

40p (Ereir 62p inc. VAT) JULY 7-20 1983

find out
**WHO'S
WHO**
in the pop stars'
A-Z

Smash HITS

Paul Young



**MARC ALMOND • DURAN DURAN • MARILLION
SHALAMAR • JIMMY THE HOOVER**
HIT SONGS BY THOMPSON TWINS, ELO, TOM ROBINSON, EURYTHMICS AND MANY MORE

THOMPSON TWINS • WATCHING

WATCHING YOU
WATCHING ME
WATCHING YOU
WATCHING ME

I FOCUS ON A FACE IN SAMARKAND
ACCEPTING MY REWARD
IT BRINGS ALIVE MY DISTANT MEMORIES
THEY'RE MY LAST RESORT

CHORUS
WATCHING YOU
WATCHING ME
WATCHING YOU
WATCHING ME

LOOK LEFT, LOOK RIGHT, LOOK LEFT, LOOK RIGHT
LOOK LEFT, LOOK RIGHT, LOOK LEFT, LOOK RIGHT
LOOK LEFT, LOOK RIGHT, LOOK LEFT, LOOK RIGHT

LOOK LEFT, LOOK RIGHT, LOOK LEFT, LOOK RIGHT

DINOSAURS ARE GRAZING IN SUBURBIA
GLOWING IN THE DARK
ELECTRIFIED THEY FIGHT AND FUSS ABOUT
THEY'RE EATING UP THE PARK

REPEAT CHORUS TWICE

YOUR CIRCUIT BOARDS ARE LINKING UP IN RHYME
THERE IS NO REASON WHY
EXCEPT FOR DREAMS OF SOFT MACHINES
WE HAVE NO NEED TO CRY

REPEAT CHORUS TO FADE

WORDS AND MUSIC BY BAILEY CURRIE LEE LEWAY
REPRODUCED BY PERMISSION POINT MUSIC LTD. ATV MUSIC
ON ARISTA RECORDS



Smash
HITS

contents

SONGS

WATCHING THOMPSON TWINS	2
I LOVE YOU YELLO	7
THE TRDOPER IRON MAIDEN	7
BLACK HEART MARC AND MAMBAS	10
NEVER STOP ECHO & THE BUNNYMEN	15
IT'S OVER THE FUNK MASTERS	21
SLOW MOTION ULTRAVOX	23
AFTER A FASHION MIDGE URE & MICK KARR	24
TANTALISE (WO WO EE YEH YEH) JIMMY THE HOOVER	25
WHO'S THAT GIRL? EURYTHMICS	26
TOU FREEZ	39
DOUBLE DUTCH MALCOLM MCLAREN	39
WHEREVER I LAY MY HAT (THAT'S MY HOME) PAUL YOUNG	40
ROLL 'N' ROLL IS KING ELO	42
WAR BABY TOM ROBINSON	63

FEATURES & COLOUR

MARC ALMOND: TRUE LIFE CONFESSIONS	8/9/10
ECHO & THE BUNNYMEN	15
STAR CHOICE: GARY NUMAN ON ULTRAVOX	23
JIMMY THE HOOVER: SUCKERS' LUCK	24/25
SHALAMAR: CENTRESPREAD	32/33
PAUL YOUNG: LISTENING TO MARVIN	40/41
VIDEOMAP: THE LIE OF THE LAND	44/45
MARILLION: FISH 'N' CHAPS	50/51
DURAN DURAN: POSTER	64

COMPETITIONS

BITZ: BLANC/MANGE VIDEOSINGLES	17
THE BIG COMPETITION: 5 CANON CAMERAS, 50 SIGNED WHAM! LPs	47
COMPETITION WINNERS	47

PLUS

START: IAN DONALDSON (H_01), DO THE DOUBLE DUTCH	45
GET SMART: SERVICE WITH A SMILE	13
BITZ: DENNIS GREAVES, MIKE OLDFIELD, MUTTERINGS & MORE	16/17
SINGLES: BY DAVE RIMMER	19
ALBUMS: BY LOTS OF OTHER PEOPLE	21
CROSSWORD: CLUE HERE	27
STAR TEASER: GIRL CRAZY	37
LETTERS: THE RIGHT TO REPLY	53/54/55
NIGHTSOUT: ROD STEWART, EDDY GRANT, BAUHAUS	56/57
DATES: GARY NUMAN, DAVID ESSEX, DEPECHE MODE AND MORE	56/57
BARRY: THE OTHER WHO'S WHO	58
RSVP: MAIL ORDER	61

COVER: PAUL YOUNG BY ERIC WATSON

HOW TO ASSEMBLE
YOUR FREE
WHO'S WHO.
BOOK

Right, here it is (on page 29). The third and final instalment of the Pop Stars' A-Z, from Gary Numan to Toyah Willcox (there aren't too many Y's and Z's around for some reason). If you've kept the book cover and the first and second instalments (and what sane person hasn't?), you can now assemble the whole lot into your complete *Who's Who* book. Like this:

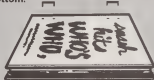
- 1 Open up the staples, lift out the centrespread and the *Who's Who* pages (then replace the centre if you want to). Now fold the *Who's Who* pages — and do the same with the first two instalments — across the centre crease, then fold them in half once more so that you've got two pop stars per page and the pages are all in the right order. Check the page numbers at the bottom to make sure. From now on it's a piece of cake.
- 2 Fit all these sections into the book cover, again in the right order. It should start at Page 1 (clever eh?) and end on Page 24. You should now have something looking roughly like this:



- 3 OK, now cut along the top of any pages still joined with some scissors (or slit them with a sharp knife).

AND

- 4 Line the three sections up with the cover, and then fix them with a couple of staples top and bottom.



And there you have it. One instant index to the 48 most famous faces in British pop. And it won't be too long before you're flicking through it thinking 'I remember this lot, but who the hell's that?'

Enjoy it ...

PERSONAL FILE



IAN DONALDSON (H₂O)

NAME: Ian James Donaldson.
BORN: January 24 1959 in Scunthorpe.
NICKNAME AT SCHOOL: I was a wild soccer fan (I wanted to play it for a living) and idolized George Best, so I used to get called "Best". It was a real compliment.
FIRST RECORD BOUGHT: "Sugar Sugar" by The Archies.
FIRST CONCERT: It was probably The Sweet in 1973. They were magic. The whole Glam thing — Slade, Gary Glitter — was brilliant. I used to have a Bowie haircut then.
WHAT'S YOUR BEDROOM LIKE? It depends. Some days it's immaculate, others it's a real bomb site. It's blue and white, very bright, and in one corner there's a 4' by 4' aquarium. My brother keeps a two-foot-long snakehead (that's one step below a shark) in it. The rest of the room is full of records, and there's a desk where I write stories and poems as well as the band's lyrics.
JOBS: I've only had one. I studied graphics at art college (so did our drummer Kenny) and worked as a graphic designer in industry for a while. It was probably the most thankless task in the world for a would-be artist, which I'd been since I was about ten.
WHAT TV PROGRAMME DO YOU ALWAYS TURN OFF? Coronation

Street. I once watched two episodes and that was enough. I know it's trendy and all that but I can't see the attraction.

FAVOURITE KAJAGOOGOO

RECORD: "Too Shy", that was great. They're not really my taste in music — I prefer U2, Simple Minds or the Bunnymen — but they're good.

WHAT HAVE YOU GOT IN YOUR POCKETS? A contract for a gig, two keys, some old bus tickets and 133½p in loose change.

DO YOU GET RECOGNISED IN THE STREET YET? In Glasgow most people know who we are, but they're a bit cool about it. In London people have begun to stop us. Not as a rule, but it's beginning.

HAVE YOU BEEN WATCHING WIMBLEDON? Generally I do, but this year I haven't had time to watch it at all.

ARE YOU FED UP WITH PUNS ABOUT YOUR NAME? No, it's interesting to see if anybody can come up with any new ones.

There've been some terrible ones in local papers. Like, "there's nothing wet about these boys" for example, or "there's a lot of water passed under the bridge".

Ugh!
LAST RECORD BOUGHT: "Let's Dance" by Bowie. Wonderful.

He's a man of our times; everything else pales in comparison. I bought Michael Jackson's "Thriller" at the same time, which is great too.

FAVOURITE ARTICLE OF CLOTHING: It depends what day, really. I haven't anything in particular although I do like shirts, shoes and trousers mainly.

DO YOU ENJOY HOT WEATHER? It's great. It's nice to see people out and enjoying themselves. Up in Glasgow, as soon as everybody sees a bit of sun they rush out and get burnt. I got really sunburnt at Glencoe last year. Never again.

LAST BOOK READ: It was something by Robert E. Howard. He's the guy who created Conan The Barbarian in the '20s and he also wrote a lot of other supernatural things. I'm a great fan of his. I'd recommend a compilation called *The Dead Remember*.

MOST FAMOUS FRIEND: I haven't really got any famous friends. I've got a small group of really old friends, but in this business people tend to relate to each other in a very superficial way. I'm very wary of that.

HOW WOULD YOU DESCRIBE YOURSELF? I don't know about that. It's really hard; no matter what you say it sounds well dodgy. I suppose I'm a trier above all, but I'd better leave it up to others to say what I'm like.

Double Dutch is half sport, half gymnastics and very big in America. Now it's being noticed

over here because of Malcolm McLaren's "Double Dutch" single. In the States for the last ten years

Photo: Eric Warner



1 Rennie demonstrates a "compulsory trick". This is a "spreadsaggle and toe touch".



4 Rimmer rushes in...



Photo: Jan Berg

Who's that man? He looks like Pete Shelley but it's not the ex-Buzzcook who kisses the blonde-wigged Annie Lennox at the end of the Eurythmics' video for "Who's That Girl?" It's Annie Lennox herself. Clever stuff. Various luminaries of the pop world can also be seen sharing Dave Stewart's table in the video's nightclub setting, including Cheryl Baker and Jay Aston of Bucks Fizz, Kate Garner of Haysi Fantayzee and Siobhan, Kerin and Sarah of Bananarama,



it's been organised into leagues where teams compete over speed skipping and special tricks. The

Ebonettas — featured on McLaren's single and holders of the world single speed record —

were recently in London. We sent roving reporter Dave Rimmer to try and get the hang of it.



2 Alisa and Renée counting each other through a "double compulsory trick".



3 Renée jumps into the ropes over Tisha and Alisa. This is part of their "freestyle" routine.



5 ...and promptly gets into a tangle.



6 (l-r) Alisa, Renée, Tisha and Monica. And one extremely knackered Rimmer.



A day out on the town. *Smash Hits* reader, Jackie China from Reading, was the winner of the competition in our May 12 issue which meant that she had a very busy day in London the other week. She arrived, courtesy of British Rail, with sister Ellen and was whisked off to Radio One where she watched Mike Smith broadcasting his daily show. That's Ellen, Mike and Jackie (far left) in the studio. Then it was off for lunch with the *Smash Hits* staff, a disillusioning experience at the best of times but Jackie 'n' Ellen coped bravely. After collecting a Kodak Disc Camera and stopping off at *Jean* Jeanie to nab one hundred quids-worth of free jeans and stuff, they dashed off to the Virgin Mega-Store where Jackie had two whole minutes to grab as many free records as she could carry. There she is with her booty (left). "I loved every minute of it," she gasped as she fell into a taxi. Our pleasure.

Photos: Virginia Turfitt

S T A R T

Flashdance

THE HOTTEST MOVIE WITH THE HOTTEST MUSIC FROM...

... Irena Cara
(Flashdance...What a feeling.)

Donna Summer

Laura Branigan

Kim Carnes

Michael Sembello

L.P. & Cassette on

the streets now.

A Paramount Film

Showing at a cinema

near you now.



 Phonogram...What a feeling.

YELLO

I LOVE YOU

I LOVE YOU
I LOVE YOU
I LOVE YOU

YOU KNOW I NEEDED TO RIDE IN YOUR CAR
I KNOW IT'S DANGEROUS YOU'RE GOING TOO FAR (I LOVE YOU)
I'M ALWAYS WITH YOU WHEREVER YOU GO

THIS IS ESSENTIAL
THE WAY YOU DRIVE IS JUST SENSATIONAL (I LOVE YOU)
I HATE TO LOVE YOU
LOVE YOU ALL THE SAME
YOU KNOW BABY DRIVING IT'S A SERIOUS GAME

CHORUS
I LOVE YOU (I KNOW) I LOVE YOU (I KNOW)
YOU GONNA GET ME A HEART ATTACK
STOP IT
HOLD IT BACK

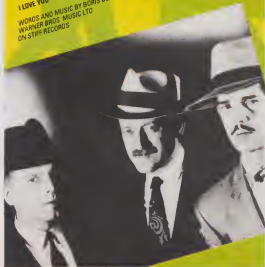
I LOVE YOU
I LOVE YOU
I LOVE YOU

YOU KNOW I NEEDED TO RIDE IN YOUR CAR
I KNOW IT'S DANGEROUS YOU'RE GOING TOO FAR (I LOVE YOU)
I'M ALWAYS WITH YOU WHEREVER YOU GO
THIS IS ESSENTIAL
THE WAY YOU DRIVE IS JUST SENSATIONAL (I LOVE YOU)
I HATE TO LOVE YOU
LOVE YOU ALL THE SAME
YOU KNOW BABY DRIVING IT'S A SERIOUS GAME

REPEAT CHORUS

I LOVE YOU

WORDS AND MUSIC BY BORIS BLANK ©/ETER MEIER REPRODUCED BY PERMISSION
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ON STIFF RECORDS



IRON MAIDEN



«THE TROOPER»

YOU'LL TAKE MY LIFE BUT I'LL TAKE YOURS TOO
YOU'LL FIRE YOUR MUSKET BUT I'LL RUN YOU THROUGH
SO WHEN YOU'RE WAITING FOR THE NEXT ATTACK
YOU'D BETTER STAND THERE'S NO TURNING BACK

THE BUGLE SOUNDS THE CHARGE BEGINS
BUT ON THIS BATTLEFIELD NO-ONE WINS
THE SMELL OF ACID SMOKE AND HORSES BREATH
AS I PLUNGE ON INTO CERTAIN DEATH

THE HORSE HE SWEATS WITH FEAR WE BREAK TO RUN
THE MIGHTY ROAR OF THE RUSSIAN GUNS
AND AS WE RACE TOWARDS THE HUMAN WALL
THE SCREAMS OF PAIN AS MY COMRADES FALL

WE HURDLE BODIES THAT LAY ON THE GROUND
AND THE RUSSIANS FIRE ANOTHER ROUND
WE GET SO NEAR YET SO FAR AWAY
WE WON'T LIVE TO FIGHT ANOTHER DAY

WE GET SO CLOSE NEAR ENOUGH TO FIGHT
WHEN A RUSSIAN GETS ME IN HIS SIGHTS
HE PULLS THE TRIGGER AND I FEEL THE BLOW
A BURST OF ROUNDS TAKE MY HORSE BELOW

AND AS I LAY THERE GAZING AT THE SKY
MY BODY'S NUMB AND MY THROAT IS DRY
AND AS I LAY FORGOTTEN AND ALONE
WITHOUT A TEAR I DRAW MY PARTING GROAN

WORDS AND MUSIC BY HARRIS
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ON EMI RECORDS

MARC ALMOND THIS IS YOUR LIFE

LIKE HIM OR LOATHE HIM, EVERYONE SEEMS TO TALK ABOUT HIM (INCLUDING HIMSELF)

PETER MARTIN COAXES A FEW COMMENTS OUT OF HIS FAMILY AND FRIENDS, AND THEN LETS MARC ANSWER BACK



**SANDRA
BRETHERTON
(MUM)**

"Since he was little he's always liked dressing up. There's definitely a bit of the actor in him and he's always been a bit on the arty side. I don't know where he gets it from — it's certainly from none of us. He's never been a problem. Of course we used to have our little arguments — I mean he's always played his music too loud — but, really, he's always been as good as gold. I'm really pleased Marc's made a go of music." **Marc:** Oh God Mother, please! I like the 'he's never been a problem' bit! And, as far as the 'good as gold' bit ... well, pass me another Margarita and book me in a rast home for a weekend. You can always count on Mami!



**JULIA NUTTER
(SISTER, AGE 24)**

"At school he was never interested in games, football and

that. He used to lock himself away for hours and draw. But never pots of flowers, they were always really way out — distorted type people and fantasy type sets. He's never been down to earth. He used to like T. Rex and Jethro Tull. He went through a hippie stage with long hair and everything. It was quite alien at the time. I've always admired the way he doesn't care what anybody thinks. I wish I was like that. But I'm not envious of him. I mean, he hasn't changed a bit. The way he carries on you'd think he didn't have a penny to his name. Me and Mum saw him for the first time in Liverpool recently and there were thousands of girls going mad for him. You know, you think, God, it's only **Marc:**

Marc: Please God, no! Not Jethro Tull! We are completely different and that's why we get on so well. I can never think of her as married and that I'll soon be Uncle Marc. Quick, get away my more dark secrets.



**HUW FEATHER
(SCHOOL FRIEND)**

"Marc and School never really mixed except for English

periods which were generally a time for socialising and boys' talk. Marc would amuse us all by a constant stream of backchat, banter and insults flung at the teacher. Invariably finishing with the teacher red in the face and Marc smiling because he had the last word. As per usual."

Marc: Huw and I first met at school and later attended the same art collage. I roped him into my Performance Art, which consisted of assaults and insults of the senses. At least, I think they did. People always left open-mouthed. Being always the first to take my clothes off at parties, this carried on into my 'performance' days which centred around such delightful topics as Prostitution and Narcissism. I later tracked Huw down, causing him more hair loss by getting him to design Soft Cell's sets and single covers. He's planning to break out of the asylum soon.



**RIZZ
(CLOTHES DESIGNER)**

"During those days of financial drought at Fine Art college in Leeds, Marc and I really

knew how to live. Convinced we were arty bohemians, each lunchtime we'd share a cornish party and an iced bun. Sometimes we'd splash out on cans of American cocktails from Tesco's — which were really lethal! — and get sloshed while watching Coronation Street. Then we'd spend all evening miming to West Side Story with the aid of a few wigs and borrowed frocks, to the amusement of the cat, Johnny-Johnny."

Marc: What do you mean used to dress up in dresses and wigs? I thought we still did! Liz and I always wanted to make a follow-up to that religious film *King Of Kings*, calling it *Frock Of Frocks*.



**MIKE WAND
(MANAGER OF LEEDS
WAREHOUSE CLUB)**

"Marc worked in my

club between summer '79 and '80 as a cost attendant. Then he worked for a year as a DJ, starting a "New Romantic" night and, when that started dying out, a "White Funk" night. He was still working for us when "Tainted Love" was Number One. As an employee he was good with helping out with new ideas, but he could get a little temperamental. He was very outrageous in dress — a leader in that whole scene — which helped to keep up the image of the club."

Marc: Dear old Mike. "Helped out with new ideas". Don't you mean started them, Mikky Baby? I worked nearly seven nights a week at one time, struggling against drunken

CONTINUES OVER ▶



MARC ALMOND THIS IS YOUR LIFE

CONTINUED

outings from Wekofield, ladan down with fur coats and handbags. I was even once attacked by an hysterical prostitute. I would have done anything to get out of there.



ANNIE HOGAN

(OF THE MAMBAS)
"When I first met Marc

— I was a DJ in the Leeds Club, Armesia at the time — I sensed that there was something special about him. An aura that affected me and made me want to get to know him. We hit it off straight away and have been the best of friends ever since. He's always looked after me and I live with him when he's in Leeds.

Most of all I admire his generosity and loyalty. Of course he's got his faults but I can't understand how people go on about his so-called 'darker side'. He doesn't change when he's onstage, doesn't project an image. He's just himself. I love him more than anyone else in the world."

Marc: Is she writing a book? I give her exclusive rights! I tend to take things out on her unfairly, but you always hurt those that are close. She's too sensitive, but it shows in her piano playing and that's good. I hope a lot of people recognize her talent. Now, get that washing-up done, girl!

DAVID BALL

(OF SOFT CELL)
"We first met at Art College in Leeds. He sort of stood out. I'd never met anyone like

him before. We found we had a lot in common. We both shared an interest in trash, collecting rubbish, toys and comics. It comes down to the same sense of humour. But, above all, we are both individuals. We're such an unlikely combination it's odd but we just seem to get on."

Marc: God knows how he's coped with me. It's good that one of us has a good solid head on his shoulders and it's great that he's marrying Gini — she'll keep his ways in order. He's a genius — in music and a million other things.

STEVO

(MANAGER)
"Marc wanders down the pathway of despair."
Marc: Is it surprising with a raving lunatic as manager?

TIM POPE

(VIDEO MAKER)
"I like Marc's dream. I like being a part of it. I like his obsession — filth. I admire the way he sticks to his vision of the world; his commitment is probably his strongest feature. I like making videos with him [I've

made about 15 in all] because his music's very atmospheric. He performs really well in front of the cameras. He's one of those unfortunate types that people don't like — like Des O'Connor — but I can't understand why."
Marc: I knew that Des and I should get together. We could destroy the world.

JULIAN COPE

"I do dig him. He's got a pretty good attitude to 'cool' and he's got a high forehead factor and that's not a put down. I'm a bit worried that he might be spreading himself a little thin — his work on the 'Batcave' LP worried me. He should stick with David Ball and Soft Cell 'cos they're brilliant."
Marc: Julian's a true eccentric with something brilliant up his sleeve. The sort of person we need more of on today's dull music scene. On second thoughts, one's enough.

CLARE GROGAN

"We're the same height so he's alright with me. Small stars are best."
Marc: But big ones are better.



FRANK

(FAN, AGE 18)
"I met him about a year ago and I've seen him quite a lot since. He arranges for me and my friends to see him on Fridays in a cafe round the corner from the Some Bizzare offices. I like Marc not because he got to Number One with 'Tainted Love' but because I've always believed he's got a great personality. I like the group and the clothes. I dress like him to show that I like him. I sprayed my hair black and he liked it and said I should dye it black."
Marc: Frank has always been a loyal fan and it's appreciated. I hope Frank and all my fans — no, let's call them friends — take time to develop their own individuality and I hope they understand my bad moods as well as my good ones.

ANDREW

(OF WHAM!)
"I don't know him as a person but I like some of his songs. 'Torch' and 'What, they're my favourites."
Marc: Why thank, guys. If you know me, you'd hate them.

PAUL WELLER

"I think he's a nice cat, excellent choice in songs but sometimes he sounds a bit flat when he sings."
Marc: Paul had an amazing career without ever really singing at all. He must have something really amazing going for him. Bottle it, sell it — make a fortune.



Marc at the age of 8

... AND THE LAST WORD (FROM MARC OF COURSE)

"I'm a neurotic manic depressive but fun at parties. I know that I annoy a lot of people but when I see those that I annoy I feel justified. I think I please a large percentage though. I'm a survivor and a fighter and my tolerance level is high (too high), but if you overstep it, watch out! Nothing about me is innocent. I have a singing style of my own and the soul it is delivered with is my own — take it or leave it. I'm a lover of filth but have a neurosis about cleanliness that makes me wash my hands 100 times a day. I'm a general misfit for misfits. A walking one man psychiatric case."

MARC & MAMBAS BLACK HEART

Playing
With little pictures that my mind
sends
Counting the moments as my world
ends
All I remembered are the bad times
And I'd be chewing away at my incisors

When you looked that way
Oh I knew you wanted to hurt
You killed all of my dreams
With your black, black heart

Night creeps
Its wicked way just like a spider
Breating the feelings that hide
Black heart in wild you were
So like an angry child

When you looked that way
Oh I knew you wanted to hurt
You killed all of my dreams
With your black, black heart

Pushing your icy finger always
crushing
Your jealous mind so disapproving
You laughed at all my ideas
And encouraged my fears

When you looked that way
Oh I knew you wanted to hurt
You killed all of my dreams
With your black, black heart

When you looked that way
Oh I knew you wanted to hurt
You killed all of my dreams
With your black, black heart

Leave me alone
Stop pushing at me
You got your revenge
For the love that I lent
You're destroying my mind
You're destroying my soul
Black heart

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On Some Bizzare Records

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GUILDFORD. TEL. 579709 HULL. TEL. 274446 LEEDS. TEL. 433576 LEICESTER. TEL. 532212 LEWISHAM. TEL. 853 0446 LIVERPOOL. TEL. 208 8610 LUTON. TEL. 320700 MANCHESTER. TEL. 634 4920
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GET SMART



Got a question about absolutely anyone or anything to do with music? Linda will get you the answer (well, try). Write on a postcard to: *Get Smart, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.*

In the Madness film *Take It Or Leave It*, Suggs wears a one-button shiny blue suit and I'd like to know where he got it from and exactly what material it's made of. I know it's a lot but please try.

Sir Lord John, Birmingham.
● Suggs describes the suit as being made of "tonic mohair" and paid £50 for it in Johnson's (The Modern Outfitters) of 406 Kings Road, London SW10.



Slits in '78. (left right) Jim Slik (Jim McGinley), Lord Slik (Billy McIsaac), Midge Ure (no dist. coms. for some reason) and Oil Slik (Kenny Hyslop, now in S+T The Ton.)

Did "Forever And Ever" by Slik ever get to Number One as I'm sure I heard Anne Nightingale say so? Also, what was the highest placing reached by the Rich Kids?

Wendy, Orpington.

● Slik, who were originally formed in 1972 under the name Salvation, topped the charts in Jan '76 after their first appearance on a Christmas *Top Of The Pops* (even though they hadn't charted at the time). That same year they were voted Best New Band in the Sun Pop Awards but only scraped one more hit afterwards with "Requiem" peaking at Number 45. When Midge Ure left the Slik line-up some time later, he joined Glen Matlock (fresh from the Sex Pistols) together with Rusty Egan and Steve Nieve in the Rich Kids. Their only hit, "Rich Kids", reached Number 24 in Feb '78 and this, incidentally, can be found on their "Ghosts Of Princes in Towers" album, recently re-issued by EMI.

Whatever happened to the Squeeze track "The Apple Tree" which was originally meant to appear on their "Sweets From A Stranger" album? Now that the band are no more, will this superb track ever be made available?

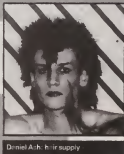
A Fan, Ayrshire.
● Although we don't have the specific details (Chris Difford says it's still a secret), ex-Squeeze's Glenn Tilbrook and Difford plan to feature it in their new group end, consequently, it may be released as a result of their revived partnership. It didn't appear on the "Sweets" album because Difford says, "it was in the same vein of lyrical and of similar style to 'When The Hangover Strikes' [which did turn up on the LP] but, if it's any

compensation, you may hear the song sooner than expected because actress/singer Elaine Paige has just recorded a cover version for Warner Bros."

I've just bought a live Ultravox album, recorded at Rimini, Italy, on November 2 '81. It says on the cover that it was "remixed at Sory Studios for Fen Club distribution only". Have you any idea of its value?

Ultravox Fan, York.

● What you've got is an unauthorised "bootleg" recording that was pressed onto record and sold illegally. The bootleg industry (going since the late '60s) enjoyed a revival when Punk came along as the amateur sound quality didn't really matter too much. There's even a live Sex Pistols bootleg which was recorded on a portable cassette whose batteries were running down, so the music gets progressively higher and faster. Since then the industry's got more sophisticated — coloured vinyl, gatefold sleeves with free posters, etc — and many a band has taken legal action to try and stop bootlegs as, obviously, they have no control over their quality, receive no royalties from their release and, of course, they're illegal. So if it's hard to guess at the value of yours — being collectors' items they tend to cost a lot more than official LPs though usually sound pretty inferior.



Daniel Ash: hair supply

How tall is Daniel Ash of Beuhus? I think he's quite tall but my friend says it's just an illusion created by his hair. Also, I've read that he's going out with Cleo Rocos (an actress on the Kenny Everett Show) but my mate insists her name's Stelle. Who's right?

Gillian, Hastings.

● After much argument between Daniel and his fellow band members, they opted for 5' 10" but adding approximately four inches more for hair (especially when freshly washed). He became quite coy when asked about girlfriends but, although we do know that vocalist Peter Murphy is "romantically linked" with a certain Stella, Danny would neither confirm or deny rumours regarding Ms Rocos. Well, girls, I know what I think.

Could you please give me details as to where I could obtain a copy of Whem's "Young Guns (Go For It)!", the instrumental version? Also, I saw Whem! on TGTP on June 2 and just have to know who that boy was with them, the one dancing next to Andrew!

Tracey Hickin, Mansfield and Boogie, Swansea.

● The instrumental turns up on both the 7" and 12" versions of the single, still available in most record stores. The sheet music for all three singles has also been put on sale, while a book of the songs from their debut album "Fantastic" is due to be published in a month's time. And as to the boy you've all been writing in about: his name's Andros and he's George's cousin. "Handsome, tall and strong", they say, he was drafted in specially for the TV appearance.

This is my last attempt! Where can I write to Laurie Anderson, who had her first big hit with "O Superman" in Aug '81. Please, ignored, Nottingham.

● If I must... Your best bet for getting letters to Laurie would be to write to her record company in New York, at: Warner Bros., 3 East 54th Street, NY 10022, New York, USA. No, I'm sorry, really!

My Dad, John Noel, reckons he went to school with Patrick (quite right) from Hot Chocolate. He comes from Granade in the West Indies and the school was called St. Patrick's RC. Can you find out if he's joking or not? Gervin Noel, Northampton. Pat Olive of the group says he remembers him "very well indeed". He recalls your Dad was "lighter skinned and had lots of brothers, some of whom became teachers". He further added that your Dad's nickname was "Noel Noel" and that the name "certainly rings a bell". Will your Dad stand for this?



Weller: supporting a broly good cause

Whatever happened to the book Paul Weller was compiling about unemployment? I sent in a contribution and wondered if it would ever be published.

M. Maynard, Malton.
● The idea for the book first came about when an unemployed Jam fan suggested it to Weller, but since then the compilation of the poetry book has been taken over by Dave Potter. Published by Weller's Riot Stories, it's untitled as yet but should be available some time towards the end of September. Contact Riot Stories at: 45-53 Sinclair Road, London W14.

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ECHO & THE BUNNYMEN • NEVER STOP

GOOD GOD YOU SAID IS THAT THE ONLY THING YOU CARE ABOUT
 SPLITTING UP THE MONEY AND SHARE IT OUT
 THE CAKE'S BEING EATEN STRAIGHT THROUGH THE MOUTH
 POISON
 POISED TO COME BACK IN SEASON
 ALL THE ONES WHO LACK REASON

CHORUS
 MEASURE BY MEASURE, DROP BY DROP
 A POUND FOR POUND WE'RE TAKING STOCK
 OF ALL THE TREASURE STILL UNLOCKED
 THE LOVE YOU FOUND MUST NEVER STOP

THE KING IS DEAD AND LONG LIVE THE PEOPLE WHO AIM ABOVE
 ALL THE SIMPLE STUFF NEVER UNDERSTOOD
 LIKE RIGHT FROM BAD AND WRONG FROM GOOD
 DENY

THAT YOU WERE EVER TEMPTED BY THE LIE
 THAT THERE'S AN ANSWER IN THE SKY

REPEAT CHORUS

NA NA NA NEVER STOP
 NA NA NA NEVER STOP
 NA NA NA NEVER STOP
 NA NA NA NEVER STOP
 NA NA NA NEVER STOP
 NA NA NA NA NEVER STOP
 NA NA NA NA NEVER STOP
 NA NA NA NA NEVER STOP
 REPEAT CHORUS TWICE

STOP, NEVER STOP, STOP, STOP
 NEVER STOP, STOP, STOP, STOP, STOP
 NEVER STOP, STOP, STOP, STOP
 NEVER STOP

WORDS AND MUSIC BY
 SERGEANT McCULLOCH/PATTINSON/De FREITAS
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 ON WEA RECORDS

ONLY HAVE ICE FOR YOU



Freeze: Peter Mans (left) and John Roost

If you've lost your mind these couple of years, you'll probably remember the cool summer hit "I, I," "Southern Freeze," by **Freeze** who were at the forefront of the "Britfunk" sound along with the likes of Lixx and Central Line. Now they've returned to the charts with the very different and rather modern New York disco sound of "I.O.U." In the process they've shrunk from a seven-piece band down to a duo: percussionists John Roost and bassplayers Peter Mans.

"We didn't realise that the more cooks there were, the more the broth would get spoiled," explains John. "We lost direction really. It proved much better to have just two of us operating."

After hearing last summer's New York hip hop hit, "Planet Rock," by Afrika Bambaataa And

Soul Sonic Force, they decided they wanted to be that bad, electronic sound with their own twist. Peter played up the "Planet Rock" (and "Candy Girl") producer, Arthur Baker, without him to sandpaper some steps.

Instead, Freeze caught the sweet pleasure, New York and survived in Baker's office. He was so flabbergasted that he suggested they write and record an LP together. "I.O.U." is the first release from it and it's a long way from "Southern Freeze."

"Times have changed and we've come up with something different," explains John. "It's still along the same lines — but, today's version. I think when **Southern Freeze** came out it was the 'in' sort of thing and it's the 'out' sort of thing again."

First there was **The Southern Death Cult** who split up rather suddenly and then released a posthumous LP. Now there's **The Death Cult**, formed by ex-Southern Death Cultist, Ian Astbury, with former members of **Theatre Of Hate** and **Ritual**. Their debut EP is unleashed on July 1.

TV time. Every Tuesday from July 26, ITV are broadcasting a new music programme called **Hold Tight**. About 30 bands will be featured in the 14 shows, all recorded live at Alton Towers, a marvellous leisure park near Stoke-on-Trent. It's where you come in. If you want to see any of the bands (people like **Musical Youth**, **Thompson Twins**, **Depeche Mode** and **David Grant**), then you can for £3.95 — the normal entry fee to the park (there's also free background stuff and so on). They're filming on July 7, 11, 12, 13 and 14, then on August 9, 10, 11, 16, 17 and 18, and have room for 2,000 people if you ring 061-226 1189, a special recorded message will tell you what's on when.

Starzine is a little glossy magazine all about **David Bowie**. It's unofficial but still a good read with lots of rare pictures. There's a new issue now available from PO Box 225, Watford, Herts. Send them £5.00 and a stamped addressed A5 envelope and a copy will be dispatched to you.

Keep outdoor types **Blancmange** have just released a compilation of their videos. It's a tape, retailing at around a tenner, containing "Living On The Ceiling," "Waves" and "Blind Vision" and it was just happen to have five of them in the office. Hang on... signed ones. Hmmmm. Suppose we might as well give them away, then. Try your luck by answering the following question.

One of the three videos on the tape was made in Egypt. Which one? Just scribble the name down on a postcard or the back of an envelope and post it off to **Smash Hits Blancmange Competition**, 52-55 Carnaby Street, London W1V 1PF. Replies no later than July 20.

MUTTERINGS

Who's that girl? We learn that **George Michael's** partner in last issue's Start snogging special was none other than **Tony Hadley's** sister Jackie... **Irene Cara** is to star in a film called **D.C. Cab Musical Youth** and **Grandmaster Flash** will also make cameo appearances... Meanwhile, **Steve Strange** may be appearing in a modern film adaptation of **Oscar Wilde's The Picture Of Dorian Gray**... **David Sylvian** is really pale and fresh-faced, right? Wrong. He's just grown a beard... At a cost of ½ million dollars, **Bow Wow Wow** have just cancelled most of their American tour because **Matthew Ashman** fell off stage and broke his hand... The **Wowsers' Lee Gorman**, incidentally, used to be in a band called **57 Men** with **Glenn Gregory of Heaven 17** and all of **Huang Chung**... Hold it, they've just changed their name. That's **Wang Chung** in a German pop magazine. "Is He Mad? Is She A Man?"... **Leah**, late of **Animal Nightlife**, is now a waitress in a French restaurant... Be cool! Impress your friends! Make frequent use of the new word "outernational"... If you saw the **Midsummer Night's** Tube you're probably wondering too: didn't **Simon Le Bon** realise that **Joels Holland** was taking the mickey?

HAPPY BIRTHDAY

Ringo Starr (43) on July 7
Andy Fletcher of Depeche Mode (22) on July 8
Graham Jones of Haircut One Hundred (22) on July 8
Kate Garner of Haysi Fantasyze (30) on July 9
Marc Almond (24) on July 9
Jim Kerr of Simple Minds (24) on July 9
Kevin Grant of Musical Youth (12) on July 9
Peter Murphy of Bauhaus (26) on July 11
Chris Cross of Ultravox (31) on July 14
Trevor Horn (34) on July 15
Stewart Copeland of The Police (31) on July 16
Brian May of Queen (33) on July 19
Paul Cook (27) on July 20

"**Street Sounds**" started it and now everyone's doing it. Those "Street Sounds" compilation LPs of 12' disco tracks have attracted a host of imitations. Phonogram have just released "Wired For Clubs Vol. 1" while Epic have mixed nine tracks together on "Dance Mix... Dance Hits Vol. 1". But "Street Sounds" fourth compilation knocks them both into a cocked hat with no less than 12 tracks, among them the latest hits by **D-Train**, **Sunrise**, **Forrest** and **Mtume**. The original is still the best.

MY TOP TEN



DENNIS GREAVES The Truth)

- 1. THE JACKSON FIVE: The Love You Save (Temptation Meltdown)** It's very up and happy and reminds me of certain times I had when I was a kid.
- 2. DESMOND DEKKER AND THE ACES: Ie Miek (Pyramid)** I was trying to be a skinhead when I was about nine which is why I bought it. But I was too young. I liked the fashion but not the violence.
- 3. THE MOVE: Fire Brigade (Royal Zonophone)** I just loved the song... I don't know why. It reminds me of Marks & Spencere's chocolate biscuits because there's a chocolatey thumb print on my copy of it.

- 4. THE FOUNDATIONS: Baby Now That I've Found You (Pre)** I remember I was playing with an Action Man when I first heard it.
- 5. THE KINKS: Autumn Almanac (Poly)** My father bought me this when we were on holiday. We both really loved it and it reminds me of him.
- 6. CULTURE CLUB: Time (Check It The Heart) (Virgin)** Just brilliant. That's all. One of the best records for a long time. I wish I'd written it.
- 7. SPANDAU BALLET: Chant No. 1 (I Don't Need This Pressure On) (Reformation)** I like their recent stuff but this is the track that sticks out. It's a classic.
- 8. LOVE AFFAIR: Everlasting Love (CBS)** They were a teenybop psychedelic band and I think they only had this one hit.
- 9. THE BEATLES: She Loves You (Parlophone)** An obvious choice. It reminds me of the scrapbook I had at the time full of pictures of groups. I can also remember dancing to it in our front room and falling over.
- 10. THE KINKS: Waterloo Sunset (Poly)** The perfect pop song, particularly if you sing it while walking over Waterloo Bridge. An all-time classic.

SINGLES



Reviewed by
Dave Rimmer

ECHO & THE BUNNYMEN: Never Stop (Korova) From the joyous, jagged intro to the juddering close, a hit and no mistake. With a hit of cello, heartfelt vocals, some disco percussion, a name-check for Russian writer Maxim Gorky and what sounds like someone tapping out a tune on the ribs of a skeleton, this is probably the best Bunnyman single ever. Easier to dance to than philosophy about, which is all well and good. In this what Mac meant about them finding their "lighter side"? Whatever, sheer bliss.

PETER GABRIEL: I Don't Remember (Charisma) A track off his last solo album but one. Dramatic-sounding but undistinguished.

THE BEAT: Aceke 1-2-3 (Go-Feet) An ackee, fact fans, is a vegetable that originated in Africa and was introduced to the Caribbean to feed those dragged there during the shameful days of the slave trade. Meanwhile, this is a very Afro-Caribbean sounding song with complex rhythms, scaring horns, barking dogs and a lot more going for it (in my humble opinion) than "Can't Get Used To Losing You". Great.

THE ISLEY BROTHERS: Between The Sheets (Epic) Slow and sweaty. More a lust song than a love song. Good, but the three vintage islay tracks on the other side of the 12" ("Summer Breeze", "That Lady" and "Harvest For The World") are much, much better. Worth a couple of quid for them alone, actually.

VIRNA LINDT: Intelligence (Compact) Another dait

spy-theme style thing from the woman who brought us "Attention Stockholm". This is well-produced and quite enjoyable though the joke's getting a bit thin now. Love the CND cake on the cover, though.

SEX GANG CHILDREN; Sebastiane (Illuminated); POISON GIRLS: One Good Reason (Illuminated) "Sebastiane" comes with lots of thudding bass, pounding drums, violin from *Gassy Mumbo*, horror movie lyrics and a rhythm that keeps speeding up and slowing down. Is this what they call "positive punk"? I can't make head nor tail of it. The word "positive" sits much more easily with the Poison Girls' fine optimistic offering, which sound like I imagine cabaret composers Berthold Bracht and Kurt Weill might have done had they been writing post-punk songs in '80s Britain instead of radical musicals in '30s Germany.

DIANA ROSS: Pieces Of Ice (Capitol); TERRI WELLS: You Make It Heaven (Philly World) Two worthwhile ballads. "Pieces Of Ice" is clipped, controlled and every bit as professional as you'd expect. Meanwhile, I've just found out that Ms Wells contributed the vocals to one of my favourite songs ever (a thing called "The Sweetest Pain" by Dexter Wansel), and here she makes a possible song into a fine record.

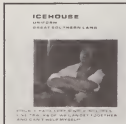
CABARET VOLTAIRE: Just Fascination (Some Bizzare); THE FALL: The Man Whose Head Expanded (Rough Trade) Both these hands have long been independent chart fixtures. Now on Steve's books and with a crackling John Luongo production, obscure Sheffield electronics hunc Cabaret Voltaire now seem to be trying for the big time. Although heading in the right direction, this still sounds too strangled to make it. Meanwhile The Fall, who sound as murky and petulant as ever, clearly care as little for the big time as it does for them.



ONE THE JUGGLER: Damage Is Done (Regard) The lyrics implore: "Let's all go mad/Tear your hair out and stamp your feet", which is precisely what this messy shamboling noise made me want to do. That's probably the effect

One The Juggler would like it to have, but can't see the point myself.

PREFAB SPROUT: Lions In My Own Garden (Kitchenware) A Newcastle band with a light, airy debut single. Sounds a bit like speeded up Arctic Camera. Doubt they'll get far with a name like that, though.



ICEHOUSE: Uniform (Chrysalis) I imagined myself to be singing along with Bryan Ferry on "Hey Little Girl" for ages before someone told me it was actually this lot. It would be much harder to make the same mistake with this one, but it's not so good a song. "Great Southern Land" on the other A-side (it's a double single pack) is apparently Iva Davies' reply to "Down Under". It goes something like this: "us Aussies aren't all beer-swilling drongoes, we can be as vague and moody as the best of them."

TROY TATE: Love Is (Why-Fi) Despite some enjoyable moments, a dreary song with some horrid drone vocals from the former Teardrop, turned Fashion guitarist.

THE MEMBERS: Working Girl (Ablion) Sadly passed over when first released a couple of years back, this is a tongue-in-cheek (I hope) rabble-rouser with a coker of a chorus about a lazy chap who lies around at home and lives off his industrious lady-friend. Treacherous.

ELVIS COSTELLO AND THE ATTRACTIONS: Every Day I Write The Book (F-Beat) Something of a soulful love song if I understand it correctly, a complete change from "Pills And Soap" and a "proper" release this time. That is to say, it hasn't been released under an assumed name in limited quantities available only to residents of the Scilly Isles and about to be deleted on August Bank Holiday. Thank goodness.

MUSICAL YOUTH: Tell Me Why (RCA) Very jolly and jolly accomplished version of a song penned by Lover's Rock person John Holt. I'm glad they've got away from those vague "youth of today"-style clichés, the tooting is excellent and some of the percussive noises (the work of producer Peter Collins?) are

particularly good fun. One quibble: I'd have loved a dub version on the flip.

MARC AND MAMBA: Black Heart (Some Bizzare) Though not much more monotonous than an most records, the percussion here drives me absolutely mad. This effect may go some way towards explaining why the staring-eyed Mamba all look like candidates for the strait-jacket on the postcard picture within. Otherwise: lots of strings and plaintive vocals. Odd (of course).

NEWTRAMENT: Londen Bridge Is Falling Down (Jive) There've been rather too many mooncangarap records in the wake of "The Message", but here's one with a difference: it's English. Good idea and should work on the dancefloor but a) it's a bit cluttered, b) he will rap in an American accent, c) you can't make out the words anyway, and d) it's way too late for The Election. Our economics correspondent adds: 23 minutes of music on one 12" is undeniably good value.



BANARAMA: Cruel Summer (London) It must be said, the quality of Banarama records seems to depend a lot on who's working with them. Here they're back with Swain and Jolley, the chaps who made "Shy Boy" the great single it was, and this is certainly their best single since then. Includes a great dub version and, for some inscrutable reason, lots of jokes about trucking and CB radio with the girls all dressed up in scruffy overalls and toting monkey wrenches. Can't see it catching on, somehow.

EURYTHMICS: Who's That Girl? (RCA) Who's that black, is what most folk'll wonder when they clock Annie's latest look. Not that immediate but a strong if gloomy song and a flawless (though slightly dated) production. Already my favourite Eurhythmics single.

SENSE: Three Minutes Later (Carsons) A test-book example of the depths electronic music can sink to given half a chance. David Ball is the producer and this is naught but a mess of miserable clichés from the first galling synth to the last half-inch solo. Leave it out.

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'CAN'T HELP MYSELF'

APPEARING LIVE: **THURSDAY 7TH JULY AT THE LYCEUM LONDON**

Capitol

ALBUMS

FLASHDANCE: Various Artists (Casablanca) The dancing in the movie may literally be at the head-spinning variety but the sound track isn't much of a whirl without the help of the on-screen action. Laura Branigan, Donna Summer, Shandi and Irene Cara are among the 10 acts who provide a song each, though only Kim Carnes' grittily rendered "I'll Be Here When The Heart Is" is really worth a seat in the circle. A massive hit, nevertheless. (4 out of 10)

Fred Dellar



JUNIOR: Inside Lookin' Out (Mercury) This is the Streatham Soul Boy's second LP and he's sounding pretty good. Not an absolute scorcher but very, very listenable. He just needs to come up with another gem like "Mama" and he'll be set. He's already on the right track. (6 out of 10)

Jo-Anne Smith



BLUE ZOO: Two By Two (Magnet) Blue Zoo have been desperately trying to make the sincere, soulful white boy status that bands like Tears For Fears have achieved. Apart from the screaming pronunciation of "Cry Boy Cry", this drifts into a rambling exercise in over-production. They're a bit like a manufactured cheesecake — soft, stodgy and artificially refined. A pity. (5 out of 10)

Claire Sheaff

BRASS CONSTRUCTION: Conversations (Capitol) Fine, hunky frolics by the classy Brass. But they still lack that essential something if they're to get off the dancefloor and onto a million record decks. (5 out of 10)

Fred Dellar

THE KIDS FROM "FAME": SONGS (BBC Records) Much as I like the programme it's always struck me as rather odd that the School Of Performing Arts is absolutely incapable of writing songs that aren't absolutely awful. That tendency to wander off for a cup of tea or a hit to eat persists throughout this album, particularly during the guitar solos, the rock 'n' roll numbers or whenever anyone sings. As bad as I expected. (1 out of 10)

Peter Stockton

WILL SERGEANT: Grind (Ninety Two Hoppy Customers) "Grind starts the generator, the wheel turns, the small screen flickers," is the message on the sleeve of this multi-instrumental soundtrack for the forthcoming film. *Grind*. Will Sergeant's first major venture outside the secure basement warren proves to be true Northern industrial music. The sound has a surreal hypnotic quality that merges with a dense jagged edge to produce a bleak and barren wasteland of sound. Music for factories. (8 out of 10)

Peter Martin



ANY TROUBLE: Any Trouble (EMI America) They've been around for ages, always seem to be on the verge of success and the critics love them to bits. The songs on their third album are pleasant enough, if disappointingly unoriginal. I kept hearing shades of Joe Jackson, Squeeze and Elvis Costello. Could do better. (8½ out of 10)

Josephine Hocking

1-LEVEL: 1-Level (Virgin) When it's good, jazz-funk can be very good. But when it's bad, it's horrid. This is good, refreshing and — if a little lacking in passion — brimming with good ideas and not a little humour. The lanky boss snaps all over the proceedings but it's the cool and subtle synth — especially on "Heart Aflow", "Woman and No. 4" — which make this such an appealing debut. Perfectly timed for summer. (7½ out of 10)

Mark Steels

THE TUBES: Outside Inside (Capitol) It's a long time since I listened this closely to a Tubes record, and now I know why. They've succumbed to the limitations of American easy-listening rock radio, and the satirical outrage that was once their solitary virtue (back on the mid-'70s) has been replaced by ahink-wrapped schlock, shot through with tepid Toto harmonies and mildly smutty I. Gells Band lyrics. (3 out of 10)

Johnny Black

MIKE OLDFIELD: Crises (Virgin) Mike in the chair and back to front, Oldfield delivers six new cuts that are expertly played and arranged, and fit into his very English rock-folk-classical style. It won't win him new fans but it should bring back the old ones. Crises? What crises? (6½ out of 10)

Tim de Lisle

EDDIE AND SUNSHINE: Perfect Strangers (Survival) Eddie Maelow and Sunshine Petterson are *moderne* cabaret artists and on this, their first LP, they showcase an entertaining concoction of effervescent electronic pop. They share the vocal and musical responsibilities and the resultant interplay between the two characters acts as a constant source of interest. Cabaret is here to stay. (6 out of 10)

Peter Martin

KING SUNNY ADE & HIS AFRICAN BEATS: Synchro System (Island) In his native Africa King Sunny and his 16 piece band are superstars. His voice is warm and affectionate, the rhythm section powerful yet subtle and the stunning array of percussive sounds quite extraordinary. The result is genuinely uplifting and soulful. It takes a bit of getting used to but once hooked, you'll find yourself addicted. (8½ out of 10)

Mark Steels



THE COCONUTS: Don't Take My Coconut (EMI America) A very nice album from the gals but I wish they wouldn't say things like "We wanted to branch out from the Kid", and then allow him to write half the songs on the record! Their version of the old *Wizard Of Oz* song "If Only Had A Brain" would make even the cowardly lion attack! (3 out of 10)

Jo-Anne Smith

THE FUNK MASTERS

IT'S OVER

Oh oh I can't believe it's over
Oh it's over

Chorus

I can't believe it's over
I can't believe we're through
I can't believe it's over
I don't believe it's true

As time goes by
I never see you
As much as I did

When you lived around the corner

Too many times
You made the blunder

By telling me
You'd be with me through rain
and thunder

Repeat chorus

As time went by

I wanted to cry

'Cause in the end

You left with my best friend

As time went by

I wanted to cry

'Cause in the end

You left with my best friend

Sometimes I see you out walking

With her in your arms

Eyes fixed close

It's a double talking

Sweet nothing whispered

In her ears

I can't stop looking

Repeat chorus

I'm not a little girl

Any more

You used to be the one

I adored

But there's plenty more fish

In the sea for me

Plenty more fish

In the sea for me

Too many times

You made the blunder

By telling me

You'd be with me through rain

and thunder

Repeat chorus

It's over, it's over

It's over, it's over

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THE CREATURES

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THE VERY SPECIAL SONG SPOT

SELECTED
THIS TIME BY

GARY NUMAN

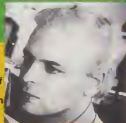


Photo: Virginia Turner

“I first heard this at a friend’s party in summer ’78. Billy Currie was there — he wasn’t well-known at the time and I wasn’t anything myself then. He’d brought along a copy of the record. I heard it and thought, ‘this is it!’ — the synths *integrated* with the guitars; they didn’t *replace* them. The whole electronic/synthesiser thing started taking shape in my mind. John Foxx seemed very mysterious, very enigmatic. You always felt you’d be really nervous if you met him. I did, years later. And I was.”

U S·L·O·W M·O·T·I·O·N T R A V O X

Ultravox in May '78. (left to right) John Foxx, Billy Currie, Warren Cann, Robin Simon, Chris Cross.



NO REPLY
I'M TRYING HARD TO SOMEHOW FRAME A REPLY
PICTURES, I'VE GOT PICTURES, AND I RUN THEM IN MY HEAD
WHEN I CAN'T SLEEP AT NIGHT

LOOKING OUT AT THE WHITE WORLD AND THE MOON
I FEEL A SOFT EXCHANGE TAKING PLACE
MERGING WITH THE PEOPLE ON THE FRAMES
BLURRING MY FACE, AND CONVERSATION

SLOW MOTION
SLOW MOTION

HUSH CAN YOU FEEL THE TREE SO FAR AWAY
HUSH CAN YOU FEEL THE BREEZE OF ANOTHER DAY

WHEN WE HELD EACH OTHER CLOSE IN THE NIGHT
WHILE WE WHEELED AWAY IN OUR OWN LIGHT

STEPPING SIDeways INTO OUR OWN TIME
SUCH A SIMPLE WAY

SLOW MOTION
SLOW MOTION

AND WE HELD EACH OTHER CLOSE IN THE NIGHT
WHILE WE WHEELED AWAY IN OUR OWN LIGHT
AND SOME OF US FOUND ANOTHER TIME
AND DRIFTED AWAY

SLOW MOTION
SLOW MOTION

WORDS AND MUSIC BY ULTRAVOX
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ON ISLAND RECORDS

AFTER A FASHION

MICK KARN & MIDGE URE

DON'T SPEAK TO ME OF CHANGING SCENES
OR WHAT YOU SAW IN MAGAZINES
I'VE WATCHED YOU CHANGE
AND FOLLOW EVERY MOVE

POOL
A DANCING CLOWN
WHERE DESIGN TURNS YOU ROUND
TO SPEND A LIFETIME KEEPING HOLD
ON SLIPPING YEARS AND NOT GET OLD
YOU HEAR THE CRY BUT CAN'T BE TOLD
YOU'RE ONLY CHASING AFTER A FASHION
AFTER A FASHION, AFTER A FASHION

HEY HO YOU WEAR IT WELL
AND IF YOU FELT THEIR SYMPATHY
AND IF YOU SAW WHAT OTHERS SEE
THROUGH DIFFERENT EYES
YOU MIGHT SEE SOMETHING TRUE, NEW
AN EMPTY SHELL
WITH NO TASTE AND NO SELL

YOU TRIED THE STANCE OF THOSE WHO KNOW
BUT DANCE THE DANCE OF THOSE BELOW
YOU LOST YOUR GRIP BUT WON'T LET GO
YOU KNOW YOU'RE CHASING AFTER A FASHION
AFTER A FASHION, AFTER A FASHION

HEY HO YOU WEAR IT WELL
AFTER A FASHION, AFTER A FASHION

HEY HO, HEY HO, HEY HO YOU WEAR IT WELL

HEY HO YOU WEAR IT WELL
AFTER A FASHION, AFTER A FASHION
HEY HO YOU WEAR IT WELL
AFTER A FASHION, AFTER A FASHION
HEY HO, AFTER A FASHION, AFTER A FASHION
HO HO YOU WEAR IT WELL
AFTER A FASHION, AFTER A FASHION
HEY HO YOU WEAR IT WELL
AFTER A FASHION

WORDS AND MUSIC BY M. URE & M. KARN
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THE WICK NOMIS LTD. VIRGIN MUSIC PUBLISHING



JIMMY THE HOOVER

THEY COME CLEAN TO PETER MARTIN.

Zambia, Los Angeles, Malta
(Scotland and Chesnut).

Cheshunt? These five — well, four — exotic locations have in turn produced five characters, each as diverse as their individual homeland, who just happen to have got together to produce some of the most refreshingly exciting music I've enjoyed in many a summer. Naturally, they've called themselves Jimmy The Hoover ... I mean, what else could you call yourself with a background like that?

I met up with three of the band — keyboard player Simon, singer Dunbar and bassman Flinto — in Simon's Bermondsey flat. Throughout the course of this stifflingly hot afternoon the saga of the group gradually unfolds. It seems that Dunbar was born in Aberdeen, moving on to Greece, Australia and Zambia, where he stayed for five and a half years learning the native language fluently. There he met Flinto, a famous local sculptor. Eventually deciding to move to London, the pair lost touch. Some years later, when attempting to form a band, a local rasta told Dunbar that he knew a bass player from college who happened to be on a three year sculpting scholarship. It was Flinto. "Pura chance!" say the pair.

By this time Dunbar already knew Maltese born, Bromley bred, Simon from his London punk days and the band had started to take shape. Next to join was Mark, the youngest member at 20 (he's the one from Cheshunt, the poor lad). At the time he was indulging in a spot of exotic culture by taking flamenco guitar lessons. And then came Karla, a girl of "Negro, Creole, Spanish, French and Irish descent" born — would you believe — in Los Angeles. Her Latin-Spanish percussive talent was to prove invaluable.

The date was December 1980 and Jimmy The Hoover were born.

So why the name? Simon explains: "It means something separate to each of our personal cultures. For instance, when Karla went back to LA all the black guys loved it because it sounded so American, while in Scotland they all chanted: Jimmy! Jimmy! In Zambia it sounds like the name of a club,

as they're usually named after people." Flinto cites an example as "Joe The Red Bus Bar".

Fumbling for a word to describe the band I somehow come up with "outrernational". Amazingly, Simon reckons this, "a good description as it breaks down all the barriers countries erect. Patriotism causes more problems and conflict than anything."

The band's musical taste can only be described as diverse. Simon likes black American music. Karla — English music and punk. Dunbar — African music, and Flinto prefers stuff like Santana, while Mark plays and listens to classical and flamenco music. They put their taste down to the fact that the music of the homeland holds less excitement than that of a far-off land. As Dunbar says, "countries always tend to discard their own talent in favour of things from abroad."

Let's hope this doesn't happen to Jimmy The Hoover's first single, "Tantalise". The music is steeped in a rich cultural diversity, resulting in a refreshing sound that simply breathes vitality. African guitars and melodies swim in a bright wash of colourful Latin percussion, while the lyrics take on the eccentricity of the English language. The single deals with sex, but not from the normal approach of touch or sight but with sound, which sensuality teases with exciting words and phrases.

Finally, what about the 'Hoover' image?

"It's very tongue-in-cheek, like a superhero comic strip. We thought those poses were better than trying to look cross or moody in the shadows," so says Simon. "The sparring helmets were used long before Bowie picked up his boxing gloves."

And talking of Bowie, during the filming of *The Hunger*, Dunbar was approached to replace Mr B. If anything went wrong in shooting, "But nothing went wrong and at the end of the day it was very embarrassing because I had to thank him for standing in for me — I was getting paid a fortune and he was doing all the work!"

With his luck, Jimmy The Hoover can't go far wrong. Next stop world domination. Well... something like that anyway.

TANTALISE (WO WO EE YEH YEH)

I HEAR COUPLES IN BEDROOMS
MOVE TO THIS TUNE
I HEAR SIRENS AND KIDS
HOWLING AT THE MOON
TANTALISE ME
THE WAY ONLY YOU CAN DO
I'VE ONLY TO HEAR YOU
AND MY HEART BEATS LIKE A DRUM
I'VE ONLY TO HEAR YOU
AND MY HEART BEATS LIKE A DRUM
LIKE A DRUM

WO WO EE YEH YEH
WO WO EE YEH YEH
WO WO EE YEH YEH
WO WO EE YEH YEH
WO WO EE YEH YEH
WO WO EE YEH YEH
WO WO EE YEH YEH

S.O.S. CALLS CARESS YOU
FROM MARKET STALLS
HUMPY RHYTHMS
TAP OUT THE UNUSUAL
TANTALISE ME
THE WAY ONLY YOU CAN DO
I'VE ONLY TO HEAR YOU
AND MY HEART BEATS LIKE A DRUM
I'VE ONLY TO HEAR YOU
AND MY HEART BEATS LIKE A DRUM
LIKE A DRUM

REPEAT CHORUS TO FADE

WORDS AND MUSIC
BY JIMMY THE HOOVER
REPRODUCED BY PERMISSION
VIRGIN MUSIC PUBLISHERS LTD
ON INNEVISION RECORDS



Jimmy The Hoover (standing left to right); Pietro; Woz; Derek, (front) Caris, Simon

EURYTHMICS

WHO'S THAT GIRL?

THE LANGUAGE OF LOVE SLIPS FROM MY LOVER'S TONGUE
COOLER THAN ICE CREAM AND WARMER THAN THE SUN
DUMB HEARTS GET BROKEN JUST LIKE CHINA CUPS
THE LANGUAGE OF LOVE HAS LEFT ME BROKEN ON THE ROCKS

BUT THERE'S JUST ONE THING
JUST ONE THING
BUT THERE'S JUST ONE THING
AND I REALLY WANNA KNOW

CHORUS

WHO'S THAT GIRL RUNNING AROUND WITH YOU (TELL ME)
WHO'S THAT GIRL RUNNING AROUND WITH YOU (TELL ME)
WHO'S THAT GIRL RUNNING AROUND WITH YOU (TELL ME)
WHO'S THAT GIRL?

THE LANGUAGE OF LOVE HAS LEFT ME STONY GREY
TONGUE-TIED AND TWISTED AT THE PRICE I'VE HAD TO PAY
YOUR CARELESS NOTIONS HAVE SILENCED THESE EMOTIONS
LOOK AT ALL THE FOOLISHNESS YOUR LOVER'S TALK HAS DONE

WHO'S THAT GIRL RUNNING AROUND WITH YOU (TELL ME)
WHO'S THAT GIRL RUNNING AROUND WITH YOU (TELL ME)
WHO'S THAT GIRL?

BUT THERE'S JUST ONE THING, JUST ONE THING
BUT THERE'S JUST ONE THING

(TELL ME, TELL ME)

REPEAT CHORUS TO FADE

WORDS AND MUSIC BY LENNOX STEWART
REPRODUCED BY PERMISSION RCA MUSIC LTD.
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WHO'S THAT GIRL?

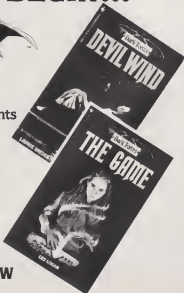
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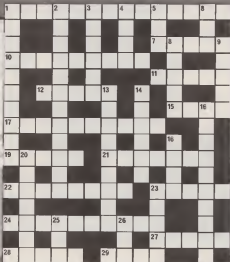
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CROSSWORD

ACROSS

- 1 Oz-rockers waiting for a train (5,3,3,3)
 7 A Bonnie singer
 10 Erratic progress made by David Grant? (4,3,2)
 11 A Scottish make of Camera?
 12 Turn that E.T. hus into an underground group (anag)
 15 The ---- Way Out (Cliff Richard)
 17 A Hitler run produces half of Blamcange (anag 4,6)
 19 Tudor man
 21 Disruption in the UK encouraged by the Sex Pistols
 22 Sang live for that 'Cherries Of Fire' man (anag)
 23 Dancing girls whose lips are sealed
 24 Pluto's successful address to the judge (4,6)
 27 As played by Copeland or Buckler or Keehlic
 28 That Orange Juice Collins
 29 Fade To ---- (Visage)



DOWN

- 1 Rigorous routine hailed by Irene Cara
 2 Occupation that inspired a Robert Wyatt hit
 3 The Maisonettes could be found on one named Hearthreak
 4 'Love Is The ----' old Roxy Music hit
 5 Chocolate temperature
 6 'Spaca ---- Love Song' (A Flock Of Seagulls)
 8 'You And Me Both' will be their swansong
 9 This lot gave Sue the runaround in 1981
 13 That which Nick Heyward suggests you take
 14 John best known by Jack and Jill
 16 A plea from George Benson (4,4,2)
 18 Beach visited by Martha And The Muffins during 1980
 20 Spandau's second LP
 23 Label for the Mary Jane Girls
 25 Kinks' singer Davies
 26 '---- Lips Are Sealed' (Fun Boy Three)

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there to remind me

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Smash hits who's who.



SHAKIN' STEVENS

Singer, dancer, perpetrator of '50s rock style. Born Michael Barrett 4/3/48 in Cardiff, he was one of the 11 children of a coalminer. Developed insatiable appetite for rock 'n' roll and secured first prize in school fancy dress competition dressed as his hero, Elvis Presley. After joyless position as upholsterer, formed local dance-band and played Welsh clubs, eventually changing name to Shakin' Stevens And The Sunsets. Signed to Parlophone/EMI with first LP, "A Legend", in 1970, later followed in '72 by the splendidly named "I'm No JD" (short for "Juvenile Delinquent"). Ignored by public immersed in American rock or homespun glitterpop. Landed a major part in West End musical, *Elvis*, in '78 and stayed there 15 months until signed by CBS. His time had come. Began to pump out stream of immaculately produced foot-warmers and became huge international star despite giving virtually no interviews (possibly because of his ferociously protective management). Married, father of three, lives in Berkshire, he remains very down-to-earth. "I won't lose touch like Elvis. I will always be part of the real world."



STING

Singer and bassist with The Police. Born Gordon Matthew Sumner, Wallsend On Tyne, 2/10/51. Mother a hairdresser, father a milkman. Went to St Cuthberts Grammar School, left Warwick University after one term. Worked on building site and in civil service. Had learnt guitar listening to Beatles' records and while training and later working as teacher played with various Newcastle jazz-rock groups, earning nickname Sting because of striped bumble bee jumper he wore on stage. Married actress Frances Tomelty in 1976. Same year had failed shot at big time with Last Exit. Stewart Copeland, then Curved Air drummer, saw band and was impressed by Sting. January 1977 invited him down to London to form The Police. After shaky start, solid touring of America and good songs soon established them as massive act with Sting as front-man. Shrewd, articulate, self-assured and ambitious, he has also — with parts in *Quadrophenia* and *Brimstone And Treacle* — developed an acting career and has written a film screenplay. "I know I can write songs. I know I can sing. I know I've succeeded in that world. But the cinema presents a new challenge."

Smash hits who's who.



STEVE STRANGE

Lead singer of Visage, club organiser, man-about-town, incurable show-off. Born Steven John Harrington, Gwent, 28/5/59. Worked in butcher's shop (still has scar) before following Sex Pistols on tour and winding up in London (1977) working for Generation X and Rich Kids. With Rich Kids' drummer Rusty Egan began hiring London nightspots to run "Bowie nights". Lack of suitable electronic disco music led to formation of Visage with session musicians led by Midge Ure. His association with clothes shop *PX* and *Blitz* club led to his being appointed unofficial leader of The New Romantics. He even appeared in Bowie's "Ashes To Ashes" video. Subsequent Visage hits like "Mind Of A Toy", "Night Train" and "Fade To Grey" and his involvement with the highly successful *Camden Palace* are said to have made him rich. Single and soft-spoken, he lives in West London where he collects Pierrrot dolls and only steps out at night. Envied by his trendier friends for his ability to judge just how much the public will stand for, he hates the word "poser". "This is my lifestyle; the make-up, my clothes, my music, the clubs. It's not an act. It's me ever since I can remember".



JOE STRUMMER

Singer, guitarist, lyricist and mouthpiece of The Clash. Born John Graham Mellor 21/8/52 in Ankara, Turkey. Father a diplomat. Went to Yorkshire boarding school and later dropped out of Central School Of Art. While unemployed for two years held hat for busker and learnt "Johnny B. Goode" on £1.99 ukelele. First group 101-ers (pub rock) which he disbanded after seeing Sex Pistols. Invited by Mick Jones and Paul Simonon to join The Clash in mid-'76. Quickly established identity with paint-spattered clothes and smart slogans which became songs on first LP "The Clash" in '77. There followed a string of squabbles with record company and managers, tours of Europe and the US, a succession of drummers and brushes with the law. Despite moving a long way from punk trash style, have held on to their original ideals — never appearing on *TOTP* and always trying to give value for money. After five erratic albums, have finally acquired a devoted international following. Strummer is honest, concerned, courteous and a bit of a fitness freak. "To know your limitations is a hell of a thing. It's the mark of a man."

Smash hits who's who.



SUGGS

Lead singer of Madness, lyricist and family man. Born Graham McPherson on 13/1/61 in Hastings. After his parents divorced, lived in Wales, Manchester, Liverpool and, finally, London from the age of 11. Attended Quinton Kynaston Comprehensive School in North London, becoming firm Chelsea FC supporter and "a bit of a hooligan". Saw The North London Invaders playing at a party in 1977 and was impressed by their blend of ska and rock 'n' roll. They needed a singer so he auditioned, singing "See You Later Alligator", and joined the group. In 1979 The Invaders became Madness, released single "The Prince" on 2-Tone, signed to Stiff Records and an uninterrupted flow of hit singles has followed. Suggs' deadpan delivery and nutty dancing (with Chas Smash) became Madness trademarks. On 22/12/81 he married singer Bette Bright; the couple now have a daughter, Scarlett. Like the rest of Madness, he has matured from lad-ishness to a serious young man with responsibilities; their songs are more thoughtful and they support CND. "I'm a bit more aware than I was three years ago... You can't stay naive forever."



DAVID SYLVIAN

Now solo, Sylvian was singer, songwriter and face of Japan. Born David Batt (changed name by deedpoll), 23/2/58, dyed hair and make-up caused problems at Lewisham school where, at 15, formed Japan with Mick Karn, Richard Barbieri and brother Steve Jansen. Nightmarish early tour with Blue Oyster Cult. Signed to Ariola/Hansa, released first LP "Adolescent Sex" April '78 — a confusing cocktail of glitter stomp, light metal and disco. Increasingly scorned 'rock' conventions, dressed in foppish finery and experimented with oriental styles and 'ambient' music. Moved to Virgin in '80. At commercial and artistic peak in '82, band decided to take break to pursue solo ideas. Sylvian released single with Ryuichi Sakamoto, "Bamboo Music", but conflict between Sylvian and Karn too deep for band to reunite. After farewell tour in late '82, group split. Sylvian releases theme tune for Bowie film *Merry Christmas Mr Lawrence* in June and promises to record solo LP in August in Berlin. Good-humoured and less mysterious than you'd imagine. "I only get annoyed when people make music for the wrong reasons — fame, money, ego."

Smash hits who's who.



SIOUXSIE

Singer and lyricist in Siouxsie And The Banshees and The Creatures. Born Susan Ballion 27/5/57, London. Father died when she was young, brought up by mother who wanted her to be secretary. After school drifted from job to job until helped pioneer Punk at infamous 100 Club festival, September '76. Line-up included Marco Pirroni, late Sid Vicious and Steve Havoc (Severin) performing 20-minute Lord's Prayer: the Banshees were born. Kept fiery stance even after signing to Polydor in '78 when had surprise hit with first single, "Hong Kong Garden". Despite subsequent line-up changes, core remains Siouxsie and Severin. Still producing sparse, abrasive music while, with drummer Budgie, Siouxsie uses Creatures for yet more starkly experimental work. Late '82 forced to rest voice for six months after singing too loud for too long. Cat-lover and *bon vivant*, often accused of being obscure, she fosters talent (Human League, Altered Images) and is uncompromising and outspoken about animal liberation and women's rights. "I've never wanted the female thing to be like a rule-book. If you're an individual, different things suit you. I don't want to be a dictator".



CURT SMITH

Vocalist with Tears For Fears. Born Curt Smith 24/6/61. Grew up on Bath council estate. Went to Beechen Cliff School, whose picked on for diminutive stature. At 13 met present partner Roland Orzabal de la Quintana who recruited him for band after hearing Curt sing along to Blue Oyster Cult's "Last Days Of May" in bedroom. The pair moved through a series of bands, including Graduate — a '60s revival pop band who had a minor hit in Spain, the other half of which are now Naked Eyes — before settling down to work as duo. Name inspired by interest in esoteric theory known as "primal therapy". Recorded first single "Suffer The Children" in Bath demo studio and had to be shown how to work synthesizers by producer David Lord. This song, plus "Pale Shelter", secured deal with Phonogram in '81. Scored first major hit with "Mad World" in late '82. Debut album "The Hurting" early '83. Quieter than the confident, chirpy Orzabal, last year he married his long-time girlfriend Lynn. "We're not an image group. It's only our record sleeves that make people think we've got funny haircuts. We're not like that at all".



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Smash hits who's who.



CLIFF RICHARD

Singer, all-round entertainer, British institution. Born Harry Rodger Webb, Lucknow, India, 14/10/40, brought up in Herts. Leading light of what passed for British rock'n'roll in the '50s, made recording debut in 1958 with "Move It" and established himself as British Elvis substitute. Along with nifty backing group The Shadows, dominated pre-Beatles era while steadily moving into the middle of the road via a whiter than white image projected through a number of superbland films. Unlike most of his contemporaries he survived both swinging '60s and sordid '70s through his profound professionalism (he's never made the mistake of overestimating his abilities) and instinct for surrounding himself with good formula songwriters; in 1976 he achieved long-elusive American hit with "Devil Woman" and will doubtless outlast most of today's shooting stars. He doesn't drink, smoke or indulge in the usual showbiz vices and, although his appearance of eternal youth suggests he sold his soul to the Devil, he's long been a devout and much-publicized Christian. But as he said himself: "Anyone who thinks a Christian is soft can think again."



KEVIN ROWLAND

Singer, songwriter and mastermind of Dexys Midnight Runners. Born Kevin Anthony Francis Rowland 17/8/53 in Wolverhampton of Irish parents. Hated school and was expelled for "smoking, drinking, fighting and stealing". Life-long obsession with clothes began aged 15. String of jobs included working as C&A shop assistant, hospital porter, washer-up at Butlins and sales rep. First band "arty-farty" Lucy And The Lovers in '76 who became punk-popsters The Killjoys in frilly shirts and jodhpurs. '78, created blueprint for "new wave soul group". Dexys Mark 1 supported The Specials and in April '80 had Number One with "Geno". Developed mystique by tussling with record company and refusing to talk to pop press. Period of obscurity marked by several image and personnel changes. Resurfaced in '82 with new folkie image, "Too-Rye-Ay" LP and "Come On Eileen" Number One to be bigger than ever. Forceful to the point of arrogance and fiercely dedicated, his attitude to work is almost religious. "People will always laugh at Dexys, but I know what I'm doing is totally honest. I will pin my soul up on the wall and let people read it."

Smash hits who's who.



MIDGE URE

Multi-media man: solo performer, video-maker, singer, guitarist and co-writer with Ultravox. Born James Ure 10/10/53 Glasgow. Father a van-driver. Bought first guitar at 14 on hire purchase. Struggled for years in obscure Scots bands before first achieving stardom in '76 with teenyboppers Slik. Offered job in then embryonic Pistols by Malcolm McLaren, but turned it down. '77, joined Rich Kids with ex-Pistol Glen Matlock and Rusty Egan, an extravagant venture which flopped. While waiting to get out of contract, toured US with Thin Lizzy. '78, with Egan, Steve Strange and Billy Currie of Ultravox made electronics-based tapes under name Visage. Invited to replace John Foxx in Ultravox, early '79. Everything clicked, with "Vienna" in '80. Ultravox now consistent world-wide hitmakers. Midge also helped steer Visage to success, but left in '82. Wt, workaholic and working-class boy made good, Ure is a keen vintage car collector. "We're not afraid of technology. We'll literally get our hands on anything that'll make the sound we want. We'll use half-a-dozen synths or bang hell out of a car fender."



MARTYN WARE

Writer, producer and studio whizz-kid with Heaven 17/British Electric Foundation. Born Martyn Ware 19/5/56 in Sheffield. Worked as trainee manager at the Co-op ("boning bacon") with future Heaven 17 member Glenn Gregory, then as computer operator. Formed the Dead Daughters with Ian Craig Marsh, performing *Dr Who* theme at parties. Changed name to The Future, joined by Phil Oakey and became The Human League. October '80, Ware and Ian Craig Marsh leave after endless tussles to form British Electric Foundation, a limited production company incorporating Heaven 17. Established style of synthesizer funk with first single "We Don't Need This (Fascist Groove Thang)". Lionised by critics but surprisingly piped by new look League. A clutch of singles, an H17 LP, a BEF cover version album and several curious production projects still never quite took them to the top, but single "Temptation" and second album in mid-'83 came close. Committed socialist, down-to-earth and bit of a bourmistr. He recently moved to London and got married. "I'm just a good, Northern working-class bloke."

smash hits who's who.



PAUL WELLER

Songwriter, singer, guitarist, and self-confessed "miserable sod". Born John William Weller in Woking 25/5/58. Parents called him Paul. Began wearing Mod clothes when 11, given guitar at 12. Formed The Jam with fellow pupils at Sheerwater Comprehensive, Rick Buckler and Bruce Foxton. After seeing the Sex Pistols and The Clash in '76, climbed aboard Punk but kept their smart black suits. Signed by Polydor, released "In The City" single and LP in '77 and attracted huge live following. Third LP, "All Mod Cons", released in late '78, the definitive Jam LP — cutting and tuneful. They became reluctant figureheads of the Mod revival. Number One singles followed. By '82 Weller fed up with fixed format of group: The Jam split up. '83 saw the emergence of The Style Council based around core of Weller and keyboard-player Mick Talbot, plus his own label, Respond, which enjoyed chart success with Tracie and The Questions. Free to experiment, still true to his anti-rock establishment ideals, Weller seems happier than ever but no less provocative. "I don't care if people think I've cracked or changed or whatever. I'm an angry young man".



TOYAH WILLCOX

Singer, songwriter and sometime actress. Born Toyah Ann Willcox on 18/5/58 in Kings Heath, Birmingham. Attended private school (nickname "Barrel" due to weight problem), left aged 18 with one O-level in Music. Accepted at B'ham Old Rep Drama School in '76, financing way by working as a waitress, but soon landed main role in play for BBC 2. At 19, invited to London by National Theatre but became more involved in punk explosion of '77 and featured (alongside Adam Ant) in Derek Jarman's "punk" film *Jubilee*. Formed own band, Toyah, later that year but didn't release first single ("Victims Of The Riddle") until March '79. Continued acting career by making appearances on TV (*Shoestring* and *Tales Of The Unexpected*) and stage but big chart success eluded her until release of EP "4 From Toyah" in '81, a Top Five hit. Despite slammings from the press, remains pop's most popular female though much of this may be down to her own skills at self-marketing. Fired by an inexhaustible nervous energy, she openly admits: "If I didn't advertise myself then I'd have a lot of free time and I don't want that."

smash hits who's who.



GARY NUMAN

Singer, songwriter, technology lover, pilot and canny businessman. Born Gary Anthony James Webb in Hammersmith 8/3/58, attended Ashford Grammar. Worked as import/export clerk and warehouse-man. Inspired by early Ultravox, started groups like Crimsen Lake, Black Gold, The Lasers and Tubeway Army, who signed to Beggars Banquet and released first single, "That's Too Bad", in '78. Quickly developed style of ghostly synthesizer washes and bleak vocals. Breakthrough in '79 with two Number One singles and LPs which surprised almost everyone. Dropped Tubeway Army for own name on "The Pleasure Principle". Despite unease with press, consolidated career with lavish live shows, peaking in 'farewell' concert April '81 and becoming millionaire. After stormy flight around world, had hair transplant, moved to Los Angeles for tax reasons, and built up empire of planes, cars, houses, guns, hovercrafts and restaurants. '83 sees return to tours, recording and Britain. Home-loving, intensely patriotic and understandably wary, proudest moment was "getting my pilot's licence. You get more respect for being a pilot than a popstar."



PHIL OAKY

Singer with The Human League. Born Philip Oakey, 2/10/55, Leicester. Father worked for GPO and moved around a lot. Schooled in Solihull, Leeds and Sheffield. Worked in a bookshop and as a hospital porter. '77 joined Ian Craig Marsh and Martyn Ware in The Future, later The Human League. Owned sax but couldn't play, began singing, writing and growing silly haircut. In '78 Adrian Wright also joined. One of first pop groups to use all synthesizers, League are very trendy in early days (Bowie declares support) but sell few records. 1980, internal arguments lead to split. Joanne Catherall, Suzanne Sulley, Ian Burden and Jo Callis recruited to replace the departing Marsh and Ware. '81, liaison with producer Martin Rushent results in string of hit singles and hit album "Dare" which establish them as one of Britain's biggest groups. '82, begin to consolidate success abroad. Confident and opinionated, Oakey lives in Sheffield with Joanne Catherall, collects toys and rides the motorbike he was given by his grateful record company. "I write my lyrics when I'm drifting off to sleep. I keep a tape recorder by the bed and hum into it."

STAR TEASER

AN ALL-GIRL SPECIAL

- ALICE (Sisters Of Mercy)
- ANGE (Rolling Stones)
- ANNY
- GET YOUR GUN (Special)
- BART JANE (Red Stevedo)
- BARBARA ANN (Beach Boys)
- BETTE DAVIS EYES (Sam Cooke)
- BILLY JEAN (Michael Jackson)
- CAROLINE (Status Quo)
- CHRISTINE (Sisters And The Rancheros)
- COME ON EILEEN (Gypsy Midnight Runners)
- DIORNA (T. Rex)
- DOLLY MY LOVE (Monsters)
- EMMA (Hot Chocolate)
- FELICITY (Orange Juice)
- GLORIA (Lena Horne)
- JANETIVE (The Bells)
- JOAN OF ARC (DMD)
- JOY SAYS (Wicked)
- LADY LYNDIA (Beach Boys)
- LAYLA (Savak And The Demons)

- LITTLE JIANNIE (Don John)
- LOLA (The Kinks)
- LORRAINE (Bad Manners)
- LOUISE (Pm Early)
- LUCILLE (Kenny Rogers)
- MARGE'S FARM (The Specials)
- MARI, MARIE (Shakin' Stevens)
- ON CAROL (Shirley)
- OH DIANE (Westward Mac)
- OH JULIE (Shirley Stevens)
- PEARL'S SINGER (The Bachelors)
- ROSALIE (The Lads)
- ROSANNA (Toto)
- RUMORINGO SUE (Rococo)
- SARA (Westward Mac)
- SARAH (The Lads)
- SHERLEY (Shakin' Stevens)
- VALERIE (Dave Winfield)
- VIRGINIA PLAIN (Rock Music)
- YES TONIGHT JOSEPHINE (Lips)

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

ANSWERS ON PAGE 61

A A F E C I L A A S B O R L V A M P
 O N N E A O R A S E H N H A U A E P
 R H N G U O M Y T D E A L J R C E E
 A O C I B M A T E R N E I U A I F
 D N S E E S B T L A N I A V R L E L
 L E D A Y G T I S O N A I I A L I B
 L O O D N E E Y L N R R J S D D E E
 Y R U J N N E T A L G R O Y O H U N
 E J B A O L A E Y I R A L B S O I
 L M E E R A J S N O C E L I D A M H
 L J M I T E N I O H U Y J N N A B P
 I O H A L T A O R R M R U E U E D E
 C S E T G P E I F Y G O G P A O L S
 U A T I L G S D L A R L E U L N L O
 L I R A R T I O A A R A O N N A S J
 L E I O I A V E N V R C N R D A O T
 O N U N L E M U S L I A R Y I H L H
 N R E A O I R E S F A S L O C A F G
 V E D E L T N A I R A Y E A B E R I
 J A M O S Y S E A R N R R Y L E H N
 E O L I L I A B R D A O M I E A D O
 C A R E N O R L A G L M C I R S E T
 O H R G R A D S A N A I G O A I C S
 C A E A B I O M N O T N I R L U V E
 M R S N U R E A J Y A L A B L G P Y

NEW SINGLE

DIANA ROSS

PIECES OF ICE

3 TRACK 12" FEATURES
 EXTENDED VERSION (7:19)

BOTH AVAILABLE IN SPECIAL BAG

TAKEN FROM THE NEW ALBUM AND CASSETTE. **ROSS**

PRODUCED BY GARY KATZ



IRON MAIDEN

NEW SINGLE

The Trooper

Produced and Engineered by Martin Birch

EMI 5492



THE ALBUMS

PIECE OF MIND (1980)

IRON MAIDEN (1980)

KILLERS (1981)

THE NUMBER OF THE BEAST (1982)

ON RECORD & TAPE

EMI

FREEEZ

I.O.U.

A-E-A-E-I-O-U-U | SOMETIMES CRY
A-E-A-E-I-O-U-U | SOMETIMES CRY

YOU TELL ME THAT YOU LOVE ME EVERY DAY
WHEN WE'RE ALONE I REALLY FEEL IN LOVE
BUT WHEN WE'RE OUT WITH FRIENDS I SEE A CHANGE
YOU TREAT ME BAD, I FEEL LIKE SECOND BEST

I WANT YOUR LOVE
I WANT YOUR LOVE
GIVE ME YOUR LOVE GIRL
GIVE ME YOUR LOVE
THAT'S HOW I FEEL, I WANT IT TO BE REAL

I WANT YOUR LOVE
I WANT YOUR LOVE
GIVE ME YOUR LOVE GIRL
GIVE ME YOUR LOVE
I NEED YOUR TOUCH AND I OWE YOU SO MUCH

A-E-A-E-I-O-U-U | SOMETIMES CRY
A-E-A-E-I-O-U-U | SOMETIMES CRY
(CARE, I REALLY CARE, I REALLY CARE, I REALLY CARE CARE CARE)

DO YOU REALISE SOME THINGS YOU SAY
I KNOW YOU DO, IT MAKES ME SO CONFUSED
I'M SURE THIS AIN'T THE WAY THAT LOVE SHOULD BE
LET'S GET IT RIGHT, IT'S MUCH TOO GOOD TO LOSE

I WANT YOUR LOVE
I WANT YOUR LOVE
GIVE ME YOUR LOVE GIRL
GIVE ME YOUR LOVE
THAT'S HOW I FEEL, BUT I WANT IT TO BE REAL

I WANT YOUR LOVE
I WANT YOUR LOVE
GIVE ME YOUR LOVE GIRL
GIVE ME YOUR LOVE
I NEED YOUR TOUCH AND I OWE YOU SO MUCH

A-E-A-E-I-O-U-U | SOMETIMES LIE
A-E-A-E-I-O-U-U | SOMETIMES LIE
A-E-A-E-I-O-U-U | SOMETIMES LIE
(CARE, I REALLY CARE, I REALLY CARE,
I REALLY CARE CARE CARE CARE CARE)

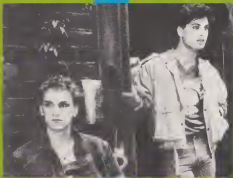
I NEED YOUR LOVE, I WANT YOUR LOVE, GIVE ME YOUR LOVE
I NEED YOUR LOVE, I WANT YOUR LOVE, GIVE ME YOUR LOVE

GIRL, I KNOW I OWE YOU SO MUCH
BUT CAN'T I PAY YOU WITH JUST, WITH JUST ONE TOUCH
AND GIRL, I KNOW YOU CARE
I'LL NEVER LOVE ANOTHER, TO THAT, TO THAT I'LL SWEAR

A-E-I-O-U

A-E-A-E-I-O-U-U | SOMETIMES LIE
A-E-A-E-I-O-U-U | SOMETIMES CRY
A-E-A-E-I-O-U-U | SOMETIMES LIE

WORDS AND MUSIC BY ARTHUR BAKER
REPRODUCED BY PERMISSION SHAKIN' BAKER/INTERSONG
ON BEGGARS BANQUET RECORDS



MALCOLM McLAREN

DOUBLE DUTCH

ALL OVER THE WORLD HIGH SCHOOL GIRLS
TAKE TO THE ROPES AND TURN THEM SLOW
STARTS A BEAT AND A LOOP
THEY SKIP AND JUMP THROUGH THE HOOP
THEY MIGHT BREAK AND THEY MIGHT FALL
BUT THE GALS FROM NEW YORK CITY DON'T
THEY JUST START AGAIN, START AGAIN

CHORUS

HEY EBO EBO NETTETS
HEY EBO EBO EBO NETTETS
HEY EBO EBO EBO NETTETS
HEY EBO EBO EBO NETTETS
HEY EBO EBO EBO NETTETS

HMM THE GOLDEN ANGELS
AAH THE FORT GREEN ANGELS
AAH THE FIVE TOWN DIAMOND SKIPPERS
AAH THE PLEASURE OF ROPE RIPPERS
AAH THOSE DARK AND LOVELY SKIPPERS
AAH THOSE FIVE TOWN DIAMOND SKIPPERS

THE SKIP THEY DO'S THE DOUBLE DUTCH THAT'S THEM DANCING
SKIP THEY DO'S THE DOUBLE DUTCH THAT'S THEM DANCING
SKIP THEY DO'S THE DOUBLE DUTCH THAT'S THEM DANCING
SKIP THEY DO'S THE DOUBLE DUTCH THAT'S THEM DANCING

EH SWING THOSE ROPES ROUND AND AROUND
ALL THE TEAMS CHANGE YOUR PARTNERS NOW
SOMERSAULT THROUGH THE HOOP
LEAP TO BEAT THE CLICKS
THAT KEEP ON COMING
HEY WATCH YOUR FEET
TO WIN THE DOUBLE DUTCH
STAY JUMPING

REPEAT CHORUS

AAH THE MIGHTY MOTION SKIPPERS
AAH THE PLEASURE OF ROPE RIPPERS
AAH THE DARK AND LOVELY SKIPPERS
AAH THE MIGHTY MOTION SKIPPERS

THE SKIP THEY DO'S THE DOUBLE DUTCH THAT'S THEM DANCING
SKIP THEY DO'S THE DOUBLE DUTCH THAT'S THEM DANCING
SKIP THEY DO'S THE DOUBLE DUTCH THAT'S THEM DANCING
SKIP THEY DO'S THE DOUBLE DUTCH THAT'S THEM DANCING
SKIP THEY DO'S THE DOUBLE DUTCH THAT'S THEM DANCING
SKIP THEY DO'S THE DOUBLE DUTCH THAT'S THEM DANCING
SKIP THEY DO'S THE DOUBLE DUTCH THAT'S THEM DANCING

HEY GIRLS
HOW MANY SKIPS CAN YOU DO?
SIXTY . . . EIGHTY . . . HUNDRED . . .

WORDS AND MUSIC BY McLAREN/HORN
REPRODUCED BY PERMISSION COPYRIGHT CONTROL
ON CHAIRMAN RECORDS

PAUL YOUNG has just finished a sweltering photo session in Eric Watson's rooftop studio. The sun is jack-knifing down and he's wisely stripped to his shorts for a spot of sunbathing on the fire escape.

Looking like an uncanny mixture of Tucker and Terry Hall (especially with that new haircut), it's just as well that a certain female singer who records for Respond isn't here. If she were, I doubt if I'd get a word in edgeways. But more of that later...

Gliding gracefully up the charts at the moment is Paul's third solo single, "Wherever I Lay My Hat (That's My Home)". The song was originally recorded by that soul maestro, Marvin Gaye, for the Tamla Motown empire back in the mid-'60s. That was the heyday of Tamla and it's no exaggeration to say that the Isbel's sound changed the course of pop history — as Paul readily admits.

"It's the ultimate dance music. People still go back to it because there is no bigger dancefloor filler than a Motown track. If you like dance music like I do, you've got to listen to Motown because the basics started there."

With the current boom in dance rhythms, Motown has once again become a ferociously fashionable name to drop. Just listen to Culture Club, The Truth and this whole Respond posse. They all take elements from this musical period and adapt them to their own, very different styles. Paul, however, has mixed feelings about this "soul boom" although he picks his words like a diplomat. "It's sad that people have made soul a 'fad'. Fads soon disappear but I won't be able to get out of this one because I've been listening to it for too long."

And he has. One of his earliest memories is of another Marvin Gaye classic, "I Heard It Through The Grapevine".

"I remember seeing it on the telly with what I suppose you'd call an early promotional film. There was some awful girl in knee-high boots doing some kinky dance to it in front of a train! It was probably in those '60s day-glo colours though, mind you, we only had a black and white telly at the time."

Encouraged by his Dad who worked at the Vauxhall plant in Luton, Paul had piano lessons until he was 14. That year, 1970, was a turning point. He gave up the piano (which he now regrets) for the bass and also discovered a group called Free, whose wiry and loose-limbed hard rock style had a huge influence throughout the '70s. Not surprisingly, the first LP he bought was Free's "Fire And Water". He idolised their vocalist, Paul Rodgers.

It was Rodgers, in fact, who introduced him to the world of soul. In interviews Rodgers would enthuse endlessly about the veteran soul singer, Otis Redding, and Paul Young simply had to find out why. He quickly became hooked. "I really studied Otis. When he was born, when he died, I read all the sleeve notes and everything I could lay my hands on."

But liking hard rock and soul caused some problems. Luton then was a heavy metal stronghold and although he bought Stevie Wonder records, he had to hide them from his friends. The nearest place to hear soul was the Dunstable California Ballroom but,

because he didn't know anyone with a similar passion, he never made the trip.

"I had such a fight trying to get other musicians to listen to blues and soul," he remembers. "When I went to my first audition as a singer with my mate Barry, he had the Robert Plant look and threw all the right shapes with his long hair, which I didn't have. Barry got the gig and I was turned down."

AFTER he'd left the unfortunate Streetband (in '79) which was basically a heavy metal

WHEREVER I LAY MY HAT (THAT'S MY HOME)

BY THE LOOK IN YOUR EYE
I CAN TELL YOU SOMETHING
IS IT OVER ME?
IF IT IS SAVE YOUR TEARS
FOR I'M NOT WORTH IT YOU SEE
FOR I'M THE TYPE OF BOY
WHO IS ALWAYS ON THE ROAM
WHEREVER I LAY MY HAT
THAT'S MY HOME
I'M TELLING YOU THAT'S MY HOME
YOU HAD A ROMANCE
DID YOU BREAK IT BY CHANCE
OVER ME
IF IT'S SO I LIKE FOR YOU TO KNOW
THAT I'M NOT WORTH IT YOU SEE
FOR I'M THE TYPE OF BOY
WHO IS ALWAYS ON THE ROAM
WHEREVER I LAY MY HAT
THAT'S MY HOME
OH YOU KEEP TELLING ME
YOU KEEP TELLING ME I'M YOUR MAN
WHAT DO I HAVE TO DO
TO MAKE YOU UNDERSTAND
FOR I'M THE TYPE OF GUY
WHO GIVES A GIRL THE EYE
EVERYBODY KNOWS
BUT I LOVE THEM AND I LEAVE THEM
BREAK THEIR HEARTS AND DECEIVE THEM
EVERYWHERE I GO
DON'T YOU KNOW THAT I'M THE TYPE OF MAN
WHO IS ALWAYS ON THE ROAM
WHEREVER I LAY MY HAT
THAT'S MY HOME
WHEREVER I LAY MY HAT
THAT'S MY HOME
YEAH THAT'S MY HOME
I DON'T LIKE IT THAT WAY
YOU KNOW I CAN'T MAKE IT ALL ALONE
SOMETIMES THAT'S THE WAY
THAT'S THE WAY
I'M NOT SAYING
I'M NOT SAYING
I'M NOT SAYING
JUST GOT TO DO WHAT I WANT TO DO
THAT'S WHAT I WANT TO DO
BUT I'M NOT SAYING
YOU DON'T MEAN NOTHING TO ME
I'M NOT SAYING THAT NO, NO
I JUST WANT MY WAY
YOU'RE EVERYTHING AND I WOULD WANT
BUT SOMETIMES
OH I HAVE TO GO MY OWN WAY
WORDS AND MUSIC BY MARVIN GAYE NORMAN
WHITFIELD BARRETT STOWING
REPRODUCED BY PERMISSION LORETTA MUSIK UK LTD.
ON CBS RECORDS

outfit, Paul was finally able to uncoast his love of soul in Q-Tips. Their first single was, naturally enough, a re-make of a '60s soul stomper. Called "S.Y.S.L.J.F.M." (short for "Save Your Sweet Love Just For Me"), Paul discovered it through another legendary soul singer, Joe Tex. Sadly, it sold "about three copies".

Still the band, a sprawling 8-piece soul revue, became a major live attraction in the

late '70s. How does he look back at them now? "I feel sorry for the band. We didn't have an angle and so we couldn't channel the press aspect. Even if you get bad reviews, the image you portray can be channelled in your favour — if you're careful. But we didn't think about that. We thought, sort of, 'em'."

What's more, a tussle between the Q-Tips and the newly formed Dexys began to emerge around this time. Paul is guarded once again.

"We were both soul bands but we didn't see soul in the same way. Without getting deep, Kevin Rowland thought that to get to your soul, you should punish yourself. I didn't see it like that. You can draw something from the inside without having to batter yourself to do it. You just allow it to come out. That was where the knives went in."

The difference in attitudes became crystal clear when the original three-piece brass section walked out of Dexys and joined the Q-Tips for a UK tour.

"That brought it home to me. Kevin used to keep them on such a tight rein that at first they stood by the side of the stage watching us enjoy the show and thinking, it didn't seem right. Then, after a while, they got into the swing of it so much they didn't want to tour to end."

WHEN Q-Tips folded last year, Paul felt confident enough to launch a solo career. He began writing and collecting songs for his first LP, "No Parlez", which is out in mid-July. He also found time to sing back-up vocals with Elvis Costello on that forgotten Squeeze single, "Black Coffee In Bed", and perform the theme tune for Channel 4's comedy series, *Father's Day*.

Meanwhile, his prized record collection grows. It's now up to 1000 albums and one treasure item is a 1959 Sam Cooke LP. "One side's uptempo, the other's slow. It's still got the original inside sleeve and it's just great." As you might expect, he's all-time favourite singers are soul supremos. He glows when he talks about them.

"Sam Cooke and Marvin Gaye have got the almost perfect soul voices for me. They're really sweet and they turn on that nice bit of roughness at the top. And when you listen to Otis, it seems he could never have done anything else. He was born to sing. It's that horrible word again — emotion — but he's just got it."

And what about this friendship with a certain female singer on Respond? Trade's the name. Paul explodes into a smile.

"We're all big fans of her too. I met her recently for the first time in a magazine's offices and, after she'd got over the shock, she started telling me off for a gig the Q-Tips had cancelled!"

"It was her birthday and she'd bought tickets to see us in Southend. We'd had a ruck with the owner of the place because he expected us to play on a wobbly stage made out of crates. So we didn't play. She's been waiting two years to tell me off."

Could this mutual appreciation society blossom into a working relationship? Like a joint single?

"Mmm... er... nothing's been said but a few things have been hinted."

SOUL

SOUL MUSIC'S BACK IN FASHION —

WHICH DOESN'T SURPRISE PAUL YOUNG AS HE'S BEEN SINGING IT FOR YEARS.

IAN BIRCH LOOKS BACK OVER HIS LONG AND DETERMINED CLIMB TO THE TOP.



ROCK 'N' ROLL IS KING

Well listen everybody let me tell you 'bout the rock 'n' roll
Oh feel that rhythm and it's really gonna thrill your soul
Come along with me to a land of make believe
She said whalamabamalama rock 'n' roll is king

She love that rock 'n' roll and she plays it all night long
In all that's all she ever tells me when I call her on the
telephone
She says a-fee that jumping beat and a-get up on your feet
She says whalamabamalama rock 'n' roll is king

Chorus

Oh let those guitars play
Play for me play for me
Oh let that song ring out
That's how it's meant to be

Well it rolls like a train that's coming on down the track
She rolled over Beethoven and she gave Tchaikovsky back
Oh she loves that driving beat she goes dancing on down
the street
She said whalamabamalama rock 'n' roll is king
Oh rock on

Repeat chorus

Well when she comes around and I'm a-listening to the radio
She says you can't do that 'cause all I wanna do is rock 'n'
roll

Now here I'm gonna stay where that music starts to play
She says ramalamabamalama rock 'n' roll is king

Oh yeah ramalamabamalama rock 'n' roll is king
Ramalamabamalama rock 'n' roll is king
Oh yeah ramalamabamalama rock 'n' roll is king
She said ramalamabamalama rock 'n' roll is king

Words and music by Jeff Lynne
Reproduced by permission April Music Ltd
Epic Records



DEBUT ALBUM
FEATURING THE SINGLES
GIVE ME, MINEFIELD, TEACHER

I-LEVEL

A year on the Youth Training Scheme will turn a 16 year old school leaver's job prospects around. Ask at your Careers Office or Jobcentre. If you don't get on the Four Year Training Scheme, how are you going to get on?

"Experience! Training! Come this way!"



"No experience? No training? No way!"

THE VIDEO MAP

YOU'VE SEEN THE VIDEOS, BUT WHERE WERE THEY FILMED? NOT WHERE YOU'D EXPECT, MOST OF THEM. JOHNNY BLACK FOLLOWS UP A FEW VIDEOS THAT WEREN'T MADE IN STUDIOS AND DISCOVERS SOME PRETTY STRANGE LOCATIONS. THIS TIME — ENGLAND, SCOTLAND AND WALES. COMING SOON — THE WORLD!



Wings: Mull Of Kintyre
Mull Of Kintyre

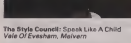


Spandau Ballet: Musclebound
Ullestree, Lake District



Adam Ant: Goody Two Shoes and
Bonnie Tyler: Total Eclipse Of The Heart
Halloway Sanatorium, Virginia Water

Altered Images:
See Those Eyes
Parramatta, Air Portsmouth
Gaywood



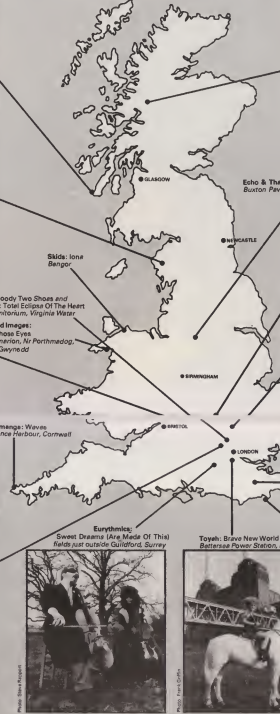
The Style Council: Soak Like A Child
Vale Of Evesham, Malvern



Blondie: Island Of Lost Souls
Solly Isles



Tangela Taylor: Wunderbar
Thorpe Park, Chertsey



Echo & The Bunnymen: Crocodiles
Buxton Pavilion, Buxton, Peak District

The Human League: Don't You Want Me
outside Stoke Place Hotel,
Stoke Green, Stoke Poges



Nick Hayward: Whistle Down The Wind
Moerland around Bridge Of Orchy, Argyll



Fun Boy Three: Summertime
Sticks, nr Tring, Herts



Madness: Houses Of Fun
Great Yarmouth Fr



Adam And The Ants: Ant Rap
Bodiam Castle, Sussex



Ultravox: Insp The Wild Wind
Beachy Head, Eastbourne

Eurythmics:
Sweet Dreams (Are Made Of This)
Relax just outside Guildford, Surrey

Toyah: Brave New World
Battersea Power Station, London



THEATRES CLUBS & PUBS

ABC: Popcorn Arrow — Theatre Royal, £15 and Beachcomber, Mayfair, London.
Adem Ant: Desperate But Not Serious — Astoria, Charing Cross, London.
Adem Ant: Ant Music — Pedro's, Kensington High St, London.
Bauhaus: She's In Parties — The Warehouse, Dean St, London.
Kate Bush: Wom — Wilton's Music Hall, Tower Bridge, London.
Culture Club: Do You Really Want To Hurt Me — Greyfriars Club, Dean St, London.
Culture Club: Time (Clock Of The Heart) — Ship & Blue Bell, Boundary St, London E2.
Dee's Midnight Runners: Come On Eileen — Two Eagles, Brook Drive St Austell St, London SE11.
Fun Boy Three: Our Lips Are Sealed — The Fridge, Bristol.
Keb' Mo: The Little Girl — Sactevia Wells, Theatres, London.
The Jam: Strange Town — The Venue, Victoria, London.

Modern Romance: High Life — Camden Palace, London.
The Police: Message In A Bottle — Lyricum (Dockstage), London.
The Police: Roxanne — Fulcrum Centre, Stroud.
Status Quo: Dear John — The Venue, Victoria, London.
Stevie Nicks: Caroline — NEC, Birmingham.
Spandau Ballet: Littleline — Christina, Sheat Thames, London SE1.
Spandau Ballet: Chant No. 1 — Le Bear Route, Soho, London.
Ultravox: Hymn — Golden Lion, Fulham, London.
The Teardrop Explodes: Tension — CA The Music, London.
Wah! Story Of The Blues — Goswaj, Manor St, London.
Yazoo: Nobody's Diary — Aldwych Theatres, London.

RELIGIOUS BUILDINGS

Edo & The Bunnymen: Popouline — The Ministry, Preston St, Liverpool.
OMD: Joen Of Arc — Fountains Abbey, Ripon.
Sings: Spread A Little Happiness — Church Hill, Cambeswell, London.
Killing Joke: Let's All Go (To The Top Of The World) — Rotherhithe, Preshoston, Stones, Little Rotherhithe, Oxfordshire.

STATELY HOMES

Adem Ant And The Ants: Stang And Dalway — Hatfield House, Hatfield.
Fun Boy Three: The More I See... — The Shooting Lodge, ingesta, Pines, London W1.
Kaleogogo: Hang On Now — Sticks, nr Tring, Herts.
Landseer: Sares Motel — Wykehurst Park, Rotheny, Sussex.
Mentelins: Genesis Party — Goodridge House, Tunbridge

NOT SO STATELY HOMES

The Human League: (Keep Feeling) Fascination — condemned house, Jacard Avenue, Baitem St, Plaistow, London E15.
Shakin' Stevens: This Old House — Bury St Edmunds, Suffolk.

PARKS

Kate Bush: Army Dreamers — Black Park, Slough.
Thames Doby: She Blinded Me With Science — Regents Park, London.
The Jam: When You're Young

ZOOS & FAIRS

Doveside Mode: Get The Balance Right — Fairground, Baitem High Rd, London.
Shakin' Stevens: Give Me Your Heart Tonight — Chessington Zoo Circus.
Gary Numan: Sha's Got Claws — Southern Private Zoo.

NEAR WATER

Big Country: In A Big Country — the beach, Swansage, Dorset.
Bucks Fizz: Land Of Make Believe — White City Swimming Baths.
Bucks Fizz: Now These Days Are Gone — Grand Union Canal and Serpentine, London.
The Clash: London Calling —

Festival Pier, Battersea, London.
Dee's Midnight Runners: Celtic Soul Brothers — Kinsal Rise, Camden, Cricklewood, London.
Dixie Sittals: Twisting By The Pool — Barrow Court Hill Pond, Hendon, Rotherhithe, London.
The Teardrop Explodes: Liverpool Docks, London.
Musical Youth: Pass The Dutchie — Lenthall Park, London.
Prattlers: Back On The Chain Gang — Waterloo Bridge.
Spandau Ballet: Communication — King George V Docks, London.
The Specials: Ghost Town — Rotherhithe, London.
The Teardrop Explodes: Liverpool Docks, London.
Twisted Sister: Can't Stop Rock 'N' Roll (future single) — St George's Wharf, London SE8.
Robert Wyatt: Shipbuilding — St Catherine's Dock, London E1.
Tangela Taylor: Throwing My Baby Out With The Bathwater — Lushworth Cove, Dover.
Toyah: Brave New World — Beachy Head, Eastbourne.
Mart Wilson: Beware Brothers — Brighton Pier.

A FEW MORE POPULAR PLACES

outside John Lewis, Milton Keynes Shopping Centre
Wells.
Madness: It Must Be Love — Sticks, nr Tring, Herts.
Next Leaf: If You Really Want To — Hyde Park Menstons, London W1.
Nilla Olofinla: Moonlight Shedow — Brookhurst Hill, Herts.
OMD: Joen Of Arc — Manor House, Aidington, Oxford.
Tears For Fears: Mad World — Knebworth House, Stevenage.
Queens Park, London.
Bob Marley: Buffalo Soldier — Black Park, Slough.
PhD: I Won't Let You Down — Holland Park, London.
Spandau Ballet: Paint Me Down — Primrose Hill, London.
Toyah: Brave New World — Battersea Park, London.
Festival Pier, Battersea, London.
Dee's Midnight Runners: Celtic Soul Brothers — Kinsal Rise, Camden, Cricklewood, London.
Dixie Sittals: Twisting By The Pool — Barrow Court Hill Pond, Hendon, Rotherhithe, London.
The Teardrop Explodes: Liverpool Docks, London.
Musical Youth: Pass The Dutchie — Lenthall Park, London.
Prattlers: Back On The Chain Gang — Waterloo Bridge.
Spandau Ballet: Communication — King George V Docks, London.
The Specials: Ghost Town — Rotherhithe, London.
The Teardrop Explodes: Liverpool Docks, London.
Twisted Sister: Can't Stop Rock 'N' Roll (future single) — St George's Wharf, London SE8.
Robert Wyatt: Shipbuilding — St Catherine's Dock, London E1.
Tangela Taylor: Throwing My Baby Out With The Bathwater — Lushworth Cove, Dover.
Toyah: Brave New World — Beachy Head, Eastbourne.
Mart Wilson: Beware Brothers — Brighton Pier.

Photo: Eugene Mazon

Photo: Michael

Photo: Steve Hopton

Photo: Steve Hopton

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Photo: Robert Pearce

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MICK KARN



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IT'S A GIVE-AWAY

See that colourful example of modern technology (top right)? That's a camera. A Canon "Snappy 20" camera to be exact. It's simple to use with lots of features like Automatic Exposure Control, Automatic Film Loading, Power Rewind and Automatic Film Advance. Sounds pretty impressive, n'est-ce pas? Why are we telling you all this? Because we've got five of them to give away. Canon produce these Snappy cameras in five snappy colours (blue, red, yellow, black, white) so we thought we might as well have one of each colour.

There's also a big heap of signed LPs nestling in the Competition Console. Two chops with leather jackets and a lot of something sticky

on their hair are peering moodily out of the sleeves. They're Wham! and they've signed 50 copies of their sensational debut LP to be given away in this rather generous competition. The five camera-winners will get one each and so will 45 runners-up. A lot of people will be a lot happier.

Here's the questions.

Who recorded the five following photographic songs?

- "My Camera Never Lies"
- "Picture This"
- "Zoom"
- "Gentlemen Take Polaroids"
- "Girls On Film"

Answers (correct ones) on a postcard or the back of an envelope to Smash Hits Camera Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 6UF. And get 'em there by July 20. Over and out.

COMPETITION WINNERS

MALCOLM McLAREN COMPETITION (Issue June 91, correct answer: (d) The Clash, Winner of a Philips radiocassette player, transformed by Ron West into a unique "Duck Rooster", is C Philips of Chalfont St Giles; Runner-up prize of autographed "Duck Rock" album a go to Caroline Handmarsh, Ripon; Glen Lee, Brerley; Gemma Wilson, Wokingham; Helen Gibby, Cardigan; Andrew Hawkins, High Wycombe; D. Mohrath, Penzance; D. West, London SW16; Ian Robertson; Tring; Adam Ferryhough, Soas-on-Trent; E. Bond, Farnham; Paul Price, Maidstone; Lynne McCormack, Kingsmead; Mark Postage, Biddenden; G. Hill, Kings Heath; Samantha Rendle, Plymouth; Zinaia Austin, Portsmouth; J. Simpson, Warwick; Dennis Bowman, Penzance; Sarah Bradley, Metham; Beverley Wirth, Rotham; Shana Smyths, Stockport; John Carr, Farnham; Neil Spencer, Brighton; Tim Jones, Oshozon; Melissa Cheung, Liffordhampton; John Cook, Cromwell; Michael Elliott, West Stanley; Justin Sorensen, Chappot; Mark Brattle, Welwyn; J. Caple, Abingdon; Christopher Knight, Kingswood; John Warren, Stockport; Karen Williams, Comby; Richard Hartley, Radcliffeville; P. Wright, Birmingham; P. Benson, Wilkeshall; Richard Carter, Chesham; James Orange, Audenshaw; Darren Baker, Newton Abbot; Mal Barnes, Haslemere; A. Armstrong, Nottingham; Mike Cowburn, Stockport; S. Newbury, Goring; Simon Parfittson, Shrewsbury; Lawrence Hanson, Birmingham;

Christopher Healey, Leeds L11; David Molloy, Gorton; Karen Bamzay, Plymouth; Bernadine Swarbrick, Blackburn; P. Dixon, Romagosa.

ELVIS COSTELLO COMPETITION (Issue June 91, correct answer: (a) Party Party, six autographed copies of Elvis' "Pills And Seag" were won by: Louise McBeth, Buckstone; Hazel Acton, Great Smeby; Debra Cassar, Hull; Martin Walsh, Tinsley; B. Wade, Pudsey; Ian Jessop, Clacton-On-Sea

JAPAN COMPETITION (Issue June 91, correct answer: (b) Yukihiko Takahashi, 15 copies of Pin Costello's "Sons Of Pioneers" book (signed by the photographer) were won by the following: Elena Morris, Harlow; Amber Taylor, Heston; Kirsten Cousins, London SE13; Neil Paulson, Lingyue, IL Roberts; Igorgorov; Stephen Boyd, Newtowndale; Tony Rick, London W10; Helen Meira, Iford; Alison Gray, Killyth; F. Marks, Killyth; Ruth Tabari, South Croydon; Wendy Webster, Worcester; Kathy Reine, Groppehaff; Nina Power, Edgware; Martin Schaffm, Liffordhampton.



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WHO WANTS TO BE A MARILLIONAIRE?

FISH DOES. HE'S MARILLION'S EXTREMELY TALL AND TALKATIVE SINGER. A FIRM BELIEVER IN LONG UNFASHIONABLE SONGS WHO CAN'T STAND "SILICON CHIP BANDS" AND RECKONS THE HUMAN LEAGUE ARE "DEAD". MARK STEELS LIKES HIM ALL THE SAME.



Eleven years ago, you were into pop, glam-rock or 'progressive' rock. In the light of what's been happening in the charts during the past few years, most impressive youngsters of the time will now tell you that they liked T. Rex, Gary Glitter, David Bowie, Roxy Music and Lou Reed, though David Cassidy and the Osmonds were "misdiagnosed" and they wouldn't have been seen dead with a copy of "Foxrot" by Genesis or "Seventh Sojourn" by the Moody Blues. Have a look at their record collection sometime...

Sure, you'll find Roxy's "For Your Pleasure" and probably Lou Reed's "Transformer" but you're also more than likely to find complete sets by King Crimson, Emerson Lake & Palmer, the "Moodies" and Genesis. So why the embarrassment?

Could it be the lifestyle associated with that sort of music — split-knee loons, open-air pop festivals, long hair and 'granda' vests — or could it be its lack of... um... 'street credibility'?

Whatever the reasons, 'progressive' rock was condemned to solitary confinement in the mid-'70s.

But now it's out on parole, a reformed character with a new name. Merilion. An extremely hairy bunch from Aylesbury, with an over six foot Scottish frontman, who are lounging in the sunshine outside a Welsh rehearsal studio.

"Okay, so we've been compared with early Genesis," sighs Fish, singer, spokesman ex-woodcutter, "but we've not ripped them off at all. I've always regarded music as links in a chain and you can always find influences within a band from something that went before. I won't ever deny that when I was at my most impressionable — probably between the ages of 13 and 14 — I was really into Yes and Genesis.

"At that age you're really possessive about the music you like. Of course it's influenced what I've done since... but no more than Bowie or Roxy influenced those who listened to that kind of stuff. I just reacted against it."

At the same time, Fish is anxious to point out that Merilion are not merely reviving an old tradition.

"We didn't set up Merilion so people could put us in a box and call us 'progressive'... God I hate that word. We're just Merilion. Full stop."

In Merilion's case, it's easy to see just why they've become the media's latest whipping boys. Their name is derived from a novel by J. R. R. Tolkien — *The Silmarillion* — whose most famous work, the epic *Lord Of The Rings*, was an essential item on the hippy's shopping list. The sleeve of their debut album,

"Script For A Jester's Tear", is an arty gate-fold job very de rigueur in the early '70's, and their songs are long, complex and rate pretty lowly on the old dance-o-meter. About as trendy as you can get. In fact Merilion shouldn't really exist in 1983. Then again, if the same standards were applied, neither should U2, Big Country or The Truth, all of whom are breathing new fire into supposedly obsolete musical ideas.

"I get the feeling," contends Fish, "that people are again beginning to listen to music for its own sake rather than because of the clothes associated with it. And bands, too, are now turning round and saying 'Stuff the gloss and the three-minute single, let's get back to basics'."

Fish's claim is borne out by the



fact that when they started out two years ago, Merilion's inclination towards epic 'playlets' rather than short songs, was regarded as far too uncommercial for record companies eager to touch with a barge-pole. One major international company told them that if they trimmed their songs down by about ten minutes each, they'd turn them into the biggest act in the U.S. They refused. "We never wanted to be another Styx or another Foreigner," says Fish.

As for those lengthy songs which have become Merilion's trademark, Fish feels quite strongly that they simply couldn't be abbreviated.

"It's just the way I write," he

claims. "I used to sing in a band who did nothing but cover versions — stuff like Average White Band, Free and Steely Dan — and one day I was asked to write a blues song for them. As soon as I finished, I realised that the lyrics were full of words with three or more syllables... really sixth-form poetry stuff! But I knew it was where my heart lay and I felt totally at ease writing in that fashion.

"Some people think of our songs as pretentious but that's ridiculous. For a start they are personal statements, not studies of someone else's thoughts and, secondly, I don't think you can deal with certain subjects within the confines of a three-minute single."

And that's where Merilion part company with their illustrious predecessors. Whether it be a

denims," says Mark the keyboard-player, "but we also get students, disco fans, punks and even skinheads."

"We're not fashion prophets," adds Fish. "We don't say 'if you dress like that you won't like Merilion'. I think that people have had enough of bands that obviously don't play from the heart. The Human League are a classic case — the novelty's worn off and they're dead. The same will happen to all the other silicon chip bands."

Although — musically at least — Merilion have little in common with either U2 or The Truth, Fish believes that these are the kind of bands who are heralding what he calls — not "chick on your brown rice, now" — "a hippy renaissance".

"You know, U2's 'War' is such a great album, a lyrical masterpiece," he enthuses. "And as for The Truth, I've seen them five times and they're brilliant. Neither have very much to do with fashion and yet both make great music which is striking an important chord somewhere.

"If I think you can encourage people to recognise their own failings and prejudices through music, then you'll go a long way to getting a better society. We just open windows... it's up to the individual to decide whether he goes through them or not. That's where Tom Robinson and the Angelic Upstarts fell down... by trying to lead rather than show."

Currently reading two books on Vietnam — Martin Baker's *Nem* and Michael Hare's *Despatches* — it's hardly surprising that Fish is ferociously anti-war.

"It sickens me to see kids playing 'Angies' and 'Paras' using their hands as jump-jets and reading about Sergeant Rock blowing up Germans in the *Victor* and the *Hotspur* comics forty years after the war.

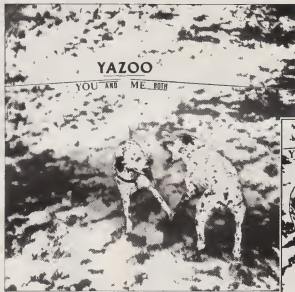
"But what I find really disgusting is that the most powerful comment on the Falklands, Pink Floyd's *The Final Cut*, didn't reach as many people as it should have. You know why? Because *unipol* was told it was soooo unhip to like anything by the *Floyds*."

Hip or unhip, Merilion seem destined to be around for a very long time. This month they tour America for the first time and in August they have star-billing at the Reading Festival. Some may still be astonished at Merilion's pulling power but Fish rests his case.

"Certain things we write about are very close to the bone and we're aware that we're carrying a lot of people's feelings for them. So, coming to see Merilion is, for them, like going to confession. After a gig they feel they've been cleansed."

"Sure, we get heavy metal fans in Saxon and Motorhead



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Q: What would you do in the event of a four minute warning?
A: Write 150 Style Council songs.
Paul Weller's Sense of Humour, Ayrshire.

The usual warm-hearted opener.

I've seen Steve Singleton wearing flares.
Nick Rhodes' Lips, Sheffield.

He'll never work again.

Fancy a really exhilarating copy of *Smash Hits*? If so, here's what you should include in your next ish:

2) A colour centrespread of Free.
3) A Personal File on every member of Toto. 3) A three-page feature on Van Halen. 4) A Star Teaser featuring every song by Barclay James Harvest. 5) Another interview with the Boystown Gang. 6) And, finally, a free "Blue Oyster Cult Live" T-shirt with every copy.

Follow these instructions and you can expect an incredible sales boom.

B. Boring, Canterbury.

We've got a few things like that in the pipeline actually. You know, Golden Oldies, Raves From The Grave, Hits From The Pit, Rockers From The Locker. There's going to be a leap-part 'retrospective' on Uriah Heep (but we're not saying when!), a Fat Mattress colour pull-out, and a big Day In The Life feature on three ex-members of Heavy Sensation. Can't wait, me. (Ew, lay off Free. They're coming back in fashion. see Page 40 — Ed.)

I've got news for you. Tony Hadley isn't every Mum's ideal man. (Ritz — June 9). For the past year my Mum's been crazy about Marc Almond. She's got three pictures of him, one of which she carries about with her all the time. My friend Paula's Mum likes John Taylor and Alison's Mum is keen on Andrew Ridgeley. My Dad likes Kate from Haysi Fantayzee and my aunt likes Musical Youth (but only if they're wearing suits).

In fact the only person who likes Tony Hadley in our house is my sister, and she used to like Doany Osmond so I wouldn't give a lot to her opinion.
Alison Crook's Best Friend, Harrogate.

My neighbour's dentist's wife quite likes the bassist in The Virgin Prunes. Not a lot of people know that.

I've just watched *TOTP* (June 16) and it was excellent. I even admired the "new ultra trendy Shalamar look". However, I am having serious doubts about the

dance group Zoo. What a mess! I suppose they all got together before the show and squirt coloured dyes on their newly pressed whites.

I can just imagine the scene in the dressing-room. "A nice dash of red now, I think." "Oh no. Blue, green and red all jumbled up together with a nice rip right through this yellow splotch to make the pink fluorescent stripe going from one arm to the other really stand out."

I'd really like to tell Zoo what to do with their coloured dyes but I can't afford the train fare. *The Key To The Cage I'd Like To Lock Zoo In Every Thursday Night From 7.25 'til 8, Chippensham.*

What do they call you for short?

I'm writing to you because I think the Beeb have got a few screws loose and more than a few cowbells in the attic. What do they think they're doing by banning the "Kiss The Girl" video by The Creators? I saw it on a Dutch Pop show and there was nothing suggestive about it at all. OK, they were in a torture room (or something like that) and, OK, she was showing a hit of flesh, but — Gee Whizz! — how can Zoo get away with it? That 'dancer' I think that's the word for it) on *TOTP* (June 2) was wearing even less than Siouxsie. It looked like a tight-fitting elasticated tea-cosy.

I wish the Beeb would sort themselves out. These 'dancers' shouldn't be allowed to do that suggestive dancing if good — but not suggestive — videos aren't allowed to be shown.

Oh, and dear Mr Bowie. A small message — grow up! mean who wants to see you and some oriental having a bit of 'how's your father' on a beach? I certainly don't.
Moi, West Germany.
P.S. That was an extract from Mary Whitehouse's Suggestive Pornography Stopping Manual, available at your nearest bookstore, price £1.50.

So don't mind torture and yet you hate Zoo. No pleasing some people, is there?

Have you ever noticed how much Simon is Bon resembles Johnny Logan who won the Eurovision Song Contest a few years ago? *Limah's Intelligent Cousin, Burnham.*

Don't know about that but this photo of "my brother" from Caroline Priestley of Penistone looks uncannily like a member of a rather well-known pop group.



Terence Edward Hall



Caroline Priestley's brother

Just another entry into the Black Type's "Lookalikes" Competition. So far there's been everything from Dee Snider to Lady Di. Now's absolutely your LAST CHANCE to send in photos of anyone who looks like someone famous — brothers, sisters, boyfriends, parents,

millmen, etc. — to "Lookalikes", *Smash Hits*, 52/55 Carnaby Street, London W1V 1PF. Your friends may never forgive you.

Referring to Claire's letter (June 9) about the pronunciation of Bowie's name. If you pronounce Bowie, then how do you pronounce his son's name, Zowie?
Nancy, Cowdrige.

Zowie, presumably.

In reply to your article on pop stars becoming Prime Ministers (June 9). I'm referring to the remarks made by Nick Heyward when he mentioned removing the British troops out of Northern Ireland.

If the same soppy Heyward would concentrate on producing decent music rather than taking political matters into his own hands, he might have a 'sensible' hit, never mind make the Top Ten. Or is that asking too much of him?

Why doesn't Prime Minister Heyward actually visit us in Northern Ireland sometime? *A Furious Northern Irishman Citizen (and proud of it), County Tyrone.*

That Prime Minister lecture made me realise what a bunch of idiots pop stars are in general. "If I were Prime Minister I'd move a certain very nice young male pop singer into Number Ten with me. Then I'd cut Income Tax." Tracie, I'm sure that'd improve the country. As for Malcolm McLaren — he is a big banana and running him up a pole wouldn't be a bad idea as an example of exploitation (e.g. Adam Ant). Paul Weller, beware.

The only sensible people who answered your question were Gary Numan, Boy George, Steve Singleton (possibly Steve Severin, except that his ideas were slightly eccentric) and David Jaymes to some point. Tracie, I'm sure that'd improve the world, otherwise they might as well take over leadership of the Labour Party.
An Irate Numan Fan, Edenbridge.
P.S. Did Elvis Costello play Steve Wandor's "Heaven Help Us All" for 24 hours?

I'm sure he did. Along with "Just An Illusion" and "Beat It".

Dear Annie Lennox (June 9). How dare you claim that Abba used their love lives and marital break-ups for publicity? As if they even need publicity. Throughout their ten years of success — more than you and your oddball partner will ever

LETTERS

criticism. After almost every song, Gary would walk off behind the speaker stacks only to return a few seconds later dragging hard on a cigarette.

Fair enough, if you want to smoke, go ahead. But for someone in his position (i.e. "a well-known pop star"), is it really a good idea to condone a rather unhealthy and anti-social habit? I don't think so.
Sico, West Wycombe.

Well, at least he wasn't wearing flares as well. Thank Heaven for small mercies, that's what I say (when I can't think of anything more inspired).

Knowing that so many music hit people (man) read your mag, I thought that if they were gnawing at their knuckles despairing as to what to call their next album, single, etc — despair no longer. I have an excellent suggestion. "Spirit, Youth And Exuberance Take A Picnic Down The Kings Road".
Good, innit?
Bert, Edinburgh.

You, Bert, are mad.

I am a bit miffed about the review written by Deborah Steels of the recently released double LP "Oil On Canvas" by Japan (June 9). It was unfair: all she was doing was stating her dislike of Japan, even though she does,

grudgingly, admit that they "had their moments".

I want to see Japan in Manchester on their last tour, not to "scream my head off" as she so poetically puts it, but to sit and listen to what (in my opinion) is good music and to enjoy the atmosphere of a live concert that was captured on said album.

And anyway, how would she know it was a boring show? I presume that she didn't go and see them live because this "po-faced bunch" quite obviously bore her socks off.
A Red Rhino, Wiggington.

Actually our Reviews Editor, Beverly "Bubbles" Hillier, wanted Debbie to review this LP because she had seen Japan's last tour. And whatever "Bubbles" says goes around these parts.

OK, hands up all those who thought Limahl, Sting and Adam Ant have got silly silly names. Well, you've obviously not been reading the contributions sections of our very own *Smash Hits*. Listen to this:-

Well, Mark Ellen and Ian Birch sound reasonable (even if one's surname is a girl and the other's a tree). Bostock is funny enough, but when you know it's normally coupled with "Scoffer" — well, need I say more? Then, among the writers you find Tim de Lisle (sound like some kind of posh

wool). Photographers are even better! Sheila Rock (but she's really hard), Virginia Turbett (wonder if she ever gets called 'Fishface'), and the almost unpronounceable Jill Furnaczynsky.

But the prizes for the silliest name must go to the ad department. No offence, folks, but do you really expect us to believe that there are people called Rod Sopp and Zed Zewada?
Honey, Hertford.

That's pretty rich, coming from "Honey of Hertford".

Dear "Fly On The Classroom Wall" (June 9).

In reply to your heart-rending plea ("twas a real tear-jerker" for "more suggestions to add to the list"), I submit this suggestion.

To sort out the pseudo-trendies from the 100% real trendies, try this:-

1) Get the old grey cells working and make up a name (outlandish, weird, wonderful) for a fictitious trendy group. 2) Splatter the aforementioned title all over any vacant bag space, exercise, books, walls. 3) Interrogate trendies as to whether they've heard of this latest record by the group. 4) If questions are answered in the affirmative, you have finally sussed out the pseudo-trendy victim. 5) But if the suspect admits to not having heard of the

From previous page . . .

know in 100 years — they've tried to keep their superb music alive and their private lives private. Abba (Especially Agnetha) Fan, Eire.

Don't seem to have done a very good job of it, do they? I, known to intimate friends as The Black Type (though you can call me Cupcake), have been doing a bit of a survey on the disgraceful behavior of pop stars in public and it tells a sorry tale indeed. I mean if they're not having marital break-ups or showing their (often rather large) bums in videos, some of them have even stooped to . . . no, I just can't say it. Come in Sico from West Wycombe . . .

I went to see China Crisis at Friars in Aylesbury and was much impressed by a well-performed set. However, there is just one small point of

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group. It may be fair to conclude they are *real* trends.

N.B. All names must be checked thoroughly as there may be such a group and it would be horrifically mortifying to find out that the trendy in question has been a devout fan for two years. *Ann-Marie Tristram, Waverthre.*

In answer to the "Fly On The Classroom Wall's" request for more suggestions as to what isn't trendy, here's my list:

1) Watching *The Young Ones* and repeating their clichés wrongly. 2) Writing really way out John Peel/David Jensen-type group names on your self, books, pencil cases, etc. and then spelling them wrongly. 3) Saying things like 'oh that went out years ago' when people talk about pop groups, only to be reminded that you were raving about them only last week. 4) Saying really 'sappy' words like 'cosmic', 'heavy', 'way out man' etc., — oh yes, and 'profound' — and not quite putting them in the relevant places in the conversation. 5) staying up to ridiculous times in the morning watching obscure TV progs you heard some really 'in' associates mention and not understanding what the hell they are about and then raving on about them the next day. The trendies, you then discover, thought it was really terrible and old-fashioned. 6) Buying identical clothes that you see 'in' people wearing and then

going around looking like a comedy turn.

Well, that's my list, though I don't expect for a moment you'll publish it.

Snid, Bath
P.S. I love the **Black Type**, especially if it's male.

Not telling. Bit of a trade secret and all that. Anyway it's you I'm worried about. Snid?



You wanted a picture of Haysi Fantasysee (June 9)? OK. Here's Jeremy (in a scene from *The Hunchback Of Notre Dame*).

Anyone else?
Justin Sane (alias John Palmer), Tiverton.

Oh, go on then . . . Russell Grant. Here's some encouragement — one £10 Record Token.

I've never seen a letter from Hong Kong in your columns before so I reckon it's about time.

Hong Kong's turning into a musical paradise. Great bands have come here — Japan, Depeche Mode, Culture Cluh, Siouxsie, etc. — and hopefully they'll return and others will follow. All the LPs are around £3 and you can get Indies (7" and 12") and stacks more stuff. Just about everything you lot can get on a lot cheaper. Musicwise, things are getting better even if the tapes made here fall apart as soon as you look at them.

The reason everything's going so well is that we've only got 15 years left before the Reds come back. So if you want to come, now's the time to do it. The weather's hot, the beer's cool and the shopping is brilliant. I only hope a few more bands come before 1987 'cos I don't know what Mao'll think of Duran Duran.

Should I square a holly when I come to London this summer? *Sunburned Sushi, Kowloon.*

Summer? What summer?

I'd like to criticise the manufacturers of radio-cassette recorders, hi-fi's, stereos and all that. Why? Well, people, I'm going to tell you.

The record companies have, for a long long time, been trying to stop recording of records and the radio. And they're blaming us — yes, us — for this crime. But

the temptation for us to tape things is just overpowering. Tape the Top Forty and it saves a few quid on records.

But where do the manufacturers of the hi-fi's come into this? Well it's them that's tempting us to tape things: they make cassette recorders built-in with the radio and record deck to look more flashy and super-sonic, more up to date and to cost a hell of a lot more. So can you blame us? *Rache! Wrench, Richmond.*

Duran Duran on the all-night Tube programme. DID YOU SEE THEM? Caviar, great big cablecars, helicopters all over the place, and what does Simon Bourgeois' le Bon have the nerve to say? 'Yeah, it's a really primitive existence.'
AAAaarrrrrrrrghhhhh!
Tony Church, Tring.

Do you want a few silly book titles? (*No thanks — Ed.*) "Law And Order" by Paul Eastman; "Microscope Marvels" by Seymour Witham; "School Reports" by A. Pauline Marks (*Please, no more — Ed.*); "Pirates" by R. Jim Ladd; "Lunchtime Snacks" by V. Landham-Pye (*Give her a record token. Anything! — Ed.*) . . . *Gillian Smith, Hartlepool.*

Oh, what a shame. We seem to have run out of space. Toadie pip.

David Grant
NEW 12 & 7 INCH SINGLE
WATCHING YOU WATCHING ME
SPECIAL LOW PRICE
12 INCH IN A LIMITED EDITION
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GATE FOLD SLEEVE

Chrysalis



Rod Stewart: trousers just don't come any tighter

ROD STEWART London

Hello? Oh, hi, Mark here.

Look, I'm not quite sure how to put this but you know that Rod Stewart gazzer? Yeah, him — the ageing rock star, darling of the Deillies, tax-exiled has-been, oblivious to the 'now' scene. Well, I recently went down to Earl's Court to see him (just for a laugh of course) and guess what? He was brilliant. No, seriously. He was real ace!

Still there?

Okay, so lamon suits and purple T-shirts aran't exactly my cup o' char and the hundred-foot-long cardboard girl lying across the back of the stage holding a football looked a bit naff, but old Rod definitely came up with the goods.

I couldn't believe it. One number into the set and yours truly was actually singing along to "Tonight's The Night". Of course I had a quick shift round the audience to make sure no-one had seen me but they

were all at it — nearly 20,000 of 'em! Just like New Year's Eve it was! Then, during "Act Naturally", I noticed ma old pins were sort of, like, jiggling up and down. I thought it must've been something I'd eaten. When Rod wheeled out a real oldie, a short-but-sweet "Gasoline Alley", young and old, boys and girls, fat and thin, all went wild.

"Maggie May" and "You Wear It Well" caused pandemonium. "You're In My Heart" and "I Don't Want To Talk About It" had everyone hugging and kissing like it was some end-of-hols party on the Costa Brava, whilst "Sailing" made the Cup Final at Wembley sound like a dull day in the library. Strewh, even "Passion" and "Young Turks" sounded neat.

I may be wrong but Rod seemed a bit choked by the reaction — a bit wat-eyed. He was not alone, I can tell you. As he whirled the old mike around during the stunning "Hot Lags" (which closed the show) I thought I was going to peg out.

I realise this is all very embarrassing but I really had a great time. I just wanted to make sure you weren't going to hold it ag... Hello? ... Hello? ... Operator?

Mark Steels

DATES

Check locally before stepping out.
A Bev Hissler production

Big Country: Swansea Brangwyn Hall (July 12), Bath Pavilion (13), St Austell Coliseum (14), Salisbury City Hall (15), Poole Arts Centre (17), Guernsey Beauvepours (19), Jersey Fort Regent (20), Llandudno Astra Theatre (22).

Redcar Coatham Bowl (23), Hull City Hall (24), Leeds Town Hall (25), Oldham Queen Elizabeth Hall (26), Mansfield Leisure Centre (27).

Depeche Mode: London Hammersmith Odeon (October 8).

Echo & The Bunnymen: Inverness The Ice Rink (July 8), Aberdeen The Capital (9), Glasgow Tiffanys (11), Nottingham Rock City (13), Blackburn

King George's Hall (14), Liverpool Royal Court (15), Birmingham Odeon (16), London Royal Albert Hall (18, 19).

David Essex: Cardiff St Davids Hall (August 1), Poole Arts Centre (2, 3), Basildon Festival Theatre (4), Sheffield City Hall (5), Liverpool Empire Theatre (6), Manchester Palace Theatre (7, 8), Blackpool Winter Gardens (9), Irvine Magnum Leisure Centre (11), Edinburgh Usher Hall (12), Newcastle

City Hall (13), Leeds Grand Theatre (14), Herrogate Centre (15), Hanley Odeon Film Centre (16), Northampton Derngate Centre (17, 18), Ipswich Gaiumont (19), Great Yarmouth 3-in-1 Entertainment Centre (20), Norwich Theatre Royal (21), Nottingham Royal Concert Hall (22, 23), Birmingham Odeon Theatre (25), Wolverhampton Civic Hall (26), Garstang Festival '83 (27), Bristol Hippodrome Theatre (28), Croydon Fairfield Hall (29, 30).

NIGHTS OUT

BAUHAUS Newcastle

The Hunger starts with Bauhaus in a club called Heaven, performing their all-time gothic-horror classic, "Bele Lugosi's Dead". Tonight the same group ancora with the same song in the dark and dingy confines of Newcastle's City Hall, and I'll be damned if I can spot the difference. Both on screen and on stage Bauhaus deliver a riveting, dramatic show.

Leading man Peter Murphy stands tall and broad, looking every inch the mysteriously self-assured character in the *Mexican* ad. Decked out in clinging black leather, he struts around the stage like a demonic snake-charmer, winning his evil way with a legion of admirers. All the mail-order punk crew can do is stand transfixed, intensely studying every move of his muscle.

In the background the rest of Bauhaus get on with creating a fantastically diverse set, ranging from the mesmerizing "Hollow Hills" to the painfully intense "Stigmata Martyr". Newer material shows Bauhaus conforming to their unpredictable nature by ditching the tongue-in-cheek "Spiders From Mars" commercial formula for a slower and more atmospheric style.

A solitary drum beats in echo. An electric guitar is made to sound acoustic. Various effects are created on bass and Casio. Voices are given an electronic treatment. Experimentation inside a basic rock format is what Bauhaus are all about. A lot of the time the crowd appear confused by it all, but this only spurs Bauhaus on to delve even deeper into Pandora's musical box of secrets.

But, in reality, their new music isn't a million miles away from that first single of five years ago, "Bela" — perhaps their finest moment to date. They have been involved in a long, exploratory journey, stumbling into more than one blind alley, but now they have found themselves back at their musical birthplace. Where they go from here is anybody's guess.

Peter Martin



Bauhaus guitarist Daniel Ash about to sort out the photographer

Photo: Andrew Cuffe

EDDY GRANT London

I've tried everything — soap, Dettol, Saxon albums — but I still can't wipe the emilia from my face. Eddy Grant's show at London's Theatre Royal was just about everything a great pop show should be.

The sound was loud and clean, the band tight and powerful and the star of the show charismatic and endearing. Add these ingredients to one of Pop's most impressive catalogues and you've got the perfect recipe for a night of pure pleasure.

I've never felt like ripping a seat out at a gig before but after a couple of numbers my kneecaps were definitely bruised as I attempted the compulsory leg-bending to those irresistible rhythms.

And I wasn't alone. The whole place was one big beach party as Eddy — dressed first in hugging, black leather and then in cool, white cotton — sashayed his way through the hits.

"War Party", "Do You Feel My Love?", a blistering "Electric Avenue", a double helping of "I Don't Wanna Dance" (one with the band, one a cappella with the audience), "Living On The Frontline", to name but a handful. They were all there and they sounded terrific.

What really had me leaping was a glorious version of "Hello Africa" (astonishingly, not a hit) and a thunderous "Baby Come Back", Eddy's first hit with his multi-racial group, The Equals, back in 1968.

A night to soothe sore eyes and a night for sore knees.

Mark Staals



Eddy Grant: the man who made leg-bending compulsory

Margate Winter Gardens (31),
Portsmouth Guildhall (September 1),
Brighton Dome Theatre (2),
Southampton Gaumont Theatre (3),
Troxy Princess Theatre (4)

Kid Orca: London Hammersmith
Odeon (September 23, 24).

Killing Joke: Sheffield Dingwalls (July
20), Glasgow Night Move (22),
Newcastle Dingwalls (23), Cardiff Top

Rank (26), Nottingham Rock City (27),
Hull Dingwalls (28), Dunstable Civic
Hall (29), Birmingham Digbeth Civic
Hall (30), London Hammersmith Palms
(31)

Gary Numan: Glasgow Apollo (Sept
20), Aberdeen The Capital (22),
Dundee Caird Hall (23), Edinburgh
Playhouse (24), Sheffield City Hall (25),
Newcastle City Hall (27), Hull City Hall
(28), Manchester Apollo (29), Derby

Assembly Rooms (Oct 1), Deaside
Leisure Centre (2), Birmingham Odeon
(3), Coventry Apollo (5), Leicester De
Montford Hall (6), Poole Arts Centre
(8), Oxford Apollo (9), Bristol Colston
Hall (10), Hemel Hempstead Pavilion
(11), London Hammersmith Odeon
(13, 14), Middlesbrough Town Hall
(18), Leeds Victoria Halls (19),
Blackpool Opera House (20),
Wolverhampton Civic Hall (21),
Nottingham Royal Theatre (22),

Hanley Stoke Victoria Hall (23),
Swansea Brangwyn Hall (24),
Portsmouth Guild Hall (26), Margate
Winter Garden (27), Southampton
Gaumont (28), Brighton Conference
Centre (29), Southend Pavilion (30),
Ipswich Gaumont (31), Cornwall
Coliseum (Nov 2), Gloucester Leisure
Centre (3), Guildford Civic Hall (4).

Soft Cell: Glasgow Telfer's (July 10),
Edinburgh Coasters (11)

BARRY READS THE WHO'S WHO

(and is a bit miffed that he isn't in it)

Hello, readers. Barry here. Friends, Baz fans and pop persons, lend me your ears. I come to bury pop, not to praise it. (Been reading stuff by that Shakespeare chap while laid up in Wapping General. Good, eh?)

Your seer of the Swinging Scene can scarcely believe his eyeballs at the mo, *actuellement*. Rod Stewart? He's got more wrinkles than Baz has witty one-liners, and that's saying something (*Is it?—Ed.*). Mike Oldfield? Bet he has to be helped in and out of his wheelchair. Elton John? The only thing new about him, friends, is his hair transplant.

Why, the charts are just packed full of pensioners and generally just about jammed with geriatrics these *jours*. What's happened to young talent this sunny season? Whither really vibrant and youthful types like Honey Bane, Toto Coelo, One The Juggler and The Pinkees, to name but *quatre*.

Why, even that *Who's Who* thingy the chaps have been so busy writing is crammed full of senior citizens, not a Pinkee among them. "The 48 most famous faces in British pop." Indeed! And what of the most famous face of them all, the face of the fearless felt-tip

pharaoh, Baz himself?

Asked the chaps about this. Said they were going to include me but didn't have room. So decided to do one here instead. Just cut it out, stick it on the back page, and change that figure on the front to 49. Now read on . . .

Cheers!!
Barry

who's who.



BARRY

Smash Hits' stethoscope on the pulsating heart of pop music. Born Cecil Harrington Pkt III, Penge 1/4/62. Father "something hush-hush for the government" (tells people to be quiet in Potters Bar library). Went to St Donan's School For Boys, Potters Bar, where founded Scooter Appreciation Society and edited school mag *Ad Nazouam* (for one issue). Left school early and broken-hearted after rejection by Thelma Smartlywaite. Tried to join Foreign Legion but found to be allergic to sand. Worked as shop assistant, Xmas postman, sandwich board person, door-to-door salesman and play-leader until invited by D. Hepworth to join *Smash Hits* team in '81. (Soon after, Hepworth leaves magazine in hurry.) Since then his brilliant fortnightly columns have captured the imagination of millions. Handsome, affable, a brilliant dancer and a bit of a ladies' man, Barry lives in fashionable Wapping, where he keeps his enormous collection of pre-War bus timetables. A keen rambler and scooter enthusiast, his inimitable writing style is the envy of everyone else on the mag. "I'm the one they're all calling the baron of the ball-point, the sage of the superstars, the emperor of the etc."



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AS ONE BATTLE ENDS...



Congratulations to the 1983 TDK Battle of the Bands winners, Sugar Ray Five.

Recently, a television audience of several million saw them presented with the TDK Battle of the Bands trophy along with a prize of £10,000, a recording contract and a gold plated Fender guitar.

Their first single, 'Lazy Hours', is poised to hit the airwaves proving them to be the worthy winners of this year's final.

TDK are now inviting entries for the 1983/4 competition. If you're a band, writing your own material, and without any recording commitments, here's how to enter.

Send us a cassette of three original songs, accompanied by a brief biography and photograph of the band. And get it to us by August 31st.

This could be the break you're looking for!

ANOTHER ONE BEGINS.

*TDK
Battle of the
Bands*

TDK Battle of the Bands, P.O. Box IDU, London W1A 1DU

RSVP

■ 18 year-old male with good sense of humour wants females to write to him. Into Spandau, Duran, Ultravox, Toyah and more. Also likes disco and is a football fanatic. End the boredom! Write to: **Sud. 57 Manor Road, Clapton-le-Woods, Chertsey, Lancs PR6 7R.**

■ 15 year-old female wants to write to males aged 14-20. Into The Kinks, The Jam, The Lambertians and Heaven 17. Write to Marie at: **84 Penkoke Road, Clifton, Bristol, Avon BS8 9EG**

■ Male (18) into F33, Specials, The Beat, Selecter and Kid Creole. Would like to hear from females who also have good taste. Dislikes punks and Thelastbest. Write to: **Paul, 23 Richmond Place, Brighton, Sussex.**

■ Hi, my name's Patricia and I'd like to have a male penpal. Into punk and acting stuff. Loony's the name, writing's the game! Write to me at: **21 Kilmorie Crescent, Killybegs, Scotland.**

■ These lads are looking for three exciting girls to write to, into funk and disco. Come on girls! Check out Marc, Paul and Marcus at: **Sedbury Park School, Cheltenham, Gwent.**

■ Nutty, good-looking, funny, mysterious, moxyetic, manvulous, interesting, sophisticated, wonderful, adorable and cuddly boys wanted! Are there any around? Write to Tracy and Ann at: **4 Para Road, Stokeschurch, High Wycombe, Bucks HP14 9QF.**

■ My name is Paul (aged 15) and I like Heavy Music, CMJ and Ultravox. Send your photo, if possible, to me at: **94 Church Road, Leckhampton, Cheltenham, Glas GL53 0FD.**

■ Hi fam! I like Adam Ant and Toyah, and dress like Adam (I am the only one who does in Malba). I would like to hear from an Ant girl. My name's Vincent Court and I live at: **22b Marshall Court, Giza, Malta.**

■ Anne, Bev, Al and Coth (aged 15) would like to hear from boys (aged 16+) into funk and soul. Preferably living in London or Essex area. Pics if possible please. Contact us at: **22 Maytree Close, Rainham, Essex HM13 8EP.**

■ I'm a 14 year-old male who likes Madness, The Beat and more. I am also into CB. Write now to: **Craig Crosswood, 62 Woodbine Road, Blackburn, Lancs.**

■ Hi pen pals! I'm Allan, a Durantic. Any other Durantics, aged 11/13, male or female, write to me at: **1 Towehill Avenue, Kilmara, Tyrone, Kilmacott, Kesh, Co. Tyrone KA3 2TN.**

■ I'm an 18 year-old male and into Duran Duran, Depeche Mode, TFF and Soft Cell. Looking for females aged 16-23. Write to: **Debernardis Courts, Via Marconi 23/14, 18035 Rapallo (Ge), Italy. Photos please!**

■ I'm Sara and into jazz-funk. Would love penpals over my age (13). Write to: **Sara Hill, 26 Hamilton Road, Wimbledon, London SW19.**

■ Are there any girls whose favourites might include Depeche Mode, Gary Numan, The Human League, Woody Allen and Neil from The Young Ones? Please make an effort and write to me, Paul McCartney (that's what it says — Ed), at: **7 Cocklehill, Blackrock, Dundalk, Co Louth, Eire.**

■ We are two crazy girls from the vegenite and Kraut land down under, and we would like to write to boys aged 15+. Our names are Chris and Anita, we are 15 and we both dig Duran, Kojagoo and TFF. We would like Limahl or any Duran lookalikes but all boys are welcome. Write to us at: **Chris and Anita H., Lot 6B Garfield Road, Marsden Park, 276S, N.S.W. Australia. Cron we're waiting.**

■ I'm Stuart Robertson, aged 19 and into all types of music. I am a

part-time DJ and enjoy dancing and driving. Any 17-20 year old females contact me at: **32 Mitchell Crescent, Bahopolm, 2216, Morayshire, Scotland IV30 2ZG.**

■ My name is Fattimo (15) and I'm a great fan of Rick Hayward, the Shalamar, Wham! and others. I'm interested and around the same age, write to me at: **2a Mildenhall Road, Clapton, London E5 0RU.**

■ I'd like penpals from all over the world. I like Wide Boy Awake, Mervac And Tribe, U2, TFF, Japan and lots more. I also like pink and the new romantic look. Please write to: **Jordan de Coch, Krakkepollareg 8, 2613 NV, Delt, Holland.**

■ I'm a 17 year-old female into The Exploited, GB8, Blitz, Buzzcocks and Dead Kennedy's. Contact VJ Clarke at: **Mayfield House, Cheshire Home, 107 East Trinity Road, Edinburgh.**

■ Pixilated Spandauette (15), hating The Jam and HM, wants to write cozy letters to fellow nuts who like Spandau and Duran. French spoken! Write to: **Alexia, 7 Birch Road, Wellington, Somerset TA21 8ED.**

■ My name is Sean, I'm 15 and into Duran, ABC, The Human League, Bowie, Big Country, Michael Jackson and more. Please write, enclosing pic, to: **Sean, 4 Parkway, Waverdon, Milton Keynes MK17 8UA.**

Want someone to write to? Send in a postcard with a few words about yourself so people can get in touch. All cards to: **RSVP, Smash Hits, 52/55 Carnaby Street, London W1V 1PF. And please enclose a phone number where we can contact you. This won't be published.**

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CROSSWORD

ANSWERS (FROM PAGE 27)

ACROSS: 1 Flash And The Pans; 2 (Bonzo) Tyler; 3 Hot Arthur; 10 Eddie Taylor; 11 Anarchy In The UK; 22 Weepah; 23 Go-Go's; 24 'Your Honour'; 27 Drums; 28 Edwin (Collins); 29 'I Hate To Grey'

DOWN: 1 'Flashdance'; 2 'Shebuilding'; 3 (Heather) Avenue; 4 'Love Is The Drug'; 5 Hot Chocolate; 6 'Sweet Girl (Love Song)'; 7 Yocco; 8 Bruce; 13 Take That Situation; 14 John Cougar; 16 'Lucky Love Me'; 18 'Toto (Beach)'; 20 Diamond; 23 Gordy; 25 Rev; 26 Our Lips Are Sealed!

STAR TEASER

(ANSWERS FROM PAGE 37)



THE NEW SINGLE FROM

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Love Dance from the MVM album "In Sight" MVM006



TOM ROBINSON WAR BABY

Only the very young and the very beautiful can be so aloof
Hanging out with the boys all swagger and poise
I don't even care what other people are there
I just stare and stare and stare

I see your shadow in the swimming pool
I see your face in the shoving mirror time and time and time again
I follow your footsteps so quietly up the backstairs
And I hope and I pray you ain't never gonna find me there

Smooth skin and tenderness long ago on a dark night
Wish I could see you once again just to remember that it was true
I wanna be still beside you quiet and still beside you
Listening to your heart(ing) and feeling your warmth inside

Chorus

War baby
You were a war baby
This means war baby

I'm scared so scared whatever it is you keep putting me through

I don't think I could stand another ten years of this fighting
All this stabbing and wounding only getting my own back
I don't wanna batter you to your feet and knees and elbows
When I'm kneeling by the candle at the foot of my own bed

Corresponding disasters every night on the TV
Sickening reality keep gripping me in its guts
All my friends talk and joke and laugh about Armageddon
But like a nightmare it's still waiting there
At the end of each end every day

Repeat chorus

I don't think I could stand another ten years of this fighting
Always stabbing and wounding only getting my own back
Later that same evening when we were out in the car talking
I suddenly wondered who the hell it was we were trying to fool

'Cause you were the first one I ever wanted
And it's you I come home to at the end of every day
Like a mother-sucking baby demanding and so helpless
A little old balding man all wrinkles and bulging veins

War baby
War baby

This means war baby

I'm scared so scared whatever it is you keep putting me through

You were a war baby
Talking about the third world
War baby
War baby so scared

Words and music by Tom Robinson
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HELLO YOU LOT. IN THE VERY NEXT ISSUE WE'VE GOT...

HEY, WHAT'S GOING ON?

GETTING SILLY, THIS

GOOD GRIEF

OH, TERRIFIC, NOW I'M UPSIDE DOWN

WHAT THE HELL'S HAPPENING? I MEAN I'VE GOT A WHOOOOO

DOOPS JOB TO DO. MEANT TO BE TELLING YOU ABOUT WHAT'S IN THE

PREW! THAT WAS CLOSE. ANYWAY, THERE'S ALSO TRACIE YOUNG

WHOS A BIT OF A USEFUL SINGER (WELL, BETTER THAN ME) AND THE MOST UTTERLY

AMAZING COMPETITION WHERE YOU, YES, YOU

GETTING DANGEROUS! NEAR A TOM ROBINSON SONG CAN APPEAR ON TV WITH THE POP STAR OF

OH YES, NEXT ISSUE, MISS THIS AND MISS A CHANCE TO GET A SMASH

WHERE'S THE EXIT? I'M STUCK IN HERE.

LET ME OUT!!

SOMEbody

THAT'S GREAT, HEY

STOCKS LAST, HEY!

FOR HEIGHTS, WHERE WAS I?

SIGNED BIG COUNTRY ALBUMS AND THEN, HANG ABOUT

HITS PEN AND AUTOGRAPH BOOK. HURRY WHILE,

HITS PEN AND AUTOGRAPH BOOK. HURRY WHILE,

HITS PEN AND AUTOGRAPH BOOK. HURRY WHILE,

HITS PEN AND AUTOGRAPH BOOK. HURRY WHILE,

SMASH HITS

NEXT ISSUE

JULY 21

SMASH HITS
DURAN DURAN

