their new single, curiously entitled "Ooh To Be Ah", will be released at some stage in March, with a debut album to follow in April.

Clare Hirst's split with **The Belle Stars** was so amicable that she's already rejoined and is busy working on their new single.

## TAKE 5

The current listening pleasure of a *Smash Hits* pentel-pusher. This issue, Kimberly Weston.

1. **MUSICAL YOUTH:** Never Gonna Give You Up (MCA)
2. **MATHILDE SANTING:** Mathilde Santing (Idiot)
3. **THE SWALLOWS:** It Ain't The Meat (Ebony)
4. **MARI WILSON:** Showpeople (Compact)
5. **THE STARGAZERS:** Ain't Nobody Here But Us Chickens (Epic)

The term "collector's item" is not entirely appropriate to describe "Motown Gold 45", a package of twenty

classic **Tamla Motown** singles including hits by **Stevie Wonder, Michael Jackson, The Four Tops, Marvin Gaye** and **The Temptations**. You could win one of the five sets which **Bitz** has acquired for this discreet little competition.

Just write down the name of the group who sang the original version of "You Can't Hurry Love" on a postcard or the back of an envelope and send it to **Smash Hits Motown Gold Competition**, 52-53 Cornaby Street, London W1V 1FF. Get your answer here by March 16 and one of those sets could be yours. Assuming your answer's correct, that is.

## MY TOP TEN



### NICK BEGGS (Kajagoogoo)

1. **ELTON JOHN: Blue Eyes (Rocket)** It's nice to lie back and let the chords wash over you like water.
2. **STEVIE WONDER: Letely (Motown)** It's about a very poignant situation that happens to a lot of people. I've experienced it through other people's sadness and that's why I find it a very moving song.
3. **CHRISTOPHER CROSS: Sailing (Warner Brothers)** It reminds me of long journeys I've made and probably will make. It's another very moving song and has a personal significance for me. I'll be listening to this a

lot in the future.

4. **ROXY MUSIC: Dance Krazy (E.G.)** I like the bass movements in it and also I can visualise the singer being at a party when his girl arrives with another guy, inwardly dying but not being able to show it because there's a lot of people around.
5. **THE TUBES: I Don't Want To Wait Anymore (Capitol)** A tongue-in-cheek love song, ludicrous but atmospheric. I like the chorus: "I've waited so long, I've forgotten what I'm waiting for."
6. **PETER GABRIEL: Games Without Frontiers (Charisma)** An innovative hit and a brilliant song — with a message.
7. **PETER GABRIEL: Shock The Monkey (Charisma)** It wasn't a hit but I like the very original-sounding bass guitar.
8. **WHAM!: Young Guns (Go For It) (Innersound)** Probably my favourite single of last year. The dance routine they did on *Top Of The Pops* sold it to me because every time I heard it I could imagine the dancing.
9. **GRACE JONES: Pull Up To The Bumper (Island)** It reminds me of a hot, sticky night on the L.A. freeways.
10. **THOMAS DOLEY: Airwaves (Venice In Peril)** The best thing he's done, I think, with a beautiful chord sequence. If he'd put the same chords to a love-song lyric, I bet it would have been a hit.

# TOP TEN'S GREATEST HITS

PG. 10



Roxy Music in 1973, riding high on the success of "Virginia Plain".

Every 10 might for the last three-and-a-bit years we've been asking famous music people to nominate their all-time top ten favourite singles; it wasn't long before a pattern began to emerge, with certain classics turning up on a regular basis.

The archetypal top ten is likely to contain one Beatles song, one Bowie, one Pistols, one Roxy, one camp classic (Gary Glitter or The Sweet score heavily here), one obscure movie soundtrack (not in to impress), a contribution from a "proper" singer like Frank Sinatra, something from the golden years of Motown and, if at all possible, a record so obscure that even Fred Delker's never heard of it.

Anyway, we took a look in the archives, fed the whole lot through a computer and are now in a position to present this list of the most popular tracks of all time, as nominated by a wide variety of famous folk from Elvis Costello to Kim Wilde, from Phil

Collins to Paul McCartney.

1. **ROXY MUSIC:** Virginia Plain (E.G.)
2. **THE BEATLES:** I Am The Walrus (Parlophone)
3. **THE BEATLES:** Strawberry Fields Forever (Parlophone)
- 3 - **DAVID BOWIE:** Heroes (RCA)
- 5 - **GARY GLITTER:** Leader Of The Gang (Bell)
- 5 - **JOHN LENNON:** Imagine (Apple)
- 5 - **SEX PISTOLS:** Pretty Vacant (Virgin)
8. **THE ROLLING STONES:** Brown Sugar (Rolling Stones)
- 8 - **SMOKEY ROBINSON:** Tracks Of My Tears (Tamla Motown)
- 8 - **THE DAMNED:** New Rose (Stiff)
- 8 - **PERE UBU:** Modern Dance (Phonogram)
- 8 - **THE CLASH:** Complete Control (CBS)
- 8 - **MARVIN GAYE:** I Heard It Through The Grapevine (Tamla Motown)

When All of **Yazoo** told David Jensen on his show the other week that she'd like to round up a team of musicians and head off on her own tour, it didn't help stall rumours that the demise of Yazoo was in the offing. However, both Vince and All are now hard at work in Blackwing Studios on the follow-up to "Upstairs At Eric's". The LP will feature all-new material and should be in the shops around April. All's solo tour, meanwhile, remains one of her personal ambitions.



Disappointed but not dismayed with the failure of "The Love Parade" to chart in a big way, **The Undertones** (above) return to the public eye this month with a tour, LP, single and TV show. The album, their first since "Positive Touch", is called "The Sin Of Pride" and you can hear and see them playing selections from it on BBC-2's *Sight And Sound* from March 19. Viewers are advised to tune in a couple of minutes late for fear of catching a glimpse of comers for the evening, Mark "which-camera-1-on?" Ellen. For further tour dates, see *Nightout*.

## SMASH HITS STAR PRIZES

"Difficult Shapes & Passive Rhythms. Some People Think It's Fun To Entertain", said those charming people at Virgin Records.

"Pardonnez-mous?" replied **Itiz**, prior to being reminded that this was the curious title of **China Crisis's** debut LP, originally released last December and now, following on the success of "Christian", scuttling up the LP charts.

"Ten of them — signed!" we snapped and that's precisely what we got. If you want to win one, write the answer to this question on a postcard or the back of an envelope: What was the title of the first single by China Crisis?

Send your answer to: **Smash Hits China Crisis Competition**, 52-55 Carnaby Street, London W1V 1PF to arrive no later than March 16. Go to it.

Regardless of what it said on the contents page, the cover pic last issue was of **OMD** and it was taken by **Eric Watson**.

## FAN CLUBS

- Depeche Mode**  
c/o Mute Records  
102 Seymour Place  
London W1
- Kajagoogoo** Information  
c/o EMI Press 2  
20 Manchester Square  
London W1  
(include SAE)
- Madness**  
PO Box 75  
London N1 3RA

Following G. Mowbray's letter in our February 3 issue about the fact that records sales in Ulster are not taken into account when the charts are compiled, we've learnt that this situation is about to change. **Gallup**, the compilers of the BBC chart, inform us that: "Due to the high level of interest shown in our chart in Northern Ireland, it has now been decided that this region should be included in the music charts. The Desktop Retailer data collection devices have been ordered from the manufacturers and we hope to have the machines installed within the next six weeks or so." It'll be interesting to see what effect this has on the chart.

**Malcolm McLaren** is rumoured to be planning a stage musical based on his forthcoming LP. A title still hasn't been decided for the LP but it will be released on April 8.

**Identity Crisis** answer (from page 4): The Belle Stars.

It's getting worse than medleys, this duet-mania. You've already got Joe Cocker and Jennifer Warnes. Now there's Phil Everly and Cliff Richard with "She Means Nothing To Me", Patti Austin and James Ingram with "Baby, Come To Me" (currently Number One in the States) and the latest in Shweta Esaitan and Kinn Rogers with "We've Got Tonight".

**Rip, Rig And Panic** are at it again. Following hot on the heels of "She Gets So Hungry At Night She Eats Her Jewellery" and "Leave Your Spittle In The Pot", the songs on the flip sides of their last two singles, comes "1619 A Dutch Vessel Docks In The U.S.A. With 20 Humans For Sale". This wacky little item can be found on the other side of "Beat The Beast (Sob Sob I'm Gonna Jail This Hell Hole In)", their latest single. Rarely lost for words, The Rips,

## AT YOUR LOCAL ABC



If **ABC** activity appears to have been on the wane of late, it's not because they've gone into retirement. The four-piece have been touring their stage spectacular through Europe, Japan and America where "Learner On Love" is doing very nicely. Characteristically, that's not all they've been up to. Julian Temple, who directed *The Sex Pistols* in their barn-storming movie *The Great Rock And Roll*

*Revolution*, has been taking the group to concert as the basis of an hour-long lecture called *Mantrap* that should appear at the end of April or early May as a video. TV spots in cinema venues (or maybe all three!). Wrapped around the live footage is an extensively used tale which involved James Williamson, an actor who specialises in playing the Hippies, upper class left. The story goes something like this: Villains track Martin Fry into forming a band and becoming its singer. This make-believe ABC play in Paris, Rome and Prague where evil forces kidnap Martin and replace him with a Russian secret agent. From there on, an Italian whisky company, ABC's music is "controlled by the Kremlin". Temple also made the band's "Tossan Arrow" video and "the poison lady" who appeared in that then had a major role in *Mantrap*. Her name? Lisa Vanderpump.

Available from Monday, March 7th in your local record store



---

## ALTERED IMAGES

---

The New Single

"DON'T TALK TO ME  
ABOUT LOVE"

Available On 12" Extended Mix

(Cat No. A13 3083)

+ 7" (Cat No. A 3083)



# UB40 'LIVE'

**IN CONCERT,  
EVERY NIGHT  
FROM FEBRUARY 18th  
IN YOUR OWN HOME!**



**LP DEP 4, The 'live' album**



Distributed through Virgin Records

# star teaser



**Elvis Costello**

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

**ANSWERS ON PAGE 53**

- ACCIDENTS WILL HAPPEN
- ALISON
- BEYOND BELIEF
- BIG BOYS
- B MOVIE
- CLUBLAND
- GDDD YEAR FOR THE ROSES
- HI FIDELITY
- HOOVER FACTORY
- I DON'T WANT TO GO TO CHELSEA
- I'M YOUR TOY
- LESS THAN ZERO
- LUXEMBOURG
- KID ABOUT IT
- MODS FOR MODERNS
- MY FUNNY VALENTINE
- MYSTERY DANCE
- NEW AMSTERDAM
- NO DANCING
- OLIVER'S ARMY
- PARTY GIRL
- PSYCHO
- PUMP IT UP
- RADIO RADIO
- RADIO SWEETHEART
- SUCCESS
- SUNDAY'S BEST
- SWEET DREAMS
- THE BEAT
- TINY STEPS
- TWO LITTLE HITLERS
- YOU LITTLE FOOL

A A T A E B E H T P L U L O P S S N  
 B L C U C C C S A B P E I U M P E E  
 T E I C O L N R P U M D M A A N S N  
 A W Y L I R T A M E A O E R N O O O  
 E B O O Q Y E P D R T R V T E D R L  
 S E M L G O I Z O Y D S I A A E I  
 L O N I I T F I N T R T Y N E L H N  
 E O R I U T D E E A U E C N E A T E  
 H L T P T A T E L O H I T S I M R P  
 C S H R R N W L B T N T S S O T O P  
 O C N I A S E A E G T M S H Y D F A  
 T G H R F E D L B H A I C S S M R H  
 O Y H E E I N B A D I Y L Y E A A L  
 G Z M O K D D T R V S T O U L L E L  
 O G I R O S Q E E P Y B L M O O Y I  
 T R O M A V T M L E G N M E L Y D W  
 T U S A Y S E X R I W A N U R N O S  
 N O W S M O R R B Q T S X U A S O T  
 A B T A E B U E F D F Y O L F A G N  
 W M W I U C S R V A D S B I L Y A E  
 T E T L S S C M T I C U D I D A M O  
 N X C Y E H A U O O L T S O M A R I  
 O U M L T W O G S C Y O O A O U R C  
 D L T S E B S Y A D N U S R R M P C  
 I S U N D E F E I L E B D N O Y E B A

# PHIL EVERLY AND CLIFF RICHARD

## She Means Nothing To Me

Oh-oh well here she comes now  
Oh-oh I'm on the run now  
Pretending, just pretending  
That I don't see her  
Just to teech her  
But darlin' how much longer  
Can I keep on living this lie

Chorus

She means nothing to me  
She means nothing to me  
I'm still as free as a bird  
Don't care what you heard about me  
She means nothing to me, no more

Oh-oh she's my world  
Oh-oh-oh not just some girl  
Harder it's getting harder  
To fool anyone not just her  
But I act like a man, she'd expect me to  
No tears, win her respect

Who am I fooling if I can't fool me  
Who believes what their eyes don't see  
But I keep on lying

She means nothing to me, she don't  
She means nothing to me  
I'm still as free as a bird  
Don't care what you heard about me  
She means nothing to me, no more

All of my dreams are depending on her  
And how good I'm pretending that  
She means nothing to me (nothing)  
She means nothing to me  
I'm still as free as a bird  
Don't care what you heard about me  
She means nothing to me

Repeat chorus to fade

Words and music by John David  
Reproduced by permission Warner Bros. Music Ltd  
On Capitol Records



## DESIGN YOUR OWN ROCK GROUP!



"Jackets as Shirts... shirts as jackets... dyed and split to fit...  
old TVs and radios make fashion... TV valves become earrings  
... make up is made up... Make It Yourself!"

Sleeping Lions, a new rock group, invite you to design a new  
"look" for them. They are interested in designing clothes from  
cheap, unusual materials, using Autumn and earth colours such  
as greens, browns, beige, etc.

The best design will be made up and worn by the band on their  
next TV appearance and the winner will receive his/her own  
design and spend time with the band as they try to reach the top  
with your help.

Send your ideas to  
Sleeping Lions c/o Nick Rowe, 17/19 Soho Square, London W1.

GET MORE INFORMATION WITH

# SLEEPING LIONS

NEW SINGLE

# CELEBRATION



(LION 1)

# DEPECHE MODE

THEY RECKON THEY'RE JUST A STEP AWAY FROM THE BIG LEAGUE.

"God, it's like Iceland without the snow! Now I know how the Bunnymen must have felt."

Frostbitten singer Dave Gahan is referring to the Arctic conditions Depeche Mode are braving for today's photo session in a garden round the back of Mute Records' North London office. But they've come prepared, in full Bunnymen battledress complete with smiles that could crack ice.

Martin Gore is looking especially mean in his rugged motorcycle boots. Just like the ones Phil Oakley used to wear.

"No, they're not. His had little red bits on them."

That's as maybe, but it does seem a little unusual to see them all so strikingly dressed. You can hardly accuse Depeche Mode of being, visually, at the very forefront of fashion.

"It's always been one of our major problems," Martin says. "That we have no definite image. We come across as pretentious

when we try to do something that isn't ourselves, but when we act naturally we come across as being pretty anonymous."

This may explain their apparent absence from the glamorous world of pop magazines over the last year, but chartwise they've achieved consistent success. The last three singles—"See You", "Meaning Of Love" and "Leave In Silence"—all reached the Top 20 with ease. In fact, "See You" is their most successful single to date and was their first release after the departure of Vince Clarke.

The boys admit to a hint of bitterness towards the people who wrote the band off after the split in January '82, but they also find difficulty concealing their envy of Yazoo's staggering popularity.

"We all think Yazoo are really good, honest," Dave claims. "We went to see them at the Dominion in London and were really

impressed, especially with the slideshow. We occasionally bump into Vince in the corridors of Mute but we never see him socially. Then again," he adds in mock-jealous tones, "he never stops working long enough to go out."

In fact Vince did take some time out to catch his old chums' gig at the Hammersmith Odeon last year. He said that it was a "weird" experience for him as it was the first time he had ever heard what Depeche Mode really sounded like. Nevertheless, he was suitably impressed by their performance.

At this point, it seems appropriate to introduce the person who replaced him, Alan Wilder. He first cut his teeth with The Hitmen before being plucked from Hampstead to join the boys from Basildon. The demurs Depeche has just started working with Martin on some joint compositions for the next LP, to be released in August, which will

be preceded by a single in April.

"The new material," Alan explains, "will be easier to understand because it's more about general topics."

Hardly surprising, this, as the four of them give very little away about themselves—even when pushed—and seem happiest when on the subject of the group itself.

"The new songs are less personal," Martin continues, "so people will be able to relate to them more easily." He adds, sarcastically, "they'll deal with the problems of the world and things like that. That's what you get from listening to The Clash, I suppose."

Feeling left out, Andy joins in the general bitchiness.

"At least we know what Mart's lyrics are about. I don't even think Vince knew what his meant. But we won't play it safe, though, like Duran Duran. 'Save A Prayer' was good but 'Rio' was a real



MARTIN



DAVE

# -ALMOST THERE

PETER MARTIN LISTENS TO THEIR PLANS FOR '83.

disappointment. It was just like 'Planet Earth'."

The band seem to have come a long way since their early dabblings with lightweight futuristic pop. They're now reaching for greater heights. Moghead Martin explains their masterplan for '83.

"We want to get more into the album-oriented market but it's still important for us to have hits. Bands like Echo & The Bunnymen and Simple Minds do well in both charts. We just want to produce a really fine album that will hopefully establish us as a major act. Another year like the last two should seal our success and enable us to stick around for quite a while."

With an average age of 21, they still have a long way to go. I can just picture them in 20 years' time — the Status Quo of the synthesizer age with their immaculately receding fringes gently bobbing over their pocket

Emulators.

Well, perhaps not. Andy takes up the story

"We could be a conventional band if we wanted to. Mart is an excellent guitarist, Alan can play the drums and I can play the bass. David has even been known to sing. But, really, we're not interested in the instruments, just the sounds they make. We still think synthesizers produce far more interesting sounds than traditional instruments, so we'll carry on using them. For instance, Mart plays a guitar on 'Get The Balance Right', but to make it sound more interesting we generated it through a synth and phased it out of time."

What's the single about, incidentally?

"It's about telling people to go their own way," Dave says. "It also takes a dig at people who like to be different just for the sake of it. You've just got to reach the right balance between normality and insanity."

And talking of madness, the band reveal an intense dislike for the nation's current faves. Kajagoogoo.

"That single reminds me of slime," is the most complimentary thing Mr. Gahan can say for them. "Bands like that will come and go, but our material is strong enough to see us through."

Bands like China Crisis and Tears For Fears receive a far more favourable reaction, as do The Psychedelic Furs and the Bunnymen. Do they see themselves as being taken over by newer bands like Tears For Fears?

"Obviously we'll lose some of our fans," Dave admits, "but they'll be replaced by a even newer audience."

"We'll probably get people who've decided they don't like Genesis any more," adds Martin. His laugh has been known to cause temporary deafness at a hundred paces. Partially

recovered, I ask him if he likes playing huge tours as his new audience will expect that sort of thing, won't they?

"I hope not. I don't really enjoy playing live. It's alright for Dave as he can move around but we're stuck behind the keyboards like robots."

What does he think of Dave's gimp dancing?

"It's not gimp, I like it. I certainly couldn't do it," says Alan.

You'll have to wait 'til September to witness these cavortings, which is when the next tour's pencilled in. The last I expect to see of them is four figures wandering back into the afternoon mist — Dave off for another driving lesson, Alan and Martin thinking of going to see Dance Society playing in a club and Andy deciding whether or not to head straight back home to Basildon.

Then again, there's bound to be the odd appearance on *Top Of The Pops*.



ALAN



ANDY

# Crossword

## across

- 1 The Belle Stars' indication of our age (4,2,3,5)
- 8 Just the label for 30 across
- 9 Gary — white boy and hero
- 11 Sheena once started her day (and hit) at this hour
- 13 Pops had a brand new one
- 14 'You Might --- Somebody' (Randy Crawford)
- 17 'The Return Of The --- Palmes Seven' (Madness)
- 18 Visage Midge
- 20 Money-making duo?
- 21 A New one brought 'Temptation'
- 22 Not a council Grant
- 24 Surprise! 1979 hit for Kate Bush
- 25 Blue Rondo A La ---
- 26 See 10 down
- 27 Mr Bloodvessel's Manners
- 29 Those pool-twisting Straits
- 30 Sounds kinda Shaky
- 31 Strangely-titled Toyah single
- 32 Record-shaped
- 33 Not so simple Le Bon
- 34 Kind of night that provided Kool's first UK success
- 35 'Brotherly' group who starred at a Rock 'n' Roll High School

## down

- 1 -It's pop tune — by Joe Jackson, actually (anag. 7,3)
- 2 A subterranean move by The Jam? (5,11)
- 3 — Boy Three
- 4 That hit-parading League
- 5 Containing love and kisses for 3 down? (6,2,4)
- 6 The Who's one-time loony/lunar drummer
- 7 Too --- (Kajagoogoo)
- 10 and 26 across Central Line's strange enchanted child (8,3)
- 12 Billy — ex-Gen X leadman
- 15 Queen Bee-hive (4,6)
- 16 '--- Pop Stars' — Altered Images
- 18 Don't --- Down! (UB40)
- 23 Oh! — Fleetwood Mac's latest lady
- 28 Nationality of the film star admired by The Passions
- 29 Hall of fame?
- 30 Leo the little
- 31 Monty Python's Eric
- 33 Early Olivia Newton-John hit

ANSWERS ON PAGE 53



SPECIAL LIMITED EDITION PICTURE DISC

THE KIDS FROM *Fame* LIVE!

NEW SINGLE FRIDAY NIGHT

RECORDED LIVE AT THE ALBERT HALL

Available in Full Colour Picture Bag

RCA



# Patti Austin & James Ingram

## BABY, COME TO ME

THINKING BACK IN TIME  
WHEN LOVE WAS ONLY IN MY MIND I REALISE  
AIN'T NO SECOND CHANCE  
YOU'VE GOT TO HOLD ON TO ROMANCE  
DON'T LET IT SLIDE  
THERE'S A SPECIAL KIND OF MAGIC IN THE AIR  
WHEN YOU FIND ANOTHER HEART  
THAT NEEDS TO SHARE

CHORUS  
BABY COME TO ME  
LET ME PUT MY ARMS AROUND YOU  
THIS WAS MEANT TO BE  
AND I'M OH SO GLAD I FOUND YOU  
NEED YOU EVERY DAY  
GOT TO HAVE YOUR LOVE AROUND ME  
BABY ALWAYS STAY  
CAUSE I CAN'T GO BACK TO LIVING WITHOUT YOU

SPENDING EVERY DIME TO KEEP YOU  
TALKING ON THE LINE THAT'S HOW IT WAS  
AND ALL THOSE WALKS TOGETHER  
OUT IN ANY KIND OF WEATHER  
JUST BECAUSE THERE'S A BRAND NEW WAY OF  
LOOKING AT YOUR LIFE  
WHEN YOU KNOW THAT  
LOVE IS STANDING BY YOUR SIDE

THE NIGHT CAN BE COLD  
THERE'S A CHILL TO EVERY EVENING  
WHEN YOU ARE ALONE DON'T TALK ANY MORE  
CAUSE YOU KNOW THAT I'LL BE  
HERE TO KEEP YOU WARM  
OH DARLING KEEP ME WARM

REPEAT CHORUS AND AD LIB TO FADE

WORDS AND MUSIC BY ROD TEMPERTON  
REPRODUCED BY PERMISSION RONDOUR MUSIC  
(LONDON) LTD. ON DWEST RECORDS



### THE HUMAN

# LEAGUE

## THE UK'S FIRST VIDEO SINGLE



MIRROR MAN  
LOVE ACTION  
DON'T YOU WANT ME

RECOMMENDED PRICE  
**£10.99**

AVAILABLE FROM  
YOUR LOCAL STORE  
OR MAIL ORDER

maxell.

AVAILABLE MAIL ORDER FROM VIDEO PALACE DISTRIBUTION, 275 PENTONVILLE ROAD, LONDON N1  
£10.99 PLUS £1.00 p&p, CHEQUES PAYABLE TO VIDEO PALACE DISTRIBUTION (PLEASE SPECIFY VHS OR BETA)





● Icehouse (from left to right): Bob Kretschmer, John Lloyd, Iva Davies, Michael Hoste, Guy Pratt (seated), Andy Quints.

● Iva Davies looking extremely cool.



# WELCOME TO THE ICE AGE

Back home in Australia, Icehouse are big business. Now they're cracking it here. Ian Birch skates around a few tricky questions.

We don't like to boast but we did warn you. The Australian invasion is now well under way. What was a pre-Christmas trickle has turned into a tidal wave.

Men At Work had a residency at Number One while singles are pouring forth from Antipodean outfits like Goanna and Letta, Heroes. And then there's Icehouse whose "Hey Little Girl" single is snaking up the charts.

The band's foreman is very definitely Iva Davies. As he says: "I'm the only consistent member. I'm like the director of a company."

At the moment his company is, ironically, a mixture of British and Australians. The Australians include Iva, guitarist Bob Kretschmer from Melbourne and Michael Hoste who is Sydney-based, plays keyboards and a long-standing chum of Iva's.

The British contingent consists of a second keyboard player, Andy Quints, who once backed up Hazel O'Connor, and bassman Guy Pratt who contributed to "Solidarity", a cult single by The Children of 7 back in February '82.

Still, Iva's the boss. Now 27, he reckons he discovered rock and roll late in life. His eyes were opened in 1971 with T. Rex's "Electric Warrior" album when he was in his late teens. He promptly quit playing the oboe in a Sydney orchestra and decided to be come "a complete bum". With this in mind, he started a group called Flowers which specialised in cover versions of such odd bedfellows as Bowie, the Sex Pistols and The Kinks — the type of music he heard on Sydney's 2JJJ radio station (pronounced Two Triple Jey) at the time. "My entire knowledge of rock and roll came from that station," he adds.

But wasn't the group name a little weedy for that punk-infested era? "In Australia the music happens in pubs. The crowds are normally heavy-duty surfers (surfers to you and me). So I was amused by this heavy bend going out under the title of Flowers end playing to potential killers. And anyway I didn't take it seriously. I didn't want to earn money from rock and roll then as that seemed like the beginning of the end."

In Australia you have to prove yourself on stage before anyone will invest in your record.

As Iva explains: "The concept of a bend like ABC doesn't happen there. It's survival of the fittest and that's a reason why Australia hasn't produced any high fashion bands. If someone comes on done up to the hilt and doesn't deliver, they'll have everything thrown at them."

Flowers landed a recording contract and this forced Iva into writing original material. Their debut single, "I Can't Help Myself", emerged in early '80 and shot into Australia's Top Ten. The LP that followed spent a staggering 23 weeks in the charts and sold over 150,000 — a tidy total for that market.

This is where matters get a little complicated. Flowers had set their eyes on the world now end Chrysalis offered their help. But because another group (in America) owned the name Flowers, they had to re-christen themselves. What better solution than to call themselves after the title of their first LP, "Icehouse".

Icehouse then toured America and Canada and supported Simple Minds here where the reaction was hostile. "The press at that point were percuterly vicious to Australians. I thought it was really small-minded end I'm not interested in impressing small-minded people," he states grimly.

After that gloom set in, Iva dissolved the band end did the second Icehouse album, "Primitive Man", on his own, recording it in both Sydney and Los Angeles.

He experimented by writing several songs from start to finish in the studio. One was "Hey Little Girl" which was penned, recorded and mixed in a mere four hours.

A frequent criticism of "Primitive Man" is that it sounds like a warmed-over mixture of Roxy Music, Japan and even Gerry Rafferty. Iva is ready for the remark.

"That's never bothered me. With our first album we collected 40 different composers in all the raweurs. From Yes to The Beatles, The Incredible String Band ('60s mystic minstrels) and The Psychodalic Furs. It seemed to me that putting all those together, everyone was shooting in the dark."

"Originality as a concept doesn't really exist. What parades as originality is a new combination of old things. So you have to borrow."

Inevitably the subject of Men At Work pops up.

"What I resent about them is that they wrote a song about Australia that portrays the country in all the lights I hate. It's a really cheap way to success."

"So when I wrote 'Greet Southern Land' on the new LP, I did it as a purposeful exercise. I wanted to answer 'Down Under' with a song that did justice to Australia — one that showed the peculiar mixture of the incredibly old end the very new. The city as against the aboriginal continent. I wanted to do that without saying didgeridoo or kangaroo."

★ **ARZELK** NEW L.P.ARD 104 **EMI**

# THE UNDERTONES THE SIN OF PRIDE

★ **ARZELK** NEW SINGLE • ARDS 12 **EMI**

# GOT TO HAVE YOU BACK

AVAILABLE ON 12 INCH WITH EXTRA TRACK AT SAME PRICE AS 7 INCH

★ **TOUR**

## MARCH

2 GAIWAY LEISURELAND

4 DUBLIN TV. CLUB

6 or 7 BELFAST VENUE T.B.A.

9 LIVERPOOL ROYAL COURT

10 SHEFFIELD POLY

11 DURHAM UNIVERSITY

12 BRADFORD UNIVERSITY

14 KENT UNIVERSITY

15 READING UNIVERSITY

16 LOUGHBOROUGH UNIVERSITY

18 NORWICH U.E.A.

19 ESSEX UNIVERSITY

20 LONDON HAMMERSMITH ODEON

COLSTON HALL BRISTOL 22

WINTER GARDENS BOURNEMOUTH 2

GUILDHALL PORTSMOUTH 25

CIVIC HALL, GUILDFORD 26

TOP RANK BRIGHTON 28

HACIENDA MANCHESTER 30

PLAYHOUSE EDINBURGH 31

## APRIL

TIFFANIES GLASGOW 1

FUSION ABERDEEN 3

DINGWALLS NEWCASTLE 6

ODEON BIRMINGHAM 8

PAVILLION HEMEL HEMPSTEAD 9

★ **FEATURED ON THE BBC "SIGHT & SOUND" SHOW • MARCH 5**

COPYRIGHT © 1982 EMI RECORDS AND THE UNDERTONES

# BONNIE TYLER

## TOTAL ECLIPSE OF THE HEART

Turn around  
 Every now and then I get a little bit lonely and you're never coming round  
 Turn around  
 Every now and then I get a little bit tired of listening to the sound of my tears  
 Turn around  
 Every now and then I get a little bit nervous that the best of all the years have gone by  
 Turn around  
 Every now and then I get a little bit terrified and then I see the look in your eyes

Chorus

Turn around bright eyes  
 Every now and then I fall apart  
 Turn around bright eyes  
 Every now and then I fall apart  
 Turn around  
 Every now and then I get a little bit restless and I dream of something wild  
 Turn around  
 Every now and then I get a little bit helpless and I'm lying like a child in your arms  
 Turn around  
 Every now and then I get a little bit angry and I know I've got to get out and cry  
 Turn around  
 Every now and then I get a little bit terrified but then I see the look in your eyes

Repeat chorus

And I need you now tonight and I need you more than ever  
 And if you'll only hold me tight we'll be holding on forever  
 And we'll only be making it right cause we'll never be wrong  
 Together we can take it to the end of the line  
 Your love is like a shadow on me all of the time (all of the time)  
 I don't know what to do and I'm always in the dark  
 We're living in a powder keg and giving off sparks  
 I really need you tonight forever's gonna start tonight  
 Forever's gonna start tonight  
 Once upon a time I was falling in love, now I'm only falling apart  
 There's nothing I can do, a total eclipse of the heart  
 Once upon a time there was light in my life  
 But now there's only love in the dark  
 Nothing I can say a total eclipse of the heart

Repeat chorus

And I need you now tonight and I need you more than ever  
 And if you'll only hold me tight we'll be holding on forever  
 And we'll only be making it right cause we'll never be wrong  
 Together we can take it to the end of the line  
 Your love is like a shadow on me all of the time  
 I don't know what to do and I'm always in the dark  
 We're living in a powder keg and giving off sparks  
 I really need you tonight forever's gonna start tonight  
 Forever's gonna start tonight  
 Once upon a time I was falling in love  
 But now I'm only falling apart  
 Nothing I can do a total eclipse of the heart  
 Once upon a time there was light in my life  
 But now there's only love in the dark  
 Nothing I can say a total eclipse of the heart  
 A total eclipse of the heart  
 Turn around bright eyes  
 Turn around bright eyes  
 Turn around bright eyes  
 Turn around

Words and music by Jim Steinman  
 Reproduced by permission East Boyz Music Inc.  
 On CBS Records

# THIN LIZZY



## COLD SWEAT

I PUT MY MONEY IN A SUITCASE  
 AND HEADED FOR THE BIG RACE  
 I FELT THE CHILL UP MY BACKBONE  
 AS I HUNG UP THE TELEPHONE

STONE COLD SOBER AND STONE COLD SWEAT  
 RUNNING DOWN THE BACK OF MY NECK  
 TO LOSE MEANS TROUBLE TO WIN PAYS DOUBLE  
 AND I'VE GOT ME A HEAVY BET

COLD COLD SWEAT

THEY SAY CHANCES ON THE OUTSIDE  
 ARE LOOKING PRETTY SLIM  
 I FEEL SO LUCKY ON THE INSIDE  
 I FEEL I'M GONNA WIN

STONE COLD SOBER AND STONE COLD SWEAT  
 RUNNING DOWN THE BACK OF MY NECK  
 TAKE A LITTLE MONEY THERE'S NOTHING LEFT TO LOSE  
 AND I'VE GOT ME A HEAVY BET

COLD COLD SWEAT

I'VE GOT A WHOLE MONTH'S WAGES  
 I HAVEN'T SEEN THAT MUCH IN AGES  
 I MIGHT SPEND IT IN STAGES  
 AND MOVE OUT TO LAS VEGAS

STONE COLD SOBER AND STONE COLD SWEAT  
 RUNNING DOWN THE BACK OF MY NECK  
 TO LOSE MEANS TROUBLE TO WIN PAYS DOUBLE  
 AND I'VE GOT ME A HEAVY BET

COLD COLD SWEAT

I PUT MY MONEY IN A SUITCASE  
 THEY SAY CHANCES ON THE OUTSIDE  
 I'VE GOT A WHOLE MONTH'S WAGES

STONE COLD SOBER AND STONE COLD SWEAT  
 STONE COLD CRAZY PLACE ANOTHER BET

WORDS AND MUSIC BY SYKES/LYNDTT  
 REPRODUCED BY PERMISSION PIPPIN INTERNATIONAL  
 ON VERTIGO RECORDS



# ELVIS PRESLEY

The country boy who invented rock and roll and sold more records than anyone. Ever. David Hepworth relates an extraordinary story.

A lot of what follows isn't strictly true. The essential facts of Elvis Presley's life are all either shrouded in mystery or enshrined in myth and the only man capable of telling fact from fiction, Presley himself, was buried in 1977 amid scenes of splendour and grieving befitting a king. The walls of Graceland, his Memphis home, are covered in messages scrawled by fans. A favourite is "We'll never forget you". They won't either. Elvis was the first rock star; for many people he was the only one.

He was born in a shack in Tupelo, Mississippi, January 8, 1935 to poor parents. His twin brother, Jesse, didn't survive childbirth. Life was a daily struggle, escape from it obtained via the radio or the local church, where flamboyant preachers led the congregation in the impassioned singing of gospel hymns, Presley's first and most abiding musical love.

By the age of twelve he'd shown enough interest to receive a guitar as a birthday present. A year later the Presleys moved to the city of Memphis in search of work, inadvertently exposing their only child to a vast, intoxicating range of musical styles: jazz, country, R&B; gospel quartets and honey-voiced tenors.

At school he was respectful but unrespectful, likely to be noticed for his carelessly-combed long hair than for academic work. His spare time was spent on Beale Street, where you could buy flashy clothes and hear the kind of raw, heady music that well-brought-up white boys weren't supposed to know about. The Second World War had only just ended and teenagers had not yet been invented; they were just young adults, waiting around to settle down.

On Union Avenue there was a small recording studio which, for three dollars, offered members of the public the chance to make their own records. Claiming he wanted to cut a birthday message for his mother, the young Presley, employed at the time as a truck driver, approached the lady on reception. To make conversation she asked him who he sounded like.

"I don't sound like nobody," came the reply.

More to the point, as studio owner Sam Phillips subsequently discovered when he took Presley under his wing, he didn't sound like anybody in particular. He wasn't a snob about music, and what came out when he opened his mouth to sing was as tough as it was tender, capable of switching from hearts and flowers to blood and thunder in the breath of a bar. Best of all, it was effortless and somehow real: his first record, "That's All Right Mama", recorded on July 5, 1954, still sounds, even after thirty years, like a man breaking free, slipping off his worldly cares like starched shirts.

His live performances were a revelation. He'd mooch out in pink jacket and flecked trousers, wearing the amused smirk of a young man who simply couldn't believe his luck. Collar turned up to meet carefully-oiled hair, smashing his right hand across the strings of his guitar and singing like the devil made him do it. He sneered and snarled, dropped pleading to the floor and swept the sultriest of gazes across the girls in the front row. He was not Light Entertainment, and that was just the way his growing legions of young fans wanted it.

By the time he'd made it to national television, he was considered such a threat to

the Morals of Youth that the cameraman was forced to shoot him from the waist up, leaving his writing nether regions entirely to the imagination.

Enter "Colonel" Tom Parker with management contract. Parker, who boasted that he'd once painted a bunch of sparrows yellow and sold them as canaries (some indication of how high-class and long-sighted his handling of Presley was to be), steered him in the direction of a major record company and remorselessly into the Middle Of The Road. Secure in his belief that this new rock & roll stuff was a short-lived craze, he set about building for Elvis a Film Career.

With the exception of the oddly effort like King Creole and Jailhouse Rock, the formula was to remain substantially the same through the next fifteen years and thirty films. Elvis wins, loses and regains girl, acts the tough guy and shrugs off a few songs, most of them dire (how about such gems as "No Room To Rumba In A Sports Car"?), against a series of exotic backgrounds. Wrapped up in a couple of weeks apiece on the lowest of low budgets, they could be guaranteed to make money.

Presley's transformation from threat-to-society to All-American Boy was given symbolic shape by his conscription into the US Army in 1959. What better way to raise his standing in the eyes of adults than for this flashy young millionaire to submit himself to the tedium of a year's posting with the Allied Forces in Germany? Well, you could always celebrate his return to the entertainment business by starring him in the corniest of life-in-the-barracks films, have him crooning corny tunes to toddlers and call it *G.I. Blues*, turn the whole thing into the biggest public relations campaign in the history of hokum.

Just as the films continued to plumb the depths of banality, so did the standard of his recorded work deteriorate. There were moments of inspiration it's true, but as soon as Presley, Parker and the record company realised that his faithful millions of fans would buy even the most hastily-recorded, ill-conceived hotch-potch of an album, they were in no hurry to waste their time fashioning works of worth. Elvis's natural laziness, one of his most endearing qualities as a singer, led him to fatally neglect his music and the changes going on outside the walls of his luxury home.

Here he was, a boy who'd never known what it was like to have money, and suddenly the whole world was shaping up like his own personal playground. He did intend to let the chance to enjoy himself slip away.

For Elvis, all money was pocket money. It was there to be spent, spent on fun and games and shiny objects. Car dealers would open their showrooms in the middle of the night so that he could buy one, two, three Cadillacs at a time. Entire fairgrounds would be hired out to Elvis and his entourage (known as the Memphis Mafia) to spend all night riding the roller coasters like children on a perpetual birthday spree. Jewellers would be summoned at strange hours to lay their wares before him and allow him to add to his vast collection of rings and trinkets. (He could have bought the biggest jewellery business in the world, but what Elvis liked was shopping.) Holed up in Graceland with his permanent crew of yes-men and relatives, he grew bored, given to black moods

and strange leanings. His grasp on reality, never strong at the best of times, was loosened altogether. It's said that Elvis Presley never went in a bank in his life; when he was young he was too poor, after that he had people to take care of it for him.

But during the '60s, while he'd been content to keep churning out wretched movies and records that were scarcely any better, the world had left him behind. The Beatles and Bob Dylan, The Rolling Stones and Jimi Hendrix were a new generation; inventive, intelligent and restlessly creative, they wrote their own songs, called all the shots. Next to them Presley was Yesterday's Man. This worrying news even filtered through the solid wall that Tom Parker kept between himself and the modern world.

The answer was clear. Presley must appear in public again, re-assess himself as popular music's single biggest name. The American TV special that in 1968 heralded The King's return to his people was a stunning reminder of the man's magic. Slimmed down into a black leather suit, he was given the space to prove his awesome gifts as a singer and the sheer magnetic force of his charisma. If there is such a thing as "star quality", then Elvis simply had more of it than was fair, more, certainly, than any pop singer before or since, and that one TV show (still screened occasionally) shows him wielding it to murderous effect.

Emboldened by the success of this venture, he took to playing live again for the first time in a decade, mainly in the vast super rooms of Las Vegas hotels before his original fans, now ageing, well-heeled and desirous of less frantic entertainment. RCA exploited this new high-profile approach by unleashing a stream of in-concert recordings, even going so far as to put out one LP made up entirely of between-songs banter.

A routine soon developed. Regular, money-making tours and residencies in expensive hotels interspersed with long periods of idleness during which his weight would increase dramatically. To get back into shape for the live work he'd take diet pills, thereby developing the beginnings of a dependence on pills which would eventually ruin his health for good.

It all caught up with him on August 16, 1977, in the bathroom of his Memphis home; his weight problem conspired with a number of drugs to produce a heart attack. Those, of course, were only the immediate causes of death. His problems were rooted deeper. He had all the help he could hire, but no friends. He was one of the most attractive men in the world, but his wife left him. He made more great records than most and more awful ones than anybody. His was a mighty talent married to an almost complete lack of taste. Where Elvis is concerned, you could lose yourself in statistics. Gold records? By the thousand. Fans? The most devoted ever. That in itself says nothing.

The real Elvis Presley resides in records like "I'm Left, You're Right, She's Gone", "Mystery Train", "His Latest Flame", "American Trilogy", "Baby Let's Play House" and many more. Anyone looking for a place to start is referred to a song released in October 1958. It's called "One Night". If these few minutes of noise don't move you to something, even if it's only a knowing grin, then there's really no hope for you at all.



SMASH HITS  
THE MUSIC OF  
Kajagoogoo





# Luther Vandross



## Never Too Much

I can't fool myself I don't want nobody else to ever love me  
 You are my shining star my guiding light my love fantasy  
 There's not a minute of one day or night that I don't love you  
 You're at the top of my list cause I'm always thinking of you  
 I still remember in the days when I was scared to touch you  
 How I'd spend my day dreaming planning how to say I love you  
 You must have known that I had feelings deep enough to swim in  
 That when you opened up your heart you told me to come in

Oh my love  
 A thousand kisses from you is never too much  
 I just don't wanna stop  
 Oh my love  
 A million days in your arms is never too much  
 I just don't wanna stop  
 Never too much, never too much,  
 Never too much, never too much

Woke up today looked at your picture just to get me started  
 I called you up but you weren't there and I was broken hearted  
 Hung up the phone can't be too late the boss is so demanding  
 Opened the door and to my surprise there you were standing  
 Who needs to go to work to hustle for another dollar  
 I'd rather be with you cause you make my heart scream and hollar  
 Love is a gamble and I'm so glad that I am winning  
 We've come a long way and yet this is only the beginning

Oh my love  
 A thousand kisses from you is never too much  
 Never too much, never too much, never too much  
 I just don't wanna stop  
 Oh my love  
 A million days in your arms is never too much  
 Never too much, never too much, never too much  
 And I just don't wanna stop  
 Oh my love  
 A thousand kisses from you is never too much  
 Never too much, never too much, never too much

Words and music by L. Vandross  
 Reproduced by permission April Music Ltd.  
 On Epic Records



PSSTT...  
 ANYBODY SEEN  
 HARRY?

## A JUNGLE ADVENTURE starring PITFALL HARRY

America's No. 1 bestseller.  
 Pitfall!™ by Activision® is one of the  
 most original video games to date.  
 Designed by David Crane.

As soon as you experience the truly  
 remarkable graphics you'll see why  
 this game is so gripping and exciting.

Ask Harry.  
 You'll be taking  
 him into the  
 jungle searching  
 for treasures.

Rolling logs,  
 crocodiles, fire,  
 swamps, pits.  
 Just some of the  
 hazards you've  
 got to overcome  
 along the way.

And then, just  
 when you think you've safely reached  
 the treasure...

PSSSTTTTTTTTT!

Watch out for the snakes.



**ACTIVISION**

FOR USE WITH THE ATARI® VIDEO  
 COMPUTER SYSTEM™ AND INTELLIVISION®

# EVELYN KING

## GET LOOSE



Get loose, get loose  
I worked hard all day  
Now it's time to get away  
Gonna find a place to play  
And express myself if I may

Gonna take the time  
To relax my mind  
Gonna take a chance  
To release on this world and dance

Get loose, I'm gonna get down with the groove  
Get loose, get funky tonight (night)  
Get loose, I'm gonna get down with the groove  
Get loose, get funky get funky tonight

Life was meant to live  
Feelings responsive  
Something's got to give  
I'm arousingly sensitive

Gonna take the time  
To relax my mind  
Gonna take a chance  
To release on this world and dance

Get loose, I'm gonna get down with the groove  
Get loose, get funky tonight (night)  
Get loose, I'm gonna get down with the groove  
Get loose, melt in time

Working hard all day  
But now it's time to go on out, party get away  
I gotta get, I gotta, I gotta get funky tonight

Down to the spot where the music's hot  
And the crew is outte sight  
Well I've been to work  
And I've been to school  
To get ahead that's pretty cool  
But now it's time to loosen up  
Scream, act the fool

I wanna party where they dare  
Funk down without a care  
There's no excuse, I got plenty juice  
So come on baby let's get loose

Get loose, I'm gonna get on down tonight  
Get loose (tonight)  
Get loose, I'm gonna get on down tonight  
Get loose, get funky, get funky tonight

Get loose, I'm gonna get on down tonight  
Get loose, I just want to get on down tonight  
Get loose, I'm gonna get on down tonight  
Get loose, I just want to get on down tonight  
Get loose, I'm gonna get on down tonight

Words and music by P. L. Jones III  
Reproduced by permission RCA Music Ltd.  
On RCA Records

# SEPARATE WAYS

(WORLDS APART)



THE NEW SINGLE FROM

# JOURNEY

7" & 12" AVAILABLE



3 TRACK 12" CONTAINS PREVIOUSLY UNRELEASED RECORDING 'ONLY SOLUTIONS'  
7" A3077-12" A13 3077, TAKEN FROM THE TOP 10 ALBUM 'FRONTIERS'

# SEARCHING FOR THE

A close encounter with the JoBoxers.  
Our man in the Doc Martens  
and cloth cap: Steve Rapoport

Ever since their stunning debut performance on *The Oxford Roadshow* a couple of months back, a gang of street-wise ragamuffins by the unlikely name of JoBoxers have been the hot tip as contenders for the "Soul Rebel" title left vacant when Kevin Rowland forsook the street for the countryside. Mixing measures of swing, Northern soul and Bar-Room blues with cocky humour and youthful bravado, these boys have blazed a trail into the public eye. And most of that was before they'd even left a vinyl calling-card.

JoBoxers may be a recent phenomenon, but the foundations were laid when Bristolians Sean McLusky (drums), Dave Collard (keyboards), Chris Bostock (bass) and Rob Marche (Guitar) teamed up with crooner and hamburger chef Vic Godard as the swinging Subway Sect. Briefly fashionable but commercially

ill-fated, the boys' frustration with the crooner grew and when showman Dig Wayne arrived on their doorstep via Ohio and New York City, he provided the catalyst to transform Subway Sect into JoBoxers.

RCA jumped in sharply and signed up the 'Boxers towards the tail-end of last year, and soon they were practising and perfecting their lethal mix.

By December a new beat was born — Boxer Beat. With musical influences that range from Prince Buster and early Kool & The Gang through '50s jazz to classy soul and current hot New York funk, Boxer Beat just had to be dynamite. And so it proved. Since their first 45 "Boxer Beat" (surprise surprise!) finally hit the streets in early February it's bounced along up the hit parade. A rousing, stomping and simple singalong of a signature tune, it represents only one side of

the 'Boxers and does little to please the punters for the sheer class — sophistication, even — of the monsters to follow . . .

When curly-topped drummer boy Sean talks about the next single, he gets carried away — "It's straining at its chains in a cage at the moment . . . it's gonna be a blockbuster!" — and who am I to disagree? "Just Got Lucky" is as sweet and soulful as anything I've heard. It's infectious and reminiscent of those great Archie Bell And The Drells '70s soul records that used to grace disco floors way back when.

There's even a third single already mapped out, the brilliant "Johnny Friendly", which started the ball rolling on *The Oxford Roadshow*. A Tribute to *On The Waterfront*, one of Hollywood's finer moments, "Johnny Friendly" succeeds because every note from every instrument is perfect.

Now, *On The Waterfront* starred Marlon Brando as an (ex-)boxer. Then there's

Boxer Beat. And JoBoxers. So, do they box? Well, actually, no, and though Dig Wayne admits that, back in Ohio, he was "in a few fights. We didn't have any gloves on, that's for sure!"

No, what JoBoxers are all about is a fighting spirit, a struggle for success (and money . . . and girls . . . no false ideals to be found here), an effort to use every moment as if it were the last. "Get on with it," is Dig's message.

Sean elaborates, "you've got to put yourself in a situation where lots of things are gonna happen, and this is one of them."

It certainly is. Things are happening for JoBoxers faster than they can lace up their battered old Doc Martens. Oh, yes. The Doc Martens. They're part of the distinctive JoBoxers style, a style described by the boys as cheap, practical and comfortable and consisting of flat caps, worn at a cocky angle, t-shirts and baggy trousers held up by braces which end some inches

## JoBOXERS

### Boxerbeat

Say man you heard about this boxer style  
Well listen up I think it's worth your while  
Just shake your knees and plant your feet  
And you'll be doing the boxerbeat

Just keep the devil in hell  
Just keep the trains on the rail  
Just keep the stars in the sky  
And keep the money for sale

Just let the crippled ones walk  
And let the silent ones talk  
Just make the blind as they see  
And the sad ones happy

Chorus  
And you'll be doing the boxerbeat  
And you'll be doing the boxerbeat, boxerbeat  
And you'll be doing the boxerbeat, boxerbeat, boxerbeat

Beat, the boxerbeat  
The boxerbeat  
The boxerbeat

Just let the critics criticize  
And let the top secrets leak  
Just make the lazy ones work  
And let the power unleash

Just keep your feet on the loose  
And keep your neck bare the loose  
Just keep your eye on the ball  
And keep your feet in your boots

#### Repeat chorus

Beat, the boxerbeat  
The boxerbeat  
The boxerbeat  
Do the boxerbeat  
Beat, the boxerbeat  
The boxerbeat  
The boxerbeat  
Do the boxerbeat

Just keep the devil in hell  
Just keep the trains on the rail  
Just keep the stars in the sky  
And keep the money for sale

Just let the crippled ones walk  
And let the silent ones talk  
Just make the blind as they see  
And the sad ones happy

#### Repeat chorus

Beat, the boxerbeat  
The boxerbeat  
The boxerbeat  
Do the boxerbeat  
Beat, the boxerbeat  
The boxerbeat  
The boxerbeat  
Do the boxerbeat

#### Repeat chorus end ad lib to taste

Words and music by D. Wayne R. Marche / D. Collard  
Reproduced by permission Borecarre Music/Zomba Music Publishers Ltd.  
On RCA Records

JoBoxers (left to right): Sean McLusky, Chris Bostock, Dig Wayne, Rob Marche and Dave "Who nicked my hat" Collard.



# BOXER BEAT

above those well-worn boots. The result is something like the Dead End Kids meets *When The Boat Comes In*.

JoBoxers don't go for posy clothes from expensive Kings Road boutiques, more Oxfam clothes and caps from old men's shops. And sometimes, says Sean, "if we see anyone on the tube with a hat we like, we just nick it off 'em!". Hmmm . . .

The look and the attitude is a macho one. It's a belief that boys should look like boys and attempt to reverse what the 'Boxers regard as an unhealthy drift in the opposite direction, led by certain bands that people eagerly copy . . . say no more. But if they imitate their heroes, aren't we likely to see lots of little 'Boxers in the coming months? And isn't that just as bad?

Sean at least doesn't think so. "If it's a question of them dressing up like us or Kajagoogoo, I'd rather they dressed up like us . . . at least we're not corrupting anybody".

The prospect of pint-sized 'Boxers has in fact already been realised — on film at any rate — in the "Boxer Beat" video, a simple little number filmed "entirely on location" in a jellied eels caff deep in the heart of Islington. The video was actually going to be filmed in glorious monochrome (that's black and white to you), but the Beeb nixed the idea because they apparently get irate complaints from viewers who've forked out on expensive colour tellies!

Above all else, JoBoxers are very much a live band, and onstage the sparks fly. These boys have learnt their craft together and they play with a feeling and sense of fun which is a joy — and a rarity — to behold in these depressed and troubled times. It's fitting that they should be currently supporting the Nutty Boys themselves on tour, and what a prospect that is.

As I turn off the tape, the 'Boxers shout in unison, "Tell 'em to get there early, when the doors open."

They'd be nutty not to.

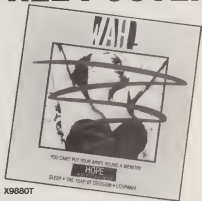


PHOTO: SHANE RUSSELL

# WAH!

LIMITED OFFER

## FREE POSTER



X9880T

WHEN YOU BUY THE NEW

# 5 TRACK 12" SINGLE

Featuring

YOU CAN'T PUT YOUR ARMS  
ROUND A MEMORY

## HOPE

(I WISH YOU'D BELIEVE ME)

SLEEP • THE YEAR OF DECISION

L'ESPWAH!

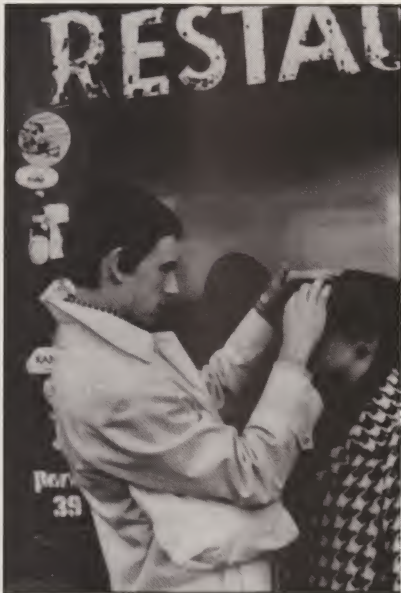
7" ALSO AVAILABLE X9880



eternity

Distributed by WMB Records Limited © A Warner Communications Company

■ *A new record by new Europeans*  
■ *Speak Like A Child by The Style Council*



■ *The Style Council*

material. Pity about the tasteless sleeve, which is worthy of Samson at their worst. Or have I missed some subtle point?



**MARINE GIRLS: You Must Be Mad (Cherry Red) THE GIST: Fool For A Valentine (Rough Trade)** desperately wanted to love both of these, but although they overflow with ideas, neither outfit has chosen to show just how good they can be. The Gist are not only exploiting Valentine's Day a bit late, but they're also criminally flat. The Girls offer a mediocre example of their bossa-nova folksiness. I love the beautifully home-baked production jobs, but extensive research suggests it will not impress Radio One's tastemakers.

**RIP RIG AND PANIC: Beat The Beast (Virgin)** Probably not a hit, but it seems to me that, if these are really the Eighties, then this is how swing should sound. Raw, raucous, meaty and misandrous with a totally irresponsible sax riff and lots of ripping fun.

**BANANARAMA: Na Na Hey Hey Kiss Him Goodbye (London)** I hated the original in 1970, and twelve years later, this is no improvement, despite a fairly patty production job, lots of percussion and singing more or less in tune. Maybe the Bananas need something more than mere novelty if they're not going to be totally left behind by the Belle Stars.



**BOW WOW WOW: Do You Wanna Hold Me? (RCA)** Worst guitar break I've ever heard, but otherwise it holds together nicely. Frothy, fast, but with a deliberately plodding bass, it has the hallmarks of something I'll grow to love. It seems to have a vague plot about life being like Disneyland but don't let that put you off.

**SHRIEKBACK: Line Up (Y)** Moody, doomy rhythmic patterns, lots of synthesiser overdubs and an intriguing chorus give this an enjoyable, hypnotic effect, although it certainly isn't the kind of thing that grabs you immediately. Despite having been tipped for the top by both *The Sun* and *The Daily Mirror* I'm prepared to stick my neck out and say they will stand a chance.

**CHAS AND DAVE: London Girls (Reckney)** Sexism wiv a beat. Makes me feel queasy. No, no, hey, hey, kiss it goodbye, what's next?

**CELENA DUNCAN: I Want Your Love Back (RCA)**  
**MILBA MOORE: Underlove (Capitol)**  
**PRECIOUS WILSON: You Haven't Heard The Last Of Me (Epic)** My track record for predicting which classy, timeless black female vocalists will have hits is rotten, and all three of these are beautifully produced, arranged and performed. You can dance to them, they all have memorable tunes and all deserve success. For me, Precious Wilson just has the edge for purity of voice and slick production, but Milba Moore is getting a lot of attention lately and Celena's arrangement has some crisp guitar licks.



**INCANTATION: Sikuriades (Beggars Banquet)** Another novelty worn thin. This is just as good as its predecessor. In fact, it's identical to it, give or take the odd shriek and whoop.

**SPIDER: Why D'Ya Lie To Me? (RCA)** The only heavy metal I can tolerate is the tongue-in-cheek kind, and I suspect Spider of having a wry sense of humour about their work. This is the cutest H.M. pop I've ever laid ears on — heavy metal Wombles, no less. It makes me laugh and I hope it does the same for them.

**RICHARD BONE: Joy Of Radiation (Survival)** Quirky, splendidly offbeat dancefloor material. Electronic excellence outta New York, with four biggish tracks on the 12", all totally on the bone and worth dislocating your hip to sometimes soon.

**BIG COUNTRY: Fields Of Fire (Phonogram)** Those high-pitched guitar lines are

naggingly reminiscent of something, but I can't place what. If you take the vocals away it would sound like Mike Oldfield — but good.

**MODERN ROMANCE: High Life (WEA)** Yes, sirree. I positively hate it. Another musical geography lesson as the lads who can do no wrong playfully plunder the wide world of ethnic musics and, in the process, bore me rigid.



**LITTLE FOXES: Crossed Line (Phonogram)**  
**MAISONNETTES: Where I Stand (Ready, Steady Go!)** Maybe I was wrong before. Maybe these are still the Sixties. The Foxy ones are nothing less than the daughters of The Beverley Sisters, who had a number of atrocious hits in the 1950's, look set to continue the family tradition admirably. Meanwhile The Maisonettes content themselves with an obvious pastiche of Beatles, Beach Boys and Sixties soul monstrosities. Not as strong as "Heartache Avenue", perhaps, but poppy enough to chart again.

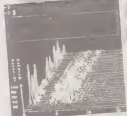


**LISA STANFIELD: Listen To Your Heart (Devil)** Take one very pretty girl with a reasonable voice. Add trendy togs, hip producer, competent songsmith and stir in lots of money. End result? Competent pop, and I'd suggest you take her advice and listen to your heart instead of her record.

**SCARLET PARTY: Eyes Of Ice (Parlophone)** The ability to simultaneously mimic David Bowie and John Lennon in one breath should at least earn them a guest slot on the Mike Yarwood Show but, otherwise, it's not my party. Can I go home now?

# S SINGLES

Reviewed by  
**Johnny Black**



**SPECTRAL DISPLAY: It Takes A Muscle To Fall In Love. (EMI)** Whatever can be going on in Holland? A couple of weeks back they gave us the wonderful Mathilde Santing mini-album, and now this. Music for slouching 'cross the floor, loose-limbed and honeycomb centred. The sparseness of electronic, Euro-reggae rhythms allows a beautifully assured voice to tangle effortlessly with a summery melody. Concise, smooth and bordering on the jazzy towards the end, it keeps sneaking back onto my turntable.



**KISSING THE PINK: The Last Film (Magnet)** Definitely desirable. The military files and drums, the massed chorus of KTP plus the soaring female solo vocal, all combine to make this stand out. Other benefits? It isn't too long, has a memorable tune and a worthwhile lyric, although it might stand a better chance of success if the words were clearer.

**ROMAN HOLLIDAY: Stand By (Jive)** Well, hep-de-hootie if this isn't good value. Five track double single, well-played, delivered with conviction, and better than most of the currently acceptable swing crop because of the quality of the self-penned

# STAND BY

FOR

# ROMAN HOLLIDAY

STAND BY is the new single from ROMAN HOLLIDAY, produced by Peter Collins, and features an additional free second disc with three tracks taken from JOHN PEEI sessions. This is only available in the first 10,000 copies which are in a gate-fold, full colour, sleeve and priced as a normal single.

How it all began. . . .

Between a seedy drinking club and a strip show, a fresh sound arose from the depths of a new club the JIVE DIVE.

Down the stairs a young audience were jumping and jiving to a new group of 19 year olds called ROMAN HOLLIDAY.

Their set punchy, energetic a unique combination, influenced by 40's swing hero Louis Jordan, yet new songs delivered with tremendous feel and enthusiasm.

John Peel saw them there and asked them to do a session for his show, which resulted in them being invited back to record another session, plus other sessions for Peter Powell.

The band really enjoy gigging and apart from headlining in their own right they have recently supported The Clash, Culture Club, Mari Wilson and The Belle Stars.

The band write all their own material except for a couple of cover versions.

The JIVE DIVE has recently moved to Thursday nights at the Whisky A GoGo, 33 Wardour St. London W.1j and is now called the WHISKY JIVE and ROMAN HOLLIDAY appear every other week.



APPEARING EVERY OTHER THURSDAY

**WHISKY  
JIVE**

WHISKY  
A GOGO



LONDON W1  
33 WARDOUR ST.

NEW SINGLE 'STAND BY' AVAILABLE NOW.  
INITIAL 10,000 COPIES IN A SPECIAL FULL  
COLOUR GATE FOLD SLEEVE WITH A FREE  
SINGLE FEATURING THREE ADDITIONAL  
TRACKS.

\* SEE ROMAN HOLLIDAY  
SUPPORTING MARI WILSON ON  
A NATIONWIDE TOUR IN MARCH



# ALBUMS

**THE GAP BAND: Gap Band IV (Total Experience).** As their recent live show proved, as far as funk bands go, the Brothers Wilson are one of the busiest around. This fourth album, though, is somewhat unconvincing. Tracks like "You Dropped A Bomb On Me" and "Early In The Morning" are poor substitutes for the earlier, original "Burn Rubber On Me", but they're a lot better than most of the stuff here. Even the single, "Outstanding," though jolly enough, barely lives up to its name. Could do better. **(6½ out of 10)**

Dave Rimmer

★★★★★



**TYRONNE BRUNSON: S-T-C-K-Y Situation (Epic).** Mr Brunson had a big disco hit last year with "The Smurf," an itchy electronic instrumental, choc-o-bloc with popping percussion and sneaky synthesizer hooks, ideal for club DJs to show off their virtuosic mixing with. This LP includes that track and six other squeaky, scratchy and wooded tunes, bristling with blood-danceability. **(6½ out of 10)**

Neil Tennant

**ORCHESTRAL MANOEUVRES IN THE DARK: Dazzleships (Telegraph).** On first listen this is an unlikely, spiky successor to

"Architecture And Moreality." Persistence pays, though. The songs are waiting to be found and are as melodic, passionate and vital as ever. These people are originalists and should not be underestimated—even if they oblige us to work for our pleasure. **(8 out of 10)**

Johnny Black



**BEN WATT: North Marine Drive (Cherry Red).** Lacking the song writing talent of occasional partner Tracey Thorn, Ben Watt relies heavily on atmosphere. Polished acoustic guitar playing alongside his pleasing voice result in an exercise of considered relaxation. **(5 out of 10)**

Peter Martin

**BOW WOW WOW: When The Going Gets Tough The Tough Get Going (RCA).** Bow Wow Wow know how to swagger their way through an album and this time it's with even more haughty panache than usual. Gone is Annabella's breathy panting; added is a thumping Red Indian rhythm that her tom-toms really get working round. Calypso guitars, raverberating drums and honour weld together to make a delicious locomotive of sound that steams along until you have no choice but to jump on with them. **(8 out of 10)**

Kimberley Leston

**23 SKIDOO: The Culling Is Coming (Operation Twilight).** This ugly spoof of Balk pipes and goings is neither comforting nor disconcerting. Coming after the subtle beauty of their "earing Up The Plims" 12-inch, this is a pointless, ambient dirge which sounds closer to Mike Oldfield than Cabaret Voltaire. **(2½ out of 10)**

Jim Shelley



**THE KIDS FROM FAME LIVE! (BBC Records)** You've heard "The Kids From Fame", "The Kids From Fame Again" and

now welcome "The Kids From Fame Live!" Recorded at London's Royal Albert Hall, it will be interesting to see how popular this will be, especially now that the series has finished. All the songs you love are here, interjected with spontaneous cries of "We love you London", "Hello England" and "Get down tonight". "Is Fame gonna live forever?" shouts out one of the cast midway through side one. Answers on a postcard to BBC Records... **(5 out of 10)**

Boy Hillier

**GOODIE: Call Me Goodie (Total Experience)** This is the debut album of Robert "Goodie" Whitfield, a former Gap Band keyboardman. The killer track is the rousing "Do Something", perfect for playing while getting ready to go P.A.R.T.Y.I.N.G. It's a shame that the rest of the material—all lots of R&B styled disco, the occasional ballad and a rap about himself written, oddly, by someone else—isn't as strong. Promising. **(6 out of 10)**

Dave Rimmer



**THE GIST: Embrace The Herd (Hough Trade)** A treasure of delights as ex-Young Marble Giant Stuart Moxham emerges from his bedroom with a clutch of delightfully eccentric and eclectic compositions. Warm, uplifting and almost totally out of step with the bulk of popular music, Moxham is gifted in areas most people don't even possess. **(8 out of 10)**

Johnny Black

**THE THOMPSON TWINS: Quick Step & Side Kick (Arista)** On this their third LP The Twins combine some crisp Latin rhythms, subtle African percussion and a hint of the Orient to produce a unique brand of disco-pop. It's a real jamboree. They sound like extremely well travelled disco versions of The Human League or Japan. Fun, and very danceable. **(6 out of 10)**

Angie Somerside

**SPANDAU BALLET: True (Chrysalis)** Well, Tony Hedley's singing lessons seem to be paying off. So too the Spandau's partnership with imagination producers Swann and Jolley who've smoothed out the edges while the boys have tightened up their song writing. An attempt at a soul album, there's nothing

here as awful as say, "Diamond", but on the other hand nothing as brilliant as "Chant No. 1." True is less interesting than previous Spandau LPs, but much more enjoyable. Make of it what you will. **(7½ out of 10)**

Dave Rimmer

**STEPHEN EMMER: Vogue Estate (Idiot)** This seven track mini-album boasts guest appearances from Billy Mackenzie and Martha Ladly but it's nothing for Associates fans to get excited about. Delegated one track each, they're the only vocals on the album; they sound detached, bored, or rather artless, synthesizers that float gracefully between Kraftwerk and The Cure. **(3 out of 10)**

Kimberley Leston



**U2: Wer (Island)** The most striking album of the year so far shows on an LP on which U2 demonstrate their customary care and commitment without really summing up the courage to light the blue touch paper. "New Years Day" and the epic opener "Sunday Bloody Sunday" are the stand-outs among a selection which focuses the rippling attack of previous outings for a choppy approach that comes over like a band inclined to mark time. **(8½ out of 10)**

David Hopworth



**BUCKS FIZZ: Hand Cut (RCA).** The Fizz could never be accused of idleness. Their third LP in as many years is another busy Andy Hill directed epic. The trademarks are all here: ferocious production, terrific drum sound and booming choruses. The best songs, however, are the slower and less complicated ones—like "Where The Ending Starts". There's more room to breathe in these, unlike their current single, "Run For Your Life". **(7 out of 10)**

Jan Birch



# TO & TO MAKES FOUR. TOTO-IV

**THE ALBUM  
FEATURING 'ROSANNA'  
& THE SMASH HIT  
SINGLE 'AFRICA'**



ALBUM: CBS 85529 CASSETTE: CBS 40 85529



# THE BIG MATCH

Come on, then. What's your idea of a romantic evening for two? Boating down the Nile with Boy George? A swift fish supper in the company of Ted Rogers? An all-night badger watch with Christopher Reeve? Watching the news on Channel Four with The Dooleys?

Well, each to their own. Ian Birch (fell-walking with Fallon from *Dynasty*) asked a troop of famous pop stars to name their perfect date and where they'd like to take them . . .

**JOHN TAYLOR**  
DURAN DURAN



"Tanya Roberts from *Charley's Angels*. I've always wanted to go out with a Charley's Angel and she might be able to fill me in on some detective work. Uncharacteristically, she's not blond. With the weather like it is, we'd go to a jacuzzi in a penthouse apartment over-looking New York. We'd have good food and vintage champagne."



Tanya Roberts

Pic: Bob Farnsworth

**DEE**  
WHAMI



"Michael Jackson. I've loved him since I was at school. I had sixty pictures of him on my bedroom wall and kissed them all every night before I went to sleep. I'd like to be on stage singing a lovely, gooey ballad and he'd be in the audience. He'd be so taken that he'd stretch out his hand and I'd take it and we'd go off into the moonlight."



Michael Jackson

**NEVILLE**  
FUN BOY THREE



"Catherine Bach who plays Daisy in *The Dukes of Hazzard*. She's really beautiful. For a start, we'd go to Jamaica and cruise round the islands in a small yacht. We'd stay on the yacht for three or four days, wine and dining. We'd basically just enjoy ourselves — which wouldn't be hard."



Catherine Bach

Pic: BBC

**SARAH-JANE**  
BELLE STARS



"Clint Eastwood. He's the perfect match because I'm a cowgirl and I like cowboys. We'd be in a Mexican hacienda near a beach with a couple of spotty horses to ride on. I'd be wearing cowboy boots, hat, a sheriff's badge, spurs and a poncho to look the part."



Clint Eastwood

**LOL MASON**  
THE MAISONNETTES



"Sonja Kristina who used to be in *Curved Air*. I can remember having a thing about her a few years back when she was with *Curved Air* and I still do. You remember these things, don't you? We'd go to her place — providing her old man's away. I'd do the cooking because I enjoy it. It'd have to be a carefully planned menu."



Sonja Kristina

Pic: David Evans

**GEOFF DEANE**



"Joanna Lumley because I find her voice bewitching. I'd invite her to my flat for a Chinese meal."



Joanna Lumley

Pic: BBC

**BEKI BONDAGE**



"Lemmy! Because he's crusty and he's got more warts than me. We'd take the tube to Notting Hill Gate, go to his local pub and have a chat over a very large Black Russian. Then we'd go for a nice Chinese takeaway which we'd eat on the bus going home."



Lemmy

Pic: Picture Power

**STEVE NORMAN**  
SPANDAU BALLET



"Dairda Barlow from *The Street*. I wouldn't want to wine and dine her. I'd rather take her to *The Rover's Return* for a pint and a pie."



Dairda Barlow

Pic: Gilbert Scott

Pic: Granada TV

**PAT SHARP**  
RADIO ONE



"Victoria Principal because she's so wealthy. We'd go to the most expensive restaurant in Dallas and she'd have to pay — without a doubt. But I'd chauffeur her there. I don't know what Bobby would say."



Victoria Principal

Pic: LFI

**NICK HEYWARD**



"Nastassia Kinski because in *Tess* I would have saved her instead of Angel giving her away to the police. We'd go to my flat."



Nastassia Kinski

Pic: Jon Briggs

Continues over

# CHINA CRISIS

ALBUM AND CASSETTE

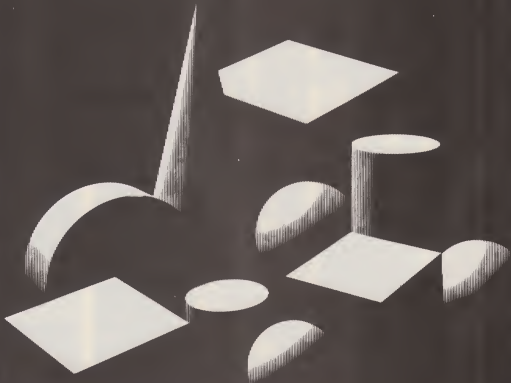
**DIFFICULT SHAPES & PASSIVE RHYTHMS**  
SOME PEOPLE THINK IT'S FUN TO ENTERTAIN

FEATURING THE HIT SINGLES

**AFRICAN & WHITE**

AND

**CHRISTIAN**



# THE BIG MATCH

From previous page

**SHIRLEY WHAMI**



"I'd like to go somewhere adventurous with Mel Gibson who was in the Mad Max films. It would have to be a hot country — somewhere like The Bahamas. We'd ride horses or maybe a couple of big motorbikes. Oh yes, and we'd go para-kiting."



Mel Gibson

**JOE ELLIOT DEF LEPPARD**



"The little blonde out of Bucks Fizz, I would marry her tomorrow. We'd have a night in, actually. Whatever she fancied, we'd do. I'd do anything she wanted. Maybe a candle-lit dinner and then tea and stickies when we got home. If that's what she wanted, great."



Jay Aston

**MARI WILSON**



PH: DAVID ROBERTS

"Humphrey Bogart because he's very sexy. I would like to go to the American Bar in Casablanca. We'd have a slow dance as Sam played 'As Time Goes By' softly in the background. Throughout the course of the night he'd say to me: 'Here's lookin' at you, kid.' Then we'd go for a romantic walk on the beach at midnight. When the time came for me to go, he'd tell me: 'Where I'm going you can't come and what I've got to do, you can be no part of.' I'd then make my way slowly 'back to Neasden.'"



Humphrey Bogart

**MARK BEDFORD MADNESS**



"I've had sleepless nights over this but I've chosen Diana Keaton. I've had a crush on her since I saw *Annie Hall* when I was about 14. I'd like a very quiet evening in. I wouldn't cook for her because I'm lousy at cooking. I read somewhere that she liked Dire Straits though I wouldn't play her them."



PH: UPI

Diane Keaton

**LIMAH!L KAJAGOOGOO**



"Brooke Shields because she's gorgeous. I saw that movie she was in, *The Blue Lagoon*, and fell in love with her. We'd go to the same island in the film and spend a weekend there. I'd write a song for her and call it 'A Blue Weekend'. We'd eat off the fruits of the island and bathe together in the natural waters."



PH: UPI

Brooke Shields

**LYNVAL FUN BOY THREE**



"Anne Ford. It's her eyes. She's got beautiful eyes. She's on TV-AM but I'm not interested in watching the news — just her. I really did miss her when she went off to have her baby. I'd like the chance to make her the first cup of coffee of the morning."



Anne Ford

**JANICE LONG RADIO ONE**



PH: BBC

"Gene Anthony Ray. He's the only reason I watched Fame. He's an incredible mover and I love dancers. I thought about a sunny island like Mauritius but then thought no, I'd rather go to a club with friends. We'd dance to Pete Shelley's 'Homo Sapiens'. Beforehand, we'd go for a walk in the park."



Gene Anthony Ray

**NEIL ARTHUR BLANCMANGE**



PH: UPI

"My lady who's 26 and lives in South London. She's absolutely incredible. She's Italian with long hair. There's a really nice stretch of the Leeds and Liverpool canal near Accrington where I'd like to take her. Felling that, we'd go to the Gaping Gill Pothole in the Yorkshire Dales."

**CAMELLE CENTRAL LINE**



"I fell in love with Sheena Easton when I was doing a session at *Top Of The Pops* and she was on the other stage. The way she handled the cameras was so provocative. I'd just like to take her as far away from the East End of London as possible. That'll give them something to think about."



Sheena Easton

**ZEKE ORANGE JUICE**



PH: PICTURE POWER

"Dad from Whem! She's a good singer and nice looking too. We'd go to the Victoria Falls in Zimbabwe and I'd ask her to sing for me."



Dee

# EURYTHMICS

*D & A*



March

- 3rd MANCHESTER Hacienda
- 4th NOTTINGHAM Trent Polytechnic
- 5th LOUGHBOROUGH University
- 7th HATFIELD Polytechnic
- 8th PORTSMOUTH Polytechnic
- 9th SOUTHAMPTON University
- 10th BOURNEMOUTH Academy
- 11th SWANSEA University
- 12th NORWICH University of East Anglia
- 13th LONDON Lyceum

## SWEET DREAMS

= are made of this »

•  
includes

LOVE IS A STRANGER  
THE WALK

Album and Cassette

**RCA**

# KID CREOLE

ARTIST: Kid Creole & The Coconuts  
TITLE: No Fish Today  
LABEL: Ze  
YEAR: 1982  
REQUESTED BY: Jonathan Cleaver, Bradford, West Yorks

## NO FISH TODAY

## and the COCONUTS

I'm sorry ma'am, no fish today  
I'm sorry ma'am, no fish today

Chorus

Oh lord I am poor what am I gonna do  
I got a child and a mother  
Two little sisters and a brother  
Don't be cruel it's not like you

I'm sorry ma'am, no fish today

Well I set out on the sea  
With an early morning breeze  
Like I always have  
And the salmon came along  
But I ran into a storm  
Before I had my catch  
Well I got what I could get  
At the price of getting wet  
Then I headed back  
The authorities agreed  
That if anyone should eat  
Should be the upper class

Repeat chorus

I'm sorry me'am, no fish today

I am neither right nor wrong  
I am just another prawn in the royal head  
Don't expect me to rebel  
This is not a fairy tale  
I'm no superman  
See I got to be this old  
Cause I do what I am told  
And I understand  
Though they'd never miss the dent  
Of a half a dozen shrimp  
Why should I take the chance

Repeat chorus

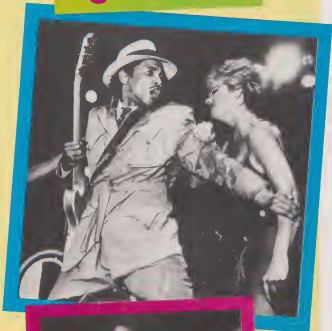
I'm sorry me'am  
I'm sorry ma'am

Now if I were in your shoes  
I myself would find the food for my family  
So if all your people starve  
Ma'am the fault's not in the stars  
And it's not in me

I'm sorry me'am, no fish today  
I'm sorry ma'am, no fish today  
I'm sorry me'am, no fish today  
No fish today, no fish today

Words and music by A. Damell  
Reproduced by permission Island Music Ltd.  
On Ze Records

Featuring your choice of golden side, album track or obscure classic. For your own personal song page send a postcard to: Request Spot, Smash Hits, 52-56 Carnaby Street, London W1V 1PP



# THE YOUTH OF TODAY

No different from the Musical Youth of the day before.  
**Neil Tennant meets five young professionals taking worldwide success in their stride.**

The interviewer at one of New York's top news-and-current-affairs radio stations is feeling very nervous. Sure, the show's going out live, but then it always does. What's practically making him tremble is the little black boy sitting in front of him patiently waiting for the commercials to finish so he can tell the people of New York who he is and why they should care. The kid is radiating such a sense of cool that he — the interviewer — is scared in case he asks him any stupid questions.

The commercials finish and he starts to ask Michael of Musical Youth a few questions about the group's songs.

"There's a track on your album called 'Blind Boy.' That's about someone you know who's blind, is it?"

"No," answers Michael, "it's not. It's about a friend of ours that is always getting into trouble and he won't listen to his parents. He's not blind in his eyes, he's blind in his mind."

As Michael is leaving the studio after the show, the interviewer pulls aside the chap from MCA Records assigned to look after Musical Youth.

"That boy," he hisses, nodding in Michael's direction, "is very bright."

Musical Youth are late. Peter Collins, their producer, distinctly told them that they had to be at the studio by ten o'clock this morning. It's well after eleven and there's still no sign of them. An engineer buses himself programming a Lynx drum machine while, across a couch in the studio control room, lounges your *Smash Hits* reporter, feeling, if the truth were known, a little fragile. As far as he's concerned, this is the morning after the night before.

At half past eleven, five sheepish faces peer round the door. An "and-what-time-do-you-call-this?" conversation ensues, after which Michael leads me off for the interview. It's my turn to face the 13-year-old cool and

confidence.

Normally, when you speak to a member of a very famous and successful pop group, he'll have lots of stories to tell you about exotic lands he's visited, really weird thoughts he's been having, how he's planning a few solo projects and what his forthcoming video album will be like. Not so with Michael. He's too young to pretend. When you ask him a question, he may well answer with a simple "yes" or "no", if that's all he feels the question is worth. And not because he's nasty — he's actually quite charming and a little shy — just because he's honest. You start to worry in case you ask him any stupid questions.

We talk about the group's recent and first-ever visit to Jamaica. A workmanlike attitude is evident.

"We went there to make two videos," says Michael. "One for 'Naver Gonna Give You Up' and one for 'Heartbreaker' and it all went down well. The first two days we spent all day on the beach and after that we just made the videos and then back on the beach and then off to New York."

"We saw the best part of Jamaica where all the poor people live and we saw over in Kingston where all the rich people live, you know, the President and all that. And we saw a lot of famous artists like Gregory Isaacs, Big Youth, Sugar Minott, Sly and Robbie."

The latter pair are the near-legendary rhythm section who've played on dozens of albums by artists like Grace Jones, Tom Tom Club and Ian Dury.

"We'd always wanted to meet them, so it was very exciting really," singer Dennis tells me later. One of Michael's dub heroes, Scientist, re-mixed the "Youth Of Today" LP version for re-release in a dub edition they even got to play football with some of Bob Marley's children.

Michael and brother Kelvin met a bunch of relatives they'd never

seen before, including a long-lost brother, and Junior and Patrick met a pair of grandparents for the first time. Their father, Freddie Waitie, accompanied them, to be greeted by his mother saying: "Where've you been for the last 25 years?" Watching were a large crowd of neighbours, police and a BBC Camera Crew in the process of making a documentary about the group. A concert they gave at a school was also filmed, both for the BBC and the "Naver Gonna Give You Up" video.

The next stop was New York where "Pass The Dutchie" is in the top ten. Musical Youth appeared on *Good Morning America*, the national breakfast TV show, and did numerous interviews. Everyone they came into contact with was surprised at their professionalism.

"We had these children that came to interview us," says Dennis, "and I don't think they really knew that we played our instruments. They was asking us why we became singers and we started telling them all the time that we played the instruments too."

There tended to be an assumption in America that the boys just fronted a team of session musicians which, of course, is not the case. A couple of months back, a well-known musician and writer phoned up MCA Records to try and arrange for Junior to come and play drums on a track he was about to record.

The group see themselves as serious musicians not as pop stars. Even little Kelvin says gruffly: "I don't take it as fun, I take it serious." And Dennis remarks about the group's incredible success: "If you work hard, you get results. We worked hard on our album."

They handle their fame with caution and level heads. Kelvin: "Once I wanted something, now I'm in Musical Youth I don't want it again. I wanted an Atari and I got me Atari now."

When Michael's not being a

member of Musical Youth, he likes playing cricket, doing his schoolwork and riding his bike.

"It's just the life of being famous, that's all, that's how I see it," he says. "It's just different, that's all, not more exciting. Because when I used to ride my bicycle, when I used to skid and fall off my bike and I hurt myself, wouldn't be scared of breaking an arm. But now if I'm skidding and fall off my bike I'm always worried if I break my arm I won't be able to play. This life's a lot right because you do go on aeroplanes and things like that, but it stops you doing what you used to do."

He's managed to keep his old friends, regardless of his fame. "They just take it normally, as I expected them to take it. Some of them are jealous and some of them aren't. It's just the odd few."

Dennis doesn't think that their friends realise how well known the group are. "I don't tell them that we're world-famous. I just tell them that we're number one somewhere."

The number ones, incidentally, have so far been scored in Australia, New Zealand, Holland, Israel, Belgium, Spain and France, and "Pass The Dutchie" has also made the top ten in Germany, France and South Africa.

In April they'll go back to America to appear on the important *Saturday Night Live* TV show and to play a couple of concerts at the *Ritz* club there. Before that, they'll have completed a new single and in the autumn will record a new LP.

Squirming on a chair beside me is Kelvin, itching to get back to a video of *Flash Gordon*. He's not a bit bothered by the busy life he leads these days, only by the boring journalist asking him stupid questions.

"We just have to take things cool," he mutters and disappears.

There's no need to worry too much about these boys.





2 HIT PACKED  
ALBUMS!

# HOTLINE

BUY 1 GET 1 FREE



Men At Work · China Crisis  
Maisonettes · Level 42  
Rockers Revenge · Fun Boy Three  
Joe Jackson · Thompson Twins

And Many More...



The Stranglers · Ultravox · Allez Allez  
UB40 · Phil Collins No.1 · Culture Club  
Marvin Gaye · Icehouse · And Many More...

30 GREAT  
HITS!!!

Available on LP NE 1207  
and Cassette CE 2207



# NIGHTS OUT

## LABELLED WITH LOVE

London

Inspired by Squeeze's LP, "East Side Story", an enterprising gent called John Turner decided to base a musical around it.

He called it *Labelled With Love* and so impressed were Squeeze songwriters Glen Tillbrook and Chris Difford that they offered a helping hand. The duo not only contributed to the script but also penned some songs especially for the play.

The action is set in a declining boozer called *The Nail In The Heart* which is all pretty in pink — right down to the heartshaped dartboard. Tonight an outfit called Long Honeymoon are playing the pub. They're ambitious but they've suffered at the hands of unscrupulous record companies.

The main theme of the play is a nostalgia for romance. Both the pub and the group have a passion for the romantic days of old, and as a

result, they're finding it difficult to survive today's hard times.

Not surprisingly, the landlord Eric is a rock 'n' roller more in the style of Russ Abbot than Elvis. Together with his friend, Tarka the Rotter, a black anarchist, they fight to keep the pub alive and in doing so form one of the most unlikely comic partnerships imaginable.

Although the play verges on the sentimental, it is treated with a light comic touch that rescues it from being an exercise in nostalgia.

Thara's a clever balance between the acting and the song and dance, all of which are executed with lots of passion and verve.

"Tempted" stands out as one of the strongest numbers. In the play it arises from a row between the singers in the band — Mike, a Kid Creole fan, and Monica, a Grace Jones lookalike. He's leaving her, she asks what he's taking, he says he's travelling light and goes straight into "I got my toothbrush..."

But is it the end of an era? Can the bend and *The Heart* stay alive? I'm not letting on. If you go (it's at The Albany Empire in London's Deptford), don't expect to see Squeeze or hear the album.

What you will see is one of the most dynamic and entertaining plays this year. *Peter Martin*



Eric the landlord models the Teddy Boy look. Very greasy.



Tarka the Rotter goes for a punk number. Very prickly.



One The Juggler's Rocco revives flared sleeves. Very naff.

## ONE THE JUGGLER

Nottingham

First impressions of One The Juggler suggest they're a band of renegade folk musicians from somewhere within the depths of Ireland. In fact, they're a kind of punk folk group, a Mr. Punch who's discovered the Sex Pistols.

With a high level of energy they deliver a very individual brand of thunderous urban bumpkin dance music. This steamhammering style is combined with more than an echo of the great beat bands of the 1960s. The Kinks come particularly to mind.

Their set is a bombardment of sounds with hardly a gap between songs. The highlight is "Passion Killer", which has the catchiest saxophone riff heard this year.

But this isn't to say that the rest of their material is inferior — far from it. They storm through a set of tunes that range from quiet acoustic moments to more hardened rock numbers. All the blitzed audience in The Asylum Club could do was stare in wonderment and awe.

With appearances on *The Oxford Road Show* and *The Tube* plus an excellent Don Letts video to their credit, One The J. seem to be steadily marching up the road of success. Who said that hats and waistcoats were out of fashion? *Claire Sheaff*

# BANANARAMA.

# BANANARAMA

AVAILABLE  
FROM  
WEDNESDAY  
9TH MARCH



## DEEP SEA SKIVING.

ONLY 4.29 **ALBUM OR CASSETTE.**



**HMV EXCLUSIVE**  
**FREE 12" SINGLE**  
**'CHEERS THEN' WITH THE**  
**ALBUM OR CASSETTE**



LIMITED AVAILABILITY ONLY

All offers subject to availability

## More records. More tapes. More discounts.

363 OXFORD ST (NEXT TO 80/80 ST TUBE) TEL 429 1246 BODFORD SEVEN ST TEL 711024 BIRMINGHAM NEW ST TEL 443 7029 BOLTON EXCHANGE ST TEL 374934  
BRADFORD SHAPIDE TEL 7380 BRIGHTON GARDEN HILL SQUARE TEL 292460 BRISTOL BROADMEAD TEL 297467 COVENTRY HEATON ST TEL 31007 DERBY  
ST PETERS ST TEL 36470 EDINBURGH ST JAMES CENTRE TEL 5561136 ENFIELD CHURCH ST TEL 363 0164 EXETER GUILDHALL SHOPPING CENTRE TEL 32804 GLASGOW  
LYNCH ST TEL 221 0850 GLoucester RUGBY WALK TEL 3117 HILL WINTERSHAW GATE TEL 226780 LEEDS TRINITY ST TEL 43378 LEICESTER MARKET CENTRE TEL  
537213 LEWISHAM AVENUE TEL 852 3449 LIVERPOOL LORD ST TEL 708 0855 LUTON ANNULINE CENTRE TEL 35270 MANCHESTER MARKET ST TEL 834 7929  
NEWCASTLE NORTH BRUNNENBERG TEL 21240 NEWWICH BRIDGE SOUTH MARKET TEL 4465 NOTTINGHAM BACCHAMARSH CENTRE TEL 3384 NOTTING HILL GATE  
NOTTING HILL GATE TEL 229 1476 OLDHAM TOWN SQUARE SHOPPING CENTRE TEL 633713 PLYMOUTH NEW GEORGE ST TEL 30647 PORTSMOUTH COMMERCIAL  
RD TEL 29678 SHEFFIELD KINGTONE ST TEL 751445 SOUTHAMPTON HANOVER BUILDINGS TEL 32634 STOCKTON HIGH ST TEL 86726 SUNDERLAND HIGH STREET  
WEST TEL 41267 SUTTON HIGH ST TEL 800088 WARRING THE QUADRANT CENTRE TEL 462974 WOLVERHAMPTON THE GALLERY MANDRA SQUARE TEL 37878

# Smash Hits

52-55 CARNABY STREET  
LONDON W1V 1PF  
TELEPHONE: 01-435 8801

Editor  
David Hinchworth  
Design Editor  
Steve Bush  
Editorial  
Ian Birch (Reviews)  
Mark Ellen (Features)  
Neil Tennant (Hits)  
Design  
David Bostock  
Kimberley Leston  
Editorial Assistants  
Bav Hillier  
Linda Duff  
Writers  
Johnny Black  
Iain Cramie  
Tim de Lisle  
Fred Dellar  
Dave Rimmer  
Peter Singson  
D. J. Smith  
Photographers  
Jill Farmanovsky  
Shiv Rapsani  
Sheela Rock  
Mark Rusker  
Virginia Turbett  
Eric Watson  
Ad Manager  
Rod Soap  
Ad Representative  
Carol Murray  
Advertising & Publicity  
Zed Zawada  
Assistant  
Petra Elkinn  
Publisher  
Peter Ströhm

# NIGHTS OUT

## LUTHER VANDROSS London

BRITAIN might not yet have heard much of Luther Vandross, but over in the States he's a man much in demand. Primarily a vocalist, he got his break in the business doing back-up work for David Bowie on the "Young Americans" album.

Now he's a busy producer (responsible, among other things, for Aretha Franklin's "Jump To It", one of the soul records of '82) as well as almost single-handedly spearheading a revival in soul — not disco, or funk, but sweet, deep, from-the-heart soul with a passion that can send shivers up your spine.

The other week brought him to London and two sell-out shows at the Dominion Theatre. Superficially the show was a bit like ABC's: a lavish stage set, chintzy late-night lighting, suits and spangly jackets plus a fairly theatrical presentation.

In this reporter's opinion, those ABC gigs seemed false and contrived and the band's personalities too weak even to carry off their gold suits convincingly. By contrast Vandross was relaxed, assured and confident in the power of his undeniably excellent voice even if he occasionally had to rest a

moment after some of his more extravagant bits of vocal showing-off. He was in control enough to laugh at himself when it seemed appropriate. He laughed a lot.

Where there was a bit of rehearsed action on stage — the "low note contest" with one of the women back-up singers, the party scene for his last single "Bad Boy" — it was always under-played. Friendly, rather than desperate to impress.

With a backing band as professional as you could find anywhere (including much-in-demand black sessioners like guitarist William "Doc" Powell, Chic's lead singer Alfa Anderson and Brenda White, a song-writer as well as a singer) Vandross ran through a set that comfortably took in everything from the up-tempo 'n'b of his current single "Never Too Much" to slow, emotional ballads like his heart-stopping version of Bacharach and David's "A House Is Not A Home".

It was one of those concerts where you could trudge in feeling like ending it all, but come out afterwards floating on air.

You can't ask for much more than that.

Dave Rimmer

Check locally before stepping out  
A Bav Hillier production

Artes Camera: Essex Uni. (March 5), Keele Uni. (8), Bristol Poly (10), Liverpool Uni. (11), Salford Uni. (12), London Lycium (15), Derby Blue Note (16), Glasgow Nightmoves (17), Edinburgh Uni. (18), Leicester Poly. (19), Leeds Warehouse (20).

Incantation: Manchester Ashton-Under-Lyme Metro Theatre (March 3), York Uni. (4), Edinburgh Playhouse Theatre (5), Kendal Arts Centre (6), Lincoln Theatre Royal (April 6), Bournemouth Winter Gardens (10), Southampton Guildhall (11), Corby Festival Hall (13), Guernsey Beau Sejour Leisure Centre (16, 17), Jersey Opera House (18), Croydon Fairfield Hall (19), Bury St Edmunds Theatre Royal (20), Margate Winter Gardens (21), Barnstaple Queens Theatre (22), Cardiff St. Davids Hall (23), Blackburn King Georges Hall (27), Leicester De Montfort Hall (28), Dunstable Queensway Hall (29), Reading Hexagon (May 1).

KajaGoGoGo: Margate Winter Gardens (May 2), Norwich East Anglia Uni. (4), Ipswich Gainsford (5), Aylesbury Friars (7), Southampton Gainsmore (8), Brighton Dome (9), Leicester De Montfort Hall (10), Leeds Uni. (11), Hanley Victoria Hall (13), Birmingham Odeon (14), Liverpool Empire (16), Sheffield City Hall (18), Manchester Apollo 19, Edinburgh Playhouse (20), Glasgow Apollo (21), Aberdeen Capitol (22), Newcastle City Hall (24), Derby Assembly Rooms (25), Bristol Colston Hall (26), Poole Arts Centre (27), St. Austell New Cornish Riviera (28), London Hammermith Odeon (30).

Pigbag: Dunstable Queensway Hall (March 3), Bristol Union Ansonne floors (4), London Dominion (5), Bournemouth Town Hall (7), Portsmouth Southsea Gaety Bar (8), Birmingham Aston Uni. (11), Loughborough Uni. (12).

Rush: Birmingham National Exhibition Centre (May 14, 15), London Wembley Arena (17, 18, 20), Derside Leisure Centre (23), Inglistone Royal Highland Exhibition Centre (24, 25).

Spandau Ballet: Bournemouth Pavilion (April 7, 2), London Royal Albert Hall (14), Manchester Palace Theatre (24), London Royal Festival Hall (29), London Sadlers Wells Theatre (May 1).

This Lizzo: Bristol Colston Hall (March 3), London Hammermith Odeon (12), Newcastle City Hall (21), Bradford St. Georges Hall (23), Birmingham Odeon (28), Manchester Apollo (29), St. Austell Cornwall Coliseum (31).

The Undertones: Dublin T.V. Club (March 4), Liverpool Royal Court (9), Sheffield Poly. (10), Durham Uni. (11), Bradford Uni. (12), Kent Uni. (14), Reading Uni. (15), Loughborough Uni. (16), Norwich East Anglia Uni. (18), Essex Uni. (19), London Hammermith Odeon (20), Bristol Colston Hall (22), Bournemouth Winter Gardens (23), Portsmouth Guildhall (25), Guildford Civic Hall (26), Brighton Top Rank (28), Manchester Hacienda (30), Edinburgh Playhouse (31), Glasgow Tiffanys (April 1), Aberdeen Fusion (3), Newcastle Dingwells (6), Birmingham Odeon (8), Hemel Hempstead Pavilion (9).

U2: London Hammermith Palais (March 22), Glasgow Tiffanys (24), Liverpool Royal Court (25), Newcastle City Hall (26), Birmingham Odeon (27), Nottingham Playhouse (28), London Hammermith Palais (29).

## star teaser

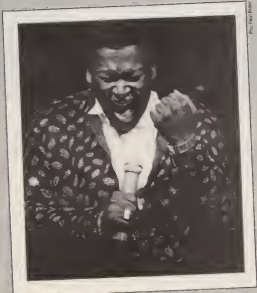
ANSWERS FROM PAGE 20



## crossword

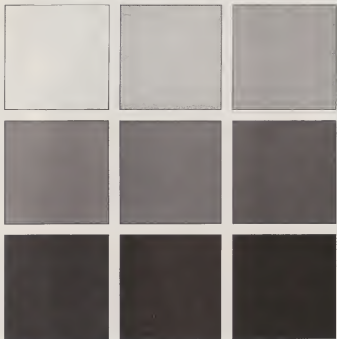
ANSWERS (FROM PAGE 24)

ACROSS  
1 'Spin Off' The Times; 3 Epic; 2 (6-9-1)  
Number 41 (News To Read); 10 Pigbag; 14  
(New Musical) head (Simpson); 17 The  
Restaurant Of The Los (Pizzeria) Boven; 19  
Winged Uni; 30 Dallas; 21 (New) Odeon; 22  
Eddy (Gent); 24 'How'; 25 (Bun) Ranch A  
La Turc; 27 and (Merrill); 29 Doo  
(Straits); 30 (Shiki) Stevens; 31 'eye'; 32  
Round; 33 Simon (Lent); 34 Ladies  
(Wife); 35 Lemmas  
DOWN  
1 'Shovel' Out; 2 'Gim Underground'; 3  
Fun (Boy) Theatre; 4 Human (Lester); 5  
'Kitchen Of Love'; 6 (Astr) Moon; 7 (Tall)  
Shy; 10 and 26 across 'Nature Boy'; 12  
'Biv' (Lod); 13 Men (Wool); 16 Dead (Pop  
Stars); 18 'Don't Blow (Over)'; 22 (9-1)  
'Date'; 28 'If It Is Love With A German  
(Fun) Star'; 29 Daryl (Hall); 30 (Lod) Saver;  
31 (Lod) Star; 32 'Saw'



Luther Vandross sweats it out in sequins.

# ULTRAVOX



## VISIONS IN BLUE

Produced by George Martin for Air Studios Ltd.

New 12" & 7" single

12" includes live track 'Reap The Wild Wind'

Limited Edition - clear vinyl - on 7" only.

Release March 11th



So the glibbe millions thought that Mr McLaren was the instigator behind the greatest rock and roll swindle of all time? Well, I can inform you otherwise. I refer, of course, to the creator of latterday Frankenstein's monsters, Kajagoogoo and Duran Duran.

It seems once you discover a winning combination, you have to stick with it.

To succeed all you need is five people who know absolutely nothing whatsoever about music or the instruments they are supposedly playing. Dress them up in Bananamama cast-offs, pour bleach over two or three of them and provide the singer with a foreign-sounding name and you've hit the proverbial nail on the head.

Then follow this with a mediocre pop-lunk backing, mundane lyrics delivered with no emotion and very little conviction, and you should be laughing all the way to the bank.

Maybe that's why the more talented but uglier Bluebells have failed where the Haircuts succeeded. Or — come to that — why I haven't achieved success where Kaja and Duran have.

But I'm just jealous of their good looks, aren't I girls? Talk about The Bland Leading The Blind!

*E. Sphihar (anagram). Wickford.*

I'm writing to give you my theory on the forming of a certain arrogant pompous pretty-boy's ultra-unspicified name. I speak, of course, about Limahl of Kajagoogoo, the band certain unmentionable persons dare to compare with Duran Duran.

In your article (Feb 3), you printed the fatal clue: — "It's a perfect anagram," says the owner, of my rock surname. But the Prince tells for me *Star Wars* fans, because "Limahl" just happens to be an anagram of "Hamill" as in Mark Hamill (Luke Skywalker).  
*Louise Clark, Bedford.*

**Then again it could be LHMIA. Just a suggestion.**

Kajagoogoo? Hmm... that name sounds familiar. Surely not. I hear you cry? After all, Kajagoogoo is a fairly new group with a very original name. Or is it (the name)?

I cast my mind back to the time when I lived in Sweden and used to buy a Swedish pop mag called OKEJ. Last year there was a two-page article about an all-girl band called — wait for it — Kajagoogoo. What would our sunny lads say if they knew there was a bunch of Swedish "dyed hair, black leather and chains" girls performing under their name. Especially as this Swedish group was formed before them?



Let's hope they don't play any gigs in Sweden because those Kajagoogoo girls aren't the sort you'd like to be on the wrong side of. *Ex-OKEJ Reader, Mars.*

**You can get OKEJ on Mars now, can you? You'll have Horse & Hovever! next.**

Did you know that Andy Taylor's christian name means that he's "a man"? That John Taylor's derives from the Hebrew word meaning "God is gracious"? That Nick's name is Greek meaning "victory + people"? And that Roger's name means "fame + spear".

And did you know that Simon Le Bon's christian name means "snub-nosed"?  
*Marianne, Reading.*

Did you know that Simon Le Bon is 391 years old? You didn't? Thought not.

How did I work that out? Well, in Shakespeare's *The Merchant Of Venice* (no, don't go to sleep) Nerissa says to Portia: "How say you by the French lord, Monsieur Le Bon?"

Look it up. Go on, Act 1 Scene 2.  
*David Sylvia's Lip Brush.*

**We're not used to this standard of literary criticism. Lip Brush. Take a £5 Record Token for your pains.**

As an English student I had my suspicions about the break-up of Haircut One Hundred when sweet Nicky Heyward appeared on *The Tube* and announced their new single to be "Whistle Down The Wind".

How? Through my studies of Shakespeare. I learned of a metaphor concerning the controlling of hawks — *Othello*, Act 3, Scene 3, Line 262.

Othello: "I'd whistle her off and let her down the wind." Which —

roughly translated — means I'd dismiss her and let her do whatever she wants."

This is exactly what's happened to the Haircuts for Nick and the others dismissed each other to do what they individually felt best.

More proof that Will Shakespeare does have significance in the 20th Century.  
*Abigail, Paisley.*

**Puts me in mind, this, of a very revealing bit about a certain RCA pop duo. It's in one of The Bard's lesser-known works, The Cobbler's Tale, Act 2, Scene 5. I'll remember rightly . . .**

**Enter Duke's (Stage Left): "Odds Bodkins ferstoch, sirrah! What manner of surly wench is this, perchance, clad i' leith in nought but a rather doggy string vest, half a bikini and a pair of tights with a hole in them? Marry, this lanteyee hath turned a little haysy. Gadzooks! (exit pursued by a bear!) . . . (Get on with it — Ed.)**

I must get something off my chest. I've heard many rumours about Salt Cell and here's just four of them.

1. He's married to that Ball chappie.
  2. He's proposed to Mari Wilson and she turned him down.
  3. He's bisexual.
  4. He's dead in one ear and going deaf in the other.
- Bedders' Grin, Aspley.*

If *Genesis is Pain* then Marc Almond is a masochist.  
*A Devoted Fan, Newmarket.*

**If *Genesis is Pain* then Marc Almond is a hypochondriac.**

Cuch!  
*The Lightbulb In ET's Finger.*

**Wasn't that bad, was it?**

Dear Social Climbers

Well if we're talking about climbing social trees . . . I've met and kissed Nick Heyward, Martin Kemp, Edwyna Collins, David Mclymont, David Gahan and Neil Arthur. My mate was winked at by Mark Fox, her Dad saw China Crisis in a tube station and her Mum has got all the Beatles autographs. Les Nemes has waved at me. Steve Norman trod on my mate's foot. I saw Diana Dors driving a blue Granada in Romford and my Dad did the ceilings for Princess Di's Mum's house.  
*A Haircut One Hundred Fan Who Has Not Lost Faith, Dagenham.*

I'm just writing to tell you that I've seen Adrian Wright, Phil Oakey and Ian Burden walking up the street where I live in Sheffield. My friend works with Glenn Gregory's Mum. Another friend has had her hair cut by Susan Sylvan, has met The Damned and knows someone who knows Boy George.  
*Barry's Manager, Sheffield.*

My friend's Mum and Dad know Adam Ant. My friend's friend's friend used to do his make-up. My friend is related to John Keeble by marriage. My Dad chucked Elvis Costello out of his pub and David Sylvian drove past me in a car and smiled at me when I waved at him.  
*Sarah Hughes, Isleworth.*

To all you Social Climbers everywhere who keep plugging SH readers with garbage about how many incredibly famous and wonderfully nauseating bods you've all met.

Let me tell you a little summit. Firstly, I couldn't care who has fucked Marc "E.T.-lookalike" Almond's handdresser's hudge, nor am I interested in the fact that your cousin's pet giraffe has connections with Boy George's granny. I never write petty uninteresting and self-righteous letters to magazines telling everyone about my experiences with the Stars.

For example, it may shock you to know that I live next to Simon Le Bon (don't know if you've heard of him?). I attend Pop Mobility regularly with Perato and my mother is a member of CaVa CaVa.  
*Dianne Warwick's Flares, Holmes Chapel.*

**I think that's the last of them . . .**

I'd just like to tell you that Culture Club came to my school (East Barnet) because the 6th Formers wrote to Jim!! Fix it. The atmosphere was really good and we had a much better view that we would have had at a concert.

# MODERN ROMANCE

LIMITED OFFER

FREE!

PERSONALITY POSTER  
WITH THE 12" SINGLE

"High Life"  
ROM 2T



© 1984 Warner Bros. Records Inc. © Warner Communications Corp.

wea

Although they only sang two songs, it was really good and I'd like to thank Culture Club and Jimmy Savile for such an enjoyable day at school.  
*Jeremy Newall, Barnet.*

I was watching the "British Rock And Pop Awards" a few weeks back and thoroughly enjoyed it. It was great to see my favourite groups singing their hits from the last year and see clips from those fantastic videos.

Why, then, was it necessary to have a group of individuals masquerading under the name of the Irving Davies Dancers contorting grotesquely and completely spoiling the effect of the live bands?

Do the BBC think we want to be subjected to such disgusting dancing (if it can be called that). I am not a prude, but it marred an otherwise entertaining programme.

*Margaret James, Aylesbury.*

**Staggering, isn't it? Someone at the BBC obviously thinks that writhing about on a motorbike is actually some form of "dancing". Ask anyone to "dance" in that manner down my way of a Friday night and you'd get arrested.**



Bring in the accused. Name, please?

"Wally."  
Occupation?  
"Smash Hits competition deviser."

You are charged with devising an Echo & The Bunnymen competition (Feb 3) and then printing the answer four pages later in an interview with the aforementioned band so that even the most incompetent moron could find the answer. How do you plead — guilty or not guilty?

"Guilty."  
The penalty for this crime is a £5 Record Token to be sent immediately to the person who was deprived of an Echo & The Bunnymen LP by someone who copied the answer from the

interview and whose card reached you before mine.  
(Wally looks ashamed).  
Let the accused leave the court.

(Wally is led away).  
*Julie, Cranbrook.*

**Wally — as you call him — has been dealt a severe wiggling and swiftly sentenced to three weeks in a Mini Metre with the Irving Davies Dancers. He won't do it again, believe me.**

I almost broke my neck on Monday to get home in time to watch the adventures of Ken and Deirdre at 7.30pm. Imagine my rage and fury when I discovered that *Caranation Street* had been replaced by a *Carry On Laughing* thing.

Then, to crown it all, they decided to screen an episode of *Caranation Street* to clash with *Top Of The Pops*. Well I was numh with shock and horror and I'm sure I'm not alone in saying: what on earth is the world coming to?  
*John Peel's Quiff, Camden Road.*

**Count yourself lucky, Quiff. You could have got Quincy or Hart To Hart. Or a four-hour documentary on The Irving Davies Dancers.**

I hate Vegemite sandwiches. A *Jealous Marmite Sandwich*. *Wolverhampton.*

**Thank God for that. A perfectly normal reader. I was getting worried for a minute.**

I can't stand it anymore. I just can't. Today's music simply has very little to offer us people who a) don't like electronic worries, b) don't want to worship the lead singer, c) don't want to dance, dress up or plaster make-up on our faces, or d) don't want to bosh our heads along to a 90 m.p.h. tune.

I'm talking about us people who like music which is direct and positive with no fancy frills. Groups like U2, The Undertones, XTC and Wah! — but that's about all there is for us now apart from The Jam and they've split up.

When I walk around the shopping precinct on Saturday dressed plainly in denim and a sweatshirt — the people with hits in their hair, multi-coloured faces and outlandish clothes look at me as if I was some kind of weirdo. And now with Kajagoogoo at Number One, the situation only seems to be getting worse.

Please help me. It's so quiet and lonely up here.  
*David Popple, A Normal Person (Endangered Species), Leeds.*

**Good thing you weren't here a little earlier. You just missed a Jealous Marmite Sandwich.**

Let me tell you the story of my life.  
I was born at a very young age and since then I've got progressively older. My mother gave birth to me and I've got relations who are older than me and some who would be older than me if I was younger than I am now.

I hope to be living right up to the time of my death but if, however, I should die before my death I'll leave my forwarding address in a milk bottle.

I feel I ought to end this now but I can't because I haven't finished it yet, but I'll have to go now because I can see that *Love from Sue* is only two lines away. *Love from Sue*.

#### Try and get some rest.

Dear "Disillusioned English Girl" (Feb 3).

I was offended by your statement "just think of all the British football fans' behaviour abroad, the Falklands, the National Front" and your question "are you proud to be British?"

Are you implying that I should disown my country because of the thoughtless thugs of the National Front and the football terraces and because of the existence of the other ignorant minorities that these groups typify?

As for the Falklands, there is absolutely no sense in wallowing in guilt over an affair — now over — in which you as an ordinary citizen had little say. There is a difference between the guilt which only destroys and that which encourages a constructive attitude to society and a desire to ensure that an evil does not occur.

It's no use hiding from all these evils by declaring "I no longer consider myself British, therefore I am homeless". To take that line is pathetic and wasteful. *Julia Tindall, Portsmouth.*

To Neil Tennant (or whoever the smart-arse is who compiles *Biz*).

I'm sick and tired of the way you treat certain extremely good groups — i.e. Pink Floyd. You greeted the news of the forthcoming Floyd LP with the opening line — "Oh wow", and finished off with "a series of concerts have been threatened".

What you snotty, morose trends don't seem to be able to come to terms with is the fact that Floyd have done more for music — real music — than Duran Duran, Kajagoogoo, Haircut One Hundred, Dexys and other sickeningly "trendy" groups will ever do.

Just remember, it's the "survival of the fittest" in the music world. The best bands are the ones who stay. Don't expect to see Duran Duran — or any other of these bands who jump on each others' band wagons — around in three years' time.

never mind three years. They won't be remembered for anything. Oh, except for the most plastic videos and the most boring songs ever written.

*Ant Number 01582, Woodford, P.S.* I know you won't print this and I don't care about any £5 Record Token.  
P.S. If you do print this — Hi, Caroline! Peace, man!

We have Fred Dellar and if you don't say somethin' nice about Bardo we'll give him back *The Bardo 2*.

#### Oooh, you are tough.

Can you resist me?  
*A Cadbury's Creme Egg, Cambridge, Cambridgeshire, P.S.* I'm an eggitarian (someone who doesn't like creme eggs).

#### Look, I've got problems to...

Dear Heaven 17 Fan (Feb 3).  
Reading your letter confirmed my supposition that all Heaven 17 fans are morons. Bad News were a JOKE! If you had looked more closely under the greasy hair and acne you would have noticed that three of the "band" were Rik Mayall, Ade Edmondson and Nigel Planer (Rick, Vivien and Neil of The Young Ones). If you'd watched the "documentary" that was mentioned, you might have noticed that it was a comedy programme. "The Comic Strip Presents..."  
*Norman, Chesterfield.*

#### Guys, guys. Let's not get heavy. Norm's putting this guy in a really difficult situation...

Hey, man, You dig, right? Like I was drinking the milky gungeng when — all of a sudden — it dawned on me, man. The Ultimate Question, y'know, and it's really psychedelic, right?

Like, why does Paul Weller talk, like, hippy, man. And while we're at it, why won't he finish his sentences? It's like... y'know.

Question: what two things do these words have in common? — Dissipated, Totalitarian, Austere, Hedonism, Insular, Introspection.

Answers: a) They're all words used by Paul Weller, and b) I haven't got a clue what they mean.

*Paul Weller's Ignorant Ricknackerbacker.*

#### I don't even know what Ricknackerbacker means.

Gudday! It's all very well for these Aussies to come bounding up from down under with their little ditties, but haven't they got any original ideas?

First come Police At Work, followed closely by Rox, Keshouse. What's next? Kangagoogoo? Luonne Walkoboy? Gary Spears, Cardiff

# FUN BOY 83

## APPEARING LIVE

### MARCH

- 5 University LEEDS
- 7 Guildhall PORTSMOUTH
- 8 Locarno BRISTOL
- 9 Top Rank BRIGHTON
- 11 Arts Centre POOLE
- 13 Odeon BIRMINGHAM
- 14, 15 HAMMERSMITH PALAIS
- 16 Top Rank CARDIFF
- 18 Tiffanys GLASGOW
- 19 Playhouse EDINBURGH
- 21 Top Rank SHEFFIELD
- 22 Apollo MANCHESTER
- 23 Mayfair NEWCASTLE

NEW ALBUM  
& CASSETTE

WAITING  
CHR 1417



TICKETS PURCHASED FOR THE EXISTING DATES WILL BE VALID FOR THE RESCHEDULED ONES, AND NEED NOT BE EXCHANGED (EXCEPT BRIGHTON)

Chrysalis



# TRACEY ULLMAN

debut single

# BREAKAWAY



● Female Culture Club fan would like all similar fans to write to her, especially if you've met Jan, Roy, Mikey or George. Write to: Mimi, 112 Stamford Court, Goldhawk Road, London W6 0KE. Will try to answer all letters.

● I'm a 16-year-old male who likes Japan, Simple Minds, Blancmange and going to concerts. I'd like to hear from girls with similar interests. Write to: Paul Gill, 5 Heights Walk, Armsley, Leeds 12, Yorkshire.

● I'm a 16-year-old model looking for male mods to write to. I like Jam, Motown, 60's music and scooters. I also enjoy going to discos and swimming. Please write to: Dawn, 3 Soase Avenue, St. Andrews, Fife KY16 8BK.

● I'm a 17-year-old Swedish girl who would love to have penfriends all over the world, both boys and girls of any age. I'm into Madness, Bad Manners and The Beat and more. Please write to: Mona Telling, Vasagatan 46, 79200 Mora, Sweden.

● I like David Bowie, Soft Cell, Ultravox, Japan and U2. My hobbies include photography, writing and fashion. I'd like a girl penpal aged 16 plus to write to me. Mario (He's not Italian), 31 Deane Road, Ely, Cambridgeshire CF5 4NF.

● Maltese punk seeks female penpals. I'm 16 and like The Clash, Chron Gen and the Exploited. If you're interested write to: Johnny, 'Nyimbo', St Francis Street, Balson, Malta G.C. I'll try to answer all letters.

● I'm 15, I'm Diane and I'm 14. I'd love to hear from any boys aged 14-17. I like Duran Duran, Echo And The Bunnymen, Tears For Fears and Knopogoo. I also like football. Pals if possible to Diane Bradley, 23 Wisetishill Road, Brunswick, Rotherham, S. Yorks S60 5H2.

● Two bored and lonely sisters aged 16 and 15 want to hear from boys into Culture Club, Boyer, Tears For Fears and Ultravox. Boy George localities welcome! Get writing to: Kay and Ellen, 7 Verity Walk, Blackley, Manchester M8 3JE.

● Tristram, a 17-year-old soldier who likes Duran Duran, Human League, Soft Cell and Culture Club, would like to hear from good looking girls aged 15-17. Write to: No 24633697, 1 Sgt. T. Mutton, Inv. Regt. R. Sigs, Aldermanie Bks., Cuxton, Newcastle NE15 0RH.

● Hi, my names Debbie, I'm 17 and I like Adam, Scritti Politti, U2 and Culture Club. I also like live shows and music programmes. Write to: Debbie Wilson, 20 Broomfield Common, Sproughton, Nr. Ipswich, Suffolk IP9 3EG.

● Two boys into Duran Duran, Madness, Specials and most music except punk. want to hear from girls aged 15 plus. Send pics if possible to: Two Boys, 20 Kitchener Road, Leiston, Suffolk.

● Are there any males out there aged 16-18 who are simply mad about The Jam? If so, two females, Tracy and



Alicia would like to hear from you. Write to: Tracy, 38 Goldsmith Close, or Alicia, 7 Neddun Way, Coldicot, Newport, Gwent, S. Wales.

● I would like to write to people who can play a musical instrument. I am 13 and would like people of the same age or younger to contact me. Paul Ackermans at, Ditcham House, Douth School, Upper Woolhampton, Berks RG1 5TH.

● I am a Cypriot student, aged 22. I would like to get in touch with girls interested in soul and funk music. Please write to: Marios Pheodanos, Hotel And Catering Institute, Nicosia, Cyprus.

● I am 15 and enjoy going to discos, listening to records and the radio. I like all kinds of groups but especially Status Quo, Iron Maiden, Meat Loaf and more. Contact me, Mary McLaughlin at: 26 Gartree Place, Austerstown, Bellas 11, N. Ireland.

● I am 13 and like Duran Duran, ABC, Yazoo, Depeche Mode and more. I also love roller discos. Please write to: Tracey Gibbons, 65 Patricie Crescent, Kings Norton, Birmingham 459 396.

● A Swedish male, aged 16, wants penpals into The Jam, The Who and all ska music. Please write to: Magnus Buren, Poppelgatan 25, 21362 Malmoe, Sweden.

● I am 15 and would like boys aged 15-18 to write to me. I like Shalamar, Culture Club and jazz funk. To find out more, write to: Laura, 2 Hornoe Avenue, Rush Green, Romford, Essex RM7 0XA.

● Salut! My name is Daniel Le Garrec and I'm a male punk. The groups I like include Imagination, Kool And The Gang, Simple Minds, Culture Club and more. Please hurry and write to me at: 38 Rue Lavours, 29000 Quimper, France.

● We're three punks, all aged 15, into G. H. T. Toy Dolls, Genesis, A.N.I., and more. Want male punks, skins and mohicans. Write to: Caz, Kim and Nikk at: 33 Bishop Street, Mansfield, Notts.

● My name is Carolyn, aged 15 and into Duran Duran, Spandau Ballet and more. Contact C. Fenner, 7 Eastlands, High Heaton, Newcastle 7.

Looking for pen friends? Send a postcard with brief personal details to RSVP, Smash Hits, 52-55 Cornaby Street, London W1V 1PF and we'll do our best to help you.

Please enclose a phone number where we can contact you. This will not be published.

# Forrest Rock The Boat

GET DOWN TO THE BEAT  
GIVE SOME BODY HEAT  
IF YOU'VE GOT THE NOTION  
GIVE SOMEONE COMOTION  
ROCK THE BOAT, ROCK THE BOAT

CHORUS  
SO I'D LIKE TO KNOW WHERE YOU GOT THE NOTION  
SAID I'D LIKE TO KNOW WHERE YOU GOT THE NOTION  
ROCK THE BOAT  
DON'T ROCK THE BOAT BABY  
ROCK THE BOAT  
DON'T TIP THE BOAT OVER  
ROCK THE BOAT  
DON'T ROCK THE BOAT BABY  
ROCK THE BOAT

EVER SINCE OUR YOUNG LIFE BEGAN  
YOUR TOUCH HAS THRILLED ME LIKE THE BUSH OF THE WIND  
AND YOUR ARMS HAVE HELD ME SAFE FROM A ROLLING SEA  
THERE'S ALWAYS BEEN A QUIET PLACE TO HARBOR YOU AND ME

OUR LOVE IS LIKE A SHIP ON THE OCEAN  
WE'VE BEEN SAILING WITH A CARGO FULL OF LOVE AND DEVOTION

REPEAT CHORUS

UP TO NOW WE'VE SAILED THROUGH EVERY STORM  
AND I'VE ALWAYS HAD YOUR TENDER LIPS TO KEEP ME WARM  
OH I NEED TO HAVE THE STRENGTH THAT FLOWS FROM A GOD  
DON'T LET ME DRIFT AWAY MY DEAR WHEN LOVE CAN SEE ME

THROUGH

OUR LOVE IS LIKE A SHIP ON THE OCEAN  
WE'VE BEEN SAILING WITH A CARGO FULL OF LOVE AND DEVOTION

SO I'D LIKE TO KNOW WHERE YOU GOT THE NOTION  
SAID I'D LIKE TO KNOW WHERE YOU GOT THE NOTION  
SO I'D LIKE TO KNOW WHERE YOU GOT THE NOTION  
SAID I'D LIKE TO KNOW WHERE YOU GOT THE NOTION

ROCK THE BOAT  
DON'T ROCK THE BOAT BABY  
ROCK THE BOAT  
DON'T TIP THE BOAT OVER  
ROCK THE BOAT  
DON'T ROCK THE BOAT BABY  
ROCK THE BOAT  
DON'T TIP THE BOAT OVER  
ROCK THE BOAT, ROCK THE BOAT  
ROCK THE BOAT, ROCK THE BOAT  
DON'T ROCK THE BOAT

SO I'D LIKE TO KNOW WHERE YOU GOT THE NOTION  
SAID I'D LIKE TO KNOW WHERE YOU GOT THE NOTION  
SO I'D LIKE TO KNOW WHERE YOU GOT THE NOTION  
SAID I'D LIKE TO KNOW WHERE YOU GOT THE NOTION

ROCK THE BOAT, ROCK THE BOAT  
ROCK THE BOAT, ROCK THE BOAT  
REPEAT AND AD LIB TO FAD!

WORDS AND MUSIC BY WALL & BOYD  
REPRODUCED BY PERMISSION OF BERT & BERT MUSIC CORP.  
ON CBS RECORDS



# J A P A N

ALL TOMORROWS PARTIES  
(1983 REMIX BY STEVE NYE)



7" B/W 'IN VOGUE'  
12" B/W 'OBSCURE  
ALTERNATIVES/  
'DEVIATION'

(ONCE LIVE AND PREVIOUSLY  
UNRELEASED ON RECORD)

7 HANSA 18 12 HANSA 1218 A&P

# Zip into Melanddi



**'14'**  
MS 1112

**Jan Shoe**  
Sizes 5-11 inc. 1/2 Available in Black/White Navy/White Red/White Blue Grey/White Black/Red Royal/Blue

Send for **Colour Catalogue** for full range of

**Colour Catalogue**



**'22'**  
MS 1262

**Fremont Buckle Boot**  
Sizes 6-11 inc. 1/2 Available in Black/White Grey Blue/Black/White/Black/White



**'12'**  
18 5230

**Powder Coated Stretch Leg Jeans**  
Sizes 26-34 Available in Black/White Blue/Black Red/Black Green/Black Gold/Black Yellow/Black Black Stripes Design Zebra Top/Tiger Stripes Navy Red/White/Black Unisex Jeans Stripes

**Suits**

**Shirts**

**Baggies**

**Ladies & Mens**

**Winkle Picker**

**Boots & Shoes**

and **so much more**



**'16'**  
S 7006

**Ladies Bowling Shoe**  
Sizes 5-11 inc. 1/2 Available in Black/White Black/Red Black/Blue Black/Black Red/White/Black/Leather



**'29'**  
MS 1367

**Motorcycle Boot**  
Sizes 6-11 inc. 1/2 Available in Black/Blue Red Grey/Leather Black/Patent Black/Suede



**'14'**  
MS 1173

**Dwelling Shoe**  
Sizes 4-11 No 1/2 Available in Black/Suede Black/Red Black/Burgundy/Black/Red/Black/White Red/White Blue/Leather



**'19'**  
MS 1229

**Fremont Suede Lace Shoe**  
Sizes 5-11 inc. 1/2 Available in Black or White/Leather Black/Red/Blue/Grey/Suede



**'11'**  
BOTTOM DENIMS

**Polo/Zip Taped Pantley 5/8 Shorts**  
Sizes 5-Mt. Available in Black Red/Blue Green Grey/Black Red/White/Blue Stripes Unisex Jack Colours



**'14'**  
6 1926

**Men's Race Jacket**  
Sizes S-Mt. No. Available in Black/White Red/White Blue/White

We supply the **JAM!**

VISIT OUR SHOPS AT 10 & 43 Carnaby Street. 10 am - 7 pm Mon-Sat.

Add £1.50 P & P (Per item) (UK customers only) to all orders.  
All goods dispatched 7-28 days from receipt of order.  
For letters orders use plain paper and send to:

MELANDDI, 43 CARNABY ST., LONDON W1

**Melanddi**



Name \_\_\_\_\_ SH2

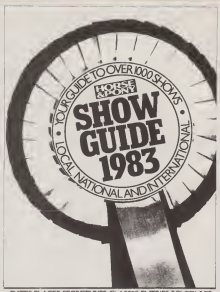
Address \_\_\_\_\_

Style No. \_\_\_\_\_ Col. \_\_\_\_\_ Size \_\_\_\_\_ Neq. \_\_\_\_\_

Style No. \_\_\_\_\_ Col. \_\_\_\_\_ Size \_\_\_\_\_ Neq. \_\_\_\_\_

Style No. \_\_\_\_\_ Col. \_\_\_\_\_ Size \_\_\_\_\_ Neq. \_\_\_\_\_

Send to:  (do not send cash)  Tick box for brochure only



DATES PLACES SECRETARIES CLASSES ENTRIES SCHEDULES

## HORSE & PONY

Stable guide to First Aid



How to prevent and treat common ailments

**FREE  
FREE  
FREE  
FREE**  
in the **Mar 3** issue

In this issue of Horse & Pony you'll find lots of extra special treats. There's a free booklet with every copy on common ailments.

There's also a special 40-page pull-out which gives all the details of over 1000 events in 1983. Make sure of your copy.

# HORSE & PONY

# UK TOP 50 ORIGINAL SLIM TIES

1" wide pure black printed with style

- |                |                   |                   |                  |
|----------------|-------------------|-------------------|------------------|
| 1 JANE         | 16 DAVID BOWIE    | 27 SMALL TIES     | 38 JO JOHNSON    |
| 2 DURAN DURAN  | 15 ULTRAVOX       | 28 NEW BELLOW 2&D | 40 HEAVEN 17     |
| 3 JAPAN        | 16 C N O          | 29 VSAIGE         | 41 THE SPECIALS  |
| 4 MACHOS       | 17 BODY MASC      | 30 NEW ORDER      | 42 ROXIE         |
| 5 MADCS        | 18 KRAFTWERK      | 31 DODDS          | 43 SKA           |
| 6 HUMAN LEAGUE | 19 SQUAD          | 32 DARC BOLAN     | 44 JAMES DEAN    |
| 7 AWOL         | 20 SPACHE SAGE    | 33 THE CLASH      | 45 PINK FLOYD    |
| 8 D&D          | 21 FUR EYES THREE | 34 SECRET AFFAIR  | 46 WOTHEAD       |
| 9 HABLES       | 22 STRANGERS      | 35 LES 8          | 47 JIM HENDRIX   |
| 10 LARRY NUNAN | 23 GADAV YOUR OWN | 36 JOHN LENNON    | 48 SILVE PROSLEY |
| 11 BRAYLEY 10  | 24 SPANARD MILLS  | 37 MADNESS LEE    | 49 J&C           |
| 12 TITANIC     | 25 BRAHMS         | 38 THE BEAT       | 50 ROCK & ROLL   |
| 13 THE WIRE    | 26 SAMPLE BUNDLES |                   |                  |

THE PRICE OF STYLE: £2.50

Send cash, PO's, cheques payable to:

**APOLLO STUDIO (SH8)**

33 NORTON ROAD, HOVE, BRIGHTON BN3 3BF

Free catalogue, send stamped addressed envelope



Hello, readers. Baz here. I say 'Baz', friends, but if it's facts yer after then I'd better tell you that around le comfy Cernaby Street HQ of the magazine in your mitt, yours truly is better known as The Gadget Guru. Or The Consul of Consoles. The Hi-Prest of Hi-Tech. The Prime Minister of Primed Circuits. Anything at all, actually, close comes, that suggests a person in possession of loads of v. impressive digital devices. Most people, mates, simply call me Mister Modem.

The reason for all these titles being bestowed upon the trusty shoulders of Baz is quite simple, spellbound readers, it has struck mo how the Electronic Age is finally upon us. I use Barnington's book of V. Heavy Philosophical Theories, P.94, et al. The other night, mates, as I was cleaning my glasses, it suddenly became clear. We human beings are at the mercy of machines. Cords, chums, tossed willy-nilly upon the storm-tossed sea of life (good, eh?), our destiny, startled friends, totally in the hands of about ten zillion v. complex gadgets poised upon the brink of taking over le monde. Worrerd? Course you are. Let Baz lift the curtain upon yer local Electronic Goods Shop where our story begins...

Other morning, right off for to purchase betwens new and v. healthy electric yoghurt-maker when, good gird, upon in window saying "HOME COMPUTERS" - sitting on fab gadget crammed with 52 squillion flashing dials, etc. How much, good vendor? enquires Baz? (expecting the answer, too much for the likes of you, Shory, buzz off). Too much for the likes of you, Shory, buzz off, quips said salesperson, unless you went one no in the OH wow. Too good to be true. *Donnez-moi pronto le machine du mason* and I'll give it a bit of a once-over, Squire.

Next thing you know, back at chez Baz, plug in hehly device and start produm buttons. Does adding. Subtracts. Tell you what's at in the old b ank balance (leah) Nought P, in the case of yours truly! How much it costs to run one electric yoghurt-maker for A Very Long Time. 295 ways of avoiding Cousin Keith (ding-bat features) when he drops in for a "chewaw". And this, jealous fans, is but a cheapo model imagine what you can do with a really pricey number.

Neil Tennant's got one of course. Bit of a "gadget-free" is Neil. Likes nothing more than to noodle upon his synth of an evening. Never to go over than when "playing with his graphic equaliser" (sounds a bit dodgy to moi). Started with a Ronco Buttoner ed Neil. Went on to one of those watches that tells you the weather in nine European Countries and then does the washing-up. And now he's hooked.

Gadgets coming out of his ears, mates.

Thing is, chums, where's a going to lead? (v. Heavy Philosophical Theories, P.95). Won't be long, termid readers, before yours truly pops round Neif's wiggly Kings Road apartment - Tennant Towers - raps soundly upon le piano and is greeted by a x small box face avec le flashing lights all over the shop. Name, please? Baz, Barry. You can call me Baz. Codeword? Is Neil in? Codeword? Oh, yes. Very Large Green Bananas. Come in. Thanks very much. Neil about? *Our Lord And Master is in the Control Room. Control Room?* He's meant to be out interviewing Yaroo. I am interviewing Yaroo for him. Leave it out, my wire-fled friend. He's got to do a v. exclusive feature on Ultra-Disc in Penge after that! Norman will do that for him. Norman? What's going on here? [Door opens. Large digital device trundles into view clasping nota-book and pencil.] This is Norman. Yes, very funny. Er, Neil. Hello, Neese!!! Of ur my way, Humn, I have an ultra-disc feature to write for *Our Mighty Ruler* and then I have to go to Wexlro, etc. . .

Getting the picture, mates? 'Tis indeed a wondrousome vision of *le Future* that Prophet Baz doth paint. What firm friends, will happen to the wiggly world of music? I imagine it, Thursday night, settling down with usual v. large packet of Jaffe Cakes and bumper bottle of cream soda. Snap on goggles for to glimpse levo pop groups warbling fat hit numbers and spy instead a rather large robot wearing a t-shirt saying "rock n' roll". Hail Peter Powell here. PP on the BBC. Tonight we've got TFF, KJGG, SB, THL, E&TB, K&TG, OMD and now it's the absolutely incredible ABWBH&VGG (Another Band With Bleached Hair & Very Goofy Gens). Arrrrrrrrrrr...

No, friends, don't leugh. It's not a matter of saving of movement. There's no doubt about it, dozens millions, the machines are taking over. Look at Keith (well, don't if it's at all possible). Even old dingbat himself has bought a pocket calculator. Pretty inced, eh? Keith! (whose most modern device in le homestead to date, mates, has been a specially large trouser-press for loon pants and a steam radio-set.) You'll be relieved to know, readers, that with his new toy Keith has calculated that he has at least six pockets. No stopping him now.

Adieu, adieu fans. Sorry, let moi rephrase that. *Message terminates.* See you next ah. Over and out...

Cheers!!  
Barry

## FOLLOW YOUR TEAM

watch out for

# Match FACTS

only in

# match

WEEKLY

At: 43, 143  
Pittingham Forest (0) 0  
Liverpool (0) 0  
L. Thompson, E. Kennedy, R. 7.  
Hansen 7, Delighn 8, KLEE 9.  
Johnston 6, McDermott 7, Souths 8.  
Norton Forest, Shilton 8, Anderson 7.  
Gray 7, McGovern 7, Vidor 8.  
+ Burns 9, O'Neill 8, Sawyer 7.  
Vard 8, Wallace 8, Robertson 7.  
Lefere 9, J. Ashley (Netherlands)  
Ketch Rasing \*\*\*\*\*

Manchester United (0) 0  
OVERTY (0) 0  
£ 42, 294

On the: Bailey 6, Nichol 8, Alston  
Molloy 5, Jovanovic 5 (sub), Sloan  
\* Moran 8, Coppeil 8, etc.

## BOOKS, POSTERS and PHOTOS from

# DICK WALLIS photography

### POP BOOKS

DURAN DURAN £1.95 JAPAN £1.95 HUMAN LEAGUE £1.95 THE BOY GEORGE £1.95

5 great books packed with colour and B&W photos, all death photos and backgrounds - an absolute must for the real fan. See yours NOW! POSTAGE - PACKING FOR BOOKS. Please add 50p per book.

## FULL COLOUR POSTERS 33" x 23" only £1.95

each + 50p p&P for 1 or 2, 65p 3 or more

ALL DURAN DURAN ALL JAPAN ALL DURAN THE BOY GEORGE ALL HUMAN LEAGUE ALL CULTURE CLUB ALL MEN AT WORK ALL NEW ORDER

### NEW RELEASES

NEW 116, 50000  
THIS PHOTOGRAPHIC  
FURNITURE  
WITH CAPS, SENSIBLE  
VIBRO MARTIN SHAW

### FULL COLOUR POP PHOTOSETS

We have a tremendous range of photos of 170 bands, including Japan, Duran Duran, Gary Numan, Madness, Toyah, Bucks Fizz, Boney, Professionals, Abba etc, etc. One set of 10 different 3 1/2" x 5" photos £4.00, 2 sets £7.50 + 25p p&P. Illustrated proof sheets available on all bands.

I call a massive range of Posters, Photos, Books, T-Shirts and Videos. A full illustrated catalogue is sent with every order. For Catalogue only send a large SAE. Please mention favourite. Foreign customers please send double postage.


Send away NOW to  
**DICK WALLIS PHOTOGRAPHY,  
SH9, PO BOX 203, WATFORD, HERTS, WD2 4YS.**

# Just out.



Here's an exclusive offer to readers of Smash Hits from W. H. Smith.

Take along this coupon and you'll be able to get OMD's 'Dazzle Ships' on record or cassette for just £3.69, saving 30p.

  £3.99

with coupon £3.69

# Just in.

## 30 OFF p

Bring this coupon to any W. H. Smith Record Department displaying this sign before 18th March 1983, and save 30p on the normal price of £3.99 on the new Orchestral Manoeuvres album or cassette 'Dazzle Ships'. Only one coupon per purchase. Cash value 0.001p.

# WHSMITH



Price correct at time of going to press. Subject to availability. Offer ends 18th March 1983

# KEEPING YOU POSTER-ED



Let's talk walls. Or, more to the point, the covering thereof. Now you may be the sort of person who goes for that furry-flock-type stuff that you get in Indian Restaurants. Or, maybe, one of those rather trendy Peruvian rugs lovingly woven from goat's wool. Or, then again, you might feel at home with some of that cheery Metal Mickey wallpaper which somebody's kindly spilt coffee on.

In which case, you'll not be needing a breed speaking new double-sided full colour wall poster featuring Culture Club and Wham! This utterly stupendous offer measures 34" by 22" and it comes attached in the centre of the very next issue of this foolishly generous magazine. Oh, yes — the price. How could we forget. There isn't one. It's completely free and costs precisely Nought P.

All that remains for any sane-minded person is to make sure they get one. It'll be safely tucked inside the next issue, along with the usual riveting reading matter, and in your newsagents on Merch 17.



## FREE WITH SMASH HITS ON SALE MARCH 17 so place a firm order NOW!

**Smash  
HITS**

**FUN BOY THREE**

Photo: Gerard Marano/Corbis

