

CARMEL
SPANDAU BALLET
THE STYLE COUNCIL
THE TRUTH
STING

Smash HITS

WHAM!

HEW WHAT A SCORCHER!



HIT SONGS BY JOBOXERS, MADNESS, LEVEL 42, GALAXY, HAIRCUT ONE HUNDRED AND STACKS MORE



A STEP IN THE RIGHT DIRECTION

STEPPING IN THE RIGHT DIRECTION
STEPPING IN THE RIGHT DIRECTION

I'VE BEEN WAITING SUCH A LONG TIME GIRL
FOR THIS MOMENT TO HAPPEN
YOU'VE GIVEN MY HEART THE LOVE IT NEEDED
JUST WHEN I THOUGHT IT WAS BROKEN
I REALLY THINK THAT WE CAN MAKE IT THIS TIME
AS LONG AS WE ARE TRUE
AND SURELY WE CAN'T GO WRONG BABY
WITH A LOVE FOR ME AND YOU

CHORUS
STEPPING IN THE RIGHT DIRECTION
BABY, WHEN IT COMES TO LOVE
STEPPING IN THE RIGHT DIRECTION
STEPPING IN THE RIGHT DIRECTION
BABY, WHEN IT COMES TO LOVE
STEPPING IN THE RIGHT DIRECTION

TAKE MY HAND AND I WILL LEAD YOU THROUGH
THIS LIFE OF BAD TEMPTATION
AND WE CAN SHARE OUR LIFE TOGETHER
UNDER ILLUSION, YEAH
I REALLY THINK THAT WE CAN MAKE IT THIS TIME
AS LONG AS WE ARE TRUE
AND SURELY WE CAN'T GO WRONG BABY
A LOVE FOR ME AND YOU

REPEAT CHORUS

MY HEART WAS OPEN THE DAY THAT YOU SAID IT
NO I WON'T FORGET IT
IT'S JUST A TOKEN OF MY SWEET AFFECTION
CAME IN THE RIGHT DIRECTION
NOW I WANNA HOLD YOU WITH THE WRONG INTENTION

I BELIEVE WHEN I LOOK IN YOUR EYES
I SEE REFLECTIONS OF HAPPINESS
NOW WE'VE BUILT THIS STRONG FOUNDATION
TO SHARE THE LOVE AND THE TENDERNESS

REPEAT CHORUS

MY HEART WAS OPEN THE DAY THAT YOU SAID IT
NO I WON'T FORGET IT
IT'S JUST A TOKEN OF MY SWEET AFFECTION
CAME IN THE RIGHT DIRECTION
NOW I WANNA HOLD YOU WITH THE WRONG INTENTION

STEPPING IN THE RIGHT DIRECTION
STEPPING IN THE RIGHT DIRECTION

REPEAT CHORUS TO FADE

WORDS AND MUSIC BY THE TRUTH
REPRODUCED BY PERMISSION WARNER BROS MUSIC INC.
ON WEA RECORDS

THE TRUTH

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Paul Wellar, Merton Mick and two trombones (?). Centrespread.
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KAJAGOOGOO
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WHAM!
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PERSONAL FILE



DAVID GAHAN (DEPECHE MODE)

NAME: David Gahan.
BORN: May 9 1962 in Chilwell, Essex.
NICKNAME AT SCHOOL: Gahany.
FIRST RECORD BOUGHT: It was either David Bowie's "Space Oddity" (when it was re-released in 1972) or something by Slade—"Cum On Feel the Noise" or "Gadabout T'Jana", one of those. I never bought any albums when I was that young.
FIRST CONCERT: Probably a punk concert in '77. We used to go up to Chelmsford Chancelor Hall a lot. It could have been The Damned, The Clash, the Bananarama or 999. They all used to play together there. The Damned were my favourite band at that time.
MOST EMBARRASSING MOMENT: Once, it was at Brighton Jenkinsons, I was thrown out of the dressing room with no clothes on, only my pants, and found myself right in the middle of the gig. I was banging on the door and there were all these people asking for my autograph. They let me back in after a while.
WHAT HAVE YOU GOT IN YOUR POCKETS? About 60p in change, a front-door key, a hankie and two receipts; one's for a cheque from Granada TV (£126 for doing *Get Set For Summer*) I paid into the bank this morning; the other is for a copy of *Smash Hits* I

bought at WH Smith's.
WHAT MAKES YOU ANGRY? Disorganization. I hate things when they're disorganized, whether it's work or just going out with friends like everything to be sorted out. Other than that, ignorant people and a lot of journalists.
EVER FEEL LIKE MOVING OUT OF BASILDON? I will one day. I want to sort out my life a bit more first—decide what I want to do and where I want to go. Maybe somewhere abroad. I've liked a lot of the places we've visited: Japan and Thailand particularly.
THE WORST JOB YOU'VE EVER HAD: Being a tea boy for Jarvis the builders. I had to sweep up all the dust and rubble after they'd finished working. It was freezing. I've never stuck a job for more than two or three weeks.
WHAT RECORD DO YOU LOOK OUT FOR ON JUKE BOXES? At the moment I really like The Lotus Eaters' thing and Bowie's "China Girl". I don't use that many juke boxes because I don't often go into pubs.
WHOSE HOME PHONE NUMBER WOULD YOU PAY THE MOST FOR? David Bowie's, I suppose. I really respect him, have got all his albums and have always followed him. I saw him in Berlin just recently and really enjoyed it.
MOST TREASURED POSSESSION: My Yamaha X-registration XT trial bike. I've had it for about a year. When I get home I just get on it and drive around for hours, go and see all my friends. I filled my diving tank the other day but with my bike I can still get around.
WHAT'S "EVERYTHING COUNTS" ABOUT? It's directed at multi-national corporations and the power they have. They always want to take, to milk as much profit as possible, and that's true of record companies too. It's more of an observation, though, than having a go.
WHAT'S THE WERDEST THING A FAN'S EVER SAID TO YOU? There's a girl who regularly sends us a cartoon strip about the band. There's a different story each time—detective stories and so on. The drawings are great.
FAVOURITE YAZOO RECORD: "State Farm", the B-side of their new single. Not as a song, just the sounds. It's quite gimmicky.
DO YOU LIKE CAPPUCCINO? Very much, as long as there's plenty of chocolate bits on it.
WHAT WOULD YOU SAY TO MARGARET THATCHER? I don't know. My only thing is disarmament. They should disarm or come to some sort of solution about it. I don't see why we should have American bases here. I really feel for the people who demonstrate about it.
HAVE YOU SEEN HOT FOR DOGS? No.



Start goes stark! Well, in the weather we've been having, are you surprised? And let's not forget: taking your clothes off is a tried and tested method of getting a little attention. Look at Mike

Oldfield (left). He was known as "the shyest man in pop" until he "discovered himself" through some exotic therapy and started shedding clothes left, right and centre. The curled up chap to



You might wonder why David Bowie (a grown man) is trying to look like a schoolboy. Not terribly convincing, is he? This is a scene from *Merry Christmas Mr Lawrence*, a relentlessly arty film about a Japanese prisoner-of-war camp in World War 2. Although David Bowie wobbles his jaw a lot, the real star is Ryuichi Sakamoto (bottom right) who plays the steely camp commandant and develops a bit of a crush on David. In his spare time Ryuichi makes records with David Sylvian. The film soundtrack album should appear at the end of August.





Photo: Rex Suttner

Mike's right is a member of German group Einstürzende Neubauten (that means Collapsing New Buildings). People who are signed to Some Bizzare often seem to get up to tricks like this. Bruce



Photo: Andrew Giffin

Dickinson of Iron Maiden, however, didn't want any attention at all. He was just enjoying a quiet shower when the photographer burst in. Hence the pained expression. But the biggest crowd

puller of them all was the unknown gent at Crystal Palace last June. His audience don't seem to mind at all — in fact, they're having a whale of a time. And the star? He doesn't give a fig, does he?

Hey, Gringo! No, not some Mexican bandit, merely Phil Collins managing to look uncannily like one for a forthcoming Genesis video. Their next single, "Mama", comes out on August 22. This video, however, is for "Illegal Alien", the single after that. Both tracks are from their autumn album — imaginatively entitled "Genesis" — which will be out in October. Phil Collins will be touring the USA with Robert Plant for the next two months, which is why they're working so far in advance. Meanwhile, what's he doing with those courgettes?

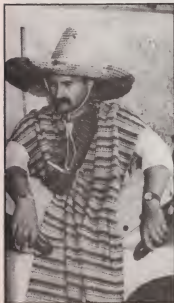


Photo: Steve Peake



And then there were five. Helen Terry, here facing an apparently amusing photographer with Boy George, has just joined Culture Club "on a permanent basis". George, when he spoke to him, was wildly enthusiastic. "She's going to be the big voice of next year," he gushed, and announced that they hoped to do a duet together sometime. Ms Terry will be recording some solo stuff soon (should be out early next year) and is "featured heavily" on the forthcoming "Colour By Numbers" LP. Meanwhile, September 5 sees the release of the next Culture Club single, "Karma Chameleon", which is backed by an American re-mix of "I'll Tumble 4 Ya".

S T A R T

LOOK UP 

IT'S
MADNESS

STP
LIVE!

7 buy 1\$1 1 buy 1\$1 Picture Disc 1 buy 1\$1 12 buy 1\$1 (Includes Extra Track)

NEW SINGLE
Wings of a Dove
c/w Behind the 8 Ball



ROD STEWART

What Am I Gonna Do (I'm So In Love With You)

CAN I TELL YOU WHAT YOU MEAN TO ME
YOU'RE ESSENTIAL AS THE AIR I BREATHE
ALMOST IMPOSSIBLE TO BELIEVE
THAT YOU'RE MINE

YOU'RE LIKE WEEKENDS ALL YEAR LONG
UNDER A HOT JAMAICAN SUN
YOU ARE A WINNER AT A 100 TO 1
YES YOU ARE

SOMETHING YOU GOT IS SOMETHING I NEED
RIGHT NOW
YOU DON'T HAVE TO FOOL IT NO MORE
I'M DOWN ON MY BENDED KNEES, HONEY

WHAT AM I GONNA DO
I'M SO IN LOVE WITH YOU
WHAT AM I GONNA SAY
IF EVER YOU GO AWAY

ONE IN A MILLION OH SO FAIR
A NIGHTINGALE IN BERKELEY SQUARE
AND BABY I AIN'T GOING NOWHERE
WITHOUT YOU
YOU'RE THE GOAL THAT WINS THE GAME
THE VERY LAST BUS HOME IN THE RAIN
YOU'RE LIKE ROCK AND ROLL AND CHAMPAGNE
ALL IN ONE

SOMETHING YOU GOT IS SOMETHING I NEED
RIGHT NOW
LET'S NOT MESS AROUND ANY MORE
I'M DOWN ON MY BENDED KNEES, HONEY

WHAT AM I GONNA DO
I'M SO IN LOVE WITH YOU
WHAT AM I GONNA SAY
IF EVER YOU GO AWAY
WHAT AM I GONNA DO
I'M SO IN LOVE WITH YOU
WHAT AM I GONNA SAY
IF EVER YOU GO AWAY

OBVIOUSLY ONE OF A KIND
IT'S SO DIFFICULT TO DEFINE
I COULD DRINK A CASE OF YOU
ANYTIME
THE SISTINE CHAPEL AND THE EIFFEL TOWER
A NATIONAL ANTHEM AND APRIL SHOWER
TOMORROW'S FASHION
AND NOW I'VE FOUND YOU
I'M COMPLETE

SOMETHING YOU GOT IS SOMETHING I NEED
RIGHT NOW
YOU DON'T HAVE TO FOOL IT NO MORE
I'M DOWN ON MY BENDED KNEES, HONEY
WHAT AM I GONNA DO
I'M SO IN LOVE WITH YOU
WHAT AM I GONNA SAY

WORDS AND MUSIC BY STEWART/DAVIS/BROCK
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ROD STEWART/ANTEATER MUSIC/ROCK'N'
HOARSE MUSIC
ON WARNER BROTHERS RECORDS

SPANDAU BALLET

READERS'

Q&A

THE LETTERS ARRIVED IN LARGE QUANTITIES. WE SELECTED THE BEST QUESTIONS, GAVE THEM TO IAN BIRCH, AND SAT BACK AND WAITED FOR THE ANSWERS. AND HERE THEY ARE . . .



ALL PHOTOS BY ERIC JANTZEN

TONY HADLEY

Q: Does your wife nag you into doing the housework?
(Beverley Sumpter, Birmingham)
A: No! No-one ever nags me. My wife and family is something I keep very private. You expect to sign autographs, be chased and screamed at but I also like to keep a private side to my life. The only time I've ever refused an autograph was at my cousin's wedding recently. Someone had leaked that I was coming to the papers and there were girls asking me for autographs in the church. Though I'm not a religious person, I think that's disgusting. It's really pushing it.

Q: Have any of the group ribbed you about your handbag?
(Gill Tomlinson, Bootle)
A: There are the odd couple of comments but they're just jokes. I use it out of pure convenience. I have to carry so much around with me — like a diary, often a passport just in case, a wallet, cheque book and cards, keys and you have to collect receipts for the old taxman. Rather than bulk out the pockets, this was much more convenient.

Q: What did the others get you and Leonie for your wedding present and did they play any tricks on the day?
(Julie Lansley, Bexhill-on-Sea)
A: They filled my car with kippers, streamers, balloons and shaving foam — the works. I expected it and it was good fun. They bought me things for the bedroom like sheets and duvets. Very useful and very funny coming from that lot who are a bunch of mickey-takers, I think they might have been trying to make a point.

Q: Have you ever entered any horse riding contests?

(Paula Newman, Littlehampton, W. Sussex)
A: I've been riding since I was 13 and at one point I thought that it would be something good to get into seriously. A champion show-jumper! I've been in one show organised by the stables I go to. They had a clear round section, I did it and got a rosette.

Q: Do you write poetry and if so, will it come out soon?
(Penny West, Newton Abbot)
A: I do write poetry. It comes in starts and spurts. I may not write anything for months and then I suddenly do. A lot of the poems are just a series of words. I get a line in my head and instead of thinking of the next line, let the pen take my thoughts wherever they want to go. I want to bring a book out and take photographs for it as well. I might even start painting. There are so many things I want to try. I'd also like to do a solo single or a duet with someone — something out of the ordinary like Midge Ure and Mick Karn did.

Q: What does your mum think of your 'mother's boy' image?
(Mary, Bushey, Herts)
A: I don't think I've got a 'mother's boy' image. When you say that, you are talking about someone who's rather spoilt and always under mother's wing. From the point of view of appealing to mums, I don't mind. Appealing to all ages — from eight-year-olds to grannies — is great. An older generation might not agree with you but if they appreciate your music and what you do, that's great. I must admit I do get more mums than anyone else in the group. You never know. A solo career in 15 years time. The next Barry Manilow! *(peals of laughter).*

GARY KEMP

Q: Am I right in saying the start of "Foundation" sounds very similar to the signature tune of the *Late Late Breakfast Show*?
(Alison Woodcock, Brentwood, Essex)

A: (Laughs) Yes, that's very good. I think that's the first person who's pointed that out. I wanted to relate the theme to Spandau Ballet and so I wrote "Foundation" after the *Late Late* theme. Vince Clarke has done it. When he did the theme for *Get Set For Summer*, he used a very familiar riff from a Depeche song.

Q: When you said "See you in the summer" at Blackpool (April 18), did you really mean it?
(Al, Fenwortham)

A: We did mean it at the time. We meant to do summer shows but it became impossible because of our commitments in Europe and America. I know people in this country don't care about our commitments there but there are lots of kids in Europe and America who are just as excited about seeing Spandau Ballet as people here. We're going to America in November. It might be nice, however, to do something here at Christmas. We're doing a new single then and after that it's off to Japan and Australia early next year. But believe me, we're not forgetting about people over here. As soon as you start jet-setting around, you become as irrelevant as Rod Stewart.

Q: What do you whisper in Martin's ear on stage?
(Alison Kaplen, Coulsdon, Surrey)

A: It's normally "get out of the way because you're blocking me from the camera". No, the real reason is we're having a good time. You know me. I've got

verbal diarrhoea. I can't stop talking. Plus Martin and I have become very close. Martin's not only my best friend — he's my conscience. He knows when I'm lying to myself and he tells me and vice versa. It's quite powerful.

Q: If I changed my name to "Marvin", would you listen to me all night long?
("Fin", Co. Tyrone, N. Ireland)

A: Let me explain the line. I was trying to say that this is the new generation because Marvin Gaye and singers like that are very out of touch with the emotions of people in this country. Marvin Gaye might sing, "oh baby, we met and walked in the rain" but what kids here would remember about a relationship is sitting round their girlfriend's house listening to Marvin Gaye records. I was trying to avoid all the standard clichés of soul music and be relevant to their love affairs.

Q: Who would you most like to be best away with — a) Princess Diene, b) Jay from Bucks Fizz, c) Elsie Tenner?
(Gery's hiking boots, halfway up Snowdonia)

A: How do I answer this one? I'm not a royalist fan but I think Lady Di is stunning. If she had a record out tomorrow, she'd be Number One for the rest of the year. She's the biggest pop personality that's appeared in Britain in the last two years. Jay's also nice but it would be Elsie. I'm such a fan of Coronation Street and we could discuss old episodes. But if I had a choice, it would be Selina Scott. It's because she's the first person I see in the morning. I look pretty awful and she looks gorgeous.



MARTIN KEMP

Q: I hear you're interested in mencing a boxer. Is this true? Which boxer do you admire most?
(Serah Parvin & Rachel Smith, Leeds)

A: I love boxing though I'm not keen on British boxing. When I first got into it, Muhammad Ali was on his way down so the best boxer I've known is Sugar Ray Laonard — he's got to have been the greatest boxer in the last 15 years. It would be nice to set up a club — whether it's for boxing, drama, music or whatever — for the working class kids round our way and give them a break.

Q: What's the most embarrassing thing that's happened to you on tour?
(Claudia Gordon-Seymour, Storrington, W. Sussex)

A: Actually, this one happens a lot. You get maids who want to come in and tidy your room, especially if you're in a good hotel somewhere out in the sticks. We were in a hotel in Manchester and there was this Greek maid. It was about 3.00am and I was in bed. I'd only got in at 5.00. She knocked on the door, came in and started shaking my shoulders, asking for an autograph. I told her to get out and chased her down the corridor. She didn't understand me and ended up banging on the manager's door, shouting "he's mad, he's mad".

Q: Are you detesting Shirley from Wham?
(Alison Sherrock, Wigan)

A: (Laughs) No comment.

Q: Why did you start collecting *Hagar The Horrible* cassettes?
(Susan Batty, Penistone, Nr. Sheffield)

A: It lasted for about two weeks

and I saved them from the back of *The Sun*. Sometimes you find a character that you see deep into (laughs) and Hagar really appealed to me. I remember my favourite had Heger sitting in the bath — a four foot tub — and the soap was floating at the other end. He calls to Helga, his wife, to get the soap and she says, "Oh, that's lazy". I know so many people like that.

Q: Have you any phobias?
(Lorraine Phillips, Christchurch, Dorset)

A: Airplanes. I hate them. I used to love flying before the group but the more and more I flew, the worse and worse it gets. It feels like you're cutting down your chances. The other day we were doing a Radio 1 Roadshow and we had to go up in a helicopter. When we hovered over Battersea Power Station, I went, "oh no". When I'm on planes, I have to have the blinds down, make it dark and keep the headphones on. It's not so much flying as crashing that scares me.

Q: Would you like to go to the moon? If so, what would you take?
(Judith Tuff, Bristol)

A: Yes. I almost feel sorry for people who've been to the moon because they can never do anything to match that experience. Once you've done that, what else could you look forward to? It's like our depression when we come off a tour. Every night you go on stage in front of 5,000 people and that's a high you never reach during the rest of the day. If I went, I think I'd take my car. I don't think I could live without it. It's a Lancia Spyder and the roof comes off which is good in the summer. It's only three years old.



robert plant

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the album

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november 23	edinburgh playhouse
november 25	liverpool empire
november 26	leeds university
november 28	newcastle city hall
december 1	sheffield city hall
december 3	cornwall coliseum st austell
december 4	bristol colston hall
december 6	southampton gaumont
december 7	ipswich gaumont
december 9	manchester apollo
december 12	hammersmith odeon
december 14	cardiff top rank
december 17	brighton centre
december 18	oxford apollo
december 20	nottingham royal centre
december 21	leicester de montfort hall
december 23	birmingham odeon

the tour

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edinburgh playhouse 031 557 2590
liverpool empire 051 709 1555
leeds university 0532 39071
newcastle city hall 0632 320007
sheffield city hall 0742 735295
cornwall coliseum st austell 0726 814004
bristol colston hall 0272 291768
southampton gaumont 0703 29772
ipswich gaumont 0473 53641
manchester apollo 061 273 3533
hammersmith odeon 01 748 4081/2
cardiff top rank 0222 28538
brighton centre 0273 202881
oxford apollo 0865 244544
nottingham royal centre 0802 42328
leicester de montfort hall 0533 544444
birmingham odeon 021 643 8101/2

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JOHN KEEBLE

Q: Have you still got your Triumph Spitfire?
(Jeanette Spenceley, Hoddesdon, Herts)

A: Yes, I've still got it. A brilliant car for the summer. With the soft top, I can travel round with the sun in my face, a long white scarf and the old sunglasses. Plus no-one's nicked my stereo yet or slashed the soft top. It's a '79 model. Actually, I nearly bought a Lotus Europa the other day. That's always been my favourite car since Linda Thorson drove one in *The Avengers*. But they're really impractical for town. It would have to be a second car but as I haven't got a garage, there's no point in buying one at the moment. They stopped making them in '75. Lotus Europas and '60s sports cars are better than anything round today.

Q: What do you think of 1) Duran Duran; 2) Kajagoogoo?
(Nicole Durbin, Winsford, Cheshire)

A: Duran Duran have done very well for themselves. They've stood the test of time and proved their worth. They write good songs — good luck to them. There's obviously rivalry between us but there's plenty of room for both of us. Kajagoogoo? A waste of space. I can't say I was that upset when they broke up. I always thought they were vacuous — like The Bay City Rollers.

Q: If The Spends hadn't made it, would you have been a mechanic or played cricket for Kent?
(Diane Choules, Newbury, Berks)

A: No but they would have been big hobbies. I'm a real cricket buff. I love The Test Match. It's always on the car radio. I played cricket at school and was the

wicket keeper — which was really stupid for a drummer. My hero is Alan Knott — he's the greatest cricketer there's ever been. I love the tradition of the game. It's so English and so sensible. I also like messing about with cars. I'm never happier than when I'm up to my elbows in grease. As soon as I get a bigger place, I fancy building myself a car from a kit. Like the Lotus 7 which *The Prisoner* ('60s TV serial) used to drive. The thing I always wanted to do was to be able to get up in the morning and look forward to work and this is it. All the band are such good mates.

Q: Do you stay in the background on purpose or is it because you can't get a word in edgeways?
(Siry Danyuk, Edinburgh)

A: Not on purpose, no. It is quite hard to get a word in edgeways sometimes, especially with four of the biggest mouths in London around you. Obviously, Tony gets a lot of publicity because he's the singer and so does Gary because he's the songwriter. And the rest are pretty good-looking. But I don't do too badly. Spandau is a democratic band and everyone gets their say. I mean I've been on Page 3 of *The Star* for some spurious love story.

Q: Do you miss the days of '79-'80 when you were a 'cult' group?
(K. I. Tennant, Warrington, Surrey)

A: Not really. We couldn't play *The Blitz* for the rest of our lives to 200 people and I'm sure no-one would like it if we were still playing exclusive gigs to just a few people. You've got to play bigger venues, make more accessible records. The whole thing moves up.



STEVE NORMAN

Q: Do you wear underpants with risqué motifs?

(Dawn Boden, Chesterfield)

A: Only when people send them to me. What can I say? I get a load of, ah, female clothing like, um, suspenders. Actually during one concert when I was playing the sax solo on 'True', I walked to the front of the stage and somebody threw a suspender belt and it caught round the sax. I had to get it off a bit lively and the whole place erupted. It was at the Albert Hall.

Q: If you weren't with the group, would you be driving a taxi like your dad and Spud?

(Yvonne Lowrie, Glasgow)

A: I don't think I'd be driving a cab. Maybe I'd have been a photographer. I have a passion for stills photography. I converted a cupboard at home into a dark room so I could develop and process. I could have been anything as long as it gave me a chance to get on stage and see the world. Everyone wants to go on stage and we're all living out our dreams. My dad is a taxi driver — he's known as T.N. (Tony Norman) amongst the cabbies — and his big mate is Spud. They're just typical cab drivers. They've got all the rabbit and know all about London. Spud pretends to everyone who gets in his cab that he's my Godfather.

Q: Why are you called Spiny?
(Spiny's Blond Streak, Bristol)

A: That came from a magazine. I don't like it. It originally came from a character called, I think, Spiny Norman, in a *Monty Python* sketch.

Q: Is it true that you're going to marry Tony Hadley's

sister-in-law?

(Debbie Sankey, Manchester)

A: Definitely not true. It was just a story I made up for a joke. Nobody apart from Tony is that way inclined. We're all young, free and single.

Q: What weird things does your piranha fish eat?

(Sarah Farrell, Bradford)

A: I feed him on live fish — goldfish sometimes. I know it sounds cruel but the fish don't suffer. You have to create a natural habitat as much as possible and to do that, you have to give them live food. He's in a tank on his own — Frank in the tank! If you put another one in, they'd eat each other — unless you bring them up together as sprogs. I got it to keep my mind occupied while the group was looking for a deal. I've got other fish in a big tank that stretches from one side of the wall to the other.

Q: Is it true you treat the band to impressions of your dog Harry?

(Chris Hayward, West Bromwich)

A: That's one of my great secrets and it's come out! Harry's a mongrel. He's a great dog — a real character. I got him from Battersea Dogs' Home and saved his little life. Why don't I draw this reply...



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MADNESS

WINGS OF A DOVE

TAKE TIME FOR YOUR PLEASURE
AND LAUGH WITH LOVE
TAKE THE HAND OF ANOTHER
AND SING FOR THE WINGS OF A DOVE

WOH WOH FOR THE WINGS OF A DOVE
WOH WOH FOR THE WINGS OF A DOVE

LOOK UP AT THE ROOFTOPS
WHEN YOU'RE WALKING ROUND
DON'T THINK FOR A MOMENT
OF LOOKING DOWN

WOH WOH YEAH YEAH FOR THE WINGS OF A DOVE
WOH WOH FOR THE WINGS OF A DOVE
WOH WOH FOR THE WINGS OF A DOVE
WOH WOH FOR THE WINGS OF A DOVE

HALLELUJAH, HALLELUJAH
HALLELUJAH, HALLELUJAH

LOOK UP AT THE ROOFTOPS
WHEN YOU'RE WALKING ROUND
DON'T THINK FOR A MOMENT
OF LOOKING DOWN

A ROOM AT THE TOP
WHERE WE'RE NOT ALLOWED
CHER TO THE ECHO
CAN YOU HEAR THE SOUND

WOH WOH YEAH YEAH FOR THE WINGS OF A DOVE
WOH WOH YEAH YEAH FOR THE WINGS OF A DOVE
WOH WOH FOR THE WINGS OF A DOVE
WOH WOH FOR THE WINGS OF A DOVE

WOH WOH FOR THE WINGS OF A DOVE
WOH WOH FOR THE WINGS OF A DOVE
WOH WOH FOR THE WINGS OF A DOVE
WOH WOH FOR THE WINGS OF A DOVE

WOH WOH FOR THE WINGS OF A DOVE (BLUE TRAIN)
WOH WOH FOR THE WINGS OF A DOVE
WOH WOH FOR THE WINGS OF A DOVE

WORDS AND MUSIC BY SMYTH McPHERSON SMYTH
REPRODUCED BY PERMISSION
NUTTY SOUNDS/WARNER BROS. MUSIC LTD.
ON STIFF RECORDS



WHITESNAKE

GUILTY OF LOVE

I BELIEVE MY LOVE FOR YOU IS A LOVE THAT WILL LAST FOREVER

AND I'M HERE TO TESTIFY
I'M A PRISONER OF YOUR HEART
BABY DON'T YOU BELIEVE WHEN I TELL YOU I LOVE YOU
THAT THAT REALLY MEAN IT
DON'T YOU WALK AWAY
DON'T TURN YOUR BACK ON ME

CHORUS

I'M GUILTY OF LOVE
IT'S A CRIME OF PASSION
GUILTY OF LOVE
AND THERE'S NO DOUBT ABOUT IT
NO DOUBT ABOUT IT
GUILTY OF LOVE
I'M GUILTY OF LOVE, I'M GUILTY
IN THE FIRST DEGREE
GUILTY OF LOVE
I'M GUILTY OF LOVE, I'M GUILTY
IN THE FIRST DEGREE

ICAN NEVER FORGET ALL THE TIMES
WHEN I TOOK WHAT YOU GAVE ME FOR GRANTED
SO I STAND ACCUSED
AND I PLEAD GUILTY TO THE CRIME
YOU CAN LOCK ME AWAY IF YOU WANT
JUST AS LONG AS YOUR ARMS ARE AROUND ME
AND I WON'T MIND IF YOU JUST THROW A WAY THE KEY

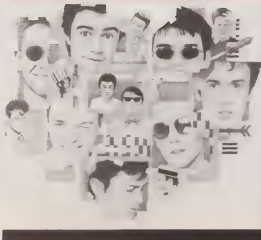
REPEAT CHORUS

GUILTY OF LOVE, WOAH

GUILTY OF LOVE
IT'S A CRIME OF PASSION
GUILTY OF LOVE
AND THERE'S NO DOUBT ABOUT IT
NO DOUBT ABOUT IT
GUILTY OF LOVE
I'M GUILTY OF LOVE, I'M GUILTY
IN THE FIRST DEGREE
GUILTY OF LOVE
I'M GUILTY OF LOVE, I'M GUILTY
GUILTY OF LOVE
I'M GUILTY OF LOVE, I'M GUILTY
IN THE FIRST DEGREE

REPEAT AND AD LIB TO FADE

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“GIVE IT HER!”

Carmel weren't expecting any of this. The night before they'd been burning the midnight oil, taping "shop" (classic records, great musicians, that sort of thing) over more than a few stiff drinks. Today was to be a day off. Instead they've been whisked away to a Kings Cross warehouse studio for a rigorous photo session and an interview with yours truly. Whatever next? *TOTP?* Why not? Their current single "Bad Day" seems to be winning them a lot of friends.

In fact, at a time when *raaf* singing is making a comeback — Alf, Paul Young, etc. — Carmel seems to be writing in the wings. And she is — above all — a singer. In the words of bass-player Jim, "Carmel sings like no-one else."

Actually Carmel is also the name of her band, the third member being Gerry Darby who provides all manner of percussion. As borne out by the picture opposite, Carmel (the girl) describes Carmel (the group) like this: "Jim's quite serious and very thoughtful, Garry keeps drinking and laughing, and I swing between the two."

The group's 23 years younger than the singer, being formed in April last year in their adopted home town of Manchester (she's actually from Scunthorpe and they're cousins from Finchley). Before that Jim was playing in a "bebop pop group" called *Bee Vamp* whose policy was to include guest musicians. Two of them turned out to be Carmel and Gerry and — finding they'd got a lot in common — they formed their own trio, Carmel.

After playing to "critical acclaim" in front of small club audiences in London's Soho, they signed to independent label Red Flame end, in June '82, released the brilliant single "Storm". In October came a mini-6-track LP called — surprise surprise — "Carmel". Both did great guns in the indie charts.

Then came a step into the 'Big League' with a prestigious support slot on the ABC tour. It wasn't the most fruitful of partnerships. Their only comment on the whole affair is that it "gave us the chance to play to large audiences... next question please!"

In fact they seem a lot more comfortable talking about their current activities. "The new LP will have 12 songs including 3 or 4 cover versions. We're going to do a Rock 'n' Roll R&B Swing song that's a really wild and heavy version of a Billie Holiday song," Carmel says excitedly (the famous '40s black singer being one of her favourites). And they don't just stop at that. This group have mestered (well, almost) a vast array of styles — Jazz, African, Pop, you name it. And musically they drop all the right names —

"James Brown, Michael Jackson, Edith Piaf ('40s French chanteuse), Irene Cere' ... Irene who?" Oh, that's Jim's. He likes her. I hate her," says Gerry.

But they make it plain that although they all share "excellent" taste in music, it doesn't necessarily follow that they'd be influenced by it. In fact their prime influences seem to be each other. Carmel explains.

"I had to think I had to copy, but when you do cover versions you're made to realise that you have to do things your own way, but it takes time to do that. I've got my own sound now."

Talk, you've probably noticed, has returned

That's Carmel's motto. They're three firm believers in the power of loud music and "ferocious" singing. Peter Martin takes cover. Peter Ashworth takes photos.

once again to that voice. Tell me more. "Well, it's loud and sometimes rolling. I've only got half control at the moment, but my ambition is to have complete and utter, total control over my voice. It's still a bit wild." But this seems to fit in perfectly with the feel of Carmel. As she says, "because we

started as friends we soon realised what we wanted to do — get three people to create a lot of power."

Gerry agrees. "Personally I like aggressive drummers. Basically, people who give it hell, which is what we do and it's what we do best."

And we're not talking Heavy Metal here. Carmel simply tap the natural, instinctive power that lies at the heart of all good music.

"Ferocious" is another word Carmel uses to describe her singing. You can see why on "Bad Day" as it reflects the passionate gospel feel of the song. Not surprising from a girl who once sang with a group of "Born-Again Christians, Evangelists". It seems that she's one of five sisters of Irish descent. Being Catholic she has lots of religious singing experience starting in church at the age of 12. Helpfully, she informs me that she's a Scagglester who, as everyone knows, "are as close to God as any human being can be." To take this spiritual feel to the limit she describes her songs as "soul searcing. About death and gloom!"

Sounds pretty — how can I put this? — heavy! But to be fair all this talk is not half as serious as it sounds. Although they're intensely serious musicians, they don't take themselves nearly as seriously. For instance, when Carmel says she would like their music to "touch people in their inner soul", they all burst into laughter and she changes her plea to simply "touch people".

Carmel is obviously aware of how ferociously hip it is to be a 'soulie' these days. Still, I have enough faith in them to think they're not cashing in, unlike some other 'artists' we know and love. But I'm just not sure how much Carmel realises the immediate appeal of their music. Instead of slugging around smoky jazz clubs for the foreseeable future they may find a much larger audience a lot sooner than they think. For instance, when they were on the Saturday morning TV show *No 73*, they were astonished to find a gang of children "really getting into our music." As Gerry says, "up 'til now our music hasn't been given access to people," but with all the Radio 1 jocks on their case, I can't see many more problems in that department.

Part of their instant appeal is due to the 'live' approach they have to their music. The 12" version of "Bad Day" was recorded 'live' in the studio (none of this overdubbing lark for them), and they appeared playing 'live' recently on Radio 1's *Saturday Live show* (appropriately enough). They even take this approach to the extreme of sometimes refusing to pose for photo sessions, preferring to play instead and simply be snapped mid-song. I could almost hear the pegs opposite before I'd opened the magazine.

Gerry sums up the Carmel attitude. "Any music that's got that feel — that humanity — is fine by us. Our motto is: Give It Hell!"

Carmel (opposite) cookin' up a storm; (L-R) Carmel McCourt, Jim Paris, Gerry Darby

BAD DAY

Be, be, ba, be, be, be, be, ba, be, ba, be, ba, be, ba, be, be, bad day bad yeh

Bad day when you wake up
And you find out your dreams
Have blown away
Don't run away now
Don't be afraid
Be strong yeh be strong now

So hold, hold, hold on

You better dress your tears
You better hide your fears
Don't don't cry
Don't don't cry

Now everything you had is gone
This world keeps rolling on
Bad days come and bad days go away

So hold, hold on, hold on, yeh

I heard, I heard about this world
What'd you say
What'd you say
What'd you say

I heard, I heard about this world
What'd you say
What'd you say
What'd you say

I say bad day, bad day, bad day,
Bad day, bad day, bad day,
Bad day you better go away now
All you better run away yeh
I'm giving you hope
I'm giving you hope
I'm giving you hope
Repeat and ad lib to fade

Words and music by Paris Darby-McCourt
Reproduced by permission Red Flame
Virgin Music (Publishers) Ltd.
On London Records



HERBIE RIDES AGAIN



When **Herbie Hancock** was 12 years old, everybody in his class at school was made to write down what they wanted to be when they grew up. He put "a concert pianist". 31 years later, now one of the most respected jazz players avar, he says with a grin: "Well I didn't become a concert pianist but I am a pianist and I do play concerts."

Now he's high in the UK singles charts for only the third time in his career with his scratch single "Rockit", a new and pleasurable venture for him which was inspired by hearing McLaren's "Buffalo Gals".

"Until that," he confesses, "I didn't even know what scratching was. I thought, though, that it was very clever. And I loved the rhythm."

Glass Menagerie, notable this last year yet for their absence, are back. They've a new single, "For Ever And A Day", which has been produced by Alex Sackin, man at the controls of **Thompson Twins** and, lately, **Duran Duran**.

Weekend, the light pop-jazz trio, are no more, but they have released a final record, called "Live At Ronnie Scotts". It's a five-track mini-LP and we here at *Sitrec* reckon it's one of the best things they've done. It should cost around £3.

Frees has released yet another version of "IOU". A "12" appella mix", would you believe? In other words: no music, only vocals and precious little use unless you're a DJ or a Freest fanatic.

FAN CLUBS

Check members on p. 20.

Brace Pentan
255 Arundel Way
Brisley
Surrey

Wham!
64 South Molton Street
London W1

The Truth
Suite 1
36 Broadwick Street
London W1

He began playing on the organ seven and has since played with every famous jazz musician you'd care to mention. In the late '70s he discovered synthesizers and all manner of electronic gadgets and made an immensely successful crossover to a rock and disco audience.

A true innovator and always fascinated by new ideas, he lists Duran Duran, Culture Club ("I just love George's voice!") and Simple Minds ("I like the pretty melodies") among his favourite English groups.

With looks that belie his 43 years, he credits his youthful appearance to his religion. A confirmed buddhist, he insists, "I'm not a worrier. But from practicing Buddhism, I'm able to deal with any problems at a time when I'm truly able to deal with them, and not when I'm trying to eat diamas or trying to have fun with friends."

Those friends include Paul McCartney, Elton John ("I met him on a plane and was a little embarrassed as he knew all my individual songs, but I didn't have nearly half as much detail about him") and Mick Jagger, whom he met at a Diana Ross party ("he kept trying to hide his face, as if he was coming to me"). He also includes Quincy Jones, actor Harrison Ford and film director Steven Spielberg.

Yes, I did cry in E.T."

Beatimama? First there was Steve Severin and Robert Smith a **The Glove**, a group named after a monster in the **Beatles'** cartoon film **Yellow Submarine**. Now we learn that the next **Beatles'** single (out in September) is to be a version of the Fab Four's "Dear Prudence".

More **EM** Grade 6 drama being written; a second show at Nottingham Royal Concert Hall (September 9), a scratch at London Hammerhead, Colwyn (10), two at Liverpool's Royal Court Theatre (19), October 1 found one at Blackburn King George's Hall (25). A new **Kid Creole** album, called "Doppelpoppy", should be out this time for the tour.

"The Beat's Greatest Hits" video LP is out, costs £14 and includes 10 of their best-known songs.

Who said there's nothing to do in Coxy? On Saturday August 27 there's an all-day pop festival by Coxy Beating Lick. It costs a massive £2 at the gate (£1 if you ring Coxy 86206) and features some 14 local bands from the Northants area.

Still trying to figure out how to **Double Dutch?** Well, there are plans afoot to organize a league in this country. If you want information about this or any aspect of the sport, write to: Douhle Dutch, PO Box 478, London SE1 3LZ.

This Saturday (August 20) those with weak stomachs should keep them well away from Castle Donington. Why? Because the **Monsters Of Rock Festival** will be in progress, that's why. Among those appearing are **Whitesnake**, **Die**, **Twisted Sister**, **ZZ Top** and **Diamond Head** — monsters to a man — all of whom seem also to have new singles out. Funny, that.

From October through until March next year, **Imagination** are embarking on a massive world tour. It starts in Holland, it stops off in Belgium, Germany, Switzerland, Tunisia, Italy, America, Japan and Australia. And in November and December it'll be here. See *Nightout* for details. There'll also be a new single and album in September.

Out soon is **Bowie's** third single from the "Let's Dance" album, "Modern Love". The B-side contains a live version of the same track, recorded on the **Serious Whitesnake** tour.

You may have heard **Silent Running**, or seen them on the **Oxford Road Show**. Whatever, they're four lads from Northern Ireland and have just released their first single, "When The 12th Of Never Comes". It sounds like they've been listening to lots of U2 records.

Sorry folks. The **Duran Duran** colour pic on p43 last issue was by Eric Watson, the airport pic was by Justin Thomas, and the rest were by Virginia Turbett.

Eurythmics, who are currently holed up in their converted church studio recording their next album for autumn release, will be heading off "on the road" across the nation in November. See *Nightout* for details.

Like just about everyone else in *Sitrec* these days, **The Style Council** are planning a tour and recording an album for the autumn. No tour details yet, but we hear that the LP features **Tracey Thorn** of **Everything But The Girl** singing "Head Start To Happiness". In its original form on the B-side of "Money-Go-Round" it was sung by Weller.

Meanwhile, you might have seen some massive posters around advertising the **Style Council's** **Partners**. Nice, they are. There's a big pair of feet and an Eiffel Tower on them. Fancy one for your wall? I signed one! And a 12" Style Council single to go with them?

Well you're in luck, because we have ten of each, just waiting to be sent to a good home. Have a bash at the following question:

One track on the EP is called "Panic Match". Is it named after a magazine, is a major footballing event, or a way of lighting cigarettes, or a French modelling agency?

Answers on a postcard or the back of an envelope to **Smash Hits Style Council Competition**, 52-55 Carnaby Street, London W1V 1PF. No later than August 31, please. A reward.

MY TOP TEN



MIKE READ

- 1. YES: Survival (Atlantic)** It's from their first album, "Time And A Word". Jon Anderson is such a good singer and this is the best track Yav ever did. I'll never get sick of it.
- 2. THE WALKER BROTHERS: The Sun Ain't Gonna Shine Anymore (Philips)** My all-time favourite pop single.
- 3. THE BEATLES: For No-One (Parlophone)** The only thing I can play on the piano. I love so many Beatles tracks, but the best of this is great.
- 4. TOMITA: Arabesque No. 7 (RCA)** It conjures up a picture

of Ohio Woodie English gardens. It takes me inside a picture my grandmother had on her wall when I was a kid.

5. PINK FLOYD: Grandchester Meadows (from Harvest) This also conjures up a picture — a really hot, lazy afternoon. I'm always impressed by records with that 3D effect.

6. BUDDY HOLLY: Listen To Me (Coral) It was difficult to know which of his to pick. He's an amazing songwriter and he's really stood the test of time.

7. SCOTT WALKER: Montages Terrestres In Blue (Philips) One of my all-time favourite singles with a very sensitive, powerful voice. This sums up bedsetter Jand terrifically.

8. THE CENTRAL BAND OF THE ROYAL AIRFORCE: The Dambusters March (HMV) A fiercely patriotic piece of music that makes all the hairs on my arms stand to attention.

9. THE ACTION: Since I Lost My Baby (Parlophone) A great piece of Motown pop performed by one of Britain's most underrated '60s groups. I've got all their singles.

10. THE BEE GEES: Kùburn Towers (Polydor) I just discovered it recently and it's currently the most played record on the three juke-boxes at home.

FREAK OF THE WEEK



"I just didn't care for the couple of months after the split, but I realized that it was just useless sitting around so I decided to get back into music, to prove to myself and Joe Public that I could do it again."

So says **Bruce Foston** and the split he talks of is The Jam's. It's taken the bass player seven months to actually offer some competition to his old mate Weller, who as we all know is doing very well for himself with his Redwood posse.

"I like what Paul's doing — it's good that he's using new people. If things go the way I hope, I'll be busy doing me own things but in a year or two I'd like to get into that Produce people or whatever."

Bruce has written a couple of songs about the split — see the B-side of "Freak", "Writing On The Wall" — but mainly he's concerned with "other people" and "general events". He's going to steer clear of making political statements for instance.

"Freak" is about the late 19th century story of John Merrick — known as "The Elephant Man" — who developed such a grotesque deformity he couldn't go out without a hood to hide his face. "I tried to put myself in his shoes. I feel really sorry for him because he was not treated like a human being should be. He was just a money-making venture."

But "Freak" is hardly typical of Bruce's style. The rest of his material is "diverse" enough to cause more than a few surprises. Along with a few "real stomping" numbers he's working on some "slow ballad type songs". He's just about to record all this for a forthcoming LP with producer Steve Lillywhite.

"I'm in control now. If anything goes wrong there's only me to blame. It's tricky being the frontman but I know I can sing."

And definitely the last word on The Jam: "The main cause of the split was that Paul wanted to work with other musicians, to break up the routine. I mean we worked together for nine years and a fresh injection of different people sometimes works better. It definitely has for me."

By the way, Bruce has kindly donated 10 "Freak" t-shirts and 20 signed clear vinyl copies of the single for another *Brit* give-away. Got the answer to this question on a card and send it, pronto, to **Smash Hits Bruce Foston Competition**, 52/55 Canaby Street, London W1V 1PP along with your name and address by August 31. First 10 right, answers get a t-shirt and single; the next 10 get just the single. Try this for size: which of the following is not a song title — a) "Monster Mesh"; b) "The Bloke With The Bolt Through His Neck"; c) "Scary Monsters And Super Creeps"?

Don't forget **Blackstock** go back to a new vocaloid, Ms Norma Lewis. Next month they begin a 40-date tour of Britain. See *Next* for the details.

You thought *A Midsummer Night's Dream* was long? Wait for *Rock Around The Clock*. It'll run on BBC 2 from 3.15 in the afternoon until 6.15 in the next morning — 15 hours — and will feature **Duran Duran**, **Spendau Ballet**, **Roman Holiday**, and a host of others. And who'll be staying up to present all this? A couple of blokes called Mark Ellen and David Hepworth, it seems, along with Annie Nightingale and Steve Blackwell.

HAPPY BIRTHDAY

Robert Plant (35) on August 17
Joe Strummer of *The Clash* (31) on August 21

Budgie of *Siouxie And The Banshees* (26) on August 21

Edwyn Collins of *Orange Juice* (24) on August 23

Mark Redford of *Madness* (22) on August 24

Elvis Costello (29) on August 25

Michael Jackson (25) on August 29

John Peel (44) on August 30

Jennie Ball Star (28) on August 31

A 24-hour drum marathon? Well, it's all in a good cause. "Drums Over The Mersey" hopes to raise £10,000 for the local children's hospital by involving nearly all of Liverpool's drummers (millions?) plus the likes of **Jon Moss** in a marathon that'll last from noon Sunday August 28 until noon Monday 29. **Joe Musker** (who runs a "drum clinic" for young people in Liverpool) and ex-Treading **Gary Dwyer** will start and finish the marathon on the legendary ferry across the Mersey, while the rest will play in the Royal Court Theatre backed by a brass show! Tickets are £1.00 (75p with UB40), and all donations welcome. The address is "Drums Over The Mersey", 5W Brunswick Dock, Sefton Street, Liverpool L34 4R. Cheques payable to "Alder Hay Children's Hospital Bursar".

Massive hotel bills! Meals unpaid for in horribly expensive restaurants!

This is the kind of grisly problem that **Steve Strange** has had to face recently. Someone is prowling around London impersonating Steve and running up huge accounts in his name.

The police have been notified but until this disasterly person is caught Steve has to watch his step. "I'll probably get back home one day and he'll be there and kick me out," laughs Steve nervously.

"Actually, I remember," he continues, "this happened to Phil Lynott quite a long time ago and it got quite heavy. That guy looked really like him and the only way to tell it was Phil was by the tattoo on his right arm. You can imagine him going into a restaurant and them saying: 'let me look at your arm, sir', God!

"I mean can you imagine them putting me in an identity parade and some woman saying: 'that's him!' But I'm sure they'll sort it out soon."

At the moment Steve is busy in the studio recording new material with Visage. They already have seven songs done and have decided to produce the new album themselves.

The guys are finally sorting out a bundle of business hours that have prevented them from releasing a single over the last six months. They're also looking for a new contract. The offers are flooding in but Steve is keeping quiet. Expect a single soon.

Matt Fretton's new single "Dance It Up", is out August 26 and he'll be supporting **Depeche Mode** in September.

MUTTERINGS

Trendy 1 **George of Whem!** on hearing how fashionable Ray-Ban sunglasses are: "Oh no! Everyone in the 'Club Tropicana' video is wearing Ray-Bans!" ...

Trendy 2. On TOTP the other week, **Andrew from Wham!** was wearing a Fila BF track-suit top. Bye-bye to the leather jackets? ... Meanwhile **Gary Numan** is really "getting into" leather. On his next tour he's going out dressed as **Mad Max** ...

Orange Juice to split? Seems **Edwyn's** unhappy with the other three's desire to play "silly funk songs" while he wants to do slower more tuneful stuff ...

Bruce Foston took his dad along to TOTP the other week ... This muttered the **Kee Star** was approached to be **Paula Yates'** replacement on *The Tube* ...

Romantically linked: **Tracie Young** and **Andy Kyriacou** of **Modern Romance** ... **Lee from Madness** did a parachute jump recently in aid of a spinal bifida charity. He enjoyed it so much he's doing it again soon ... **Bay George** has just gone to **Caio** with **Marilyn** for his 16th.

Jon Moss has gone to **Corfu**. **Tears For Chains?** **Curt Smith** recently bought £2,500 worth of furniture, a haunted house in Bath and two cars — a black Fiat Panda and a TR3.



The seasonal changes continue.

Remember that **Barbatus** were about to split have been lying around for a few weeks now. At first they were denied by the band, but now it's definite. The foursome "have decided to go their separate ways". Bassist **David Jay** releases a solo single, "Joe Orton's Wedding" in mid-September. **Daniel Ash** and **Kevin Haskins** will continue with the "offshoot project" **Tones On Tail**, amongst other things, and **Peter Murphy** has been offered several "drama and dance roles" about which he's still "undecided".

Meanwhile, the latest LP, "Burning From The Inside" will definitely be the last **Barbatus** record as apparently there's no "unreleased material" lying around.

THE KINKS

COME DANCING

They put a parking lot on the piece of land
 Where the supermarket used to stand
 Before that they put up a bowling alley
 On the site that used to be the local Palais
 That's where the big bands used to come and play
 My sister went there on a Saturday
 Come dancing all her boyfriends used to come and call
 Why not come dancing it's only natural

Another Saturday another date
 She would be ready but she'd always make him wait
 In the hallway in anticipation
 He didn't know the night would end up in frustration
 He'd end up blowing all his wages for the week
 All for a cuddle and a peck on the cheek
 Come dancing that's how they did it when I was just a kid
 And when they said come dancing my sister always did

My sister should've come in at midnight
 And my mum would always sit up and wait
 It always ended up in a big row
 When my sister used to get home late
 Out of my window I could see them in the moonlight
 Two silhouettes saying goodnight by the garden gate

What you doing out there?
 Come on, you gonna be out there all night?

The day they knocked down the Palais
 My sister stood and cried
 The day they knocked down the Palais
 My other chum had died, just died

Now I'm grown up and playing in a bend
 And there's a car park where the Palais used to stand
 My sister's married and she lives on an estate
 Her daughters go out, now it's her turn to wait
 She knows together we would think she never could
 But if I asked her I wonder if she would
 Come dancing come on sister have yourself a ball
 Why be afraid to come dancing
 It's only natural

Come dancing just like the Palais on a Saturday
 And all your friends would come dancing
 While the big band used to play

Words and music by Ray Davies
 Reproduced by permission Davray Music Ltd., Carlin Music Corp.
 On Arista Records



LEVEL 42

LEVEL 42

THE SUN GOES DOWN (LIVING IT UP)

THOUGH I LIVE ON THE EDGE TIME IS ON MY SIDE
 ALL THE DOORS TO MY LIFE ARE OPEN WIDE
 JUST AS LONG AS THE WHEELS KEEP ON TURNING IF I WOULD
 I WILL LIVE FOR THE GROOVE 'TIL THE SUN GOES DOWN

LIVING IT UP LIVING IT UP I CAN FEEL IT LIVING IT UP
 IS IT A CRAZY MOTION LIVING IT UP LIVING IT UP
 CAN FEEL IT LIVING IT UP I GOT FORWARD MOTION

I DON'T WANNA GO TO WAR, I DON'T WANNA GO TO WAR
 I SAID I KNOW WHAT I WANT AND I DON'T WANNA GO TO WAR
 DO YOU FOLLOW ME
 I SAW A SOLDIER STANDING IN A BAR, LOOKED SO TIRED HE'D COME SO FAR
 HE SAID I NEED TO LOVE SOMEONE BEFORE THEY DROP THE ATOM BOMB

THERE'S A GIRL AT THE BACK MAKING EYES AT ME
 AND HER HAIR LONG AND BLACK IS A SIGHT TO SEE
 BUT I GET KIND OF SCARED WHEN LOVE'S AROUND
 I JUST DREAM FOR THE GROOVE 'TIL THE SUN GOES DOWN

LIVING IT UP LIVING IT UP I CAN FEEL IT LIVING IT UP
 IS IT A FALSE EMOTION? LIVING IT UP LIVING IT UP
 CAN FEEL IT LIVING IT UP I GOT FORWARD MOTION

SO I'M A TAKING YOU OUT BUT I'M A FAKING
 I'M MARRIED TO THE BEAT
 TO THE MUSIC I GAVE THE HEART I COULD HAVE GIVEN YOU
 STILL THERE'S SOMETHING 'BOUT THE WAY THAT YOU MOVE
 AND THE WAY THAT PEOPLE STARE IT'S THE SHOCK OF THE NEW
 I WANT MY FRIENDS TO SEE ME STANDING NEXT TO YOU

THE SUN GOES DOWN

LIVING IT UP LIVING IT UP I CAN FEEL IT LIVING IT UP
 I GOT FORWARD MOTION

OH WATCH HER DANCE
 THERE MUST BE ONE LIKE HER IN EVERY CLUB IN EVERY TOWN
 BUT I DON'T MIND THAT'S THE WAY SHE WANTS TO BE
 THERE'S SOMETHING 'BOUT HER THAT REMINDS ME OF ME
 SHE'S MY SOULMATE WE'LL BE TOGETHER 'TIL THE SUN GOES DOWN

THE SUN GOES DOWN, DOWN, DOWN

LIVING IT UP LIVING IT UP I CAN FEEL IT LIVING IT UP
 IS IT A FALSE EMOTION? LIVING IT UP LIVING IT UP
 I CAN FEEL IT LIVING IT UP I GOT FORWARD MOTION
 LIVING IT UP LIVING IT UP
 THE SUN GOES DOWN

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THE BEST FOR LESS

GET SMART



Get 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.*

Before, could you please tell us who's who in the Sex Pistols as myself and a friend have been arguing about it for ages.
Pytag Kipperbang, London.
 ● The classic line-up of the group who reached Number Two in June '77 with "God Save The Queen" (only pipped at the post by Rod Stewart's "First Cut Is The Deepest") was made up of the late Sid Vicious (bass), Paul Cook (drums), Johnny (Lydon) Rotten and Steve Jones (guitar). Vicious had replaced the former bassist Glen Matlock, an ex-Rich Kid, due to Matlock allegedly "liking The Beatles too much".

We are really impressed with the brilliant drumming on all the Bucks Fizz records and would love some details on the person who plays. If he's good looking, we'd especially love a pic!
Gillian Bloxam and Lynda Bowers, New Zealand.

● An original member of Whitesnake, Graham Broad had classical training and has played with everyone from The Drifters and The Temptations to Jimmy The Hoover, The Belle Stars and Culture Club. Alongside Andy Hill and Nicola Martin, he makes up the third member of Paris who, besides releasing their own records, also write for and produce Bucks Fizz. But to the finer details: he's 27, lives near Heathrow Airport and has already been led to the altar. Alright?



Paris (they were there before). The Style Council; (left-right) Graham Broad, Nicole Martin, Andy Hill

Please could you tell me what Bruce Foxton puts on his fingers when he plays the bass, as mine get really sore after I've been playing for a while?
Adrian Evans, Farnham.
 ● He, in fact, doesn't use anything at all but that's not to say that he doesn't have the

same problem; if he's played for a very long time, his fingers will actually start to bleed and always, by the middle of a tour, he has to bandage them up after each gig. It's called suffering for your art... but he's very glad that he only needs to use the finger technique about half the time and for the rest, uses a plectrum. Saves tears no doubt.

Can you please settle an argument and tell us who sang "Born To Be Alive"? My friend says it was Les Garrett but I'm positive it wasn't.
Nicky and Goe, Thurston.
 ● It was the German vocalist Patrick Hernandez who reached Number Ten around July '79. Les Garrett's big hit was called "I Was Made For Dancin'" and he peaked at Number Four earlier that same year.

I have just purchased a copy of *The Guinness Book Of Hit Singles* end, as Elvis Costello's single singles such as "Less Than Zero" and "Alison" are not included as hits. I would be pleased if you'd print a singles discography. Also, will you please confirm that Elvis is not the Secret Lemonade Drinker in the R. Whites lemonade advertisment.
S Jordan, Hertford and Ste, Liverpool.

● Elvis has released over 20 singles since his debut with "Less Than Zero" on Stiff Records in '77 but, as he has teamed up with such a diverse selection of people (including country singer George Jones, Robert Wyatt, Glenn Tilbrook, etc.) and on a number of a different labels, your best bet would be to collect all his albums (they're all good) plus the cassette-only compilation called "Ten Bloody Marys And Ten How's Your Fathers". Albums discography runs: "My Aim Is True", "This Year's Model", "Armed Forces", "Get Happy", "Trust", "Almost Blue", "Imperial Bedroom" and new LP "Punch The Clock". "Ten Bloody Marys", though, houses second versions of "Clowntime Is Over" and "Black And White World" as well as odd B-sides and tracks that had previously only been available as a limited edition free single. But even get it for one track alone, "My Funny Valentine"....
 As for your other question, it wasn't Elvis but his dad, Ross McManus, who helped out R.

Whites. Ross did the voice-over for the advert. Elvis doesn't drink lemonade and hasn't been in any ads to date. Ian Birch recently took him for a quick drink at our local, where Elvis consumed Perrier Water only.

A friend and myself were trying to decipher the name of Phil Oakey's haircut around the time of "Love Action" in 1981. My friend thinks it's called a Perry but I have this same haircut and think she may be wrong. Can you sort it out?
Gillian Kirkby, Manchester.
 ● Phil's pioneering "short on one side, long on the other" hairstyle was given the rather affectionate name of "a Veronica Lake", (after the '40s screen temptress with the lip-sided bob), coiffured by himself. Not a lot of people know that!



Phil Oakey, possessing the infamous "Veronica Lake" haircut

Could you tell me the name of the song which the following lines come from, and what year it was. The words go: "Ooh lappa lappa lappa lappa lappa/Just a bird in the sky/Ooh lappa lappa lappa/Over the mountains so high".
Steve Davis' Snooker Cue, Cardiff.
 ● Jonathan King isn't really what you'd call a singer, but he was actually saying "una paloma blanca" in his Top Five novelty hit with the sugary Italian pop song in the summer of '75. Thankfully I'd say, it's since been deleted but you might unearth a copy in a local oldies specialist store or, failing that, through the small ads section of any appropriate publication.

Is it still possible to obtain a copy of the completion LP called "To The Shores Of Lake Placid" which featured Echo & The Bunnymen and The Teardrop Explodes? It was offered as a

prize in a Blitz competition last year.
Pomme, Pontefract.
 ● You can still order it under the catalogue number Zoo 4. It's a collection of Liverpool bands, all of whom recorded for the Zoo label, which includes Big In Japan (of whom Bill Drummond, the Bunnymen's manager was a member), Those Naughty Lumps, three tracks each by the Teardrops and the Bunnymen and, as they say, lots more. It has the distinction, though, of housing the only ever recorded track by Julian Cope when he was undergoing a somewhat erratic phase and took to calling himself Kevin Stapleton; the track is under the name of Whopper and is called "Kwalo Klobinsky's Lullaby".

I have a jukebox and collect 7" singles, having every single which has made the Top 20 in the last five years. Every single, that is, except New Order's "Blue Monday" as that was only released in 12". Is there anyway I could get a 7" copy?
Desperate, Nottingham.
 ● There actually isn't. Although it reached Numbers Two and Six respectively in Germany and Holland, they remained with the original 12" form so even an import is of no use to you. A new single is due in a fortnight's time but this time it'll definitely be on 7". It's called "Confusion".

Could you please tell me the name of the blues music played at the beginning end of John Peel's late-night radio show? I'd really love to get a copy.
Bill Sullivan, Harrow.
 ● Peelite describes it as being "written by a man rejoicing in the name of Cowboy Copas" and says it's played by "a bunch of old Allman Brothers roadies who only stay alive on the royalties they earn from the airings". However, he did refer to inform us that the title is "Pickin' The Blues" by Grinderswitch and actually re-released last year on an EP by Polydor. The record featured theme tunes from both the Rock On and Friday Rock Show programmes, but it's since been deleted. Still, the saga doesn't end here; Karen (from the Polydor office) and my good self (they call me "the milk of human kindness") have something quite nice we think you may be interested in. It's black and round and, needless to say, in the post.

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THE BEST FOR MUSIC

SINGLES



Reviewed by
Johnny Black

★★★★★★★★

MADNESS: Wings Of A Dove (Suffin) With their loony ranks swollen by a steel band and a gospel choir, the "chaps" (as they call themselves on the sleeve) charge along regardless and a good time is had by all. Bags of jollity and, no matter what they throw into the mix, the end result is always distinctively Madness. Can't help but like it. Best Of The Bunch though it's definitely not one of their most memorable songs.

★★★★★★★★

COATI MUNDI: Oh! That Love Decision (Virgin) Another Kid Creole associate with a pleasant concoction, featuring a silky horn arrangement, some whirring vibes and buckets of enthusiastic Latin percussion. Unfortunately it lacks a song, feels over-calculated and is easily resistable.

UB40: Red Red Wine (Dep International) Very neatly reworked version of a heartbreaker by Neil Diamond from the days when he was a songwriter. Spine-shivering synthesizer plays sparing little lines that help drive it along. Deserves to be a hit.

KURTIS BLOW: Party Time (Mercury) Kicks off well and launches into a superstar rap with call and response vocals, jangling piano and two impassioned tenor sax solos. Gary Byrd's current success might help the Big K (one of the earliest rappers) to rap again at the door of the Top Twenty.

DENNIS BROWN: Save A Little Love For Me (A & M) With reggae, disco and funk all stewing in the same pot these days, this east-groovin' essay on

excluded ecstasy has all the right elements but I doubt that it will stop the traffic.

IVOR CUTLER AND LINDA HIRST: Women Of The World (Rough Trade) A woeeful tale of the end of the world and how to avert it, written by one of the world's wittiest men, but sung by a lady whose excellent, classically trained voice doesn't suit the song. It would mean much more if eccentric Scots poet Ivor sang it himself, as he does on stage, as a tribute to the women of Greenham Common.

ANNABEL LAMB: Riders On The Storm (A & M) Surprisingly, the metronomic dancebeat actually enhances this neatly understated, perfectly '80s update of a Doors classic. Much better than I would have expected. It apparently features Doors' keyboardist Ray Manzarek who has subtly altered his original contribution to suit this version.

GIRLS CAN'T HELP IT: Rhythm Of The Jungle (Virgin) Three pouty girls who look faintly embarrassed by the uprightness of their own black lingerie, contrive to generate some synthetic dance energy on a dull song written by The Quicks who have more talent than this suggests. Scorchingly tedious guitar solo.

NEW EDITION: Popcorn Love (London) Yes, gentle roasters, it's spot the difference time. I can't help feeling I've heard this before with a lyric about a Candy Girl. How high it goes on the chart will depend largely on how good the video is.



THE GLOVE: Like An Animal (Wonderland) The Glove is yet another guise for Steve Severin and Robert Smith. Hammers powerfully along, never gets anywhere, but the ride is exhilarating. Guest vocalist Landray (a member of "Zoo" apparently) does a reasonable job of sounding convinced by her own theatrics, but I prefer the controlled menace of Side Two.

TREVOR HERION: Fallen Angel (Interdisc) And so our Trev becomes the 282th person to write a song called "Fallen Angel". In fact, Trev's musical pedigree is impeccable but, even

if this pleasantly danceable slush of blue-eyed soul is a hit, I don't think it represents half of what he's capable of.

JOE JACKSON: Cosmopolitan (A & M) Much as I admire Joe's technique, craftsmanship and piano playing, I rarely like his records. Somehow they seem smugly cynical and this is no exception, with his voice too mid-Atlantic and the arrangement too contrived for success.

FRIENDS AGAIN: Sun-kissed (Phonogram) Doesn't have the hite or exuberance of Aztec Camera whose shadow this walks in. It's all here, the lightly strummed acoustic guitar, the rattlesnake percussive effects, the doo-doo-dee chorus. It just isn't very interesting.



THE COCONUTS: Ticket To The Tropics (EMI) The kids from the Kid's agenda backing group, out in front harmonising nicely on a competent but lacklustre tale of seduction in sunny climes. Everything Mr. Dornin involves himself with is thoroughly professional, but where's the spark?

JOAN JETT AND THE BLACKHEARTS: Fake Friends (Epic) Suzi Quatro is alive and well and living in Joan Jett's trousers. Jaunty and jolly, it doesn't qualify as heavy rock but has a heavy-handed message about true friendship and a heavy-slumber-inducing guitar solo.

NATALIE COLE: Too Much Mister (Epic) She may not have the classic smoothness of her dad, Nat King Cole but, aided and abetted by super bass Stanley Clarke, she pumps out more than adequate dance floor fodder. However, too much it ain't.

COMSAT ANGELS: Will You Stay Tonight (Jive) Well, you stay the night? Probably not, with all this racket going on, but it has some Simple-Minded touches on the synths and powerful battering drums. I much prefer the more subtly seductive Side Two which suggests that Old Waves never die, they simply turn with the tide.

ALBUMS

JAMES BROWN: Bring It On (Sestet) A rough, raw and ready new offering from the Godfather Of Soul. This man more or less invented funk, and it shows. From the recent (title track) single, through the slower meaner moments, this is sweetly, satisfying and includes hits of merit that would make "Heron" Mick Talbot weep with envy. **Murder. (8 out of 10)**

Dave Rimmer

CABARET VOLTAIRE: The Crackdown (Some Bizzare) Since 1975 the Cobs have been experimenting in sound and rhythm and "The Crackdowns" sees all this put into practice. It's a far cry from the rough production, the unlistenable clanky sounds and abstract, uncatchable rhythms of the indie days. Dense, hard-edged sequencer pulsebeats now swamp a strange strangled voice. The sound is panic-stricken and the effect is hypnotic. Claustrophobic dance music. **(8 out of 10)**

Peter Martin

TOM TOM CLUB: Cleo To The Bone (Island) The Talking Head's rhythm section and friends bring us a collection of some of the most tasteful disco-reggae to be found anywhere, the enjoyment of which is marred only by their (deliberately?) annoying habit of occasionally banging things completely out of time. **(7 1/2 out of 10)**

Dave Rimmer

JOAN JETT AND THE BLACKHEARTS: Fake Friends (Epic) Suzi Quatro is alive and well and living in Joan Jett's trousers. Jaunty and jolly, it doesn't qualify as heavy rock but has a heavy-handed message about true friendship and a heavy-slumber-inducing guitar solo.

MARC AND THE MAMBAS: Terman And Teroras (Some Bizzare) The best thing about Marc And The Mambas is that they annoy so many people. And this double album consists of 20 songs (14 written or co-written by Marc) guaranteed to really get on lots of people's nerves. The best bits are Sides 1 and 4 and the brilliant "Black Heart" (released as a single a couple of months ago). To achieve the full effect, play late at night in a dark room, or alternatively when your man has a few friends round for a Tupperware party. **(8 out of 10)**

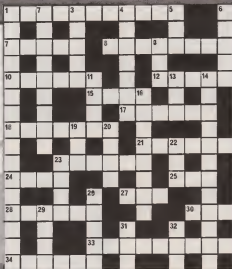
Steve Bush

CROSSWORD

ACROSS

- 1 Fast Ken's rum turns into a new chart act (anag 4,7)
- 7 Mari Wilson cried one
- 8 Snokey or 'War Baby' Tom?
- 10 Land that provided Siouxsie with a hit
- 12 A lass turns towards Latin-American music (anag)
- 15 See 9 down
- 17 Motown Lionel
- 18 Tracie suggests you give it some
- 21 H. Owens becomes Rah Band's Richard (anag)
- 22 'Celebrate The ----' (Selecter)
- 24 and 27 Yaseo's first hit (4,3)
- 25 Label owned by Mickie Most
- 28 When Randy Crawford will fly away? (3,3)
- 30 Bananaarama's kind of boy
- 33 An Eric car locates a Flashdancer (anag 5,4)
- 34 A Dexy hit from '81 (4,2)

Answers on page 56



DOWN

- 1 The banned hues of Sylvian and Sakamoto (3,7)
- 2 Keep rabbiting on — like The Bunnymen (5,4)
- 3 This Teena was behind the groove
- 4 Soldier favoured by Iron Maiden
- 5 'Invisible ---' — The Police
- 6 Summer Lady
- 9 and 15 across The end as announced by 1 across (3,4)
- 11 Annie Lennox' old label (when in The Tourists)
- 13 Bauhaus Daniel
- 14 6 Down's latest single (3,5,4)
- 16 An 'immediate' hit for The Creatures? (5,3)
- 19 Debt owed by Freeze (1,1,1)
- 20 Just the river for Chic's Rodgers
- 22 No peace with this U2 album
- 23 'Crown' prince Gary
- 26 Pete of Wah! fame
- 29 Martha And The Muffins' beach
- 31 ELO's record label
- 32 'Pieces of ---' (Diana Ross)

X

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 EINSTURZENDE NEUBATEN)
 14 SHEFFIELD TOP RANK
 (SPECIAL GUESTS:
 EINSTURZENDE NEUBATEN)
 15 LEEDS WAREHOUSE
 17 NOTTINGHAM ROXY
 18 LONDON ELECTRIC BALLROOM
 20 ST ALBANS CITY HALL

CRACKDOWN

UB40



RED RED WINE

Red red wine goes to my head
Makas me forget that I still need her
so
Red red wine it's up to you
All I can do I've done
Memories won't go
(Memories won't go)

I have sworn that with time
Thoughts of you would leave my head
I was wrong now I find
Just one thing makas me forget
Red red wine stay close to me
Don't let me be alone
It's tearing apart
My blue, blue heart

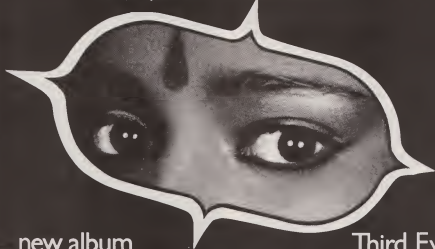
I have sworn that with time
Thoughts of you would leave my head
I was wrong now I find
Just one thing makes me forget

Red red wine stay close to me
Don't let me be alone
It's tearing apart
My blue, blue heart

Red red wine stay close to me
Don't let me be alone
It's tearing apart
My blue, blue heart

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Monsoon



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Third Eye



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the O'JAYS



PUT OUR HEADS TOGETHER

Put our heads together put our love together

New long, how long have we been waiting in line
Too long, so long we've got to do forself now
Before you know the world will be passing us by
So hear my song come on it's time to organize
And I said we got to put our heads together
Let's start come on and get on the move
Put our love together we've got to get on the move

Get on the move, get on the move
Let's get on the move, get on the move

Hold on, hold on we've got to sacrifice
For the children to see a much better life
'Cause all our hopes and dreams
Depend on what's in their minds
Don't ignore the call it's time to organize
I said we got to put our heads together
Come on come on and put our love together
Gotta, gotta, gotta, gotta
Come on get on the move, get on the move
We've got to get on the move

Can't go on fighting each other
Nobody wins so just hold on
Keep stroing give love to each other
And a brand new world will begin

Get on the move, get on the move
Let's get on the move, get on the move
Come on, get on the move
Get on the move, let's get on the move
Get on the move

Let's start moving, put our heads together
No time for losing, put our love together
Let's get on the move
You got junkies standing on corners, ain't it a shame
People scared to come out at night

What's gonna happen to the children
You know the school ain't treating them right
That's why we've got to organize

Let's get on the move, get on the move
Why don't we just organize
Come on and put our heads together

Words and music by K. Gambick, K. Burke
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© TSDP Records

STAR TEASER

TALK OF THE TOWN

- AMSTERDAM
(David Bowie)
- ASYLUMS IN JERUSALEM
(Satin Pillain)
- BELFAST
(Boney M)
- BOY FROM NEW YORK CITY
(Cher)
- BRISTOL STOMP
(The Late Show)
- CHICAGO
(Kiki Dee)
- DAY TRIP TO BANGOR
(Paddlers Dram)
- DROWNING IN BERLIN
(Mobiles)
- ELSTREE
(Buggles)
- FUNKY NASSAU
(Blatant Of The End)
- HERSHAM BOYS
(Sham 69)
- HOLLYWOOD NIGHTS
(Bob Seger)
- HONG KONG GARDEN
(Shoosie And The Bardsheeps)
- KANSAS CITY
(Little Richard)
- L.A. CONNECTION
(Rainbow)

- LONDON CALLING
(The Clash)
- LUTON AIRPORT
(Cass U.K.)
- MAID OF ORLEANS
(O.M.D.)
- MARGATE
(Chap And Dave)
- MEMPHIS, TENNESSEE
(Chuck Berry)
- NEW ORLEANS
(Golan)
- PARTY IN PARIS
(U.K. Subs)
- PORTSMOUTH
(Mike Oldfield)
- ROCHDALE COWBOY
(Mike Harding)
- SAN FRANCISCO
(Village People)
- THE ÉTON RIFLES
(The Jam)
- TOKYO
(Classe Nouvelle)
- VIENNA
(U2)
- VIVA LAS VEGAS
(Elvis Presley)
- WATERLOO
(Abba)

The song titles above are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the 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 56

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

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STAR CHOICE

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SELECTED
THIS TIME BY

MAC McCULLOCH



"I must have been 12 when I first heard Bowie. It was 'Starman' on the radio one day before I went to school. I had this impression of a curly-haired, blond bloke, then when I saw him on *TOTP* he was completely the opposite but a million times better. It just changed my life completely.

I'd never really liked music up 'til then except for odd things like 'The Wonder Of You' by Elvis Presley. But now it became an obsession. I used to stare at pictures of Bowie and wonder how anyone could look so good.

I used to listen to the 'Ziggy Stardust' LP every night. 'Five Years' was my favourite track and I also liked 'Lady Stardust'—the only song that's ever inspired me to jump on stage. If I listen to it

now I can hear a lot of embarrassingly camp stuff on it, but I couldn't then.

I never wanted to share it with anyone. I wanted to be the only Bowie fan in the world. When I was 13 I tried to be him, in spirit. Maybe I was. Bowie was the one who first made me want to sing.

I lost it a bit when 'Aladdin Sane' and then 'Diamond Dogs' came out, although 'Rebel Rebel' seemed to put him back on the track. I didn't rate 'Fame' but I loved the words on 'Young Americans'—"*Ain't there one damn song that can make me Break down and cry?*" And then when 'Station To Station' came out, that was God-like. I was really chuffed. 'Golden Years' is one of the best things

he's done. "*In the back of a dream car twenty foot long*"—that line always used to get me.

Then there was 'Low' and 'Heroes', both of which I loved but not as much as 'Station To Station'. 'Heroes' was a bit colourless and dark.

His next one, 'Lodger' was a crap album but contained 'Fantastic Voyage'—possibly the best song he's ever written. It's a comment about war, I suppose, but I think of it as being more about the abuse of the world, that it might all become nothing, meaningless. It's direct social comment, not cheap or embarrassing. His delivery makes it. Because he sings it naturally, without stylisation, it makes the lyric come to life. The

whole track is awesome.

I almost blushed when I read those readers' letters attacking me for what I said in *Nightsout* (June 23). I still really like Bowie, but he's wasting his time. I won't let anyone else criticise him though. I'm the only one who understands why he is (or was) good anyway. **99**



David Bowie in '74 around the time of "Ziggy Stardust"

DAVID BOWIE

FANTASTIC VOYAGE

In the event that this fantastic voyage
Should turn to erosion and we never get old
Remember it's true: Illegality is valuable
But our lives are valuable too

We're learning to live with somebody's depression
And I don't want to live with somebody's depression
We'll get by I suppose

It's a very modern world but nobody's perfect
It's a moving world but that's no reason
Shoot some of those missiles
Think of us as fatherless scam
It won't be forgotten

'Cause we'll never say anything nice again, will we?

And the wrong words make you listen
In this criminal world
Remember it's true: Illegality is valuable
But our lives are valuable too

We're learning to live with somebody's depression
And I don't want to live with somebody's depression
We'll get by I suppose

But any sudden movement I've got to write it down
They wipe out an entire race and I've got to write it down
But I'm still getting educated but I've got to write it down
And it won't be forgotten
'Cause I'll never say anything nice again, how can I

Words and music by David Bowie/Brian Eno
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DAVID BOWIE'S STUDIO LPs: *The World of David Bowie* (London/Deram) — '67. *Space Oddity* (RCA) — '69. *The Man Who Sold The World* (RCA) — '70. *Hunky Dory* (RCA) — '71. *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars* (RCA) — '72. *Aladdin Sane* (RCA) — '73. *Pin Ups* (RCA) — '73. *Diamond Dogs* (RCA) — '74. *Young Americans* (RCA) — '75. *Station To Station* (RCA) — '76. *Low* (RCA) — '77. *Heroes* (RCA) — '77. *The Lodger* (RCA) — '79. *Scary Monsters And Super Creeps* (RCA) — '80. *Let's Dance* (EMI) — '83.

A CASSETTE STUDIO A DRUM MACHINE SIGNED ELVIS COSTELLO AND STREET SOUNDS LPs



Welcome, friends, to the glittering prizes. We have high-tech hardware. We have thoroughly modern music. And we're giving it all away so pay attention.

Top of the list is the Fostex X-15 Multitracker, the studio that fits in the palm of your hand (well, almost) and would normally set you back £299. The Tracker, as close friends call it, is a 4-track cassette studio, complete with mixer, suitable for all budding music makers. You can tape one idea, add another, and another, and build up your own piece of music.

We suggest you start with the rhythm track. And so here's the Synsonics Drum machine with a snare, tom-toms, cymbals... you name it. You can programme your own drums, or use one of the programmes they've put in there for you. You can push buttons or you can play it with sticks. A shop would charge you £39. We'll charge you nothing.

And if that weren't enough, we have no less than one hundred

albums! 50 are Elvis Costello's fine "Punch The Clock", photographed by the man himself. And 50 are "Street Sounds Edition 5", featuring treats for the feet from Freeze, Aretha Franklin, The Funk Masters, Oliver Cheatham, Brass Construction and many more.

The prizes will be distributed as follows: the Fostex Tracker and the Synsonics Drum machine plus two albums for the one who comes numero uno; two albums each for the rather lucky 49 runners-up.

Hang on, there's a question coming. Elvis Costello's last album was called a) "Get Happy!", b) "Shipbuilding", c) "Imperial Bedroom" or d) "Almost Blue".

Write the answer on a postcard or the back of an envelope and send it to **Smash Hits Tracker Competition**, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF.

Get it there by August 31.

COMPETITION WINNERS

THOMPSON TWINS COMPETITION (Issue July 21), correct answer: d) The Adventure Of Tin Tin. Winners of the Thompson Twins picture disc version of "Washington" are: Peter Westbury, Carlvoct, James Clifton, Tilford; J. Finch, West Bridgford; Richard Morris, Hereford; Andrea Benay, Guildford; Anne Gane, London W5; Pam Simpson, Burnley; Trace Funston, Raydon; Patsy Diaz, London SW10; C. Young, Newcastle.

JAPAN COMPETITION (Issue July 21), correct answer: Rob Dean. The complete set of five portraits of Japan by Anton Corbin were won by (a very lucky!) Beverley Warner of Harlow in Essex.

PAUL YOUNG'S COUNTRY/MUSIC PROCESSOR COMPETITION (Issue July 21), correct answers: Kraftwerk ("Pocket Calculator"), Cliff Richard ("Wind Four Sound"), Thomas Dolby ("She Blinded Me With Science") and David Bowie ("Sound And Vision"). First prize of the Smash Music Processor plus signed copies of the new Paul Young and Big Country albums go to Mark Davey of Ipswich, 40 runners-up each receive signed copies of both albums: Mark Ide, Ryde; Richard Hodgkins, Stafford; Michael Andrews, Tullibody; Rose Allison, Brechin; George Parkin, Brighton; Jaemal Litta, Bradford; Mark Watson, Bingley; A. Sanders, Bradford; Stephen Woodward, Margate; David Barnes, Bognor Regis; Lynn Woodruffe, Barnham; Mel Chapman,

Horsforth; Tracy Wilkes, Eigan; Tina Hammond, Woodley; Andy Towner, Caversham; Jonathan Owen, Bialid; Lesnie Bates, Plymouth; Andrea Willis, Skerres; Sharon Thomson, Houslow; Beth Scourne, Alsode; Paul Downing, Hergenside; Glenn Finner, Bockingham; Alison Roberts, Uxbridge Junction; Judith Soppert, Cable; Stephen Miles, Nelson; Margaret Morton, Worthington; O. Reynolds, London SW11; Susan Ball, Booter; Hazel White, Eymouth; Bengtina Herde, High Wycombe; Lisa Mills, Ipswich; Emma Wallis, Burnham-on-Sea; Warren Wilson, Worsley Park; Alison Kiss, London NW9; O. Shana, Poole; Lesley Williams, Dunstable; J. Collins, Abingdon; David Bowler, Kidford; Sarah Street, Didcot; Linda James Ammarford; Helen Taylor, near Colchester; York, Trowbridge; M. Hayden, Selly Oak; William Whymer, Darford; Brent Hughes, Tuptrey; Stephen Brown, Troworth; Elizabeth Ebdy, Margate; Christine Raven, Canterbury; S Bost, Margate.

THE TRUTH COMPETITION (Issue July 21), correct answer: c) Nine Below Zero. Winners of signed copies of "Confession" plus Truth T-shirts are: Jane Thomson, Clifton; M. Johnston, Yeovil; Mary Healey, Luton; C. West, Long Eaton; Sue Green, Bickley; Martin Morris, London NW6; Neil Handerson, Manchester; Janet Baker, Chester; Leon Colyer, Berthamstead; Lynn Bantles, Cornwall; Stephen Burton, Ipswich; John Bevan, Edyngton; Debbie Walsh, Penzance; Alister Martin, Harford; P. Helford, Linton; Justine Thomas, Cuddonville; E. Shrivane, Woodford Green; John Carolan, Ripon; Sharon Guy, Inverness; Dominic O'Sullivan, Harrington; Andrew Day, Woodson; Julian Bryant, Bristol; Robert Steel, Leicester; N. Phillips, Ipswich; Caroline Horton, Chorlton.

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BARRY

DISCOVERS



PEDAL POWER

(AND GETS RECYCLED IN THE PROCESS)

Hallo readers. Barry here. Been a bit bemused by the old goggle box of late, chums. Can't seem to turn the thing on these jours without clogging loads of chaps in shorts running round in circles, chucking spears, jumping over things and so forth. In a mot, athletics.

Frankly, this can get a bit boring. I mean the only thing that's kept me watching while I wait for my weekly Channel 4 pop prog *Hot For Dogs* [fab, eh readers?] is expecting some pop star to rush into the arena and do a few leps. Well, they're all into the old sport!! Lerk these days, aren't they?

There's Joe Strummer running in the marathon, Dax's running round the studio, Spendau, Joboxers, Eddy Grant and all sorts of folk playing football. Elton John practically owning Watford FC, Rod Stewart being

sponsored by some sports outfitters or other and old David Bowie getting into boxing.

Was musing on this very subject while scouring Carnaby Street for a natty new outfit the other day. Couldn't decide, you see, whether to go all out for the Roman Holiday look (reekon those sailor's hat are rather fetching, me) or whether to plumb for something sporty. Had more or less decided to go Roman, and was about to go into Jolly Jack Tar's *Hat Hacienda* when — whoosh — something went by to change my mind. Would you believe, Boy George on a bike?

I didn't. Was pinching myself furiously when — whoosh — I nearly got run down by Steve Strange on another one! Ran over to the office in a bit of a tizz. I can tell you. "Boy George! Steve Strange!" I spluttered to

the chaps. "On bikes!" "That so, Tea Boy?" said Ellen (they all call me "Tea Boy" now and must have liked my thing last ish because they said, "that was why we originally employed you!" Nice to know one's work is appreciated.) Anyway, Ellen explained that bikas were the in thing this week. Not only George and Steve currently move around by pedal power, but Kate Hayes, Alannah Currie and half of Madness too.

Not only that, but there's this new Kraftwerk record too. "Tour De Franca" it's called and it's all about cycling. Can't really imagine that bunch of animated tailors dummies on push-bikes, frankly, but there you go.

That was it, pals, I rushed back out of the office and sped into nearest sports shop to buy crocodile shirts, crocodile shorts, crocodile socks, crocodile cycle clips and a v. trendy pair of Nike trainers. Put all this on, then belted round to cycle shop and purchased one of those BMX stunt bike things, clambered on it and peddled off home.

Was heading for the garage, actually (thought eight of sport!! Baz might impress old Cheryl — remember her?) when suddenly found myself surrounded by kids, also on BMXs. "Show us what you can do!" they cried, and all began doing wheelies etc. Frankly this was all a bit beyond me, though I did manage a few

yards with no hands before falling off. Arrived home broke with aching legs, sore bum, grazed arms and was so tired I fell asleep before *Hot For Dogs*. Dear me, the trials of being trendy these days. Wish I'd gone for the sailor's hat now.

Cheers!!
Barry



Boy George: get off and milk it!

Photo: Andy Lacey

red wine

in a modern beat style

New Single by

Yeah!

UB40

DEP
INTERNATIONAL

DEP 7

12 inch version DEP 7-42

Released 8 August

Produced through vinyl records

HOW TRENDY ARE YOU?

A bit more 'on the case' than the person down below, hopefully. Tick one box per question, add up your score and discover just *exactly* where you stand on the Trend-O-Meter.



1 What do you wear on a Friday night?

- A Everything Levis.
 B Purple "loons" and a fake-fur trimmed anorak
 C Faded Lois denims, Nike trainers, Lacoste tennis shirt and Tacchini track suit top.
 D Same as C only with Lacoste socks, Fila headband, Ellesse wristband, a huge ghetto blaster and lots of gold jewellery.

2 When you see Stava Stranga at a nightclub, do you —

- A Rush up and ask for his autograph.
 B Wave casually from the other side of the room.
 C Pretend not to recognise him.
 D Not recognise him.

3 Which of these is your favourite viewing?

- A Riverside on a Sony Watchman TV.
 B Top Of The Pops round at your mate's place.
 C Old Grey Whistle Test with Dad in the lounge.
 D Hot For Dogs through the window of Radio Rentals.

4 Which of the following is a must on your bookshelves?

- A The Life And Times Of Two Members Of Toto.
 B Suntan The Spandau Ballet Way!
 C The I-Spy Book Of Tibetan Stick Insects.
 D The Tears For Fears Guide To Staring Out Of Windows And Worrying About All The Terrible Things Going On In The World Today.

5 When you hear the new Thompson Twins single, do you —

- A Fork out the required cash immediately.
 B Tape it off the radio.
 C Wait for the American re-mix.
 D Run off sheepish with your fingers in your ears.

6 Which of the following have you always been into?

- A Irish jigs.
 B Old and rather scratched Marvin Gaye records.
 C The Tweets.
 D Very obscure Brazilian jazz.

7 Which of the following phrases is really you?

- A "Split the scene, man, it's a real heavy trip."
 B "Let's dip, homoboy, this joint is whackad."
 C "Boogie on out, guys, it's a well dull crack."
 D "Let's go, Gerald, this isn't very much fun."

8 Which of these concerts would you like to have been at?

- A Duran Duran at the *Rum Runner*.
 B Gary Numan at *Retford Porterhouse*.
 C The Camden Palace premier of the Grace Jones "One Man Show" video.
 D The Val Doonican Xmas Hoot at the *Bournemouth Winter Gardens*.

9 What is your favourite drink?

- A Lucozede.
 B Something rather strong and fizzy with a paper umbrella in the top.
 C Cappuccino coffee.
 D Orange juice.

10 What's your ideal holiday?

- A Nightclubbing in New York City.
 B Sunbathing in the Mediterranean.
 C Donkey-riding in Cleethorpes.
 D Ramping in Potters Bar.

11 What do you usually say to your hairdresser?

- A "Here's a photo of Nick Rhodes, get to it."
 B "Leave it three inches above the waist, please."
 C "Just a trim, thanks."
 D "Create something really marvellous with my hair, Tristram."

12 How do you spend Sunday afternoons?

- A Making red-hot party tapes and practising your body-popping.
 B Flicking idly through old Feb 208 annuals while listening to the Top Forty.
 C Running, cycling, swimming, doing aerobics and generally being rather energetic.
 D Playing "Ludo" with Kevin from Number 32.

THE SCORES

HOW DID YOU RATE?

0-45 TOTALLY UN-TRENDY

Hopeless. Absolutely hopeless. What year do you live in? Call 01972 Moya an urgent appointment for your facial style consultation.

50-90 NEARLY TRENDY

Not bad. It's safe for you to walk around in public but you could make a million off an effort. Use rid of the dull coat for a start.

95-140 PRETTY TRENDY

Spot on. You are a VMF (Very Modern Fashion) and, no doubt, the envy of all lesser mortals. But don't let fashion run your life or ruin your finances!

145-180 FULLY TRENDY

OK, so you cheated. If you didn't, no one's starting to look like a dog, and dump that hot, quick, or they'll never let you on a bus again.

1-10: A-5; B-0; C-10; D-15; 11-20: A-10; B-5; C-0; D-5; 21-30: A-15; B-10; C-5; D-0; 31-40: A-20; B-15; C-10; D-5; 41-50: A-25; B-20; C-15; D-10; 51-60: A-30; B-25; C-20; D-15; 61-70: A-35; B-30; C-25; D-20; 71-80: A-40; B-35; C-30; D-25; 81-90: A-45; B-40; C-35; D-30; 91-100: A-50; B-45; C-40; D-35; 101-110: A-55; B-50; C-45; D-40; 111-120: A-60; B-55; C-50; D-45; 121-130: A-65; B-60; C-55; D-50; 131-140: A-70; B-65; C-60; D-55; 141-150: A-75; B-70; C-65; D-60; 151-160: A-80; B-75; C-70; D-65; 161-170: A-85; B-80; C-75; D-70; 171-180: A-90; B-85; C-80; D-75.

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RSVP

girl is looking for boys stupid enough to believe what they read in RSVP. I'm into The Jam and The Who and want people aged 14/15. Write to: Jenae, 23 Arboray Close, Kenilworth, Warwickshire CV8 2BA

■ I'm Shaun, aged 13 and a white rasta. Into Yellow Man, Bob Marley and more. Please write to me at: 57 Wincante Road, Clifton Estate, Nottingham.

■ I am 12 years old and mad into Japan. A 4 Rock Of Seagulls and Tears For Fears. Interests include CB, piercing my ears and drawing. Contact: Leona Dennis, 27 St. Peters Close, Cottingham, Southampton.

■ My name is Pete Stavros and I live in the USA. I am 17 and would like to write to interesting girls. I'm into all kinds of music. Send pic if possible to me at: 1408 Montgomery Avenue, Ashland, KY 41101, USA.

■ Do you like Bowie, make-up, clothes, dancing, concerts? Even if you don't we'd like to see and females to write to two sisters, Charlotte (17) and Anna (13) at: Longfield, Fairfield Lane, Westend, Woking, Surrey.

■ Hunky male (16) wants to write to girls aged 15+ Likes Duran Duran, Depeche Mode and Mottfunk. Pics (if possible) to: Ian McGregor, Roynce Hall Farm, Braintree, Essex CM7 5BT.

■ 15 year old boy wants to write to anybody at all. Interests include Depeche, Duran, Yazoo, YMO, H. League, H17, Roxy and more. Also 12

records, sports cars and photography. Scribble immediately to: Steve Jones, 2 New Brynwyn, Flaou-de-Lya, Blackwood, Gwent NP23 3TR.

■ I am 14 and would like to write to girls aged 13/15. Like Bonanza, Dexys, Echo and The Lotus Eaters. No heavies or Duranics. Contact: Dave, 28 Edinburg Road, Bridgwater, Somerset TA6 6EL.

■ Two mad, delicious and lovable Geordie lassies are craving for two hunky dory lads aged 14+. We are into all chart music, especially Wham! Yazoo and Bowe. We dislike punks and hippies. Write to Helen and Gayle at: 20 North View, Whitkham, Newcastle-upon-Tyne NE16 4AX.

■ My name is Wes and I'm a 15 1/2 year old semi-introverted female with lots of strange tastes. I have an open mind where music is concerned and lots of time to write. Any 14/15 year old guys, write to me at: 29 Grosvenor Street, Cromorne 2096, New South Wales, Australia.

■ 17 year old boy would like to write to anyone aged 14/15. Into China Crisis, The Lotus Eaters, Altered Images, The Bluebelles and more. Also likes photography, collecting records and posters. Write to: Mark Hambridge, 33 Bevan Crescent, Blackwood, Gwent NP23 1EW.

■ I'm 12 and into the Eurythmics, FB3, Ultravox and more. Dislike school, etc. I'd like to hear from males aged

12/13. Write to: Kim (the non-posh person) at: Woodlands Hall, Raydon, Ipswich, Suffolk.

■ Two good looking aliens (both 15) from the planet Zed (an unknown planet) want girls to write to them. We are into The Jam, U2, The Police and Toyah. Contact: Chris and Col, 21 Brunel Walk, Loddman Street Estate, Newcastle-upon-Tyne NE4 7PF.


■ My interests include collecting stamps, postcards and foreign currency. I also like reading, writing and walking. Write to: Bridget Green, Berkley, New Ross, Co. Wexford, Ireland.

■ On August 11 I was 16 so now I'm searching for another capricious young lion who, nevertheless, has soft paws and absolutely nothing against Kate: Camera, Wham! Simple Minds, eating blueberry pancakes and . . . mirrors! Kennedy Ailee, 5000 Frankham M. 70, West Germany.

■ I'm male, aged 15, and into Depeche Mode, Culture Club, FB3, TFF and Malcolm McLaren. If you're mad, write to: Boy George Junior at: 55 Main Road, Mowbray, 770, South Africa.

■ One romantic Cinderella is looking for romantic Prince Charmings. I love unusual people, especially Boy George. Write with details to: 313 Hugh Dalton House, Clematislee Court, Little Road, Fulham, London SW6

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.



ANNABEL LAMB

RIDERS ON THE STORM

7" AND 12" SINGLE
(EXTENDED & DUB VERSION)



KRAFTWERK



THE SONG

L'ENFER DU NORD PARIS-ROUBAIX
(TOUR DE FRANCE TOUR DE FRANCE)
LA CÔTE D'AZUR ET SAINT-TROPEZ
LES ALPES ET LES PYRENNÉES
DERNIERE ETAPE CHAMPS-ELYSEES

GALIBIER ET TOURMALET
EN DANSEUSE JUSQU'AU SOMMET
PEDALER EN GRAND BRAQUET
SPRINT FINAL A L'ARRIVEE

CREVAISON SUR LES PAVÉS
LE VELO VITE REPARÉ
LE PELOTON EST REGROUPE
CAMARADES ET AMITIE

Words: Hutter-Schneider/Bertoz
Music: Hutter/Schneider
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TOUR DE FRANCE



WHAT IT MEANS IN ENGLISH

The Hell Of The North Paris-Roubaix
The Côte D'Azur and Saint-Tropez
The Alps and the Pyrenees
Last stage Champs-Élysées

Galibier and Tourmalet
Dancing to the summit
Pedalling in high gear
Final sprint to the finish

Puncture on the cobbles
The bicycle is quickly mended
The bunch has re-grouped
Friends and friendship

Translator: Richard Williams of The Times



They grew up on the outside of society.
They weren't looking for a fight.
They were looking to belong.

FRANCIS FORD COPPOLA
PRESENTS

The Outsiders^{PG}

S. E. Hinton's classic novel about youth.

"THE OUTSIDERS"

Starring
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as PONTOON as DALLAS as JEREMY
PATRICK SWAYZE • ROB LOWE and DIANE LANE
as DARGIE as SODAS POP as CHERRY
Co-Starring EMILIO ESTEVEZ • TOM CRUISE • LEIF GARRETT
as TWO BIT as STEVE

Music by CARMINE COPPOLA Production Designer DEAN TAVOULARIS

Director of Photography STEPHEN H. BURUMASC

Produced by FRED ROOS and GRAY FREDERICKSON

Screenplay by KATHLEEN KNUTSEN ROWELL

Based upon the Novel by S.E. HINTON Directed by FRANCIS COPPOLA

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THE TRUTH



**SECOND SINGLE
A STEP IN
THE RIGHT
DIRECTION**

Published by L&L Records Limited. © A Mutual Communications Company

“I’VE BEEN SLAP I’VE BEEN

LIM AHL TELLS HIS SIDE OF

The news broke over a week ago that KajaGooGoo had sacked Limahl. They’re carrying on as a quartet, making a new single and LP, and “delving deeper musically” with Nick Beggs taking over as singer. They’ve refused to say any more about the split at the moment but Limahl — apparently very upset by the incident — called the office to give us *his* story. This is it:

“KajaGooGoo have fired me and I don’t want any more to do with them and that’s that.

I got a call yesterday morning from Paul Ryan (the band’s manager) saying: ‘the band don’t want to work with you any more. They feel they want to move in another direction musically.’ I said, ‘you’re crazy! We’ve got too much going for us to break up now.’ He said, ‘come and meet the band if you want to.’ I said ‘will it make them change their decision?’ He said ‘no,’ so I said ‘well I don’t see the point. I’ll only come away even more upset.’

There hasn’t been a ‘rift’ as the papers said. That was all untrue. You have to weigh up the whole situation: they were together for three years before I met them and I think it’s fair to say that they’ve always considered it *their* group. We met through *my* ad in a music paper, I moved up and lived with them in Leighton Buzzard and we wrote the songs together. I started them doing their



KajaGooGoo in earlier (happier?) days

SLAPPED IN THE FACE - BETRAYED

THE KAJAGOOGOO SPLIT.

hair because I was a hairdresser. I taught them how to do their make-up and then they came to stay in my London apartment. I got them the equipment. I got them gigs. I introduced them to Nick Rhodes. I got them free studio time to make the first tapes. So you can see I've been very much involved in the whole thing — not just a 'frontman' — so for them to call me and say we don't want you any more ... I was very hurt. And they couldn't even tell me face to face. Nick hasn't even called to see if I'm upset or okay or anything. I'm very, very hurt.

They were saying over the past couple of weeks that they wanted to get more serious and drop the 'teenie image' — those were the words they used. They said they considered it 'unhip to be a teenie band' and they've made two moves to change that: one is to write some different funkier material; the other is to get rid of me 'cos I'm obviously a main part of that pull.

But I don't mind it. I'm very happy with it. I feel we should have kept the audience we had and made it grow, not try to alienate the audience we've got and just suddenly decide we're going to have *another* audience.

I think they'll miss my writing input and my visual image. Nick got a lot of the attention but it's fair to say that I was very much the leader, the driving force and I think they'll miss me. Then again, they may not miss me at all. I don't know ... A lot of people think there's a lot of jealousy involved. It's not for me to say. But I was never jealous of any of them. *Never.*

I heard that a couple of fans had rung *The Sun* newspaper and said they were going to commit suicide: if there was no future for Limahl, they said, then there was no future for them. I wrote them a letter assuring them that I *do* have a future. I've had lots of offers, I've got the backing of a great record company, everyone'll be interested to know what I'm doing. I bear no grudges and seek no revenge. The proof will come in the records.

But I still feel as though I've been slapped in the face. I've been betrayed. I think it's a suicidal gesture by the band to get rid of me, especially now that we've had a Top Five single in America. I can't *believe* it. The *record* company can't believe it. The *publishers* can't believe it. The *public* can't believe it. The *radio* people can't believe it. But they did it.



Photo: Joe Bergley

HMV remix the price of singles.

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STRAWBERRY SWITCHBLADE

"The single's about agoraphobia, you see..."

So says Rose, one half of Strawberry Switchblade. Well, for those of you who, like me, are a bit fuzzy on the old psychology stuff, a short explanation might be required. Agoraphobia is a fear of open spaces and Jill (the other half) has got it, and their single "Trees And Flowers" is all about it. This fear of the great unknown may be explained when you find the girl lives in the centre of Glasgow. Rose on the other hand loves going out; she lives on the edge of Glasgow in clear view of — would you believe — real countryside!

The girls met at a punk disco in 1977 when they looked even

stranger. Quite punky in fact. Anyway, they became firm friends and formed an all-girl four-piece about two years ago. None of them could play anything (well, Rose was a dab hand at the drums but she wanted to sing) and after a year of playing around they trimmed

down to a duo.

Since then, they've done a couple of Radio 1 sessions, supported Orange Juice on tour — "the best thing we've done yet" — and signed to WEA (or rather Korova, the Bunnymen's warren).

The girls' latest venture was to

be the support slot on Mac's most recent cross-country trek, but old misery guts decided he didn't like them.

"I'll have to lock him in the shins when I see him. I was really looking forward to playing again. Well, 'til the day they'll have to start supporting us," rants Rose in soft Gleswegian tones. Give it a year, Mac, and you'll be sorry.

Their soft blend of melody and harmony is bound to find a place in the nation's heart, and, hopefully, the girls' dream of making "lots of money" will be realised.

"We can't wait to go on *TOTP*. As long as they get out of those awful dancers!"

Peter Maron



NEW EDITION



POPCORN LOVE

They say it's popcorn love
But it's more than that to me
Popcorn love, just wait they will see
Popcorn love, every morning, noon and night
Popcorn love, don't you know, don't you know
It's the real thing girl

When we go on a special date
We're always holding hands
But we're never ever late
You're in my mind, all the time
I keep thinking, I keep thinking
Thinking, I keep thinking
I keep thinking, thinking of you

Popcorn love, but it's more than that to me
Popcorn love, just wait they will see
Popcorn love, every morning, noon and night
Popcorn love, don't you know, don't you know
It's the real thing girl

I go to school and then I come straight home
The first thing that I do is call you on the phone
The things you say really make my day
I need you girl in every kind of way
I keep thinking, I keep thinking thinking, thinking
That's right, that's right

P is for her personality
I said, the B is for originality
And the other P is for
The perfect love-able gives to me
The C is just 'cause she loves me
And the D means she's the only love I got
And the R and the N I know will never end

I know, I know it's the real thing
Because she told me so
And I know, I know it's the real thing
And I'll never let her go

I just got to, I just got to have your love

Popcorn love, but it's more than that to me
Popcorn love, just wait they will see
Popcorn love, every morning, noon and night
Popcorn love
Repeat last verse

Words and music by Starr-Jonson
First recorded by permission on Chrysalis Music
London Records

Johnny Friendly

Down on the waterfront
is where you'll find him — Johnny
Two dollar cigars and Cadillac cars — that's Johnny
We've got Charlie The Gent riding at his side — Johnny

With an ear to the ground
For those who hide — from Johnny
Seems the boys want to meet you
And cheer the lot — about Johnny
I guess the roof's the spot
Where we can talk a lot about Johnny

Chorus
It seems you tripped and went over the side
And when you hit the ground you didn't have to hide

Pigeons ain't safe from this man — called Johnny
(Johnny Friendly)

Ask Terry Malley he's a working boy — for Johnny
Not long ago there were some questions asked

About Johnny (Johnny Friendly)
It was a federal case

Let's put him in his place — this Johnny
A man called Dugas he spilled the beans —

De Johnny (Johnny Friendly)
Imported whiskey was his gift from Johnny

Repeat chorus

Johnny Friendly ain't a man to love
Johnny Friendly ain't a man to love (Johnny Friendly)
Repeat 3 times

Late one night Charlie The Gent told Johnny
I'll straighten it out don't you worry
About a thing now Johnny
(Hey Johnny Friendly)

But brotherly love won out that night — against Johnny
(Johnny Friendly)
They tossed Charlie on a hook and Terry read a hook —
De Johnny

Repeat chorus twice

Johnny Friendly ain't a man to love
Johnny Friendly ain't a man to love (Johnny Friendly)
Repeat 3 times

You think you're God Almighty but you're not
You know what you are — you're just a cheat, lousy,
stinking, no good mug
And I'm glad what I done to you Johnny you hear me
I'm glad what I done

Johnny Friendly ain't a man to love
Johnny Friendly ain't a man to love (Johnny Friendly)
Repeat 3 times

Words and music by Wayne Shankle/Caldard. Reproduced by permission Zomba Music Ltd. On RCA Records

JoBOXERS





HAIRCUT ONE HUNDRED PRIME·TIME

Cavalier roses — but the thorns got in my soul
 Chocolate box intention — but a bitter taste left me sold
 Take a little something — e present cloud the pret
 Traded our emotions — It couldn't last, wouldn't last at all, ell

And though you didn't say I knew you'd swim away
 Fine time for hook end line
 And though what's done is done (yeah), I know my right from wrong
 Prime time to cast me down

Bitter suite decision — safe so good the day we met
 Eye for eye collision — pillow talking only pillow talking
 Metinee romancing — the ball is set the net is cast
 Cheated our emotions — It couldn't last, wouldn't last et, ell

Repeat chorus

And words are words that's ell
 I'm gonna stand or fall
 Prime time for hook end line — don't you swim away

Prime time for the hook end line
 Prime time for the hook end line
 Prime time for the hook end line
 For the hook for the hook end line

Repeat chorus

Line by line adventure — e prime time for the hook end line
 Castaway in pleasure — e prime time
 Curtain razor tension — e prime time for the hook end line
 Wasted our emotions — e prime time

Words and music by Haircut One Hundred
 Reproduced by permission Bryan Morrison Music Ltd.
 On Polydor Records

GAIL KW

WAIT UNTIL TONIGHT (MY LOVE)

JUST STICK AROUND, WAIT UNTIL TONIGHT MY LOVE
 JUST STICK AROUND, WAIT UNTIL TONIGHT MY LOVE

WELL I KNOW I'VE BEEN AWAY
 AWAY FROM YOU FOR SUCH A LONG TIME
 AND YOU KEEP ON ASKING ME
 WHEN WILL I BE COMING HOME

DON'T YOU KNOW THAT I WOULD NEVER LEAVE YOU ALONE
 IF I HAD MY WAY
 I MISS YOUR LOVING EVERY SINGLE DAY
 SO TELL ME THAT YOU'LL WAIT
 WAIT FOR ME

CHORUS

JUST STICK AROUND WAIT UNTIL TONIGHT MY LOVE
 (DON'T WANNA LEAVE YOU ALONE TOO LONG)
 JUST STICK AROUND WAIT UNTIL TONIGHT MY LOVE

WELL I ONLY WANT TO SHOW
 TO SHOW YOU JUST HOW MUCH I FEEL
 WHEN THERE'S ONLY ME AND YOU HERE IS WHAT I'LL DO
 OH I'M GONNA HOLD YOU CLOSE
 DO MY VERY BEST TO MAKE YOU FEEL DIVINE
 THOUGH IT'S BEEN THIS LONG
 MY LOVE IS JUST AS STRONG
 SO TELL ME THAT YOU'LL WAIT, WAIT FOR ME

REPEAT CHORUS

SO JUST STICK AROUND, WAIT UNTIL TONIGHT
 BABY STICK AROUND WAIT UNTIL TONIGHT
 (YEAH I'M ON MY WAY)
 JUST STICK AROUND AND WAIT UNTIL TONIGHT MY LOVE
 (TELL ME THAT YOU'LL WAIT FOR ME)
 JUST STICK AROUND WAIT UNTIL TONIGHT MY LOVE
 (GREET ME WITH A SMILE
 I'LL MAKE IT WORTH YOUR WHILE)

NOT MUCH FURTHER NOW
 I CAN SEE THE LIGHT THAT'S SHINING FROM YOUR HOME
 NOT MUCH FURTHER NOW ANY SECOND NOW AND YOU
 WON'T BE ALONE
 I'M GONNA BE WITH YOU
 JUST STICK AROUND WAIT UNTIL TONIGHT MY LOVE
 (TELL ME THAT YOU'LL WAIT FOR ME)
 JUST STICK AROUND WAIT UNTIL TONIGHT MY LOVE
 (I'M ON MY WAY GETTING CLOSER BY THE MINUTE BABY)
 JUST STICK AROUND WAIT UNTIL TONIGHT MY LOVE
 (TELL ME THAT YOU'LL WAIT FOR ME)
 JUST STICK AROUND WAIT UNTIL TONIGHT MY LOVE

WORDS AND MUSIC BY P. FEARDON
 REPRODUCED BY PERMISSION HANDLE MUSIC LTD
 ON ENSIGN RECORDS





Andrew (left) and George

THE SUNDANCE

KIDS

"Is this what these things are normally like?" asks a slightly bemused Mrs Riddgley. It's obviously not what she expected. Doing a photo session is a complicated business. Choosing props, setting up lights, trying out poses and putting on make-up can take ages.

What's more, she hadn't intended to be here. As she's on her summer holidays (she teaches at a junior school near Bushey), she fancied a day in London. A spot of shopping and maybe an exhibition. Cadging a lift off "the boys", she had meant to leave as soon as possible but "the boys" asked her to stick around for a while. And she did — for most of the day.

But then Wham! still have close links with home. Andrew's young 'gar brother, Paul, did some drumming on the "Fantastic" LP. Mrs R. keeps Andrew's press clippings while Mrs Michael does the same for George.

Both mums, apparently, were a mite worried about their boys' recent trip to Ibiza. "I hope you pair didn't get into trouble," smiles Mrs. R. "Well obviously you didn't or you wouldn't be here."

“We're not Paul Newman and Steve McQueen but it is like *Butch Cassidy And The Sundance Kid*.”

Wham! were in Ibiza to shoot the video for "Club Tropicana", their fourth monster hit. It tells the tale of two blokes (guess who) and two girls (Shirley and Dee, of course) gradually getting acquainted on holiday.

"There are lots of passing glances," roars George, "but we never quite get together and there is a little twist in the tail which we can't give away."

The choice of "Club Tropicana" as a single has come in for some hefty criticism. Not only is it the fourth single to be taken off "Fantastic" but some believe it shows Wham! sneaking into a more mainstream direction. George is ready for the remark.

"We've been sieged off for releasing it of course. It looks like we've gone more mainstream because we can do that now. The fact is that it's one of our oldest songs."

"Really, 'Wham! Rap' drew us off course. Because we had so much press support then, we allowed ourselves to be swayed by it which we always said we wouldn't do. But it was a subconscious thing."

"Although 'Young Guns' was a lot more mainstream, we still had the rep element and the social message in the anti-marriage lyric."

"With 'Bad Boys' we tried to get back to pop and when we realised how big our audience was getting, we thought it didn't matter about holding on to the club crowd. That's why we went back to 'Club Tropicana'."

This kind of criticism is always a sure sign that a group are becoming extremely popular. The more famous you become, the more gossip ebounds and recently Wham! have been the subject of many a malevolent muttering.

One rumour is that their record company

A year ago Wham! made records and simply had fun. Now they've got managers, gossip columns and solo careers to worry about. Ian Birch hears about the art of growing up fast.

wanted to sack Andrew and turn George into a superstar. They're both amazed by the suggestion.

"Really," says George. "Where did you hear that? It's a bit dangerous, isn't it? We never had any idea of that and, anyway, they wouldn't have a chance in hell."

Another snippet — in the same vein — is that the twosome hate each other and want to kill it a day. This hasn't been helped by the news that George is making a solo single.

"It's so stupid," sighs Andrew, "it's just sensationalism."

"No-one credits you with enough sass to develop two careers — one as a solo person and one with Wham!," continues George. "What's happening is this. As a solo artist, I want to go more towards soul. If I was left to my own devices, I'd probably try and sound like Mervin Gaye for the next five years. But the important thing is that together we make a pop group."

What makes the rumour even better is the fact that George's single, aptly called "Careless Whisper", was written by both of them.

The strength of Wham! lies in the way they supply different needs and balance each other out. And by that I don't just mean that George sings and Andrew plays guitar.

Their relationship is much more complex than that. George, for example, is much more talkative than Andrew. But when he starts to spiral into elaborate theories, Andrew will bring him down to earth and George appreciates that.

Andrew accepts that George is a better songwriter and, rather than feel under pressure, can develop at his own speed. And they both understand that they look better together than apart. George sums it up.

"We work better from a friendship that's built up over the last 10 years. We're not Paul Newman and Steve McQueen but it is like *Butch Cassidy And The Sundance Kid* — two blokes the same age who know each other back to front, upside down, inside out... gliblets and all."

"There's a real strength there and we'll keep playing on that. Though it sounds calculated, we want to make sure people realise that all the time."

You'll be able to see this in action on their first UK tour which starts in Aberdeen on October 10 (see *Nightsour* for details). Called "Club Fantastic", it's a smart mixture of a Radio 1-styled roadshow, disco and concert.

The evening will start with Gary Crowley, a deejay on London's Capital radio and an unofficial member of The Style Council posse, spinning fiery discs. Then Wham! — complete with Dee, Shirley and a sizeable backing band — will play a first set.

After this, a brief intermission when Wham! videos will be screened. This might include a "biography section" which would show the duo as whippersnappers. "My father's got miles and miles of cine film of us as kids," warns Andrew jokingly. It's not surprising as Andrew's dad works for Canon cameras.

Wham! will come back for a second set and the evening will finish, wherever possible, with Gary playing more records. "How many concerts have you been to," says Andrew, "when you just don't want to go home straightaway."

“When I look back at 'Wham! Rap', there's a freshness and optimism that I don't think we'll be able to get back.”

Another obvious step for Wham! is the American market which they'll be tackling later this year, although neither is exhilarated by the prospect, as George explains.

"It frightens me. I know it's going to take up all our time unless we really put a clamp on it and say, we're taking it at this pace — like it or not, America can come slowly. It doesn't have to come in a blast. If it did, it would probably kill us."

America presents a further problem. As there is already an American group called Wham! the British duo have to add "UK" to their name in order to avoid horrific legal complications.

At least they now have a manager, Simon Nepler-Bell (who has looked after such names as Marc Bolan and Japen in the past), to ease this kind of burden.

But not having a manager for so long has made them grow up with extraordinary speed. "Yes, it has," says George, "and I'm not particularly pleased about that. When I look back at 'Wham! Rap', there's a freshness and optimism that I don't think we'll be able to get back. And you have to realise that."

"It might just be that we've gone from 19 to 20 rather than going from being anonymous to being famous. You have to see that, forget about it and think, one day I might come up with something as inspired as that. Otherwise, you carry on writing pop songs as well as you can."

I don't think they need worry so much. The new songs on "Fantastic" prove the point.

See you next year, and the year after and the year...

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The trouble with me is... I hate writing long letters.

A Short Person, Mercedes. I believe I believe Smash Hits actually printed my letter!

I can't believe it either.

I've done it! I've finally realised what Artemis '81 was about. Mac, Cockham.

Artemis '81? That arty thing with Sings in it? It seemed like it was about three weeks long if that's any help.

Can we get something straight? Now I thought these heavy metal persons were meant to be really tough and macho and everything. And what do our old mates Iron Maiden consume after wowing the headbangers of Denver (August 4 issue)?

Paté! Bit wimpy if you ask me. Still I suppose they do manage to eat three bowls of the stuff. **Johnny Reggae, Newbury, Berks.**

Whatever went? Def Leppard eating natural yoghurt? Manal Rocks eating quiche?

Like many Bunnymen fans, I am writing in retaliation against the slaughter of Mac McCulloch in *Letters* (July 21). I'm not going to sling off Bowie just for the sake of it but don't you think you're taking it all a bit seriously. Mac is probably killing himself laughing because he expected this sort of reaction. He really has got you all going, hasn't he?

Last night my friend described the Bunnymen as being "Bowie casualties" (whatever that means). She also claimed that Bowie created the spiky haircut. Next you'll be telling me he invented the wheel. It seems he can do no wrong.

When Gary Kemp reviewed "China Girl" (in *Singles*, May 26), he was accused of being arrogant just because he didn't say "when I heard this I felt like bending down and kissing Bowie's feet. I wish I was as talented as him."

In the last two months suddenly all these people have materialized claiming to have been Bowie fans "for years". Bowie is a talented bane, and I'm not denying he's done some good stuff, but that doesn't make him God. All I can say to Fox and Gill for not going to see the Bunnymen is that they're prize pillocks. It was a great gig and everyone there really enjoyed it. *Anon.*

Actually the Bunnies v. Bowie debate is not yet over! See page 29 where Mac Bites Back. As for the halloved title of Inventor Of The Spiky Haircut — well it definitely wasn't Dave Stewart of Eurythmics, that's for sure...

Why have I never seen what Dave Stewart looks like? He's either got his back to the camera, grown a beard, or has donated sunglasses and got his hair sticking up all over the place

making it impossible to tell.

Is he repulsive or cross-eyed or something? Is it possible to print a pic of Mr Stewart with no obstacles obstructing his face? **A Black Type Admirer.**



This is Dave Stewart back in 1980 when in the Tourists. Note eyes, non-spiky hair, parts of face, etc.

According to the man who does the Top 40 (I won't mention his name to save him embarrassment) in making "Double Dutch" Malcolm McLaren (well-known can man) has made another "compulsive and clever record".

Compulsive — yes; clever — yes (sneaky, I'd say); original — no.

What, you may all gasp in horror? Me — a mere mortal — slugging off the "great" Malcolm McLaren? But, I've got good reason. If anyone can dig up a copy of "The Martian Hop" by Rocky Sharpe & The Replays (so my sister, a fan, tells me), then have a good listen. Certain bits of this "triffl" (my sister again) record bear a slight — no, be truthful — a HUGE resemblance to the aforementioned "Double Dutch".

So, there you are. Mr McLaren plunders his "ideas" from Martians.

Someone *Who's Great Wit And Musical Appreciation Has Not Been Appreciated In The Past And Doubtless Will Continue Not To Be, Bothered.*

P.S. I bet he can't skip either.

Malcolm? Can't skip? The

nerve of these people. You'll be saying he hasn't got any Lacoste clothes next. They are trendy aren't they?

In your August 4 issue, some geezer from "London" gave you info and a few tips on what gear you're supposed to wear. Well, some of the gear was alright but as far as wearing Lacoste, Pringle and (ugh!) Lois Jans, we wore those things in Manchester years ago. I wouldn't dream of going to work in that gear as I'd look a right widge.

And as far as the widge ("flicker") haircuts go, well, what can I say? They went out with square wheels.

Dennis Wudjihill, Wythenshawe.
What? Widge haircuts are out? Don't tell Ian Birch for goodness' sake. He's had three of them just in the last week.

The letter that was awarded the £10 Record Token (August 4) was so "utterly brilliant" and "stunning" that I almost got off the tube at Warren Street instead of Oxford Circus.

I honestly thought when, a few weeks ago, I went into The Rummie (which I understand to be the trendiest pub in Enfield) that I had entered the widgeiest place in the entire Universe, set alone North London. I see how utterly wrong I was. How positively incorrect. How shatteringly inaccurate. The Rummie is obviously the place to "hang out" (trendy word told to my best friend by a wedgehead called Wayne who met at the hot dog stand at Walthamstow market) and not, as I'd foolishly believed, *The Other Club in Manor House* where me and my friends go to enjoy a good pop on a Friday night, my friends being a weird bunch of people who dress in ripped trousers, tartan shirts, bleached everything, black morbid stuff, kick pleat skirts and fishnet tights they got at jumble sales, who make their hair spiky with gel or rolled at the front and with torn bits of pillow case around the little plaits at the back, and enjoy listening to records by The Cure, Bauhaus, D.A.F., Simple Minds.

Killing Joke, Echo & The Bunnymen and King Trigger (This is the longest sentence ever to appear in Smash Hits. Just thought I'd tell you — Ed.).

Right at this moment — in a bid to be really trendy and regain my self respect — I'm under a drier at *Chez Martina* patiently awaiting the result of my teethbrush and bright white highlights, trying to sort out all my box chains that are tangled in the straps of my flat Italian sandals that don't match my pleat skirt and lime green Pringle slip-over and wondering what the hell I'm going to do with my Psychodelic Furs albums and my studded belt.

With love and bemusement. **Fred's Girlfriend's Friend, Enfield.**

Fine, but what are girls meant to be wearing these days?

TSJ. Of Bethnal Green wrote to you (August 4) to tell you of all the trendy things to wear. Well, he/she didn't give you the full story.

The jeans: surely they have to have frayed bottoms and/or splits up the sides? And you're not complete without a gold chain round the neck. And don't forget Kickers either. Or Gollini sweats. **Debbie, Also of Bethnal Green. P.S. I hate D*** D*****

You know perfectly well that Group's name is not allowed on Letters anymore. And anyway, they probably wouldn't know a Tachimi tennis shirt even if it moved in next door. Where were we?

Blazers. You forget blazers. Trendy boys these days must wear "smart" blazers. This is most important. **Teresa O'Connor, Wembley Park.**

I'll pass that on.

If it's true that the "in" thing is not to wear socks, then Steve Lambert of Roman Holiday isn't "with it". I work for Littlewoods' here in Harlow and who did I see surrounded by schoolgirls on Friday lunchtime but Mr Lambert? He was with his girlfriend — who was getting a bit chuffed off — and I got his photograph. And he was buying ... a pair of socks!

Imagine the headlines: **"ROMAN HOLIDAY SINGER IN SOCKS KILLED SHOCK HORROR!"**

Teresa Humphreys, Harlow.

The moral of all these How To Be Trendy letters seems pretty clear to me: 1) If you've got a Psychodelic Furs album I should keep rather quiet about it; 2) anyone wearing a blazer is almost certainly from Wembley Park; c) anyone wearing socks is either a

LETTERS

Glastonbury a bad name, as proved in your magazine. It's a great town, as Weller and Talbot will no doubt find out. Anonymous, Glastonbury.

Aaaaargh! I CAN'T TAKE ANY MORE Thursday (July 28) was a bad enough day as it was, brightened only by the fact that The Lotus Eaters made it onto TOTP. Well, regular as ever, I turned on at 7.35 pm and waited . . . only to be greeted at the opening of "First Picture . . ." by two young ladies (???) squirming and writhing about in what looked like a couple of Lee's John's trouser legs (mercifully he wasn't still in them). Presumably they were "dancing", although this is debatable because — at certain boob-thrusting hum-wagging points in their routine — they looked as if they were actually trying to escape from a couple of well-concealed strait-jackets.

Do they actually get paid for doing that? Maybe they're in league with the Irving Davies Dancers. Remember them? They spent the whole evening of the "British Rock And Pop Awards" all-out wrestling on motorbikes. Ruth M., Chippenham.

The Black Type used to reckon The Irving Davies Dancers to be one of the most grisly sights available in the living-room. Trouble is, TOTP seems to be catching up last. Snap on

the box of a Thursday night and imams diets by some really woolly type comes jiggling across the screen wearing not very many clothes and an expression somewhat akin to a codfish. Who is she, you wonder? A Radio 1 DJ? A member of K.C. & The Sunshine Band? Or have you actually stumbled across some fearful underwear ad by mistake? Search me.

Top Of The Pops is getting worse (yes, it is possible). This week was the final straw. It made me so mad I just had to write and voice my opinions.

"Zoo" are getting on my wick. By now the seemingly limitless ranks of these hideous "dancers" has swollen to actually outnumber the studio audience. You can't move for Zoo members. They hang onto DJs when they introduce the acts. They're in front of the cameras at every available opportunity, posing and batting their eyelashes (hikes as well). And if the poor souls can't actually manage to worm their way right in front of the camera, they'll make damn sure they're heard by yelling and whooping really loud in the background. 99% of the time you can't actually see any groups because of these wonky hints jiggling away in front of the stage.

These people spoil what would otherwise be not a bad

programme. Mr Hurll are you listening?? Clara Drexula, The Crypt. P.S. Find enclosed my impression of what our telly are bombarded with every Thursday night. I think it's quite accurate.



Bit much of the group showing if you ask me.

I read with disgust your article on Blamcenge (May 26) in which it stated that they were donating all their South African royalties to the anti-apartheid African National Congress. Did you read about the bomb blast in Church Street, Pretoria? Many people were injured (black and white alike) and the ANC claimed responsibility.

In the same issue you also had an article on Kajagoogoo. Limahl, too, voiced anti-South African statements stating that the band didn't want to come to South Africa because "the black people are very smothered". I don't dispute Limahl's comments but, as an immigrant here, I have seen reforms taking place over the years (gradual, maybe). Were

From previous page . . .

Roman Holiday (an or a bit of a bezo (or both); and 4) never trust a wedgehead called "Wayne". I mentioned all this "trendy" business to Messrs Rimmer, Ellen and Birch, by the way, and they scurried off into a corner with a typewriter mumbbling something about page 38. Incidentally, I — The Black Type, who knows quite a lot about flares — always thought frayed bottoms were strictly for hippies.

In *Bits* (July 21), you said that Paul Weller and Mick Talbot were holidaying in Glastonbury, "the home of the hippies".

I resent that comment. I'm a resident of that beautiful, historic town and I am not a hippy. Hippies are only here for three days each year (thankfully) during the Pop Festival and after that the normal inhabitants (98% non-hippies) are left alone.

Hippies are going

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Kajagoogoo to appear in concert they could insist upon a non-segregated audience. Would that not be more of a step in the right direction than Blancmange's condoning (perhaps, unaware) acts of blatant terrorism? *Lynne Marshall Bernard, Johannesburg.*

I was watching one of those D**** D**** interviews on Breakfast TV when I heard Simon nattering on about how difficult it is to go shopping without being recognised. I've found the solution to this problem. All pop idols may like to take note.

I live in a town called Rugby—well, it's really a molehill—where nobody famous ever turns up. Even places like Wigan have really famous citizens (e.g. Limahl), but not Rugby. So none of the happy unemployed people gallivanting around here are keeping a lookout for famous people. Therefore the famous people can mingle freely with the crowd.

You can buy anything in Rugby, apart from that particular record you've been saving up for. There are no less than 11 shoe shops (with more opening). There is a really groovy Sainsbury's which sells really exotic things like avocado pears and aubergines, and if any famous person came to live in this molehill they'd be the first since Billy J. Kramer who lived here about 50 million years ago.

For entertainment one can watch the Mods and Rockers round the clock tower on Saturday nights. During the week, one can go and watch the overloaded washing-machines breaking down at the laundromat. Life here is so exciting that Rugbians turn to watching Breakfast Telly, listening to the Peter Powell Show, going to Mozart concerts and other really thrilling things.

I mean nothing really exciting like lullian robberies in the High Street ever happens. And nobody from Rugby ever gets letters published in *Smash Hits*. Does Rugby really exist? *A Music Depressive (K. Wilson), Rugby.*

Sounds great to me. I live in a typewriter on a desk in Carnaby Street and am only allowed out to make sarcy comments at the bottom of letters. I've never seen an avocado pear in my life, let alone a shoe shop. I think I might move on up there. The only thing missing is a £10 Record Taken so I'm sending one on ahead. Incidentally, who're Mozart? They Heavy Metal or something? Must keep an eye out for their album.

I've worked out that the average price of one page of this v. fab mag is 1.43 pence. In *Smash Hits* (July 7), the back cover boasted a pic of D**** D****. Now if you

divide 1.43p by 5 you get the price of each member of D**** D****. Therefore it can be deduced that Simon le Bon is worth exactly 0.286p.

Now there's value for money! *Stig, The Dump.*

You, Stig, sound as though you're "two bricks short of the lead".

After all the publicity about the D**** D**** fan shop—I mean club—I've decided to retaliate by starting my own alternative club. It will be more fan-centred and less commercial and will feature such things as stories by members who've met D**** D**** reviews of concerts, debates on matters concerning the band, votes for favourite records, videos, etc., pen pals, sketches by members and so on.

If anyone is interested, please send me an SAE at the following address:—

"Rio Fan Club", 3 Leaway, King's Lynn, Norfolk PE30 3AT, *Jes Strode's Teeth, King's Lynn.*

If Claire Stansfield marries Simon le Bon, will she be called Claire le Bon or Claire la Bonne? *Froggy Barnacle's Squirrel, Hampton Hill.*

Now that Simon le Bon is getting married, will the "lucky" fiancée be known as The Bride Of Frankenstein? *D***** 10534, Macclesfield.*

So Jimmy The Hoover have lots of different cultures do they? Coming from all those different places makes them really ethnic, eh? Does this mean that if me (from Hull) and a few of my mates (Lancang, Slough, Eastbourne, etc) form a band and dress up in grass skirts and cycling helmets we'll get a record deal? *Jerry Dean, Hull.*

Yes.

Have you ever had the feeling you're being watched by your posters? Wherever you go in your room, their eyes follow you? You have to get changed in the cupboard because of the expression on their faces?

Maybe it's just my imagination. *Sean Howard, Maidenhead.*

You, Sean, sound as though you're "twopence short of a shilling".

Is it me or does Steve Lambert of Roman Holidays look like a moose? *D**** Fan, Glasgow.*

It's you. You look like a moose.

I'm writing this to become the first person from Smallford (where?) to appear on the Letters page. *Someone Who Doesn't Trust Blokes In White Socks.*

Congratulations.

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NIGHTS OUT

"A CLUB FOR THE PEOPLE CREATED BY THE PEOPLE"

The Camden Palace gets mentioned in just about every issue of this magazine. A place full of famous people trying to look ordinary and ordinary people trying to look famous. Some say it's the nerve centre of current British pop. So what's it like?

Deborah Steels drops in for an evening. Paul Rider takes a few photos.

Sitting on the underground rattling its way northwards from Waterloo to Mornington Crescent, I couldn't help but feel what a strange old place London is.

Opposite me were two well-dressed adults who had broken with tradition and gone for their night out on the town on a Thursday instead of Saturday. They looked shattered and spent most of the journey worrying about how they were going to get up for work the next morning. And there's me, checking my watch and worrying whether, at five-to-eleven, I might not be arriving for my evening's entertainment a little early!

It's late, it's Thursday and it's Camden Town and if that sounds like three good reasons for staying in and gawping at the box, you obviously haven't sampled the magic of The Camden Palace, Britain's most famous nightclub, on it's most exciting night.

It's now nearly 18 months since The Palace first opened its doors to the teeming throngs and, while other clubs have come and gone in that time, it shows no signs whatsoever of declining in popularity. In fact the place has become such a phenomenon that photographers with elaborate lighting rigs or Belgian film crews are frequently seen picking their way through the crowd in a feverish search for partying pop

stars.

Many would go so far as to argue that Thursdays represent what British pop is all about — the people, the stars, the music, the fashions and the attitudes — and that if people stopped going, it would signal the end of pop.

I don't know about that but I do know it's great fun. But, without further ado, let's go on a quick guided tour and start at the very top — in the upstairs cocktail bar. Lots of glass, hanging baskets and wiggly neon signs, it's almost a club within a disco and the haunt of many a pop star.

Tonight there's Steve Strange (of course), The Palace's genial host, signing autographs, having his picture taken and looking very striking in mirrored 'Tom Bailey' goggles and blue tea-towel wrapped round his head. He tells me his new image is going to be that of an American footballer. Also pretending hard not to be famous are Edwyn Collins from Orange Juice, Chris Foreman from Madness, Miranda and Jennie Bella Star, a couple of Hoopers and George and Andrew from Wham!.

Oddly enough, no-one really pays these 'stars' too much attention ("everyone's a star here," says Steve) and it's obvious that the relaxed atmosphere is what attracts them. Edwyn and Andrew — both regulars — think that "having a drink with friends" is the main

reason they come, though Edwyn comes a bit unstuck when he tries to say how much he hates pop and the self-promotion of it etc'. "Oh, alright then," he relents. "I do like it. Hate the music they play though."

It seems that the music (largely electro-disco with a few old Roxy Music and Simple Minds' evergreens) is none too popular among the stars. DJ is Strenge's partner and fellow Visage member, Rusty Egan, but that doesn't stop Andrew from calling his choice of records "rubbish" or the Jimmy The Hoopers suggesting "he should be shot".

Mind you, I doubt if many of these famous critics have ever been on the Palace dancefloor, which is quite an unerving but thoroughly enjoyable experience.

The quality of the sound is incredible (and loud too) and the light show has to be seen to be believed. Lasers, strobes, neon strips end great shafts of light beaming out of computer-controlled rotating ganneries, it's like the famous spacships scene out of Close Encounters. Add to that a massive video screen which descends every so often to show the latest pop videos and you can understand why so many people do nothing but dance all night. Nobody on the dancefloor complained about the music.

Whether it's the bar-proppers, posers, pop-stars upstairs or the



A bevy of Roman Holiday fans



George Michael (of course!) plus the usual two gits

dancers on the floor. The Palace is about having a good time or as Steve Strenge says "a club for the people, created by the people".

Certainly some of the stunning variety of fashions on display might give you nightmares but the atmosphere is such that it

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Although it's less than most,



Ordinary people (or are they famous?)

The Palace is still expensive (four quid to get in and £1.60 for a drink which lasts five minutes plus the cab fare home) which makes the midnight queues round the block and the thousand-or-so packed inside seem even more remarkable. And, it must be said, the ladies' loos are a disgrace.



A sample of Buffalo Boys & Girls



Clucking Out Tom: Jessie Belle Star nails a cab

So what's its attraction? "It's escapist fun and gives me a chance to be someone, an opportunity to get noticed for once," remarks a leaving nightclubber. Later on this morning she'll probably be in a nice grey two-piece selling cheap holidays over the 'phone' in a travel agents.

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CROSSWORD

ANSWERS (FROM PAGE 24)

ACROSS: 1 *Rock Meeter*; 7 *(Dy) Mi*; 8 *Al*; 9 *Edmond*; 10 *Tonnet*; 12 *Sets*; 17 *(Lionel) Rich*; 18 *IGiv*; 19 *Somil*; 20 *Embar*; 21 *(Richard) Wharol*; 22 *(Catherine) The*; 23 *and*; 27 *Only*; 28 *Ray*; 29 *One*; 30 *Day*; 31 *By*; 32 *Shy*; 33 *(Joy)*; 34 *Time*; 35 *Cara*; 36 *Show*.
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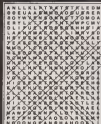
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ANSWERS (FROM PAGE 27)



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DATES

Check locally before stepping out.
A Bev Hillier production.

Animal Nightlife: London Empire Ballroom (August 19, 20).

Comet Angels: London Venue (August 23).

Cook Da Books: London Marquee (August 19), London Titanic (24).



The Death Cult

The Death Cult: Bristol Trinity Hall (September 8), Birmingham Tin Can (9), Reford Porterhouse (10), Glasgow Night Moves (12), Leeds Warehouse (14), Sheffield's Limit Club (15), London Brixton Area (17).

Eurythmics: Sheffield City Hall (November 2), Nottingham Royal Concert Hall (3), Newcastle City Hall (4), Manchester Apollo (6), Liverpool Royal Court (7), Bristol Colston Hall (8), Brighton Dome (11), Portsmouth Guildhall (12), Oxford Apollo (13), Cardiff St. David's Hall (15), Leicester De Montfort Hall (16), Birmingham Odeon (18), London Hammersmith Odeon (19), London Hammersmith Palaces (21), Aberdeen Capitol (23), Inverness Eden Court Theatre (24), Edinburgh Playhouse (25), Glasgow Tiffanys (27).

Forrest: London Brixton The Ridge (August 19).

Imagination: Chippinham Guildorgers (November 15), Crawley Leisure Centre (16), Margate Winter Gardens (17), Birmingham Odeon (18), Cardiff St. David's Hall (21), Bristol Colston Hall (22), Liverpool Empire (23), Bournemouth Winter Gardens (25), Brighton Centre (26), Southampton Gaumont (27), Oxford Apollo (28), Ipswich Gaumont (29, 30), Middlesbrough Town Hall (2), Newcastle City Hall (3), Glasgow Tiffanys (4), Manchester Apollo (5), Nottingham Royal Centre (6), London Hammersmith Odeon (8, 10).

Robert Plant: Glasgow Apollo (November 22), Edinburgh Playhouse (23), Liverpool Empire (25), Leeds Uni (26), Newcastle City Hall (28), Sheffield City Hall (December 1), Cornwall Coliseum (3), Bristol Colston Hall (4), Southampton Gaumont (6), Ipswich Gaumont (7), Manchester Apollo (9), London Hammersmith Odeon (12), Cardiff Top Rank (14), Brighton Centre (17), Oxford Apollo (18), Nottingham Royal Centre (20), Leicester De Montfort Hall (21), Birmingham Odeon (23).

Shakatak: Great Yarmouth ABC (September 16), Ipswich Gaumont (17), Hastings White Rock Pavilion (18), Skagness Embassy Centre (21), Manchester Thameside Theatre (23), Southampton New Theatre (24), Harrogate Centre (25), Middlesbrough Town Hall (26), Glasgow Tiffanys (27), Aberdeen Capital (28), Edinburgh Playhouse (29), Kendal Leisure Centre (30), New Brighton Floral Pavilion (October 2), Scarborough Futurist Theatre (3), Blackburn King Georges Hall (4), Birmingham Odeon (5), Southampton Gaumont (7), Bournemouth Winter Gardens (8), Plymouth Theatre Royal (9), Bristol Colston Hall (11), Cardiff St. David's Hall (12), Brighton Dome (13), Oxford Apollo (14), Peterborough Princess (15), Hemel Hempstead Pavilion (16), Chatham Central Hall (17), London Hammersmith Odeon (21), Baisdon Festival Hall (22), Croydon Fairfield Hall (23), Folkestone Lee Cliff Pavilion (24), Guildford Civic Centre (25), Northampton DeMogate (26), Nottingham Royal Concert Hall (27).



Shakin' Stevens

Shakin' Stevens: Blackpool Opera House (October 21), Scarborough Futurist Theatre (22), Liverpool Empire (23), Newcastle Centre (24), Newcastle City Hall (25), Edinburgh Playhouse (26), Aberdeen Capitol (27, 28), Glasgow Apollo (29), Manchester Apollo (31), Sheffield City Hall (November 1), Leicester De Montfort Hall (2), Oxford Apollo (3), St. Austell Coliseum (6), Bristol Hippodrome (6), Gloucester Leisure Centre (7), Cardiff St. David's Hall (8, 9), Bournemouth Winter Gardens (10), Portsmouth Guildhall (11), Brighton Centre (12), Nottingham Royal Centre (13, 14), Birmingham Odeon (15), Llandudno Astra Theatre (16), Ipswich Gaumont (18), Boston Haven Theatre (19), London Hammersmith Odeon (20, 21).

Smokay Robinson: Croydon Fairfield Hills (October 13), Bournemouth Winter Gardens (14), St. Austell Coliseum (15), Cardiff St. David's Hall (16), Northampton DeMogate Centre (17), London Hammersmith Odeon (19, 20), Southampton Theatres (22), Wolverhampton Grand Theatre (23), Halifax Civic Theatre (25).

Wheam: Aberdeen Capitol (October 10), Edinburgh Playhouse (11), Glasgow Apollo (13), Lancaster Uni (14), Newcastle City Hall (15), Manchester Apollo (16), Liverpool Royal Court (18), Sheffield City Hall (19), Leicester De Montfort Hall (21), St. Austell Coliseum (22), Bristol Studio (23), Swansea Top Rank (24), London Hammersmith Odeon (27), Brighton Centre (30), Nottingham Royal Centre (November 1), Poole Arts Centre (2), Crawley Leisure Centre (3), Leeds Uni (4), Birmingham Odeon (5).

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GET OUT OF LONDON

DAVID GRANT



Watching You, Watching Me

You know you blew my mind the second you come through that door
The music and the lights were blinded by your shine

The heads went turning round
Observing curves that stood so proud
I had to make my move and try and get to you

All at once I took your hand, asked if I could have this dance
So surprised when you said to me

I've been watching you watching me, I've been liking you baby liking me
So won't you take my hand and lead me on
You really made it clear you're out for fun

We rocked the night away, and saw the sun break in the day
A shame you had to leave but home you had to go
Work started at nine and that was in three hours time
I could not stand to see my new friend leaving me

Then all at once she took my hand, asked if I would be her man
No surprise when then she said to me

I've been watching you watching me, I've been liking you baby liking me
So won't you take my heart lead me on
'Cause the way you're loving me, you're turning me on

Never had a girl treat me like the way you do
And the thing I understand is the feeling feels so good

I just want to take you home where we both can be alone
Loving one another through the night

I've been watching (watching) you watching me
I've been liking you baby liking me

So won't you take my heart, lead me on
'Cause your wanting me baby turns me on

I've been watching you watching me, I've been loving you baby loving me
So won't you take my heart, lead me on
Baby we got a lot of loving to be done

I've been watching (watching) you watching me
I've been loving you baby loving me

Ooh baby won't you take my heart, lead me on
'Cause the way you're loving me you're turning me on

(Watching you)

I've been watching you girl, I've been liking you girl

I've been watching (watching) you watching me
I've been liking you baby liking me

So won't you take my heart, lead me on
'Cause your wanting me baby turns me on
I've been watching you watching me

Words and music by D. Bramble

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