

**FREE
BADGE**

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Smash HITS



CULTURE CLUB
FREEEZ
TOYAH
THE TRUTH
MODERN
ROMANCE
DAVID GAYAN

HIT SONGS BY KID CREOLE, BUCKS FIZZ, MICHAEL JACKSON, PIL & LOTS MORE



THERE'S SOMETHING WRONG IN PARADISE

KID Creole & the COCONUTS

On the lead beyond the beach
Where the small of flowers fills the air
There's a man beyond your reach
There's no trouble that can touch him there
He's the ruler of the isle
Citizens will suffer for his style
They go hungry every day
Things can be a case of foul play

There's something wrong in paradise
Now someone's got to pay the price
I'm sorry sir I can't deny
There's something wrong in paradise
Weesh weesh weesh weesh

Eating up the poison fruit
In a garden that's beyond compare
No don't ever have to move
Servants cater to his every care
He's so full of island rum
He's oblivious to native drums
Best to angrily they moan
Not so distant from his safety zone

There's something wrong in paradise
Now someone's got to pay the price
I'm sorry sir but I'm not billed

There's something wrong in paradise
You're telling me
Weesh weesh weesh weesh

On the lead beyond the beach
There's the smell of bloodshed in the air
And the man beyond your reach
He's asleep and doesn't seem to care

There's a banging at his door
It's the wretched army of the poor
Now they pilage and they rape
Acting so much like the man they hate

There's something wrong in paradise
Now someone's got to pay the price
I'm sorry sir I won't be hind
There's something wrong in paradise

So very wrong in paradise

Words and music by
Mark Mazur/August Darnell
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On Island Records

Smash HITS

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FREE BADGES

HOW TO GET THE WHOLE SET



Anything familiar about that picture up there? Like one of the badges for instance? Could it be that something similar is attached to the cover of this very magazine?

So, you're no doubt thinking, there's more of them! Seven more! In all, a rather tempting set of eight featuring Duran Duran, Eurythmics, David Bowie, JoBoxers, Heaven 17, The Style Council, Thompson Twins and Culture Club.

And if you're an even vaguely normal sort of person, you're probably also thinking how nice it would be to acquire THE WHOLE LOT.

Well you can. And all for free. And this, quite simply, is how. That square thing stationed at the foot of the page is what we in the badge business call a token. Snip it out, keep it somewhere safe and in the next issue (October 13) there'll be a second one. And in the one after that (October 27), a third. Collect all three tokens and you're away. We'll be giving you the address to send them to and you'll then be swiftly furnished with an entire set of eight brightly coloured neatly designed real metal badges. And all for nothing.

And while we're on the subject of fantastic offers, the very next issue of *Smash Hits* (the one out October 13) will consist of something so special and of such unbelievably good value that we've taken over the entire back page of this one to tell you about it.

Have a look.



PERSONAL FILE



RICK PARFITT (Status Quo)

NAME: Richard John Parfitt
BORN: October 12 1948 in Church Street, Woking. There's a Tesco there now.
FIRST RECORD BOUGHT: "Early To Bed" by The Poni-Tails in 1959. They were three birds with pony-tails and it was quite a poppy, up-tempo thing.
FIRST CONCERT: I think it was Herman's Hermits at the Woking *Atlanta Ballroom* (known as the 'Atter'). That's knocked down now. I must have been 13 or 14 ... 19 years ago. *Jesus!*
JOBS: I didn't have any really. I went straight from school into a summer session at the Sunshine Holiday Camp on Hayling Island. I was 15 and played ally songs on the guitar, like "Baby Face", that one used to tear the place up! Soon after that I joined the group, though I was a clerk for a while.
FIRST BAND: Status Quo. It'll be my last one as well.
WHAT TV PROGRAMME DO YOU ALWAYS TURN OFF? *Coronation Street*. I can't stand it. *Emmerdale Farm* and *Little House On The Prairie* too. I watch just about everything else.
PETS: At the moment I've got a Samoyd dog — a big bell of fluff from Siberia. He's called Snowy and he's the friendliest dog in the world. I did have a cat for a while,

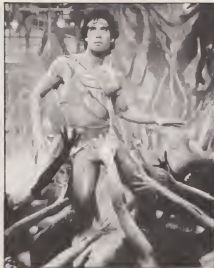
but I found I didn't like 'em, always fixing their claws on your legs when you're watching TV.
FIRST PAIR OF JEANS BOUGHT: I've never bought 'em. At least not in a shop. It takes too long to fade them properly. I usually buy 'em off people or swap things for 'em. I've paid up to £40 or £50 for a good pair.
HOW LONG DO YOU KEEP A PAIR? As long as they last. I was really gutted the other day. The erse fell out of my stagg jeans which I've been wearing for eight years. They were very slightly flared — that's going back some. I doubt I'll ever be able to replace them. I gave them to Jay of Bucks Fizz because she reckoned she could make patches out of 'em.
HOW OFTEN DO YOU GET YOUR HAIR CUT? Once every six weeks, roughly. I grow it a bit when we're touring so I can get it swish-buckling about on stage.
EVER THOUGHT OF CHANGING YOUR LOOK? No. Next question.
WORST PERIOD OF YOUR CAREER: About 1969. We'd had a couple of hits, then a really dull period until "Down The Dustpipe" came along in 1970. It was terrible. Nobody wanted to book us or hear us. We just rehearsed all the time and found our "shuffle" style, so it was a blessing in disguise really, considering how many hits we've had out of that.
WHERE DO YOU LIVE? In Surrey. I've always lived there. Roger Taylor of Queen lives near me, he's a great mate. Eric Clapton, Phil Collins and most of Genesis live round there too. Everyone thinks the countryside is boring. Well they should come down where we live!
WHERE ARE YOU GOING ON HOLIDAY? I've been thinking — this isn't a joke — of Butlins in Bognor. But if the weather's no good I might go to the Canary Isles.
HOBBIES: I collect Porsches. Model ones. I've got about 90. I love real ones too.
MOST EMBARRASSING MOMENT: Well, I took my wife to the Royal Command Performance of the ballet the other week and thought I'd do it properly. Got a box beneath the Queen Mother's, hired a Rolls, my wife had spent about eight days getting her hair ready and I had a blue dress suit and a pink bow tie. We arrived there drinking champagne, timing it just right to arrive before the Queen Mother, sent the Rolls off and went inside. I was feeling really overdressed. Then the guy said: "Sorry sir, it's tomorrow."
FAVOURITE CULTURE CLUB RECORD: "The Land Of The Poisoned Church" or whatever it was. I like George. He's ugly but he's a good.



The Sting and I. Just one of many excellent snaps from a new and rather arty photographic book called (wait for it) *The Police*. It's by New York photographer Lynn Goldsmith (now, under the name Will Powers, a recording artiste in her own right), is published by Vermillion and costs £4.95. At least it does unless you win one of the 50 we're giving away in our Big Competition on page 37.



The eyes have it. Not content with having two different coloured eyes, Mr Bowie attempts the impossible feat of having a third eye implanted in his right ear. Or maybe he was just having his eyes matched for colour during a recent sitting at *Madame Tussaud's*, the result of which — an actual size replica of the man himself — will be on display come the new year.



Funny things happen after a trip to Radio 1. Left we see John Travolta just after an interview by a rather quivery Janice Long. Right we see him looking extremely muscley with several more quivery types in his new film *Stayin' Alive*. Travolta plays Tony Manero, a dancer who first saw light in *Saturday Night Fever*, and the new film follows his fortunes six years on.



Above. The ugliest band in the world. Well, that's their opinion and who are we to disagree? This is King Kurt, a rather boisterous bunch who play a kind of contorted rockabilly and like nothing better than flinging flour, beans and offal all over their audiences. They've just signed to Stiff (hence, perhaps, the vintage Madness pose), have a single out called "Destination Zulu Land" which was produced by hot rockin' Welsh person Dave Edmunds and are currently recording their first LP. All pretty offal stuff, apparently (groan — Ed.).

Right: That's definitely our Tracie, but who're the boys? 'Tis the Soul Squad, her new backing band. Left to right: Kenn Regan (guitar), Kevin Miller (bass) and Steve Sidelnik (drums). Steve, by the way, like Tracie herself was found through an announcement in *Smash Hits*. You catch this lot on the current Respond tour, and if you happen to live in South-East England, you can also see Tracie as co-presenter of Kid Jensen's DJ programme, 5.35 every Saturday on TV5 from October 22.



IS T A R T

Still watching? Here's the latest W.H. Smith Top Twenty Music Videos



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Live in Liverpool £19.95



2 Australia Now
Men of Rock, Australia
and more more £20.95



3 ABC
Mantrap £22.95



4 The Best
Can't Get Used to
Losing You £19.95



5 Rush
Live Through This £22.95



6 Diana Dors
£18.95



7 Elton John
The Video Singles £9.95



8 Rolling Stones
In the Park £18.95



9 Elton
On Tour £18.95



10 Genesis
Three Sides Live £19.95



11 Iron Maiden
Live Through This £18.95



12 Rainbow
Live Through This £22.95



13 Black Sabbath
Live Through This £22.95



14 Olivia Newton-John
Live Through This £29.95



15 Japan
Live Through This £19.95



16 Status Quo
Live Through This £22.95



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18 Jam
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Live Through This £22.95



20 Steve Nicks
Live Through This £18.95

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WHSMITH



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DEPECHE MODE

Love In Itself - 2

ALL OF THESE INSURMOUNTABLE TASKS
THAT LAY BEFORE ME
ALL OF THE FIRSTS AND THE DEAFENING LASTS
THAT LAY IN STORE FOR ME

CHORUS
THERE WAS A TIME WHEN ALL OF MY MIND WAS LOVE
NOW I FIND THAT MOST OF THE TIME
LOVE'S NOT ENOUGH IN ITSELF

CONSEQUENTLY I'VE A TENDENCY TO BE UNHAPPY
YOU SEE THE THOUGHTS IN MY HEAD
ARE THE WORDS THAT WERE SAID
ALL THE BLUES AND THE REDS GET TO ME

REPEAT CHORUS

ALL OF THESE ABSURDITIES
THAT LAY BEFORE US
ALL OF THE DOUBTS AND THE CERTAINTIES
THAT LAY IN STORE FOR US

REPEAT CHORUS

WORDS AND MUSIC BY M. L. GORE
REPRODUCED BY PERMISSION GRABBING HANDS/SONET
ON MUTE RECORDS



PIL



THIS IS NOT A LOVE SONG

THIS IS NOT A LOVE SONG
REPEAT 4 TIMES

I'M CROSSING OVER (OVER) NOT A LOVE SONG
THIS IS NOT A LOVE SONG, THIS IS NOT A LOVE SONG
THIS IS NOT A LOVE SONG, THIS IS NOT A LOVE SONG
(THERE'S NO LOVE)

THIS IS NOT A LOVE SONG
REPEAT 4 TIMES

THIS IS NOT A LOVE SONG
HAPPY TO HAVE NOT TO HAVE NOT
BIG BUSINESS IS VERY WISE, I'M CROSSING OVER INTO ENTERPRISE

THIS IS NOT A LOVE SONG
REPEAT TWICE

NOW I'M COMFORTABLE AND I LIKE MY NEW ROLE
I'M GETTING BETTER AND BETTER I HAVE A NEW GOAL
I'M CHANGING MY WAYS, WHERE MONEY APPLIES
THIS IS NOT A LOVE SONG (SONG)

THIS IS NOT A LOVE SONG, THIS IS NOT A LOVE SONG
THIS IS NOT A LOVE SONG

I'M GOING OVER TO THE OTHER SIDE
I'M HAPPY TO HAVE NOT TO HAVE NOT
BIG BUSINESS IS VERY WISE, I'M INSIDE FREE ENTERPRISE

THIS IS NOT A LOVE SONG (SONG)
THIS IS NOT A LOVE SONG, THIS IS NOT A LOVE SONG

NO TELEVISION BEHIND THE CURTAIN
OUT OF THE CUPBOARD
TAKE THE FIRST TRAIN INTO THE BIG WORLD
ARE YOU READY TO GRAB THE CANDLE
BIG TUNNEL VISION, NOT TELEVISION
BEHIND THE CURTAIN, OUT OF THE CUPBOARD
(YEUCH)

THIS IS NOT A LOVE SONG, THIS IS NOT A LOVE SONG
THIS IS NOT A LOVE SONG (SONG)
THIS IS NOT A LOVE SONG THIS IS NOT A LOVE SONG
THIS IS NOT A LOVE SONG THIS IS NOT A LOVE SONG (SONG)

THIS IS NOT A LOVE SONG
REPEAT 3 TIMES

THIS IS NOT A LOVE SONG
(HAPPINESS IS NOT GONE)
THIS IS NOT A LOVE SONG

NO NO NO NO
REPEAT 3 TIMES

WORDS AND MUSIC BY LYDON LEVENE/ATKINS
REPRODUCED BY PERMISSION VIRGIN MUSIC PUBLISHERS
ON VIRGIN RECORDS

TOYAH

RETURN OF THE REBEL

SHE'S BACK — WITH MORE TALES OF ACTING, RECORDING, STRANGE CLOTHING AND LIFE IN THE FAST LANE

It's five in the evening (French time, that is) and Toyah's taking a well-deserved breather. She's been filming all day long with arguably the world's most celebrated actor, Laurence Olivier — now Lord Olivier. What's it like working with someone so famous?

"Wonderful. Incredible," explodes Toyah. "We call him 'Sir' because we all firmly believe that's what he deserves to be called."

In fact they get on like a house on fire. "I have dinner," she continues, "with him every night. I'm the only one who can drink the way he likes to. We're both firm believers in drinking. We both have very strong capacities for that."

What's Lord Olivier's favourite drink?

"Oh, champagne. He loves it."

Did he know any of Toyah's back catalogue?

"Yes. He knows it all. Before I was cast in the part, he wanted me to do it. He's got sons and daughters who know my music."

Has he singled out a special Toyah track?

"No, we haven't got round to talking about that yet. But his kids are coming over here and, no doubt, we'll get a chance to talk about that. The problem is, I always want to talk about him when I'm with him. He's told me some really beautiful stories about his time in Hollywood and especially about how his ex-wife Vivien Leigh got the part in *Gone With The Wind*. He's so charming to be with."

Toyah and Lord Olivier are tucked away in the Dordogne region of France, making a 90-minute film called *The Ebony Tower* for Granada Television.

For this they're using two stately châteaux — one as a hotel and the other a backdrop for the movie. Toyah's as enthusiastic as ever.

"I'd never seen a château before but it's just great. There's a family still living here and they have immaculate taste."

"I can't describe it. If you get a *Habitat* catalogue and look at their new paintwork, that's the kind of style that's here. And it's been here for over 100 years. All hand done with enormous cast-iron beds in every room."

She can barely contain herself. "Outside, it's very falling-down, very atmospheric. Not creepy at all but rather very inspiring."

The film (which probably won't be screened 'til late '84) is based around a short story by the author John Fowles. It tells a fraught tale of how four people react to each other over a short period of time.

There's an exiled English painter (played naturally enough by Lord Olivier) who shares his château with two young art students, variously called *The Mouse* and *The Freak* (that's Toyah).

"My character," she laughs, "is very bitchy, very calculating and she stirs everything up."

"It's a very challenging role because in the film I have to hate Sir Laurence and I find that hard to do. Deep down I want to hold him and kiss him just as I would with my Dad."

After *The Ebony Tower* which will swallow up the whole of September, Toyah returns to music-making with a six-month world tour (the British dates are scheduled for "late Autumn"), a new album called "Love Is The Law" (due for October release) and a new single "Rebel Run" which is already in the shops.

The LP promises some major surprises.

"For the first time I've written real love songs — a field I've never ventured into before. The songs are all inter-related. There's a loose story behind it but I'm not telling anyone that. There's a very emotional feeling to the whole thing."

"There are even surprises on the back of the 12-inch version of 'Rebel Run'. No, I'm not saying what they are. People will have to get it, won't they?"

"Love Is The Law" was put together under particularly gruelling circumstances. By day she was working on the new material and by night she was appearing in the stage play *Trafford Tazzi*, a fiery slice of feminist drama set in the wrestling ring itself. There simply weren't enough hours in the day.

"To begin with," sighs Toyah, "I moved the band into my house and we moved a portable studio in as well. 'I'd get up about 9:00, cook breakfast for everyone and we'd record until 5:30 when I'd go to the theatre, do the show and be home by 11:00. Then we'd carry on recording 'til 4:00. That went on for about two months."

"I began to feel pretty ill but I'm really glad I did it. I didn't enjoy last year too much so this year I was determined to make up for that — living twice as fast."

As you can see, Toyah has a new look — a kind of ferocious mixture of a science fiction future and an American football present — but the difference now is that this image is strictly confined to the single "Rebel Run". She no longer wants one look to represent all the different aspects of her work.

"I simply forgot about changing the imagery for Toyah Wilcox a year ago. I just create an image now for a song. Toyah is now a very private person. I now demand more privacy because I've been a very public person for a long time."

But how could she describe the "Rebel Run" garb?

"It's the modern woman in that she's very androgynous."

The crash helmet and the massively padded shoulders quite deliberately paint a picture of defiance and independence.

"I have no sympathy," aays Toyah, "for anyone who can't handle the pressure within their own society. I think the idea of women being inferior has just disappeared and a woman who allows that to happen to her has only herself to blame."

"And it's the same with a man who says he's lumbered with a wife and a job. It's his own fault. I have very little sympathy for these clichéd social diseases. Kids today are very bright and very aware and they know much more about the sexual possibilities, for example, than I ever did."

Finally, what ambitions does she still cherish?

"For the band we have to break more foreign ground although that doesn't mean I'll be ignoring England because England will always be my home."

"For myself, I'd love to do an enormous movie. The lead role. But I can't foresee that yet because there still aren't many well-written parts for women in movies. Actually, I would like to work with Bowie but that's more of a childish whim. Have you seen *Merry Christmas Mr Lawrence?*"

"No. I'd love to see it. I know I'll like it though."

Ian Birch



TOYAH REBEL RUN

PRAYING TO THE SILENT MAN
A NEW DAY DAWNS
BEHIND THE ACETYLENE TANKS
A DOG'S LAMENT
WAKES THE NEW AGE
BUT WALKS IN SPLINTERED FRAGMENTS
AROUND HIS CAGE
LIKE EVERYONE THEY SAID THERE'D BE
SO MUCH MORE TO 1984

CHORUS
REBEL RUN
DON'T SHOOT YOUR GUN
REBEL RUN
RUN RUN RUN
NOW GET DOWN
AND STAY DOWN
YOU'VE GOTTA LEARN
TO KISS THE GROUND

YOU SEE A CITY
WE'LL WATCH IT FALL
WE'RE THE HOBOS
OF PLANET PATROL
LEAN MACHINES COLLIDING
OUT OF CONTROL

CHORUS

YOU BRING ME FEAR (FEAR FEAR)
I'LL BRING YOU LAUGHTER
(LAUGHTER LAUGHTER)
TELL YOU TALES (TALES TALES)
EVER AFTER
AND WE'LL RISE UNSEEN
IN THE SHADOWS
WE'LL LIVE YOUR DREAMS

CHORUS

YOU'VE GOTTA GET AWAY
YOU'VE GOTTA GET AWAY

REBEL

YOU'VE GOTTA GET AWAY
YOU'VE GOTTA STAY AWAY
IT'S JUST A POWER GAME
IT'S JUST A POWER GAME

REBEL

YOU'VE GOTTA GET AWAY
YOU'VE GOTTA STAY AWAY

WORDS AND MUSIC BY WILL COX/DARLOW
REPRODUCED BY PERMISSION
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SONGS LTD
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DAVID GRANT

Love Will Find A Way



YOU'RE SO DISTANT NOW YOU'RE ACTING STRANGE
THINKING YOU'RE A STAR AND CHANGING YOUR NAME
DREAMS YOU HAD WERE SO MUCH EMPTY AIR
BUT YOU'VE ARRIVED TO FIND THERE'S NO ONE THERE
BUT I KNOW

CHORUS

LOVE WILL FIND A WAY TO BRING YOU BACK TO ME
LOVE WILL FIND A WAY AND TIME WILL MAKE YOU SEE

I'VE SEEN THE PHOTOGRAPHS OF YOU LOOKING COOL
(I'VE GOT YOUR PICTURE PINNED TO MY WALL)
AND YOU ARE KNOWN TO ALL AS NOBODY'S FOOL
(BUT YOU ARE THE GREAT TEST FOOL OF THEM ALL)
BUT IT'S BECOMING CLEAR YOUR ACT HAS LIED (AH, AH, AH)
AND YOU'RE JUST LOOKING FOR A PLACE TO HIDE

BUT I KNOW

REPEAT CHORUS

YOU'RE LIVING ON A CLOUD
AND EVERYTHING YOU DO IS TO IMPRESS THE CROWD
(IMPRESS THE CROWD)
BUT DON'T YOU GO TOO FAR
OR YOU'LL FORGET WHO YOU REALLY ARE (AH, AH, AH)

AND WHEN YOU GIVE THEM ALL YOU HAVE TO GIVE (AH, AH, AH)
IF THE FEELING YOU ONCE HAD STILL LIVES
I KNOW THAT

REPEAT CHORUS

LOVE WILL FIND A WAY
REPEAT FIVE TIMES

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SI OUXSIE AND THE BANSHEES

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NOVEMBER: 2nd Cornwall, 3rd Gloucester, 4th Guildford.



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GET SMART



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

Plasma (times 1000) will you give me the address of the Barry Manilow Fan Club. If you haven't already guessed, I'm a fan of his.

Amanda Blackburn, Ingatstone.
● Well, I suppose you better contact the British Barry Manilow Fan Club at PO Box 40, Epsom, Ewell, Surrey KT19 9EF. Membership numbers are presently topping the 17,000 mark and if you desire to add to this, it'll set you back £5.00 per annum. For this you get a members' kit consisting of poster, photo, discography and biography, plus four news letters a year. Not forgetting the added bonus of being able to purchase all the Sazza T-shirts, baseball hats, badges and sweatshirts a heart could ever desire.

Being great fans of Modern Romance's music and looks, my brother and I would like to know the name of both David and Michael's hairdressers and all the relevant details. Also how would they describe their hair styles?
Ann Felams, Highfield.

● David Jaymes has his locks barbered every two or three months by a freelance hairdresser who goes by the name of Gary Ben'ari. He likes to have a blond tint sometimes and is happy with "my bit of a mop top" but it can cause him to fret sometimes as "once it gets even slightly out of control, it tends to look a bit scruffy".

No such problems, however, for Michael Mullins; he's just happy that he's free at last to have a hairstyle of his own choice, after so many years beneath a fireman's helmet. He gets his clipped regularly at the John Frieda salon, based at 75 New Cavendish Street, London W1. A wash, cut and blow dry there ranges from £13 to £30, by appointment only.



David Jaymes (left) and Michael Mullins: the best word in hair care

Could you please find out where Jan Craig Marsh got that jumper that he wore on the front cover of the September 1 issue? I've wanted one for months.
P. F. Judea, London NW8.

● He picked it up from The Vestry, 52 South Molton Street, London W1, for "about £30". Obviously a must for every wardrobe.

The other month we heard a piece of music called "I Love You" by Yello. We thought it was ace so can you tell us when they formed, who's in the group and anything else.
Lisa and Joe, Cleethorpes.

● Yello were formed in Zurich, Switzerland in '78 and are made up of vocalist Dieter Meier plus two overseers of "electronic wizardry". Having released a single, "I Love You" (which had a 3-D cover!) and LP, "You Gotta Say Yes To Another Excess" on Stiff, a new single is planned for November release but, in the meantime, they're rehearsing an ambitious stage show in New York, under the guidance of David Bowie as stage designer. It's believed they plan to hire out the 19,000-seater Madison Square Gardens around Christmas, but to only allow 500 tickets to go on sale; and the "concept" is that everyone who holds a ticket should have as many questions asked as they feel like having. Say, that's quirky.

My French teacher (his name's Michael Stokes) reckons he's the cousin of Tom Bailey (of the Thompson Twins). He lives in Marple and is in his late 30's. Is he really related?
Mole's Mate, Oldham.

● He certainly is. Tom says that they haven't seen each other for 10 to 15 years but would be grateful if you could ask your teacher to get in touch with him, by writing care of his record company. Write c/o Val Rooker, Press Office, 3 Cavendish Square, London W1. This week's happy ending.

I'm desperately in need of information about a group called Cook Da Books, having recently seen them on TV supporting China Crisis. Can you help?
Vanessa, Chwyd.

● From Liverpool they formed two years ago and have since issued three singles on the

independent Kite label. "Piggle In The Middle Eight", "Low Profile" and current 45 "I Wouldn't Want To Knock It"; all should be available from Kite at 28 Marlborough House, Tuebrook, Liverpool 13. Although success has been less than staggering in the UK, they've taken most of Europe by storm — Number One in France and Number Two in Italy plus Top Tens in Germany, Holland and even Japan. However, they haven't lost hope here and, in addition to completing sessions for John Peel and Janice Long, they were recently filmed at Sefton Park by BBC for an upcoming *Riverside* programme. And all of this despite that name!



De Books cookin' up a storm (left-right): John Leggitt, Owen Morris, Digs Distry, Icky Prescott

We have been watching a series on Channel 4 called *One Summer*, which is about two Liverpool lads who run away to Wales. Could you please find out if the theme music is available on record, and also the ages of Billy and Icky in real life.
Janet, Middlesbrough and Wham! Fan.

● We've had so many letters asking the same thing that maybe Channel 4 would be wise to release the theme but, unfortunately, they haven't made any plans to do so as yet. Onto real matters... Billy, real name Dave Morris, is 19 and Icky (Spencer Lee) is 20.

Is it still possible to obtain a copy of "If I Can't Have You" by the Bee Gees?
Sue, Yorkshire.

● "If I Can't Have You" and other old favourites can all be found on the Bee Gees' "Greatest Hits" album, catalogue no RSO Z394 197. Even though the BG's version rates "above average" around here, the super-sizzling (ie superior) version is by songstress Yvonne Elliman. She

had a Top Five hit with it in May '78. Unfortunately RSO have chosen to delete her record but you may come across it secondhand. The album to look out for is "Night Flight".

Please could you tell me what has happened to each member of Stiff Little Fingers, and is there any address at which I can contact Jake Burns?
Richard, Leeds.

● Since they broke up last year, the answer, I suppose, must be "not a lot". Bass player Ali McMordie has been doing odd session work. Jake Burns (vocalist) hopes to form a band soon with John Martin, ex-vocalist from the Belfast band The Starjets. Guitarist Henry Clooney has decided to move to London and has, reportedly, formed a band with a girl singer. And everyone knows, of course, that drummer Dolphin Taylor joined Kirk Brandon in his group Spear Of Oastin. But the drummer before him, Jim Reilly, must merit a mention; he's been living in New Orleans since '81 and plays with a punk band (who also specialise in covering Country & Western songs!) by the name of Red Rockers. They've had one Top 50 single plus two hit albums on CBS America, and are doing, as they say, very well. Anyway... if you'd like to write to any of them, you could try c/o Gordon Ogilvie, Chrysalis Records, 12/13 Stratford Place, London W1.



Red Rockers: Jim Reilly's on the left right

Please note: thanks to those who wrote in about the winceworthy little error in *Get Smart* (September 1) — the lines "Is this the start of the breakdown? Can't understand it?" were actually from the Tears For Fears track "Start Of The Breakdown", and not "The Hurting". Regrets.



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HOWARD JONES

"I'm a solo synthesiser artist that makes optimistic music that provokes thought," explains Howard Jones. And people seem to like it. With 200 gigs under his belt he's built up a strong grass roots following and receives about 50 letters a day. To deal with all the interest, he's even started up his own "contact magazine" called *Risk* which already has a readership of 1000.

At 28, Howard seems to be on the verge of even greater popularity, and you can't say he hasn't earned it. He gave up studying music at a Manchester college because of its snobbish attitude — "any music that people like is good," he reckons — traipsed back to High Wycombe, worked in a cling-film factory (this is "paying your dues") then started giving piano lessons and, finally, set about fulfilling his dream of becoming a solo artist.

Two and a half years later, he's released his first record, "New Song". Autobiographical in meaning, the song celebrates the idea of "personal revolution". To explain, the video that accompanies it shows Howard singing in a pickle factory (among other places) with the downtrodden workers suddenly downing tools to swan off with him into the sunset.

"I've been told," he says, "that you can't make a living in music, but I've done something about it and proved them wrong. I just want to tell people that it is possible to do what you want."

So there. *Peter Marsh*

NEW SONG

I'VE BEEN WAITING FOR SO LONG
TO COME HERE NOW AND SING THIS SONG
OH DON'T BE FOOLED BY WHAT YOU SEE
DON'T BE FOOLED BY WHAT YOU HEAR WOAH

THIS IS A SONG TO ALL OF MY FRIENDS
THEY TAKE THE CHALLENGE TO THEIR HEART
CHALLENGING PRECONCEIVED IDEAS
SAYING GOODBYE TO LONG STANDING FEARS

CHORUS
DON'T CRACK UP
BEND YOUR BRAIN
SEE BOTH SIDES
THROW OFF YOUR MENTAL CHAINS
WOO WOO WOO

REPEAT CHORUS

I DON'T WANNA BE HIP AND COOL
I DON'T WANNA PLAY BY THE RULES
NOT UNDER THE THUMB OF THE CYNICAL FEW
OR LADEN DOWN BY THE DOOM CREW

REPEAT CHORUS TWICE

I'VE BEEN WAITING FOR SO LONG
TO COME HERE NOW AND SING THIS SONG
OH DON'T BE FOOLED BY WHAT YOU SEE
DON'T BE FOOLED BY WHAT YOU HEAR

THIS IS A SONG TO ALL MY FRIENDS
THEY TAKE THE CHALLENGE TO ALL THEIR HEARTS
CHALLENGING PRECONCEIVED IDEAS
SAYING GOODBYE TO LONG STANDING FEARS

REPEAT CHORUS

WORDS AND MUSIC BY HOWARD JONES
REPRODUCED BY PERMISSION
WARNER BROTHERS MUSIC LTD.
ON WEA RECORDS

GET SET FOR SAMURAI

But also, there actually did a number of video interviews with Japanese musicians, who he sections are unjustly ignored or left bare.

Sakamoto is one of a number of people working on the *Sylvian* solo project. There's also funk virtuoso Ronnie Dreyfus, experimental trumpet Joe Hipswell and the rather odd German "saxoid pianist," Jørgen Caskey. It was begun in Berlin, is being finished in London and is "a pretty interactional album"

While *Sylvian*, among other things, is still doing songs, the material Jansen and Barbieri are working on is "mainly atmospheric, though positive atmospheric" rather than dreary atmospheric. Whatever, it's still in his early stages. Don't expect any results 'til the next year. Meanwhile the pair are also writing the soundtrack for a Japanese TV "samurai epic"

In the middle of all this, Jansen has been "snapping away" whenever the opportunity arises. For two weeks from October 4 an exhibition of his photographs entitled "Expressions" will be showing at London's Photographers Gallery in Great Newport St, WC2. If you want to go along, it's free.



Photo: Sheila Ross

Remember Steven Jansen?

"Course you do. He used to play drums with Japan. And what has been up since that band's final curtain? Well, quite a lot actually, recording and playing with Yoko/Do (guitarist Masami Tachibana's band), Japan, taking pictures, making videos, writing stuff with Richard Barbieri and helping out on brother David Sylvian's solo album.

Sits and pieces of all this work begin surfacing very soon. On October 3 Riverside are airing a video *Sivo* made in Tokyo. It's a long interview with Ryuichi Sakamoto, the musician and now

Simple Minds are doing four shows in December of London's Lyceum (18, 19) and Glasgow's Loquax (21, 22). The guys are also recording an album which should see the light of day in the new year and are planning a proper tour to go with it.

Another **Kid Creole** date. The last night of the tour is now at the Coventry Apollo on October 3.

After the new **PIL** single, the new **PIL** album, the **PIL** video and a new film starring John Lyden, the LP is called "Live in Tokyo" and is actually two LP's singles. The video is called "Live in Tokyo" too, and features both concert and "tourist" footage. The film is called *Order Of Death*, a thriller which should come out in November. Also, expect details of a **PIL** British tour soon.

On October 17 **Malcolm McLaren** releases yet another single from his "Duck Rock" LP. This time it's "Duck For The Oyster".

Oh well, the summer might be over but new singles will shortly be littering the road like autumn leaves. Try these. "Say Soy Soy" is the new **Paul McCartney** single, once more made with **Michael Jackson**. **The Belle Stars** have "The Entertainer" produced (as exclusively revealed in *Six* the other week) by Anne Dudley. **Jimmy The Heaver** will be releasing "Kill Me Kwik" and there's something coming from **Shakin' Stevens** but nobody knows quite what yet. **Shalamar** are bringing out "Over And Over", another track from their croaker LP, "The Look". Oh, and by the way, there's also a thing rather weirdly-titled "Union Of The Snake" from some bunch called **Duran Duran**.

His Masters Voice is a new rock musical opening on October 10 at London's *Hall Moon Theatre*. The story, we're told, follows the adventures of young punk Wally Burke who's discovered by A&R man Steve X. Hippy. They obviously have a sense of humour.

BIZ

Just out is a new issue of the cocking fanzine **Jamming!** It's in full colour, contains stuff on Elvis Costello, The Truth, the Bunyimes, Bruce Foxton, Carmel and M.J. and for the first time has national distribution in newspapers. This should mean you have no trouble getting it, but in case you do send 50p plus 25p p&p to Jamming!, 69 Hammermill Road, London W14.

Meanwhile, there's also a new issue of **Starcross**, the fine Bowie magazine. Mostly a look-back at the Serious Moonlight tour, it costs a plus large SAE from PC Box 225 Watford, Herts, WD17 9QG.

Expect a solo single from **Limahl** very soon. It's going to be called "Only For Love", and has been made with the help of ex-Fashion person Dee Harris.

Kate Garner of Hayes Fantasyze is the latest to venture into the world of solo projects with the single "Love Me Like A Rocket", released in October

After **Herbie Hancock**, the deluge? **Trumpeter Tom Browne** is the latest jazz virtuoso to make a Hip-Hop single. His is called "Rockin' Radio", was written and produced by Maurice Starr and Michael Janzan (of "Candy Girl" fame) and is actually rather good.

FAN CLUBS



The Truth

Expect a live LP from **Ultravox** on October 7. It's called "Monument".

MY TOP TEN

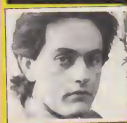


Photo: Steve Hignett

MARTIN WARE (of Heaven 17)

- 1. THE BRECKER BROS: East River (Arista)** An earthy, soulful. Their idea of ballad is to give you and study recording technique and realty powers.
- 2. THE RIGHTIOUS BROTHERS: You've Lost That Lovin' Feelin' (London)** Still one of the most emotive love songs to get history.
- 3. AL GREEN: Let's Stay Together (London)** Right in the mood for Heaven 17's week end extravaganza and healthy, if not positive, style set the standard for fun recording of the '80s.
- 4. IKE & TINA TURNER: River Deep Mountain High**

(London) Tina's one of my all-time heroes. So many great recordings have covered his but

- 5. ISAAC HAYES: Come Live With Me (Stax)** One of my all-time faves. It's a life at stake when you're singing about a woman's commanding voice.
- 6. SCOTT WALKER: The Electrician (GTO)** One of the strangest things I've recorded. A tribute to the 19th century and I quite enjoyed it.
- 7. TEDDY PENDERGAST: Love TKO (Philadelphia International)** They've got it. It's a great love single. I've heard it in the past, but I've never heard it in the past.
- 8. DAVID BOWIE: Cat People (MCA)** I don't prefer the single to the album. Murder to the music. It's a gem.
- 9. THE JACKSONS: Heartbreak Hotel (Epic)** Not a single, but a strange sound-theater. It's a three-minute funk album. The way we see reality.
- 10. DIANA ROSS: Remember Me (Motown)** Anyone who's seen her in the "removing a big piece of fat" on and in the "dancing" and "dancing" deserves a medal.

Latest idea from the **Street Sanks** bunch is a new series called **Electro**. These are complete an LPs of electro funk oriented dance products. That's Hip Hop to you and me. The first one, inc. viding tracks from the likes of **Newt's**, **G-Force** and **Weststreet Mob**, is out now.

MUTTERINGS

Culture one. **Bo George** on **Gents and Ladies** in the **Sunday Times**: "I use the first toilet I come across, as long as it has a mirror". . . Culture two. New York disco producers are desperate to sign up **Heaven Terry**. Both **Kashid** and **Nile Rodgers** are after her voice. . . Young Ones. **Rik Mayall** thinking of forming a band with **Joel Holland**. They'd play R&B while he fried eggs or something. . . Yep. Gaz is back. **Carnaby Street** currently crawling with **Numanoids**. . . Meanwhile, **Mr Norman** himself spotted flying vintage aircraft at a West Mall air show the other week. Malling air show the other week. **Shimmer** model lit. . . Also that **Men At Work** may be. They've denied it. . . Denied too, is the rumour that **Mick Jones** may be joining **Spice Girl Destiny**. . . True. Since the **Spandau G&A**, **Steve Norman** has been swamped with requests to draw fans' pets. . . **OND's Paul Humphries** is on a diet. **Will Pete Wyllie** be next? . . . Loads of **Michael Jackson** mutterings. One. He's been asked to appear in a Christmas production of **Peter Pan** at the **Albert Hall** with **Sting** and **Sir Ralph Richardson**. . . Two. He may, at a cost of about a million dollars, be making a 10-minute "Thriller" video starring **Vincent Price** and directed by **Psycho II** man **Richard Franklin**. . . And three. **Mr Jackson** turned up "incognito" at **Culture Club's** LA show. This meant he was with two brothers, both in **Jacksons** four jackets, and about six bodyguards. . . Also "checking out" **George & Co** in the US were **Gladys Knight** and **Alice Cooper**. . . It's rumored that only two members of **Jimmy The Heaver** actually played on "Tantalize". One was **Derek**, who sang, the other was guitarist **Mark**, who's just left the band. . . Jolly japes. **Dead Or Alive** were apparently more than willing to find an unkind review of their new single written by one **Nick Heyward**. So, when he turned up at the same studio, they waited 'til he was in the loo and then attacked with fire extinguishers, covering Nick's nice new **Anthony Price** suit with foam. "Help," he was heard to mutter faintly. "I can't breathe."

Ever seen anyone wearing a **Yankees** "Like Gangbusters" sweatshirt? No? That's because they're very exclusive items. Any of your friends got a giant signed "Gangbusters" poster on their wall? Thought not. They're pretty exclusive too.

Handy, then, that we've got 20 of each to give away. Oh, and 20 12" copies of "Johnny Friendly" too, of course.

OK, if you fancy something to keep out the winter draught, something else to brighten your wall and another something to be kind to your ears, try the following question. First 20 correct answers out the bag get one of each.

Here we go. Which of the following bands was **Dig Wayne** once in: a) **Buax & The Flyers**, b) **Adam & The Ants**, c) **The Subway Sect** or d) **The Vampire Bats From Lewisham**?

Answers on a postcard or the back of an envelope to **Smash Hits Gangbusters Competition**, 52-55 Carnaby Street, London W1V 1PF.

Get them here by October 12.

Cabaret duo **Eddie & Sunshine** head out on their first headlining tour this month. Apart from their usual selection of cheeky little routines, each show will feature the couple interviewing a "local celebrity". See **Nightsout** for details. They've a single out too called "There's Someone Following Me".

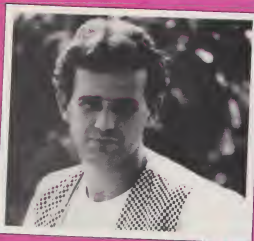
Busy, busy, busy. **Nick Watson** has just released an album, **"Best Of Living"**. He's also finishing the soundtrack for a film of **R. Riddor Howard's** book **She**. Then he jets off to **Peiking** to do a live show in late October which will be televised across the world. And if that weren't enough, he's also written and produced a "rock ballet", **Triumph Of Death** (III), which will open on Broadway next March.

On October 14 there's a new single from **Adam Ant**. It's called "Puss in Boots". Always one for a hit of pantomime, wasn't he?



The Yabs returns on October 18 with **Leslie Ash** in **The Egg**. **Apple's** stepping into **Paula Yates's** stilettos.

GET AN EIFFEL



So who is this chap **Ryan Paris**, he of the rather jerky movements, somewhat quavery voice and steerable late summer hit? Seems he's 30, once named **Fabio Rocchi**, and a native of Rome where his great name singing family inhabit a flat overlooking the Vatican. He lives there too, although with the money he's made from "Dolce Vita" he reckons he can afford a place of his own now.

It was at the tender age of two when he first began "making music". His grandfather was pianist **Pyramidi**, Verdi etc and young **Ryan** began "stealing all the records".

Nothing much happened for the next 17 years. But then, fed up with his parents trying to get him to study architecture or work in a bank, **Ryan** ran away from home and came to England to learn guitar.

Returning to Italy, he did study architecture for a spell, but packed it in so he could "keep on lovin' music". This meant a further 11 years of odd jobs, rock groups he'd rather forget and work as a movie extra.

He's in **Once Upon A Time In America**, for example, a tale of Chicago gangsters directed by "spaghetti western" man **Sergio Leone** and starring **Robert De Niro**, but only "a really small, small, small part". And then, late last year, he was introduced to a certain **Signore Giombini**, the producer who wrote the single. There they were, working on some song of **Ryan's**, when "one day 'Dolce Vita' came out of the piano".

Rather lucky, this, as the single - **Ryan's** first - has since been a hit in Italy, Spain, France, Germany, Belgium, Holland and now Britain.

But how did he come up with a name like **Ryan Paris**? "I came from my mind. **Ryan** I think is a very wild name. It makes me think to run in the field and make love. And **Paris** means the city. The big city.

Of course.

Pasien Puppets, a recent signing to **Stiff**, will be playing support on the **Paul Young** And **The Royal Family** tour. The Puppets' first single is called "Voices" and comes out on October 7.

Amazon, the (nearly) all-women reggae band who supported **Bowie** at **Hammer** Smith, are hitting this month. See **Nightsout** for details.

HAPPY BIRTHDAY

Mark Wilson (30) *prod. philosopher*

29

Philip Oakes (26) on **October 2**

Sting (32) on **October 2**

Robbie Jaymes of **Modern**

Romance (21) on **October 3**

Lee Thompson of **Moderns** (25)

on **October 5**

Midge Ure (30) on **October 10**

Darryl Hall (33) on **October 11**

Rick Perfit of **Status Quo** (35)

on **October 12**

After **Wham!** **Great**. That's the name of a band formed by one **Dave Mortimer**, a lifelong chum of **George Michael's** and an erstwhile **Wham!** guitarist. **Great** will use songs co-written with **George** and will feature **Shirley** on guitar. What's more, their first single, "Golden Soul" has been made with **Wham!** producer **Steve Brown**. Bit of a family affair, really.

Now **Beki's** off with **Ligotage**. **Vine Squad** have found a new singer. She's called **Lia**, is 22 and comes from **Bristol**.

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SINGLES

ground for ages, man! They were playing this from the LP at my local club Crippens ages ago. And what an LP man — it's crucial. I think Epic might catch a cold on this one though whether it's got a \$500,000 video promo or not. I mean this is the fifth single release from the LP. The only thing they haven't put out is the gaps in between tracks. Know what I mean, guys? Anyway, don't go for the 7-inch. Check the LP version or the 12-inch if you must have it... Whether 'Human Nature'?

THE BEES ANKLES (OKAYISH)

TOYAH: Rebel Run (Safari) Fresh from her part as a wrestler in the play *Trafalgar*, Toyah grapples with the knotty problem of trying to get a hit single. There hasn't been one for a while and this might just solve her problems. She sings well and I bet her visual presentation is up to her usual wacky, weird but highly standard.

NONA HENDRYX: Keep It Confidential (RCA) Ex-Labelle and part-time singer with Talking Heads, this girl can sing! Very atmospheric, it starts with just her voice and piano, then builds to a nice, thumping groove which loses its way after a while. What the heck, I'm a sucker for this stuff.

JB'S ALLSTARS: One Minute Every Hour (RCA) I remember an earlier version by John Miles! These guys have pepped it up but stayed true to the original. Hope it's a bigger hit this time.

I-LEVEL: Stone Heart (Stone Music) (Virgin) 'Give Me I-Level' was a near miss. "Mindfield" was excellent. This one's okayish — good production, nice guitar work. Not bad.



Delbert Wilkins

HERBIE HANCOCK: Autodrive (CBS) Delbert again. 'Yeah, well hard tune, well hard tune. This has been picking up plays in the clubs and causing dancefloor destruction everywhere, guys. It's well wicked.' Winston: "It does sound a bit like a video game, though Del..." Delbert: "Shut up, Winston. Okay, so it does sound like Donkey Kong gone wrong

but I still think the tune is quite crucial. Check out the jazz piano."



Winston

EUROPEANS: Recognition (A&M) I saw these guys live earlier this year and they were very good but they've yet to find the right tune to put them on the map. This could be it... stark, haunting production and barty vocals.

THE BEES FEET (NOT SO GOOD)

DAVID GRANT: Love Will Find A Way (Chrysalis) He's in a different style for this one! His new image (see J. Daniel and M. Jackson for details) smacks a hit too much of cloning for me but the song isn't bad.

RANDY CRAWFORD: Nightline (WEA) She sounds quite rocky on this as most black American artists think they have to these days. Not really up to scratch.

TRACEY ULLMAN: They Don't Know (Shill) Uh, oh, crisis... The first thing I wanna say is this: Miss Ullman makes me laugh all day long and she can act like nobody's business. After being hammered with "Breakaway" every day on the hour every hour, I got used to it. In fact I quite liked it. It had balls — some welly, a hit of oomph. This unfortunately lacks said balls.

JIMMY THE HOOVER: Kill Me Quick (Innersvision) David Bellamy takes over. "This is a welly twelftic opportunity to welcome my opinion to you about this weced. It has all the ingredients of 'Tantalise' but it hasn't got the tremendous bookline. Somehow, it smacks of Eurovision..."

THE BEES SOLES

GRAND MASTER KAZ & CHRIS STEIN: Wild Style Theme Rap (Animal) This is awful. Naff tune. It stinks.

BUCKS FIZZ: London Town (RCA) These people are very image conscious, aren't they? I mean, wow, they really have street credibility! I like some of their songs, but this one's a bit overproduced (understatement!) and lacks melody. Good drum pattern.

FREEZE: Pop Goes My Love (Beggars Banquet) Josh Yarlow takes over: 'Katanga, my friends! This is a single in need of a song. All these bloomin' sound effects. Kuhlnd, it's turned my head into swamp mush.'

CHINA CRISIS: Working With Fire And Steel (Virgin) Clayton The Canine Comic takes over: 'Wool, wool, bark, bark and furthermore, grrr...' (Translation: they've obviously decided to go for a dance track after the success of the last two. They mustn't forsake melody for the drumbaht.)

AWFULNESS

F. R. DAVID: I Need You (Carrere) Those horrid sunglasses — aarrgh! Does he have to wear them all the time? And... and that... that STUPID denim jacket. It infuriates me. Mumble, mumble, groan, groan. (Have you noticed when people review records they can't just say "I don't like it". They have to go on about the artist's appearance.)



David Bellamy

THE MAISONNETTES: This Ain't/Sky Again (Ready Steady Go) Simon and Julie take over. Julie: "We like the first single didn't we, Simon?" Simon: "Only 'cos you fancied the lead singer Jules!" Julie: "Well I think a singer's appearance is very important. What about if you ask him to tea? You don't want them coming in like orangutans and leaving hair on the carpet, do you?" Simon: "I like orangutans. They make me laugh." Lenny Henry: "Sorry to interrupt, you guys, but, um... what about The Maisonnets?" Simon: "We don't like them, do we Jules?" Julie: "No, that's why we live in a flat." LH: "I think they quite liked it. I'm not too sure..."

PIL: This Is Not A Love Song (Virgin) Can you hate a record? If you could, this is the one I'd choose. The pills.

Dear Mr Ellen,
I hope you are satisfied, I'm going to have electro shock therapy now.

David Bellamy



Photo: BBC

Reviewed by

Lenny Henry

Dear Mr Ellen,

After chaining me to a record player and making me do those 'reviews' (what that was good!) I hope you're happy. I had help at times from some friends.

THE BEES KNEES (VERY GOOD)

DEPECHE MODE: Love In Itself-2 (Mute) Nice tune, nice tune I like these guys. It's a very moody production and, bang on, did I hear someone playing guitar in there? And some (gasp) real piano? Guys are you OK...? Guys...?

BRUCE FOXTON: This Is The Way (Arista) Elfreda, the Radio 1 teacdy, takes over. 'Island, island in the sun... Oh, hello, Mr Henry. What are you doing?' L: "Reviewing tunes for Smash Hits. E: "Who's this? (She looks at picture on sleeve) He looks like he could do with a good meal to fatten him up!" L: "It's Bruce Foxton's new song." E: "It's very nice — a lot more accessible than the last one. It has a nice hookline and the horns are used very nicely to counterpoint the chorus." L: "Eh? E: "By the way, didn't he used to be with The Marmalade?" L: "I won't even bother to reply to that."

XTC: Love On A Farmboy's Wages (Virgin) I'm quite a fan of this band actually. I loved "Making Plans For Nigel", "Generals And Majors" and "Wonderland". I think this is great but it doesn't seem to fit the current pop climate. Maybe that's in its favour...

MICHAEL JACKSON: Thriller (Epic) Delbert Wilkins takes over. "This has been

Dooleys



Flavour Of The Month

You like my cherry lips.
You say I'm very sweet,
Sweet enough to eat,
But I am very hip.
Don't think that I can't see,
When you play a trick on me.
You send me flowers and take me to lunch.
You turn my head but when it comes to the crunch.
You let me go just to feed your ego.

Well I don't want to be, I don't want to be
Your flavour of the month
I don't want to be
Your flavour of the month
No, no not for me
Your flavour of the month
Can't you see a thirty day love is just not enough for me.

Oh boy you're such a flirt
Am I your cup of tea
You got your eyes on me
But I know you'll desert
When you finally get your wicked way with me.
There's something fishy here and I've got a hunch.
I'm just a dish that you wish you can munch.
You let me go just to feed your ego.

Well I don't want to be, I don't want to be
Your flavour of the month
I don't want to be
Your flavour of the month
No, no not for me
Your flavour of the month
Can't you see a thirty day love is just not enough for me.
You like your candy and you must get your fix
You think you've got me but I'm into your tricks.
You let me go just to feed your ego.

Didn't your mama love you enough,
Didn't your mama love you enough,
Didn't your mama love you enough,
I can't be, I can't be, I can't be, I don't want to be
Your flavour of the month

I don't want to be
Your flavour of the month, Your flavour of the month
No, no not for me
Your flavour of the month,
I don't want to be
Your flavour of the month, Your flavour of the month
No, no not for me
Your flavour of the month, Your flavour of the month
Oh why can't you see
Your flavour of the month.

MANAGED BY: GEMMA LESTER
PRODUCED BY: LIS SONGS LTD
PROMOTION MUSIC GROUP

WS NEWS NEWS NEWS NE

FREE PICTURE DISC

FOUR TRACKS FOR THE PRICE OF TWO

New line-up for Dooleys who have been joined by Vicki Roe a previous Miss Photogenic in Europe. They've also formed their own record company R 'n' R and are producing all their own records. Their new single called **Flavour Of The Month** is the first of some really great sounds we can expect to hear from Dooleys, and it's available in a picture bag with free picture disc containing two extra tracks but it's a limited edition, so hurry!



WS NEWS NEWS NEWS NE

ALBUMS



JOBOXERS; Like Gangbusters (RCA) Their own particular brand of footstompin' punchy swing-jah pop makes for a lively and promising LP, and a couple of saxophones give them a much fuller sound. Still, it's not that wise an investment — all three of the singles turn up again and the relentless hectic pace gets a bit boring after one whole side. Let alone two. Sounds like they're getting stuck in a musical rut. Maybe it's time they dropped that silly "dead end kid" image. **(5 out of 10)**

Lisa Anthony

RAINBOW; Bent Out Of Shape (Polyder) Possibly the best heavy band around, mainly because they make use of things like melodies and songs. In fact, this veers dangerously close into pop territory and at times they sound like a harder American version of Duran Duran. A fine example of '80s middle of the road music. **(5 out of 10)**

Peter Martin

GARY NUMAN; Warriors (Beggars Banquet) This is about as much fun as watching an Open University programme. The words are meaningless, the rhythms plod, the vocals grate. The odd chord change or keyboard phrase hints at talent but Gary has stood still for four years and in pop music you can't do that. **(2 out of 10)**

Tim de Lisle

PERBO BRYSON AND ROBERTA FLACK; Born To Love (Capitol) Two classy singers, assisted by some of the ritziest producers and song-writers in pop history, indulge in 10 slices of love-dovey. It's a bit like eating ice-creams though. One slice is okay and two . . . well, maybe. But the whole shebang at the same time is more than a little sickening. **(4 out of 10)**

Fred Dellar

THE COMSAT ANGELS; Land (Live) Alternative chart fixtures The Comsat Angels were up and try to break free of a limited audience. Their rock-based sound is more polished and sharply focused and should prove a lot more commercial. The melodies are irresistible and the perky synth lines simply melt into the oozing echo. Best of all is the powerful voice of guitarist, Steve Fellows. An uplifting LP. **(8 out of 10)**

Peter Martin

HERB ALPERT; Blow Your Own Horn (A&M) This ageing trumpeter is slicker than Shakatak, better by far than John Du Prez (prettier too), richer than your wildest dreams (he's the A in A&M Records), more relaxing than a fortnight in the Canary Isles and quite possibly more international than Jimmy The Hoover. Why, he can probably even do the Double Dutch. **(9 out of 10)**

Dave Rimmer

BLACK SABBATH; Born Again (Vertigo) The new look Sabs, with Ian Gillan on lead larynx, are not well served by a production job that often reduces their thunderous forays to a muddy morass of sound lacking in anything in the way of definition. The brooding riff on "Zero The Hero" is worth hanging onto, as is the gothic ballad that comprises the album's title track. Overall though, "Born Again" is unlikely to decimate the opposition. **(4 out of 10)**

Fred Dellar

MADONNA; Madonna (Sire) This young white American singer has a killer voice and a handful of engaging songs, but all too often they boil down into drab electro-disco. Not bad; if she stopped trying to be Madonna Summer, it could be great. **(6 out of 10)**

Dave Rimmer



MINISTRY; Work For Love (Arista) One of the first wave of American bands to be influenced by the "British Invasion", the Chicago duo have taken the bright electronic pop of bands like The Human League and Soft Cell, adding to it a rather meaty US funk rhythm. Some of the songs are really strong, but overall the electro-disco sound is a bit dated. **(7 out of 10)**

Peter Martin

"(HEY YOU) THE ROCK STEADY CREW."



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RSC 1

and Extended 12"

RSC 12

OUT NOW



THEY DON'T KNOW



TRACEY ULLMAN

7" Buy 180 Single Priced 10" S Buy 180



ICE RIGHT

FREEEZ COME OUT OF COLD STORAGE

"People tell us that we're okay 'cos we've just had a Number Two, but we had a Number Seven two years ago with 'Southern Freeze' and it all went wrong. All this could end tomorrow," says bassist Peter Mass.

Freeez are now two very shrewd people. A few years ago they were a middle-of-the-road jazz funk act, a style of music that was on its last legs. The line-up was constantly changing, featuring up to 10 people at a time. As a result the music was a sprawling mish mash of different styles that didn't appear to be going anywhere. Something had to be done.

Peter took matters in hand and split up the band early last year. Freeez sorely needed a direction and he saw New York as the answer. Employing the considerable talents of ace knob twiddler Arthur Baker—the man who gave New Order's "Confusion" that hard chrome finish—the band produced one of the biggest singles this year, "10U".

At the top of the US and UK disco charts consecutively, Freeez suddenly became hot property again. And for once in their lives they're incredibly hip. People even seem interested in the clothes they wear! Their new single "Pop Goes My Love" should consolidate their new found popularity, as should their LP, "Gonna Get You", released in October.

Their trend-o-meter reading is boosted even further by their 'outernational' background. Peter gets his curious name from his Dutch grandparents—although he was actually born in Sri Lanka; singer John Rocca gets his from his Spanish dad. In fact they're very much of an odd couple.

John agrees wholeheartedly, "I want excitement," he says. "I like driving fast. I like ski-ing off mountains. Whereas Peter is totally dedicated to music and more relaxing pursuits. I want everything and I want it now. I want to see the world!"

And Peter?

"I'd rather go fishing."

Peter Martin

POP GOES MY LOVE

Pop (pop pop pop pop pop)

Ha ha ha woah (repeat 3 times)

Pop goes my love, pop goes my love

After living with you for years and years

Through loving and hating through laughter and tears

A change in the weather a calm before storms

Without any warning the dark before dawn

One two three four five six

You walked right out you didn't turn around

So girl you don't believe in me

Yee walked right out you didn't turn around

Threw me the key and my life fell to pieces

Pop goes my love, pop goes my love

Pop goes my love, pop goes my love

After living and loving through good and through bad (bad)

The highs and the lows the happy and sad (sad)

You gave me a strength only you could provide

A friend to rely on you kept me alive

One two three four five six

You walked right out you didn't turn around (turn around)

So girl you don't believe in me (me me me)

You walked right out you didn't turn around (turn around)

Threw me the key and my life fell to pieces

Pop goes my love (pop goes my love), pop goes my love (pop goes my love)

Pop goes my love (pop goes my love), pop goes my love (pop goes my love)

There it goes again

G-g-girl g-g-girl g-girl g-girl g-girl girl

Weeh pop pop pop (g-g-girl g-g-girl)

Weeh pop goes my love (g-g-girl g-g-girl)

Rocking it rocking it less popping it

Rocking it rocking it to the top (to the top)

Repeat five times

Pop goes my love

Repeat and ad lib to fade

Words and music by Freeez

Reproduced by permission Shakin' Bakers Intersong Music

On Beggar's Banquet



Photo: Peter Anderson



Panasonic X10 with turntable, cassette deck, MW/LW/FM stereo tuner/amplifier. Matching speakers. The only

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BRUCE FOXTON

• THIS IS THE WAY •



SO YOU FIND YOURSELF ON YOUR OWN
BUT JUST EXACTLY WHAT AM I TO DO
THE FIRST THOUGHTS THAT GO THROUGH YOUR HEAD
I WOULDN'T ABIDE TO

I'VE NEVER EVER LIED TO YOU
I'VE NEVER EVER TRIED SO WHY START NOW

IT'S SO IMPORTANT TO PROVE TO YOURSELF
TREAD LIGHTLY AND THINK AHEAD
SECOND CHANCES ARE RARE ENOUGH
BE WISE AND USE THEM WELL

I'VE NEVER EVER LIED TO YOU
I'VE NEVER EVER TRIED SO WHY START NOW

THIS IS THE WAY AHA
THIS IS THE WAY AHA
OH UNLESS YOU WANT TO
DON'T MEAN TO PUSH YOU
UNLESS YOU HAVE TO THINK FOR YOURSELF
UNLESS YOU WANT TO
DON'T MEAN TO PUSH YOU
UNLESS YOU HAVE TO THINK FOR YOURSELF

THIS IS THE WAY AHA

YOU'RE THE REASON THAT I CONTINUE
IT'S NOT IMPORTANT AS TO WHAT THEY SAY
SECOND CHANCES ARE RARE ENOUGH
BE WISE AND USE THEM WELL

I'VE NEVER EVER LIED TO YOU
I'VE NEVER EVER TRIED SO WHY START NOW

THIS IS THE WAY AHA
THIS IS THE WAY AHA

THE WAY I FOUND YOU I MEAN TO KEEP YOU
THIS IS THE WAY AHA

REPEAT AND AD LIB TO SUITE

WORDS AND MUSIC BY B. FOXTON
REPRODUCED BY PERMISSION
MORRISON LEAHY MUSIC
ON ARISTA RECORDS

the Cure

new
single.

the Lovecats

1, 2 & 3 tracks 12" (extended version) Fiction Records

STAR TEASER

LUCKY NUMBERS

- BIG SIX (Judge Dredd)
- CAR 87 (Driver 87)
- CATCH 23 (IGM)
- CHANT No. 1 (Spandau Ballet)
- DK 50-50 (Olwey and Barrett)
- EIGHTH DAY (Hazel O'Connor)
- EVERY 1'S A WINNER (Hot Chocolate)
- 5-11 (The Who)
- FIVE MILES OUT (Mike Oldfield)
- FIVE MINUTES (Stranglers)
- 57-9-5 (City Boy)
- 46 CRASH (Suzi Quatro)
- FOUR FROM TOYAH (Toyah)
- FOUR STRONG WINDS (Neil Young)
- JUST THIRTEEN (Larkus)
- 3 TO 5 (Shaena Easton)
- 10538 OVERTURE (Electric Light Orchestra)
- ONE DAY IN YOUR LIFE (Michael Jackson)
- 1-2-3 (The Professionals)
- SEVEN AND SEVEN IS (Alice Cooper)
- 347 (Saxon)
- SEVEN SEAS OF RHYE (Queen)

- SEVEN TEARS (Goombay Dance Band)
- 7-TEEN (Regenya)
- SHE'S SEXY AND 17 (Stray Cats)
- SIX PACK (Police)
- 334-5789 (Wilson Pickett)
- STARS ON 45 (Starsound)
- 25 MILES (Edwin Starr)
- 3 X 3 (Genesis)
- THREE LITTLE BIRDS (Bob Marley)
- THREE MINUTE HERO (The Selecter)
- THREE TIMES A LADY (The Commodores)
- TVC-15 (David Bowie)
- 25 ON & TO 4 (Chicago)
- 2-4-6-8 MOTORWAY (Tom Robinson Band)
- TWO HEARTS TOGETHER (Orange Juice)
- TWO LITTLE BOYS (Splooginessounds)

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 unbroken 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 37

Y E 5 S F 5 I H 4 T O I 5 F 7 T S S
 A A I T I O S 8 W N O O I 1 H I E F
 3 T W G H A U K E 5 7 V 7 R 5 F O X
 C 2 S R R R C R X 5 E T E 6 1 5 1 E
 D A 1 C O A E 4 F M 4 E E L R O V S
 2 K 8 S P T 3 E I R L N R E 5 A E 2
 F 4 Y X D 2 O N M I O U O 3 N V C 5
 I T I D H N U M T I O M 8 S E S R M
 V S 1 C A T I T 8 Y N O T Y R E E I
 E R T O E L L W N G V U H O H A I L
 S A E S N E A I G E 4 R T T Y O T E
 C I V N B T Y S R N F 2 E E 3 A F S
 5 E N I N A N T E R O O G X S H I H J
 S 7 R E D I U A S M O R Y I V E U 7
 B D O E V R W A H T I O T E S S R I
 S W N S E E E A S C B T M S T G I O
 T O O 2 R S S T S E 3 I E T R G I 2
 I S E 8 N A R D L 1 L X H E H U 5 B
 2 N R E O A E T N E Y I 3 T R O O 6
 O H V E T 5 T T S A R R H 4 R H 3 F
 T E I H V I K O N T N D E 6 5 4 T O
 S 5 O 7 L C U D E E A E T V 5 R 7 U
 E W O O 4 T 1 E 2 Y V O V 7 E O A R
 T I W T W 7 N 5 I H 4 E 8 E T 4 W C
 5 T G T 9 H 2 E T V C 9 S 2 S S 3 T

• BONK

THE SMILE AND THE KISS



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WHAT'S GOING ON IN

Depends. If it's the type used to compile the pop charts, it's probably full of free gifts. If it's not, it probably isn't. People are more likely to buy records where they get the gift. This means that a record can be a hit without having to sell too many copies. What's more, the buyer might not even like the music. How does this affect the charts?

Johnny Black investigates.

There's a cozy familiarity about that shop down the High Street where you might go to buy the odd single (or maybe even an album, when you can get the bank to lend you the money). But behind the friendly smile of your favourite assistant, there's a dog eat dog world of cut-throat commercial competition.

Here's an example: in the High Street of Maidstone in Kent, two record shops face each other across the road, barely a hundred yards apart. One of them, *Long Player*, is a friendly but quiet little shop, well stocked with a wide range of singles and albums. The other, *Challenger And Hicks*, is just as friendly, just as well stocked, but there's a vital difference. The walls of *Challenger And Hicks* are bright with posters,



“I've had kids coming in asking for the new Rainbow single and t-shirt. When I didn't have the t-shirt, they walked out and bought it elsewhere” — *Non Chart Return Shop Manager*

The manager of a Birmingham Non Chart Return shop agreed to speak to us but, for commercial reasons, wished to remain anonymous.

“Record company reps (salesmen) call at the chart shops twice a week, but they only come to us once a week, if at all. So the Chart Return shops have all the new releases several days before us. Also, although the record companies say that anyone can order such items as picture discs, I've found that they're really only carried in the reps cars. If I try to order direct from the factory it's as if they just don't exist. Luckily, I have a good relationship with my reps, so I manage to get a few, but I

never got any Anabel Lamb videos, even though I asked. Most reps don't seem to like the freebie (free gift) system but they just do what they're told. I've had kids coming in, asking for the new Rainbow single with the t-shirt. When I didn't have the t-shirt, they walked out and bought it elsewhere. The music is what it should be all about in the end, but if someone is really into a band, then the freebie is just an added bonus. On the other hand, if they can't decide which of two records they want, they'll probably pick the one with the freebie. I can't honestly say I object to it as a practice, but I think it is beginning to get to ludicrous extremes. I don't think it can go any further. In fact, I think it'll die out soon.”



A FLOCK OF SEAGULLS
IT'S NOT ME TALKING (LIVE)
FREE BASEBALL CAP



DAVID BOWIE
MODERN LOVE (RCA)
FREE POSTER

SOME OF THE RECENT

BEE GEES: SOMEONE BELONGING TO SOMEONE (RSO) — FREE T-SHIRT
BIG COUNTRY: CHANCE (MERCURY) — FREE T-SHIRT
BLOOMSBURY SET: CRESS PARADE (RCA) — 1000 AUTOGRAPHED COPIES
CHIC: HANGIN' (ATLANTIC) — FREE CASSETTE
ELVIS COSTELLO: FROM HEAD TO TOE (IF-BEAT) — FREE LP
KID CREOLE: THERE'S SOMETHING WRONG IN PARADISE (ISLAND) — FREE T-SHIRT
CHRISTOPHER CROSS: ALL RIGHT (WARNER BROS.) — FREE SET OF DRINK MATS
HARCUT ONE HUNDRED: PRIME TIME (POLYGRAM) — FREE T-SHIRT
JOBKERS: JOHNNY FRIENDLY (RE GARD) — FREE T-SHIRT
GREG KINN: JEOPARDY (BSEBKLEY) — FREE RECORD HOLDER
EVELYN KING: GET LOOSE (RCA) — FREE CASSETTE
KISSING THE PINK: MAYBE THIS DAY (MAGNET) — FREE PICTURE DISC WITH 12"

YOUR RECORD SHOP?

offering free t-shirts, cassettes, books and even sets of drink mats, with the records you buy. Long Player has very few offers of that sort. Why?

It's quite simple. *Challenger And Hicks* have had the good luck to be chosen at random by the Gallup Poll system to become a Chart Return Shop. Once a week, *Challenger And Hicks*, along with 250 other shops in Britain, tells Gallup exactly which records they have sold over the past seven days. On the basis of that information, Gallup calculates a pop music chart — the chart used by Radio 1 and *Top Of The Pops*. As a result, when record company salesmen visit the manager of a chart return shop, they supply him with free items — such as t-shirts, videos and beach balls — which he can give away to fans buying records in his shop.

As a record buyer, you're probably delighted to get a free item with your new single, but have you ever wondered why these gifts only started to become available recently? It all goes back to the fact that record sales are no longer what they used to be. In 1978, 88 million singles were sold in the UK; this year it'll only be 77 million. A Number One single still sells around 150,000 copies a week (as it did five years

ago), but it's lower down the chart that sales have taken a dive. This means a record that's hovering around the 80 mark in the Singles Chart only needs sell a few thousand copies around the UK to find itself near the 40 mark. Once it's near Number 40, it should merit more radio play and that should nudge it into the Top 40 itself. And once there it stands a chance of being selected for TOTP and thus getting exposed to around 16 million people. And when that happens, records tend to become hits.

Now, the Gallup system works on an electronic calculation of sales made on machines called Dataports. Each Chart Return shop has one and each time a single is sold it's recorded on the machine. These machines are supposed to be out of sight but they're usually kept on the counter so, naturally, the record salesmen see the machines and realise they're in a chart return shop. And — again naturally — they realise that they only need influence the sales in the Chart Return shops (there are 250 in the UK out of a total of 5,000 available record shops) in order to make a record a hit. So all the free gifts tend to be made available only to the shops that matter (i.e. Chart Return shops). Which is good business for them; perhaps not such good business for all the others.



“People are buying records to get the free presents rather than because they like the music” — *Chart Return Shop Manager*

The manager of a London Chart Return shop talked to us about the practice of giving free gifts away with records. As the location of these shops is (supposedly) a secret, he too must remain anonymous.

“I don't think it's a fair system at all. As a businessman, obviously it helps my shop, but people are buying records to get the free presents rather than because they like the music. People will buy a Rod Stewart single and walk off with the Adidas t-shirt leaving the record on the counter. Some shops will actually buy a Dataport machine and put it on the counter to make it appear as though they are a Chart Return shop.

Then, when the record company salesman comes round, he assumes they must be on the panel and so he gives them all the free offers. The machine costs about £1,600 but it's well worth it, because you can make the money back in a few months. When Annabel Lamb's “Riders On The Storm” single came out it was hardly selling at all until they offered a free video with it. At least a video is a nice thing to have, and it is related to the record, not like some of the gifts, such as the baseball cap with A Flock Of Seagulls. Besides, A & M Records told me it was cheaper to do a video than to do a t-shirt. It is difficult to cheat the Dataport machine, but not impossible. You could still enter extra sales if you spread them out through the day.”

FREE GIFT OFFERS

ANNABEL LAMB: RIDERS ON THE STORM (A&M) — FREE VIDEO
LEVEL 42: THE SUN GOES DOWN (LIVING IT UP) (POLYDOR) — FREE CASSETTE
MODERN ROMANCE: WALKING IN THE RAIN (WEA) — FREE T-SHIRT
MOODY BLUES: BLUE WORLD (THRESHOLD) — FREE COPY OF “NIGHTS IN WHITE SATIN”
ORANGE JUICE: RIP IT UP (POLYDOR) — FREE CASSETTE
RAINBOW: STREET OF DREAMS (POLYDOR) — FREE T-SHIRT
SOFT CELL: NUMBERS (PHONOGRAM/SOME BIZZARE) — FREE COPY OF “TAINTED LOVE”
ROD STEWART: BABY JANE (WARNER BROS) — FREE ADIDAS T-SHIRT
TINTIN: HOLO IT (WEA) — FREE T-SHIRT
MARI WILSON: WONDERFUL (COMPACT) — FREE CASSETTE



WHAT'S GOING ON IN YOUR RECORD SHOP?

CONTINUED

WE ASKED THREE MUSICIANS WHAT THEY THOUGHT OF THE IDEA OF GIVING AWAY FREE GIFTS WITH RECORDS IN CHART RETURN SHOPS.



Annabel Lamb (whose single "Riders On The Storm" came with a free video): "I'm not against the idea. In my case it was a nice limited edition and not the sort of thing that could be done again. Having a free video allowed a lot of people to see me in action and it has given me a hit which has moved my career faster than it might have moved otherwise."



Steve Hogarth (of the Europeans): "Before Annabel Lamb's single came out, A&M Records asked us if we would like to use a video as a freebie. We turned it down because we thought it was insane. Of course we want a hit record but we want our music to sell on its own merit. Otherwise what kind of respect could we ask for? They might as well stick £5 notes in singles bags."



Paul Weller: "I think the whole practice stinks. As regards my label, Respond, we just can't compete with the major record companies because we don't have the finance. The big companies can afford to give away free gifts. The whole practice stinks but I don't think it'll ever stop. Also I think it's pathetic some of the gifts you get — I mean, a baseball cap! That's

just ridiculous. I suppose the bloke in the street — the punter — isn't going to complain though. Records are preferable with a free gift but the point is it's still a bribe. Basically the music industry is on its last legs — people just aren't buying the same amount of records they used to — and the only way the industry's going to recover is under its own steam. I still think, though, there was a time when more thought went into music and the actual art of selling it. Now it's just desperate productivity. Record companies call records 'product' and sales 'units'. They might just as well be selling baked beans or dog food."

A Promotions Manager for a Distribution Company:

"I find it disturbing because the emphasis has been removed from the music and put onto the gimmick, so the chart is useless as an indication of how the public feels about music. Also, small dealers see a record going onto the chart because of a freebie and they order up umpteen copies of it. Then nobody wants them because they don't come with the freebie, so they're all left sitting on the shelves. It can't be good for business in the long run."



Just some of the recent records that came with free posters, cassettes, t-shirts, etc

A Marketing Manager for a Major Record Company:

"We're simply doing what the grocery industry has done for years. You get a special offer in Tesco's — two tubes of toothpaste for the price of one — what's the difference? You say it's crazy to give away a video but the whole world watches the UK charts. If you give away 2000 videos at £3 each that would cost £6000. If that gets you a worldwide hit, £6000 is just a drop in the ocean. It's not 'hype', it's just aggressive marketing."

WE INTERVIEWED GRAHAM DOSSETT, A DIRECTOR OF GALLUP POLL, THE COMPANY THAT COMPILES THE STATISTICS THAT BRITAIN'S POP CHARTS ARE BASED ON.

How does Gallup decide which shops will be on the Chart Return panel?

We made an accurate list of the 5000 record outlets in Britain, 3000 of which are of a reasonable size. Then we divided them up into areas, types of shops, and sizes. Then we selected some at random and invited them to become Chart Return shops.

How do you feel about freebies? If a record company puts its marketing activity into Chart Return shops only, then the sales our machines registered would not reflect the real position of sales nationally. In such cases we would take appropriate action. Such as?

We removed The Nolans' single, "Dressed To Kill", from the chart, because all members of The Nolans' fan club had been sent a letter telling them that a new single was out, and listing a number of shops in which it could be bought. Most of those were Chart Return shops, so we removed the single.

Is it true that being on the panel can increase a shop's turnover by several thousand pounds per year?

I have heard that said... But do you think it is true? One might speculate about these things, but I have no direct facts. Why do you think Non Chart Return shops buy Dataport machines?

They can use them to get information about stock control. They can check, for example, how many sales they made in the previous week.

Are they trying to convince reps that they are Chart Return shops?

Really, I can't say. I mean, let's put it this way... when we sell a machine, we do so on the basis that it will be useful to the shop in terms of information they can receive from it.

Why are there so few Chart Return shops in Northern Ireland?

The Gallup chart is paid for by three bodies. The BBC, Music Week and the British Phonographic Industry (the governing body of the record industry). The decision to exclude Northern Ireland was originally made by those three bodies, not by Gallup, but we have begun recently to choose Chart Return shops over there.

Would it help if more shops had Dataports and were on the panel? It would have some advantages in terms of enabling us to give more accurate figures for sales in regions and so on... But would it stop record companies from putting all their freebies into Chart Return shops? If any marketing activity was directed purely at Chart Return shops, we would detect it and take appropriate action.

Surely a chart based on freebie sales is worthless because it does not reflect genuine record sales?

In some cases where something is given away with a record, it may well be that they would sell those records anyway. I don't really know, though. That's just my opinion.



Graham Dossett demonstrates one of the Dataport machines.

THESE ARE

SYNSONICS DRUMS

SEE HOW THEY WORK

HEAR HOW THEY SOUND

WATCH...

THE PAUL HOGAN SHOW / C4 / FRIDAY 30TH

AMERICAN FOOTBALL / C4 / SUNDAY OCT 9TH

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SYNSONICS DRUMS, MODERN MUSIC MADE EASY MATTTEL ELECTRONICS®

THEY DON'T KNOW

YOU'VE BEEN AROUND
FOR SUCH A LONG TIME NOW
OH MAYBE I COULD LEAVE YOU
BUT I DON'T KNOW HOW
AND WHY SHOULD I
BE LONELY EVERY NIGHT
WHEN I CAN BE WITH YOU
OH YES YOU MAKE IT RIGHT
AND I DON'T LISTEN TO THE GUYS
WHO SAY THAT YOU'RE BAD FOR ME
AND I SHOULD TURN YOU AWAY
'CAUSE THEY DON'T KNOW ABOUT US
AND THEY'VE NEVER HEARD OF LOVE

I GET A FEELING
WHEN I LOOK AT YOU
WHEREVER YOU GO NOW
I WANNA BE THERE TOO
THEY SAY WE'RE CRAZY
BUT I JUST DON'T CARE
AND IF THEY KEEP ON TALKING
STILL THEY GET NOWHERE
SO I DON'T
MIND IF THEY DON'T UNDERSTAND
WHEN I LOOK AT YOU
AND YOU HOLD MY HAND
'CAUSE THEY DON'T KNOW ABOUT US
AND THEY'VE NEVER HEARD OF LOVE

WHY SHOULD IT MATTER TO US
IF THEY DON'T APPROVE
WE SHOULD JUST TAKE OUR CHANCES
WHILE WE'VE GOT NOTHING TO LOSE

BABY
THERE'S NO NEED
FOR LIVING IN THE PAST
NOW I'VE FOUND GOOD LOVING
GONNA MAKE IT LAST
I TOLD THE OTHERS
DON'T BOTHER ME
'CAUSE WHEN THEY LOOK AT YOU
THEY DON'T SEE WHAT I SEE
NO I DON'T LISTEN TO
THEIR WASTED LINES
GOT MY EYES WIDE OPEN
AND I SEE THE SIGNS
'CAUSE THEY DON'T KNOW ABOUT US
AND THEY'VE NEVER HEARD OF LOVE

NO I DON'T LISTEN TO
THEIR WASTED LINES
GOT MY EYES WIDE OPEN
AND I SEE THE SIGNS
'CAUSE THEY DON'T KNOW ABOUT US
AND THEY'VE NEVER HEARD OF LOVE

WORDS AND MUSIC BY K Mac-COLL
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MICHAEL JACKSON
THRILLER



IT'S CLOSE TO MIDNIGHT AND SOMETHING EVIL'S LURKING IN THE DARK
UNDER THE MOONLIGHT YOU SEE A SHIRT THAT ALMOST STOPS YOUR HEART
YOU TRY TO SCREAM BUT TERROR TAKES THE SOUND BEFORE YOU MAKE IT
YOU START TO FREEZE AS HORROR LOOKS YOU RIGHT BETWEEN THE EYES
YOU'RE PARALYSED

'CAUSE THIS IS THRILLER DILLER NIGHT
AND NO-ONE'S GONNA SAVE YOU FROM THE BEAST ABOUT TO STRIKE
YOU KNOW IT'S THRILLER DILLER NIGHT YOU'RE FIGHTING FOR YOUR LIFE
INSIDE A KILLER DILLER TONIGHT
YOU HEAR THE DOOR SLAM AND REALISE THERE'S NOWHERE LEFT TO RUN
YOU FEEL THE COLD HAND AND WONDER IF YOU'LL EVER SEE THE SUN
YOU CLOSE YOUR EYES AND HOPE THAT THIS IS IMAGINATION GIRL
BUT ALL THE WHILE YOU HEAR A CREATURE CREEPING UP BEHIND
YOU'RE OUT OF TIME

'CAUSE THIS IS DILLER THRILLER NIGHT
THERE AIN'T NO SECOND CHANCE AGAINST THE THING WITH THE FORTY EYES GIRL
(OOOH) THRILLER DILLER NIGHT
YOU'RE FIGHTING FOR YOUR LIFE INSIDE OF KILLER THRILLER TONIGHT

NIGHT CREATURES CALL AND THE DEAD START TO WALK IN THEIR MASQUERADE
THERE'S NO ESCAPING THE JAWS OF THE ALIEN THIS TIME (THEY'RE OPEN WIDE)
THIS IS THE END OF YOUR LIFE

THEY'RE OUT TO GET YOU THERE'S DEMONS CLOSING IN ON EVERY SIDE
THEY WILL POSSESS YOU UNLESS YOU CHANGE THAT NUMBER ON YOUR DIAL
NOW IS THE TIME FOR YOU AND I TO CUDDLE CLOSE TOGETHER YEAH
ALL THROUGH THE NIGHT I'LL SAVE YOU FROM THE TERROR ON THE SCREEN
I'LL MAKE YOU SEE

THAT THIS THRILLER DILLER NIGHT
'CAUSE I CAN THRILL YOU MORE THAN ANY GHOST WOULD EVER DARE TRY (OOOH)
THRILLER (OOH) DILLER NIGHT
SO LET ME HOLD YOU TIGHT AND SHARE A KILLER GILLER CHILLER DILLER
HERE TONIGHT

'CAUSE THIS IS THRILLER DILLER NIGHT
GIRL I CAN THRILL YOU MORE THAN ANY GHOST WOULD EVER DARE TRY
THRILLER DILLER NIGHT
SO LET ME HOLD YOU TIGHT AND SHARE A KILLER DILLER (OOH)

GONNA THRILL YOU TONIGHT

DARKNESS FALLS ACROSS THE LAND
THE MIDNIGHT HOUR IS CLOSE AT HAND
CREATURES CRAWL IN SEARCH OF BLOOD
TO TERRORISE Y'ALL'S NEIGHBOURHOOD (GONNA THRILL YOU TONIGHT)
AND WHOSOEVER SHALL BE FOUND
WITHOUT THE SOUL FOR GETTING DOWN
MUST STAND AND FACE THE HOUNDS OF HELL
AND ROT INSIDE A CORPSE'S SHELL (GONNA THRILL YOU TONIGHT)
DILLER (OOH) DILLER GONNA THRILL YOU TONIGHT
(DILLER) OH DARLING (OH BABY) (OH BABY)
DILLER (OO OOH SABEL) DILLER NIGHT GONNA THRILL YOU TONIGHT (DILLER)
OH DARLING (OH BABY) DILLER NIGHT (DILLER NIGHT) (OOH)

WORDS AND MUSIC BY ROD TEMPERTON
REPRODUCED BY PERMISSION AND/OR MUSIC (LONDON) LTD
ON EPIC RECORDS

DAVID ESSEX TAHITI

WILL YOU PLEASE GRANT ME THE HONOUR OF RECEIVING
THESE TOKENS OF MY LOVE THOUGH WE STAND WORLDS APART
MY DREAMS WERE BATTERED AND TORN
BUT THEY BRAVED THE STORMY SEAS
TAHITI THE GOAL OF MY LIFE RECEIVE ME HOME
TAHITI THE GOAL OF YOUR LIFE RECEIVE YOU HOME

TAHITI TIARE MAMA TAHINA A ROA HOA
(REPEAT 4 TIMES)

POTI I APA HERE TANE
I LOVE YOU

IMARU A RE AREA MAMA
THE SWEET SONG OF THE SEA
TIARE HITI MAHANA
THE FLOWERS THE SKY THE SUN
MANNIA MAIMITI IORANA FLETCHER HOA
MANNIA TAHITI IORANA PRETANI HOA

WE ARE WORLDS APART BUT TOGETHER
NOW IN ONE DREAM

WE CANNOT TALK BUT WE FEEL LOVE
OUR HEARTS RUN WILD AND FREE

TOGETHER NOW IN TAHITI AFTER SAILING THE STORMY SEAS
MAIMITI THE LOVE OF MY LIFE PLEASE LOVE ME
FLETCHER CHRISTIAN THE LOVE OF MY LIFE PLEASE LOVE ME
THE BEAUTY OF THIS EMERALD ISLE SET IN A SAPPHIRE SEA
THE FLOWERS THE SKY THE MOUNTAINS HIGH
BOW TO YOUR BEAUTY

WHEN I LEFT ENGLAND'S SHORE BOUND FOR TAHITI
I BELIEVED IN DREAMS I BELIEVED THAT MAN SHOULD BE FREE
BUT HOW THOSE DREAMS WERE BATTERED AND TORN
IN THE STORMS THAT HIT THE BOUNTY'S BEAMS
TAHITI THE LOVE OF MY LIFE YOU'VE GIVEN ME BACK MY DREAMS

(POTI I APA HERE TANE) I LOVE YOU
(IMARU A RE AREA MAMA) LOVE ME TOO

TIARE HITI MAHANA
THE FLOWERS THE SKY THE SUN
MANNIA MAIMITI
IORANA PRETANI HOA
TOGETHER NOW AND FOREVER
TAHITI ALLOA

TAHITI TIARE MAMA TAHINA A ROA HOA
REPEAT AND AD LIB TO FADE

FROM THE MUSICAL "MUTINY ON THE BOUNTY"
WORDS AND MUSIC BY DAVID ESSEX AND RICHARD CRANE
REPRODUCED BY PERMISSION OF MUTINY MUSIC
ON PHONOGRAM RECORDS



MONYAKA

GO DEH YAKA (GO TO THE TOP)

GO DEH YAKA GO DEH YAKA GO DEH IN A ROCKERS
GO DEH YAKA GO DEH GO DEH YAKA IN A RUB A DUB STYLEE
GO DEH YAKA GO DEH YAKA GO DEH IN A ROCKERS
GO DEH YAKA GO DEH GO DEH YAKA IN A NEW YORK STYLEE
A CRUCIAL STYLEE RIGHT RIGHT

WE WANT YOU TO KNOW
THAT YOU WON'T EVER LET GO ROCKERS
AND YOU YOU MUST UNDERSTAND
THAT WE ARE HERE TO LEND A HELPING HAND
TO MAKE IT GROW TAKE ROOTS HEY YOU ALL
FEEL IT COME ON AND FEEL IT

M.O.N.Y.A.K.A. SPELLS MONYAKA
RIDING PRETTY IN THE CITY
STANDING TALL YES

M.O.N.Y.A.K.A. SPELLS MONYAKA
HERE TO ROCK YOU
IN YOUR CITY SAY SAY SAY
FEEL IT COME ON AND FEEL IT
TELL ME YOU CAN FEEL IT
COME ON AND FEEL IT SO

GO DEH YAKA GO DEH YAKA
GO DEH IN A ROCKERS
GO DEH YAKA GO DEH
GO DEH YAKA IN A RUB A DUB STYLEE YEAH
A BROOKLYN STYLEE
COME ON NOW

GO DEH YAKA GO DEH YAKA
GO DEH IN A ROCKERS
GO DEH YAKA GO DEH
GO DEH YAKA IN A NEW YORK STYLEE YEAH
A CRUCIAL STYLEE

ANYWHERE WE GO
DEM ARE SAY WE ARE DE BEST (EYAH)
BEST IN A DE EAST
AND A BEST IN A DE WEST RIGHT (RIGHT)
BEST IN A ANY RUB A DUB CONTEST
THIS A ROCKER A DE KILLER (MURDERER)
KILLA DILLA DILLA DILLA (WHAMI)
REAL SUPER DUPER (BINI)

COME FE ROCK UP AMERICA
OH YES YES THIS A ROCKA ARE THE BEST
OH YES YES
SAY IT ROUGHER THAT THE REST
OH YES YES
WE GO DROP IT ON YOUR CHEST
ON YES YES
AND WE REALLY NAH JESS
MURDERATION STYLEE
HITCH IT UP (REPEAT 6 TIMES)
CIRCLE

M.O.N.Y.A.K.A. SPELLS MONYAKA
RIDING PRETTY IN THE CITY
STANDING TALL YES

M.O.N.Y.A.K.A. SPELLS MONYAKA
RIDING PRETTY IN THE CITY
STANDING TALL YES

M.O.N.Y.A.K.A. SPELLS MONYAKA
M.O.N.Y.A.K.A. SPELLS MONYAKA

WORDS AND MUSIC BY ERROL MOORE
REPRODUCED BY PERMISSION CHAPPELL MUSIC LTD
ON POLYDOR RECORDS





SMASH HITS
MODERN ROMANCE

LONDON TOWN

Hostile faces all around
I really wish I'd stayed home
More punches knock me down
Looks like I'm all alone
I've just arrived
Does this thing happen all the time

Chorus

In London Town
I'm getting into London Town
In London Town
I'm getting into London Town
In London Town

Oh please don't get me wrong I'm fine
I'm really really gonna like it
You beat me I don't mind
I'm a social misfit
I'm so glad I'm here at last
I know I'm gonna stay

Repeat chorus

I am here to stay
And nobody will make me go away
I'm getting into London

In London Town In London Town

Ah is this the right place for the rat race

That I play
In London Town
(I am in love with London Town)
I'm getting into London Town
(Oh please let me stay
In London Town)

(Oh I wanna stay in London Town)
Repeat 8 times

Words and music by Andy Hill
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David Grant

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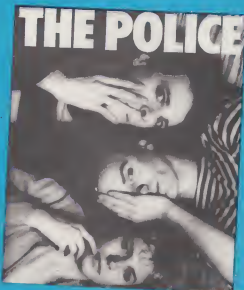
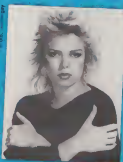
CULTURE CLUB & KIM WILDE LPs PLUS POLICE BOOKS TO BE WON

A pile of presents. A vein of rich rewards. A veritable vault of vary cheap goodies. In short, free gifts. We've got 50 copies of *The Police* by Lynn Goldsmith, a photo book positively packed with pictures (you'll find one in *Start*). And 50 piping hot copies of Culture Club's new and definitely desirable "Colour By Numbers" LP. Plus 50 big copies of Kim Wilde's "Catch As Catch Can" LP. Good grief, she's even signed the things. What more do you want?

So, that's two LPs and one book to 50 of the people who manage a correct answer to the following question:

"Me an' Ricki Said" is an anagram of a Kim Wilde song title. Which one?

Answers on a postcard or the back of an envelope to Smash Hits Culture Club/Police/Kim Wilde Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF. Get them here by October 12. You're off.



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“

I still think 'Hell Raiser' is one of the best pop records I've ever heard. I asked the DJ to play it last week at the *Mud Club*, off Carnaby Street in London. It's really great to dance to.

The Sweet were the first band I actually followed. I've liked them since I was eight. I used to go to Greek school when I was a kid 'cos mum wanted me to speak Greek. We always used to sing on the back of the school bus and The Sweet's "Wig-Wam Bam" was one of the favourites.

They were the only glam rock band I ever liked. I didn't like T.Rax much. They were a bit too advanced for me. And David Bowie wasn't one of my favourites during that phase — I only got to like him later on. And I absolutely *hated* Slade, but the worst had to be Chicory Tip. They were the worst group in the world. One of them used to wear this glittery thing that showed his belly. Yeuch!

Then again I used to hate the one in The Sweet with red hair — you know, the effeminate one.

Generally I've always followed a couple of groups and bought anything they released, but also gone out and bought any other good records that were about. I suppose after The Sweet I liked Elton John and then Quaan.

I don't think The Sweet were really appreciated in their time. I listened to 'Hell Raiser' last night and I noticed some incredible harmonies on the chorus.

But I must admit the lyrics are really dreadful. They're all crappy words, but they're all

really commercial. The best bit is where he goes 'Everyone fell at her feet And that's neat And she took me completely by surprise.' The way he sings 'compleest-ley' is brilliant!

”

STAR·CHOICE

GEORGE MICHAEL



THE SWEET HELL RAISER

LOOK OUT!

MAMA LET ME OUT ON A SATURDAY NIGHT SHE SAID
NOW GO OUT AND GET HER GO AND HOLD HER TIGHT
I SAID NOW MAMA YOU DON'T UNDERSTAND
EVERY TIME I TOUCH HER HAND IT'S LIKE I'M BURNING IN THE FIRES OF HELL
AND IF I HOLD HER TOO LONG
YOU NEVER CAN TELL WHAT'LL HAPPEN TO ME WOULDN'T WANT YOU TO SEE

CHORUS

LOOK OUT SHE'S A HELL RAISER STAR CHASER TRAILBLAZER NATURAL BORN RAVER
YEAR YEAR YEAR YEAR YEAR
SHE'S A HELL RAISER STAR CHASER TRAIL BLAZER NATURAL BORN RAVER
YEAR YEAR YEAR LOOK OUT

SHE'S LIKE A LIVE BOMB SHELL
LIKE A FLASH OUT OF HELL
AND WHEN SHE'S SHAKING HER OOH WELL EVERYBODY FELL AT HER FEET
AND THAT'S NEAT
AND SHE TOOK ME COMPLETELY BY SURPRISE WITH HER ULTRASONIC EYES
THAT WERE FLASHING LIKE HYSTERICAL DANGER SIGNS
THAT SAID BEWARE WHERE YOU TREAD OR YOU'LL GO OUT OF YOUR HEAD

CHORUS

HELL RAISER HELL RAISER HELL RAISER HELL RAISER HELL RAISER

NOW MAMA YOU DON'T UNDERSTAND
EVERYTIME I TOUCH HER HAND IT'S LIKE I'M BURNING IN THE FIRES OF HELL
AND IF I HOLD HER TOO LONG
YOU NEVER CAN TELL WHAT'LL HAPPEN TO ME WOULDN'T WANT YOU TO SEE
LOOK OUT SHE'S A HELL RAISER STAR CHASER TRAIL BLAZER NATURAL BORN RAVER
YEAR YEAR YEAR YEAR YEAR

SHE'S A HELL RAISER STAR CHASER TRAIL BLAZER NATURAL BORN RAVER.
YEAR YEAR YEAR YEAR YEAR

HELL RAISER HELL RAISER HELL RAISER HELL RAISER

WOOD LOOK OUT!

WORDS AND MUSIC BY NICKY CHINN AND MIKE CHAPMAN
REPRODUCED BY PERMISSION OF RAK/CHINWICK/PUBLISHING LTD ON RCA RECORDS



The Sweet in early '73: (left-right) Brian Connolly, Andy Scott, Mick Tucker and (bottom) Steve Priest.

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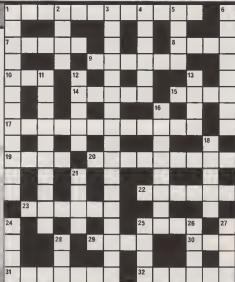
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10 min. scratch/dub mix

CROSSWORD

ACROSS

- They let Madness soar up the charts (5, 2, 1, 4)
- Add 42 and the answer's a funk outfit
- Wham! was named The Troicana
- Love — (Kim Wilde)
- Three vowels favoured by Freez (1, 1, 1)
- Quality associated with Robert Palmer's last album
- It's the start of the caravan for Irene
- and 29 With which Charlene became a one hit wonder (3, 5, 4, 2, 2)
- Otto (anag)
- Dancer recently sung about by Steve Harley
- To Rick — the secret of Herbie's success (anag)
- George the jazz-funk man
- Gary 'The Crown' topper
- In short, those senders of 'Secret Messages' (1, 1, 1)
- Basildon mode
- Nutty Marc



DOWN

- and 13 Damp pastime practices by Modern Romance (7, 2, 3, 4)
- The colour of Madness' day
- Recent hit for 23 across (4, 4, 5, 4)
- Oned-in line for Ms Warwick? (anag)
- Sort of squad once headed by Beki Bondage
- Rod's infant (4, 4)
- Nun Dot Rees forms an Irish band (anag)
- Faster Than The — Of Night? (Bonnie Tyler)
- Cry me one — New Order (anag)
- A musical — just like Ms Lennox
- Canadians in a hurry
- '— Held In Black And White' (Dollar)
- '— Lugosi's Dead' (Bauhaus)
- This band's mainly devout
- Spandau's is most definitely the 24 carat sort
- That Stray Cat Rocker

ANSWERS ON PAGE 97

DOCTOR DOCTOR I THINK I'M A CLOCK
SCRATCHED MY HEAD
WHAT DO YOU CALL
SNACKS GO CRAZY!
WOUL

MY HEAD
DON'T GET WOUND UP

FREE

HELP THE NATIONAL CHILDREN'S HOME

A TEI
DOT
RUS

JUST SOME OF THE 1000 JOKES IN THE...

WHAT DO YOU GET IF YOU CROSS A COCKERSPANIEL A POODLE AND A ROOSTER!

A COCKERPOODLEDOO!

WHICH MUSICAL INSTRUMENT DOES A SKELETON PLAY?

A TROMBONE!

WHAT'S BIG, GREY AND MUMBLES?

ABOUT IT

WHERE DOES A 5 MONSTER SLEEP?

ANYWHERE HE WANTS!

WHAT DOES A MONSTER WHEN HE

A MUMBO JUMBO

HOW DO

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SMAL YOU THAT FROM

I LIKE JOIN COU

WHO E (IRAFF MTH A

A LIT BLI

HAT DC U CAL DWLIN

BARRY ENCOUNTERS HERBERTS!

Hello readers. Barry here. You know chums, there are times when peerless pulsateakers of the pop parade such as moi reckon we've just about seen it all. I mean, what else is there to life after crocodile socks, duck rockers and cappuccinos? Well, quite a lot actually, as your men on the trail of the trends keeps finding out. Like Herberts, for example.

"Like what?" I hear you cry. Well, that would have been precisely Baz's reaction just two short weeks ago. Then came the night when, turning on the fatal Baz charm, I asked new Smash Hits arrival, Lisa Anthony, out for a drink.

"We-e-e-ell... I suppose so," she muttered. Shy, obviously. After I'd asked her about six more times, she suggested we meet down her local: some pub called the Fox & Firkin in Lewisham. And so, clad in brand new Ryan Paris white suit, old Baz hopped on scooter and headed off.

Couldn't believe the place when I got there, friends. All these chaps outside, waving foaming mugs of ale and chanting "HE-E-RBERTS! HE-E-RBERTS!". Within, more of the same, seawdust on the floor and the most awful din coming from the stage. "What's the group?" I enquired of one of the



A bit of trendy lag meant Herbert pop. That's your truly Baz, from left

chanting throng, licking my trusty pencil and looking out for Lisa.

"This, mate," he prodded my chest rather roughly, spilling a little beer down the front of my suit. "Is Beergut 100 and their big-chant Herbert sound. Buy you a drink?"

"A Lucozade would be very nice," I replied, but he'd have none of it, insisting I get a pint of real ale. We went to sit down, and in slurred tones, he explained all about these Herbert chaps. It seems there are all these bands — Serious Drinking, The Macc Lads, Frankie & The Flames, to

name but a few — who're sort of skinheads, follow on from groups like Sham 69, Slade and Spindgenassabounds (whoever they are), sing football-chant-type punk songs about getting drunk and generally get rather rowdy. "It's a celebration of life," explained Garry, my new friend. More like a celebration of lager, I thought as I headed back to the bar, getting about three gallons of the stuff spilt over me on the way.

Beginning to feel a little tipsy by now, still no sign of Lisa and Ryan Paris suit looking a bit the

worse for wear. When I got back to the table, there were even more Herberts there.

Whipping out my pencil again, I asked a typically penetrating Baz question: "Is this anything to do with Herbie Hancock and Herb Alpert?" "Yer what?" cried one, and before I knew it he was pouring his drink over my head. "All right lads, take a leg each!" he shouted, and they picked me up, carried me through the crowd (more spilt beer) and threw me out on to the pavement.

Inside, Beergut 100 were still chanting away. Lisa was nowhere to be seen. So I climbed on my scooter and wobbled off back to Wapping.

Next morning, feeling a little queasy with rowdy Herbert chants still ringing in my ears, I asked Lisa where she'd been. Seems at the last minute she'd been asked to babysit her next door neighbour's jabbit and hadn't been able to phone me. Oh well, maybe next week.

Cheers!!
Barry

«BREAK THE CHAINS»



DRIVE/UP
LIVES
PRIVATE

7" Single
PRIV1

EMI

12" Single
(12) PRIV1



Barry Krot

IF IT'S THURSDAY IT MUST BE MUNICH

"DO YOU REALLY WANT TO HURT ME" HAS BEEN NUMBER ONE IN 23 DIFFERENT COUNTRIES, "AND IF YOU'RE A WORLD-WIDE ACT, YOU HAVE TO TRAVEL THE WORLD." THE CULTURE CLUB CARAVAN TAKES DAVE RIMMER ON BOARD.

"That was Boy George... ween't it?" someone wonders aloud.

The star nips nimbly through the bustle of Heathrow Airport's Terminal 2, avoiding eye contact with the curious, preying silently there will be no photographers to bother him, just looking for a quiet spot to wait for his flight. As any member of Culture Club will tell you, jet-setting loses its glamour quickly. Last year, George had never been abroad in his life. Now, getting on a plane is as routine and unexciting as boarding a Number 12 bus. And where to today? Let's see... If it's Thursday, it must be Munich. A 24-hour trip to record a TV appearance.

"I'm sick of flying," sighs Jon

Moss as the plane lifts bumpily into the air. He'd fallen asleep in the car to the airport, and woken up disorientated, thinking he was already in Germany. All four are exhausted. Since the photos that adorn these pages were taken in New York a fortnight ago they've played concerts, been interviewed and appeared on TV all over America and then flown back to England. Yesterday was their first day off since, oh, they can't remember when, Mikey just "set around shaking", too tired to enjoy it. George had to work even then, going on *TOPTV* to announce that they were not splitting up.

"Still," Jon shrugs, "if you're a world-wide act, you have to



travel the world. I love being places, playing gigs. It's just the getting there I'm sick of."

A world-wide ect. That description is probably truer of Culture Club than almost any other British pop group. George and Jon reel off for me all the countries where "Do You Really Want to Hurt Me" was Number One: Italy, Spain, France, Germany, Britain, Luxembourg, Belgium, Holland, New Zealand, Austrelle, Israel, Eire, Hong Kong, Japan, Sweden, Norway, Denmark, Finland, Canada, Mexico, Switzerland, Austria, Portugal. Twenty-three countries. In the USA it "only" got to Number Two.

This year, they've visited most of those places. Travel stories abound. In Germany, George had to buy three extra suitcases to get all his presents home. In Japen it "rained" gifts at the airport as they left. George couldn't pick them all up and still had to pay £600 excess baggage. Jon was impressed by Japen, its politeness, how different it seemed.

"You know," he muses, "in America things like cement mixers are all lurid, day-glo colours. In Britain they're solid greys and maroons. In Japen they were beautiful, delicate turquoise and pink. I can tell a lot from industrial machinery."

George loved Hong Kong. "The people were so sweet. It was weird, going 17,000 miles and still getting mobbed when I got off the plane. It was 7.30 in the morning and I had no make-up on. I looked like a potato!" he laughs. "And the papers still said I was 'heavily made-up'. I looked like a pig! In fact I looked like two pigs!"

"No you didn't," Jon replies softly.

Boy George clones have been turning up everywhere. About a thousand in Los Angeles, George remembers. "And there was one in Denver who looked so like me. I gave him my tie. He was really nice."

At Munich, we're driven to the hotel by people from Virgin's German office. There we're met with good news and bad. The good news is that George won't now have to do a TV interview at 9.00 in the morning. The bad, that this is because we must leave at 8.30 for a three-hour drive to a castle in Austria. It all seems a bit badly organised, and later George will have to go at the head of Virgin International about it. When you're working as hard as they are, an hour saved here, a little extra luxury there, makes all the difference.

MIKEY, who's been looking like death, stumbles straight off to bed. The rest of us are taken out

IF IT'S THURSDAY IT MUST BE MUNICH

CONTINUED

for a larger-than-life meal: huge prawn cocktails, massive glasses of beer. "Like an ABC video," Jon quips. Tired or not, they're all on great form: loud, boisterous, laughing it to burst. Roy recounts a conversation with his dad, a retired clerk. Dad: "Patrol's going up." Roy: "Who cares?" Dad (rocking with pleasure): "It's good to hear a son of mine say that!"

Money is Roy's running joke: "Next year we'll have... You name it. A private jet. Two bodyguards each to Duran Duran's one. 'Next year...'" Roy wants to buy a car as a present for his wife Alison. Jon promptly launches into a car-salesman act and keeps it up for ages, eventually persuading Roy to purchase a white Volkswagen Golf. George roars, "you should buy her some remote-control airplanes for doing the hovering!" and nearly falls under the table.

The Germans record company people, bemused and grouped round one end of the table, are the butt of a lot of jokes. "We can laugh," Jon remarks drily, "but they know we might be sweeping the streets in three years time."

Morning, and Munich looks glum in the rain. As our coach drives through the outskirts, Jon points out some roadworks: "Look. Here the industrial machinery is green." What does that mean? He laughs: "I don't know."

At the beck, George and Mikey are doing an interview with a German pop magazine. Bits of it filter over. "Please, why is 'I'll Tumble 4 Ya' written with a figure 4?" It all seems to be about song titles. "What is 'Karma' to be an English word?" "What does it mean, 'Colour By Numbers'?" George explains this is to do with their tight schedule. "We've got so much to do this year, we're coloured in every day of the calendar."

Jon looks out over the fields. "I'd quite like to be a farmer, you know. It's hard work, but I much prefer the outdoors to things like photographers' studios, make-up, all that sort of thing."

The interview over, George comes to talk and we listen to the new album together. They're very pleased with it, and

justifiably so. This isn't the place for a review, but it's the best collection of songs I've heard in ages. Let's just say, a street-sweeping Boy George does not seem likely in the near future.

the filming will now take place in a forest. Back on the coach and off to a hotel, where George gets made up and the others don their American football outfits. Roy comes over to talk. "It's not that I don't like 'Karma'—I just play

self-consciously "wacky" outfits — pink bow-ties, balloons tied to their heads etc: the show is called *Bananas* — and a large group of bemused locals.

They mime to "Karma" six times. The first four times in front of a Wild West backdrop with George skipping round a pole. Jon burns a drumstick in one of the torches and spins it, smoking. George calls over to me, grinning: "Roy doesn't like it, but he's a professional." The fifth time the clones and the beco-foll masks stand motionless behind them. The sixth time they mime on the floor, with smoke billowing all around. It all looks a bit daft to me, but George thinks it's great. After a journey half-way across Europe, the whole thing has taken only one-and-a-quarter hours, but will be seen by 10 million people. Also on the programme are UB40, Paul Young, Cliff Richard and Mike Oldfield. They've all travelled out here too.

As we walk back to the coach, in a hurry to get to the airport on time, George is suddenly besieged by a mob of autograph-hunters from the local village. Even in an Austrian forest, miles from the nearest city, this man gets mobbed. He signs a few, then leaps on the bus.

No sooner have we set off, driving through pine forests with the occasional tantalizing glimpse of the Alps, than they're all discussing the arrangements for their appearance on *The Late Late Breakfast Show* the next day. Jon curls up to try and get some sleep, Roy and Mikey joke at the back, George and I chat some more. There's a brief hold-up at the German frontier — the border guards want autographs — but we get to the airport on time. George catches me yawning.

"Dave Rimmer tells the truth," he laughs, "it's so boring being a pop star."

No, not boring. Just hard work.

By the time we're on the plane, even George's seemingly boundless energy has dried up. He's as sweet as pie most of the time, but when he's tired he can be terribly ratty. I find it a little unsettling but Jon, Roy and Mikey are used to his sharp tongue, and just ignore him.

As we land at Heathrow, their press officer announces with a touch of irony: "Right, now you've all got 12 hours off."

All, that is, except for George. He's going to be up half the night, sewing diamond sequins on to Mikey's t-shirt.



Great shirts, but why did they leave the goal-hangers in? Left: right: Mikey Craig, Boy George, Roy Hay and (bottom) Jon Moss.

Apart from working with Culture Club and Helen Terry, George has been asked to write songs for Joe Cocker and Petula Clark. He also contributed one to Musical Youth's next album.

"That's really annoyed Roy," he says with a mischievous gleam in his eye. "Another thing, Roy can't stand 'Karma Chameleon'. He hates it." He raises his voice so Roy can hear, wickily casting the guitarist in the role of the boring old "muse".

We arrive at the castle — a beautiful, fairy-tale affair — only to be told that because of rain,

that up to annoy George — but I did think people would say we'd gone mad, popperone. I was worried it wouldn't be a hit, but I'm pleased it has been." He prefers it in the context of the LP, where it's the tightest song and sounds "refreshing".

And so, into the forest. The coach draws up beside a huge polythene tent, inside of which are scores of German TV technicians, several Boy George clones, a group of people in monks' habits and beco-foll masks all carrying torches, the show's presenters in



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THE TRUTH'S MAINMAN MEETS HIS MATCH (TIM DE LISLE ACTUALLY). PAUL RIDER TAKES THE SHOT.

Islington, North London, on a cold wet Tuesday afternoon: the kind of scene that takes the glamour out of pop music. In a tatty-looking studio called E Zee Hire, The Truth are rehearsing for their second tour. The awfulness of the weather is emphasised by a large mural behind the band showing a tropical beach complete with palm trees and bright sunshine. It's further emphasised by the positive noise of "A Step In The Right Direction" booming out of the speakers.

The tour starts on October 1 at Bristol Polytechnic and takes up most of the month. Then it's into the studio to record their first album with star producers Tony Swain and Steve Jolley. It should be out by February (and incidentally won't include more than one of the singles). Meanwhile The Truth are pretty busy, rehearsing, choosing a sleeve design and doing TV shows (sometimes in video, sometimes on the video Midge Ure directed for them).

Dennis Greaves liked the video and he liked Midge. You get the impression he likes most people. He's an enthusiast who shakes your hand firmly, looks you in the eye, grins a lot and talks fluently while letting you know that he takes his music seriously and would like to get back to the lads pretty soon.

How do you think your fans see you?

I'd like to think they see us as an alternative to what's going on at the moment, to other groups — I like the fact that we're a group, not just a two-man outfit. I don't know really, I'd be pretty pretentious if I said the fans see us like this or that.

Do you think you have a similar relationship with them to what Paul Weller had or has?
I think we've got a good understanding with the people coming to see us, because we're very approachable, it's very natural. We run an information service and I'd like to say now that we do try and read all the letters. I don't want to sound big-headed but I think we do have

a similar approach to Paul's, we do try to be honest with people.

What's the most important thing about a pop group?

It's entertainment first and foremost. I mean why do people come off the street and get a group together — I'm sure it's to have fun and a sense of achievement. And then of course you get the pressures — are you going to be successful? Everyone wants to be successful. But the main reason I got the group together was ambition. I think everyone should have a goal in life.

What comes next? Entertainment would apply to any pop group.

Well, I'd like to think so, I'd hate to think that anyone just got a group together for themselves, to be selfish or self-indulgent. The second most important thing is responsibility because you've got to entertain. We appreciate and understand the depressing times we're in but it's not bred in us to stand up and shout.

But what sort of truth is it you're getting at?

The honesty of the music. Music to me is enjoyment, pleasure. That's the honest side that we're trying to put across.

But again wouldn't that apply to any pop group?

I would hope so but it doesn't.

What exactly is it that The Truth are doing and other people aren't doing?

Well, I don't see The Truth as the best thing since sliced bread. I'm not saying we're fantastic and we're doing something other bands are not doing, we're not. But we're trying to — that is, looking over our shoulders at the people coming to see us, trying to give value for money on records, trying to do what we can in this business, because it is a horrible business — when you're up you're up, when you're down you're down.

Would you campaign for anything like CND?

I would if I really felt strongly about it but I've backed off CND because it's over publicised. It's almost hip now to be in CND.

Which of these would you most like to see in concert? — Tears For Fears, Bucks Fizz, Iron Maiden, Echo & The Bunnymen, The Clash or Ryan Paris.
I think Tears For Fears. The only one I really can't take seriously is Ryan Paris. He's a joke.

Were you a skinhead or a punk?

I was a skinhead when I was about nine or ten. I had a mohair jacket, Sia-prests, brogues. I was a swimmer when I was that age so my hair was naturally cropped anyway. I wasn't a punk; I like washing and bathing. But the music was fantastic. The Sex Pistols were really great.

Why do you wear roll-neck sweaters?

I like them (Laughs). James Bond wore one and he was one of my heroes.

Do you think about what you wear very much?

No. The Truth are very natural in their dress. We like to do it with our music, which could be a bit hippy. But I think there's a lot of image around today and sometimes a lack of talent. The Truth try to wear fresh things. We like Mums to like us.

Which of these places do you shop at? — Millett's, Top Man, Moss Bros, or Carnaby Street.
None of them. I'd have my trousers made, otherwise I'd go down the Kings Road.

Is sport a big part of your life?

Yeah, it was always swimming when I was a kid. I did it seven days a week and I was London Schools Champion of backstroke. It would have been my goal in life to swim and get an Olympic medal, but music took over. I'm all right at football but I don't play regularly. I just like to dream, pretend I'm Glenn Hoddie. I go to Tottenham as often as possible. They're playing Everton on

Saturday and Mick, our other guitarist, supports them, so we'll try and go. I'll take him a box of tissues.

What was your home like?

We lived in North London 'til I was six, then we were going to emigrate to Australia but that flat came up in South London so we moved there. I'm glad we didn't go to Australia. My dad was a London taxi driver — I've lost my father now, which is the worst thing because he never saw me in a band. That's my personal heartache but we won't go into that now. My Mum's gone down to Davon. I don't have brothers and sisters — spoilt only child!

What's your favourite food?

At the moment I've gone off food. My favourite at the moment is beans on toast. Before it was strawberries and cream and ice cream. Actually I could do with that now.

Who were you a fan of, in your mid-teens?

Unfortunately I was a teenager in the uncertain '70s, it was all Sweet and Suzi Quatro and it was awful. So I delved into my older relations' records and went back into the past. I liked Tamla Motown, one that sticks in my mind is "Band Of Gold" by Freda Payne. I thought I was really fresh for not liking what everyone else liked.

Do you collect anything?

Not really, except records. Oh yeah, I did have a stamp collection. And football cards.

Which of these would you choose to do? — watch videos of Marlon Brando late at night, iron your socks, go weight-training, or water the pot plants.

I'd watch Marlon Brando. I can't iron to save my life. If I do I'll just iron the front of my shirt before going on stage. I hate weights, and I'm not a gardener.

What was the last record you bought?

Culture Club, the new one. I love Culture Club.



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Dear **Black Type**,

Oh Great One, I have a tale of tragedy and woe. It all started many zarcos ago when the entire population of my planet were forced (by the mighty *Flugs*) to evacuate and went in search of a new planet upon which to live peacefully.

Unfortunately! I became separated from the rest of my people in a great meteorstorm in which one of my fuel tanks was smashed. I was forced to land on earth and to search for new fuel for my flying cup and saucer.

My fuel, oh Great One, comes in the form of beautiful sound, the only equivalent on planet earth being upon the Wham! LP. Unfortunately I have no earth currency but, when I asked an earth lady, she said I might get some from your mighty hands. Please help a stranded Martian.

Yours,
Eric Martian.

Nice try, Eric. Quite touching, really. I'd be assailed by a *Flug* if I feel a bit led up too. The £10 Record Token is reserved for earthlings this issue, I'm afraid. Still, see you next zarcos.

I have a few questions regarding the "Self Portraits" lecture in your September 1 issue.
1) Why does Derek Dunbar bear such a striking resemblance to Philip Lynott?
2) Does Peter Powell really have a hairy chest?
And 3) how come Neil Arthur from Blancmange looks like Bluto from Popeye?
Kay, County Mayo, Eire.

1) Search me; 2) I'll ask him; 3) I thought it was Desperate Dan.

Dear Gary Numan,

How could you degrade yourself to being just a round head and a stick body in "Self Portraits"? My mate and I were horrified to see a sex symbol like

yourself being down to look like an absolute weed. I mean if that's what you think you look like I wonder what someone like Marc Almond thinks he looks like.
Kelly, Nantwich, Cheshire.

There's been a far more serious problem afflicting Gary Numan of late. It can best be summed up in two words: one of them's Tom; the other one's Hibbert.

How dare you let that lentil stew-eating hippy Tom Hibbert insult the hunkiest pilot on the world? I was probably meditating to Bob Dylan when he rambled on about "remember this" and "remember that" in *Singles* (September 1).

All I remember is that Gazza portrayed the Machman, then wore gangster suits with the same charisma as Sinatra and now he wears v. brill black leather with lots of studded belts and gauntlets. Tom Hibbert must have been affected by his psychedelic wallpaper when he compared Mon Future with Mike "Treaty" Cliffe.

There were 56 words in that review and only seven were about Numan's music. Now if that isn't proof that this twerp doesn't know anything about music then what is?
An Extremely Offended Hair On Gary Numan's Chest, Liverpool.

Don't mince words, do you? Tom says he doesn't mind the wallpaper comments but that still about eating lentil stew was "going a bit far". The mere thought of lentils makes him feel "well queasy". Says he's never been over-lord of Barry Manilow either.

Dear Tom Hibbert,

This is what I have to say about your Barry Manilow review in *Singles*:—

The Facts: 24 consecutive Top 40 hits; each album entered platinum (1 million sales); 3 albums registered triple platinum; "Emmy" Awards for TV; "Grammy" Awards for the Best Pop Vocal Performance; Top Male Vocalist for three consecutive years in the American Music Awards; "Tony" Award for 77 Broadway appearance; "Ruby" Award for Performer Of The Year; 5 albums in the charts simultaneously... the list is endless.

So how can you say he "can't sing for toffee"? He has more talent in his little finger than you'll ever have. How come 40,000 people flocked to *Blenheim Palace* on the 27th August 1983?

Lay off Barry Manilow; he hasn't got millions of fans for nothing.
Annoyed Barry Fan, York.

I'd hate this to sound like yet another cheap "slag off the boys" letter, but I'm sick to the teeth of pop stars dressed up like Carmen Miranda making smirking protests at cameramen trying to take their photo.

All too often we hear these boys crying "leave me alone" when, really, they're just dying to open the middle pages of *The Sun* and see their ugly boots.

Yeah, you know who I'm talking about—these stack-up pseudos who call themselves Duran Duran, KajagoGoo and suchlike. These people know when they're onto a good thing; when they're played to death by Peter Powell can you really expect people to buy anything else? That's all they ever get to hear on *TOTP* and *Radio One* (except JP).

So the kids carry on being exploited by these groups who only really care about themselves and their bank balances.

Do us all a favour, boys, and stop pretending. Make way for some real music like "Preaching The Blues" or "Fire Of Love" by The Gun Club.
Joe Lee, Gillingham.
P.S. Bet you don't print this.

Did you see that group on *TOTP*? Yes, that group! Modern Romance. As if having to go through the ordeal of "Walking In The Rain" wasn't bad enough, when I saw that god Robbie Jaymes I nearly bit the roof. How dare he pinch John Taylor's hairstyle! Colour and all! It took all my sister's (and her friend's) strength to prevent me from boating the TV screen every time I caught a glimpse of the aforementioned offender.

I'd always thought Modern Romance were pretty bad anyway, but when they pinched the idea from Duran Duran (thanks dear, kind-hearted **Black Type**) for allowing their name back on *Letters* of having Anthony Price suits specially

made for them, I knew they must be worse than I thought. But now this! Modern Romance are obviously trying to become the second Duran Duran. If so, don't bother.
John Taylor's Sunburnt Nose, Stockport.

Who's nicking ideas all who, that's the question? Much more of this and I'll be getting another of my dizzy spells.

Since Paul Weller has such a low opinion of A Certain Group then why is his new image not unlike A Certain Group's?

I'll tell you why. Since his last single flopped and wasn't even worthy of spreading on the garden to make the roses grow, our Paul latched onto the idea that he desperately needed an "image". So why not copy the most successful group of today? Why not indeed. I hear you say, but just listen to the mess Paul Weller's making of it.

For example: A Certain Group pack up and trot off to the south of France; Paul Weller follows suit, dragging along Mick Talbot, and they make a record in Paris. Then they hop back to Cambridge (couldn't quite afford the air fare to a certain island next to India, to make a video alongside a river (remember the video for a certain fifth single?). Paul then slicks back his hair (just like a certain guitarist) and appears on *TOTP* wearing white baggy trousers not unlike those a certain lead singer wears (pity he couldn't afford the jacket to match but one of Tracey's old cardies did nicely).

The last straw is when Weller goes and buys a trilby. Much to his distress, when he gets home he finds out trilbies are made for oval heads not square ones, so he gives it to Mick Talbot. Then they throw on a couple of pin-striped suits and ties and—*voilà*—what do we have? Two complete idiots looking nothing like Simon, Nick, John, Roger and Andy.
Froggy Barnacle and JT's Greatest Fan, Stoke-on-Trent.

There'll be trouble...

A little joke for you.
Q: What's the difference between Duran Duran and a cold?
A: You can get rid of a cold.
Sue, Lewisham.

One for you, too. Can't remember the question bit, but the answer's "Marc Almond— all the rest are singers". Makes me laugh and laugh.

I was most interested in your article on the Camden Palace—"A club for the people created by the people" (August 18). I know I'm slow in making a comment on this but I've only just read my issue as it's only just arrived in

Germany

Why? I want to say is called the Music a club over here they call the Music Palace which is totally brilliant and has got far more than the Camden Palace, even a mini swimming pool and special New York disco nights with rappers, master mixing, breakers, etc. This club has got to be the best and I advise Smash Hits to send someone to Salzkotten to check it out.

A Soldier Who Is Still Individual And Can Party Anytime, Germany.

Love to come. Only trouble is, being The Black Type — dispenser of sery comments on the Letters page and not a real reporter — I don't get sent anywhere very exciting much. Haven't even been to Peterborough. Then again, this may be no bad thing...

By now you're utterly bored with that you've read so far on this page, so it's time for a quiz! 1) Which city has the highest ice rink in the UK? 2) Which city has the best shopping centre in Europe? 3) Which city has a population of 125,000 of which more than 6,000 are angry teenagers?

Yes, as I guessed, you've scored 0 out of 3. The answer to all these questions is, of course, Peterborough. And I'll tell you why there's over 6,000 angry teenagers, because (once again) a group has announced a major British tour and... are they coming to Peterborough? Are you expecting miracles?

The nearest thing we've ever got to getting chart material was Showaddywaddy at the ice rink. Oh wow. We just flopped to see them. Oh, I nearly forgot, Orville's just been at The Cresset in Bretton.

If there are any famous pop persons reading this letter PLEASE come and do a gig here. You won't be disappointed. **Fed Up, Peterborough.**

It could be worse.

Showaddywaddy could have played for two nights or something. Still, I hope things get better. It not, move to Wales...

I'm sorry to be the one tell you this but I'm afraid all this talk about clothes with trendy name tags just won't pass in Swansea. In fact we're so far ahead in fashion over here — believe it or not we don't all have miners for fathers and hats in metal tubs in front of the fire — that we've created the ultimate in fashion.

What, you gasp? Has this girl been let out for the day? No, she'd just like to announce to all the trendy millions out there that, this summer in Swansea, the Surfie Image was 'in'!

If you want to be a surfie, you've got to: — 1) wear Jesus sandals or flip flops with v.

colourful thick aoles; 2) wear a plain white t-shirt with a surfing at wind-surfing print on the back; 3) have a weather-beaten look or curly perm or, alternatively, a cut that looks like you've just come out of the sea; 4) be able to surf or windsurf and like Heavy Metal or The Beach Boys.

If you're a girl, it's advisable to ditch your present hloke and find a surfie to go around with (especially if he owns a car). If you're a hloke you must have a car with a roof rack with bits of foam tied on it and a sunstrip with something like 'Island Style Surf Shop' written on it. *Midget, Sketty, near Swansea.*

Reports have been littering in about hip activities and native behaviour from loads of places (most of them more lun than Peterborough). For example, a new species seems to have been sighted in Manchester.

There seems to be an awful lot of 'real men' in Manchester these days. They're the types that go to Greece for two weeks for their holidays and, on returning, act really cool (man) and start smoking and things. They also keep showing everyone their "white hits", this means dropping their trousers at the mention of a sun tan to show you all these macho men must like where they aren't brown.

While these macho men must like groups like U2 and Tangerine Dream and say things like "I lay back and let myself go with the music". They can't admit to liking Duran Duran (although they do); people who dare to admit to liking stuff like Duran are known as 'scallies'. *Kay and Chrissie, Manchester.*

A few notes about what's "hip" in our part of the country (Surrey). Here's a list of foods that must be found in the shopping trolley: — prawn cocktail crisps, Ovaltine carob bars, soy bean salad, vacuum-packed prunes, melon ice-cream, chic 'n' nut spread, croissants, Kiwi fruit, condensed milk (for sandwiches), leeks, Farley's rusks (they're nice crumbled in milk), Krone margarine, chocolate yoghurt and deep pan pizzas.

Males have finished with the pouffy image, by the way. The "macho" image is really in — Roman Holiday treads, Big Country check shirts, stuhhly chin and big muscles.

Now you know. *Nessie & Kassie, Adlestons, Surrey.*

Just to announce that, over here, French is not the trendy language, German is. French is too common and boring. Also, instead of saying how you got "poralytic" etc, it's much more cool to drink Perrier water and say you "don't need artificial peps" (as you're completely in control of your ability to enjoy yourself). *Kaz, Kildalkey, County Meath.*

It really necessary for a band to go out parrying and getting drunk? I refer, not to any comment made by you, but to a small article in a so-called "newspaper", pointed out to me by my sister.

The columnist, after seeing The Lotus Eaters on *TOTP*, regarded them as "wimpy" and then tried to strengthen his argument by quoting a spokesman who said that they don't go out parrying or even get drunk!

As Mark Steels once pointed out, The Lotus Eaters write "poignant melodies" and have "superb musical ideas". Surely this is what matters in the music business? Good music stays in the mind but no intelligent person is going to be interested in how many parties a so-called "rock star" has been to. The Lotus Eaters' music is what's important to us, not their private lives.

Yours indignantly,
Peter Coyle's Non-existent Microphone Stand, Bakersfields.

Tell that to Wham! No, on second thoughts, don't.

I was disgusted to read in your September 1 issue that Shirley of Wham! actually admitted she was going out with Martin Kemp. Seeing as how Martin said "no comment" in your Q&A (August 18) when asked whether he was going out with her, it seemed obvious that he didn't want the fans to know about it. So, it she was really that fond of him — which she isn't anyway because she really fancies Andy of Wham! — she would respect his views and say something like "no comment" as well. He may feel that we've seen his face and out they may turn against him and then Spondou will suffer. *Sue, Bury.*
P.S. Leave off John Keeble, he's mine.

I saw him first.

I don't think much of the way UB40 have marketed "Red Red Wine". I reminded myself of the times when UB40 "did their own thing" and wouldn't be lured by success through commerciality. They wrote songs because they believed that their music really meant something.

In the summer of '82, *UB40 News* (the fan club's quarterly hulletin), said of the video for "Love Is All Is All Right": "it really is breath-taking... no lunatic acting or make-up or pseudo psychological cinematography just straightforward photography, splendid lighting and UB40 playing their music — ideal!"

There was a time when UB40 brought to the public eye such social issues as the plight of the unemployed, corruption of politicians, etc. In September '83 do the initials U.B.A.C. still carry have the same significance as they did when the band suddenly released a cover version of a

song with lyrics that mean absolutely nothing and, to go with it, a video which contains all the clichés and self-indulgences they were so proud to leave out of "Love Is All Is All Right"?

By reaching Number 1, UB40 have not, as I see it, come up in the world. Instead, they've just dissolved into becoming just another pop group. *Daniel Marcus, Stanmore.*

This'll cause a few ripples. Have a £10 Record Token.

Well does Johnny Black for that excellent Heaven 17 interview. I had to laugh at Martyn Ware and Glenn Gregory's description of how they met and what they were wearing. Oh, those were the days. Flares! Five inch heels! (pause for hysterical laughter).

Yaab, and what ever happened to those "memorable" bands such as The Sweet (see page 38 — Ed), Smoke, The Rubettes and not forgetting the ever fashionable Bay City Rollers. (see page 54 — Ed.)

I couldn't resist doing a drawing of how I imagine Glenn and Martyn must have looked in those long gone days. *Donna Windie, Cheltenham, Derby.*



Like it. Bit more hair though, I'll bet. And steady on about those "memorable" bands; many of them are still held very dear to the people in this office. Mention the Rubettes to Linda Dull and she goes all lunny, and it's widely rumoured that lolty design editor David "Scoller" Bostock has three Paper Lace albums and was once a lily paid-up member of the Hippo Baggins Fan Club. I hope for his sake it's all lies.

Dear Black type,

You're fired.
Editor, Clitheroe, Lancashire.

Always wondered where he lived.

RSVP

■ **Martin Parry** would like absolutely anyone to write to him. Likes most types of music. Contact him at: 1210 Greenford Road, Greenford, Middlesex.

■ **Strange female**, 16, is into Japan, Heaven 17, YFF, YMO, Simple Minds and more. Also likes graphic art and cats haircuts. Write to Julia Gray at: Ostermay Weg 9, 8581 Simmelodorf, West Germany.

■ **Nice young male** is looking for 16/18 year old girls. Into The Lotus Eaters, Big Country, Depeche Mode and all their stuff. No smokers allowed. Please write to: Neil Levy, 9 Devonshire Road, Sherwood, Nottingham.

■ **I like H17**, Gary Numan, John Faxe, Woody Allen and curries. Why not put pen to paper and write to Paul at: 7 Cocklehill, Blackrock, Dundalk, Co. Louth, Ireland.

■ **I'm 15, female** and into Heaven 17, Echo & The Bunnymen and Wham! I hate all heavy metal, punk and Marc Almond. If you're 15/17, write to Denise, 42 Ambrose Avenue, Hatfield, Doncaster, S. Yorks DN7 8QJ.

■ **Two hunky lads** would like to get in touch with two nice girls. Into OMD and Yazoo. Please write to Nigel and Mark at: 31 Denbigh Court, Stanney Grange Estate, Elmsmere Park, Liverpool L55 5XZ.

■ **Mod/fetish, scooter-boys (girls)**, scooterists (14+) might just be lucky enough to write to a wonderful modelite (14). Just drop a line to: 'S', 'Station House', Globe Crescent, Kenilworth, Warwickshire CV8 1JA.

■ **Look here, gurl!** I'm 16 1/2 years old and right now am into Duran, Ultravox, Soft Cell, The Cars, Thomas Dolby and many more. Dishes snobs and heavy metal. Clare Grogan localities are welcome. Send your photo to: Jani Rees-Hansen, Colbjørnsvej 15, 2850 Navrum, Denmark.

■ **Two wonderfully exciting females** (King Lady and ULL), both into CBs and modern music (especially Bowie). Funky boys aged 14/16, please contact us at: Grove Farm, Thorny Edge Road, Bagnall, S-O-T, Staffordshire ST5 5LA.

■ **Shy female (17)** wants to write to boys aged 17+. Likes Spandau Ballet and Modern Romance. Write to: Sarah Ridley, 90a Palmeston Road, Buckhurst Hill, Essex.

■ **If you are interested** in my kind of music (including from Maiden, Backs Fix and, of course, The Theme From Joe 90, then I'd like you to write. Contact Jan (aged 16) at: 142 Blacktree Road, Nunston, Warwickshire.

■ **15 year old male**, into weight training and jogging, would like to hear from fit females. Also into Duran, Culture Club, H2O, KayaGooGoo and more. Please send your photo to: Douglas Robertson, 40 Ratha Park, Mickle Earnock, Hamilton, Lanarkshire, Scotland.

■ **We are two Greek girls** who speak English and are aged 14. Lily, like Simon and Garfunkel, the Rolling Stones and Bowie. I also have the sense of humour! The other girl, Doudi, likes Iron Maiden, Motorhead and Scabbus. Write to: Lily Skouliari, Yona Stathu 20, Athens 135, Greece.

■ **14 year old male**, into The Jam, The Who and anything else to do with mod or soul, wants penpals. Dishes Duran, Bowie, Japan and KayaGooGoo. Contact Pete, 90 Adnan Street, Maaton, Manchester M10 5BQ.

■ **Desperate 4 comp any!** I am nearly 14 and would like to get in touch with someone who likes Culture Club, Salsouse and The Basmahs. Gary Numan, Tik And Tok and more. Contact: Jacqueline Blesedale, 17 Yorks Bank Close, Harrogate, W. Yorks HG3 2BY.

■ **British female** requires hunky male! I am 16 and into all music. I like horse riding and swimming. Contact me, Amanda Penny, at (aged 16) 4 Myrtle Street, Port Talbot, Glamorgan, South Wales.

■ **My name is Padraig** and I'm into The Police, Bowie, Madness, U2 and Queen. Please write to me, Padraig Walsh, at Johnstonville, Ballyhanan, Co. Mayo, Ireland.

■ **Attention! Any girls** into the Eurythmics, Soft Cell, Fun Boy Three and more, we'd like to hear from you. Must be aged 13/14. Please send your photo to: Matt and Dave, 93 Bultmore Road, Bowning Park, Liverpool L16 2NL.

■ **My name is Holly** and I'm overcome by Nick Baines. If you love music, and find class-movers very stalling, then please write to me, Holly Johnson, at: 224 Lindy Drive, Las Vegas, Nevada 89107, USA.

■ **My favourite band** is Wham! I also love body popping and robotics. Anyone with similar interests, please write to: Pete, 15 Birchfield Avenue, Patcham, Brighton BN1 8QH.

■ **Hi gurl!** I'm an ultra-trendy 17 year old Art student, into Spondias Ballet, Tin Tin, Modern Romance, Boy George etc. I'm young, free and single and would just love you to write. Contact: Pini, 4 Coulson Close, Yarm, Stockton-on-Tees, Cleveland.

■ **Hi, my some's Jase**, I'm 15 and into Culture Club, Wham! and more. I'd like to hear from males aged 15/18. Write to Jane Braxter at: 15 Marlen Gate, Marnahalewick, St. Albans, Herts.

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



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I TRIED SO HARD TO KEEP MY TRUE FEELINGS INSIDE
BUT YOU MADE ME CRY

CHORUS
TEARS ON THE TELEPHONE (IT'S TEARS)
TEARS ON THE TELEPHONE, YOU MADE ME CRY
TEARS ON THE TELEPHONE

HOW COULD YOU JUST OUT OF THE BLUE SAY YOU AND I ARE THROUGH
YOU FOUND SOMEONE NEW
HOW COULD YOU WHEN YOU KNOW THAT THIS HEART OF MINE
CAN'T LIVE WITHOUT YOU

WHAT DO THE LONELY DO ON MONDAYS
WHAT DO THEY DO
NOW I KNOW THAT IT'S TRUE
COS I TRIED ALL NIGHT ON SUNDAY
TO GET BACK TO YOU
BUT YOU'RE NOT TAKING NO CALLS
I TOLD YOU THAT I DIDN'T CARE
WHEN YOU SAID WE WERE THROUGH I'D FIND SOMEONE NEW
I HEARD MYSELF SAYING GIRL I CAN LIVE WITHOUT YOU
BUT YOU MADE ME CRY

REPEAT CHORUS
OH, TEARS YOU MADE ME CRY TEARS

WHAT DO THE LONELY DO ON SUNDAYS
WHAT DO THEY DO FOR THE REST OF THE WEEK
'COS THE PAIN IS NEVER ENDING
AND THERE JUST AIN'T NO WAY I CAN TAKE ANY MORE
I TRIED SO HARD TO PLAY IT REAL COOL GIRL
WHEN YOU SAID I WAS OUT OF YOUR HEART
I TRIED SO HARD TO KEEP MY TRUE FEELINGS INSIDE
BUT YOU MADE ME CRY

TEARS ON THE TELEPHONE (IT'S TEARS)
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TEARS ON THE TELEPHONE
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November 12	BRIGHTON Centre
November 13/14	NOTTINGHAM Royal Centre
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November 18	IPSWICH Gaumont
November 19	BOSTON Haven Theatre
November 20/21	HAMMERSMITH Odeon

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A NIGHT ON THE TILES

Claire Sheaff (words) and Andrew Catlin (photos) drop in at the fifth annual *Futurama* Festival in Leeds.

Leeds on a gloomy Saturday and the Queen's Hall looks like a cavernous aircraft hangar big enough to house Concorde. This is the start of the fifth *Futurama*, an annual indoor festival of underground music, sidestalls and occasional film shows. In past years, people like Naw Ordar, Siouxsie & The Banshees, the Bunnyman and Public Image Ltd have been headliners and it's well known as a springboard for interesting new bands. In 1980 for example, Soft Cell and Depeche Mode were bottom of the bill.

This year the weekend's a mixture of punk, experimental pop and poetry and even includes an appearance by — of all people — the Bay City Rollers. But more that later.

Inside is a desert of black leather broken by the

occasional cactus flower of pink hair. These 'punk-hippies' set up camp on the concrete floor coplata with sarnies, thermos flasks, take-aways and a mountain of bottles, creating the impression of a day trip to Clacton.

Some wander about, some sit and stare, some are in a horizontal position practising their sleeping techniques apparently oblivious to the noise coming from a stream of groups on the two stages.

Along the edge of the hall stalls offer a variety of wares ranging from Anti-Pasti t-shirts to information about Anti-Vivisection. The hamburger stall even has an open fire that sands clouds of thick smoke willy nilly, filling the hall with noxious fumes

and making visibility a little difficult.

I stop for a natter with some post-punk *Futurama* regulars who've travelled up from Nottingham. It was "better last year," they say, "but it's still worth every penny." What do they think of the Rollers topping the bill? "I wouldn't mind seeing them for pure laughs but they shouldn't be playing a place like this."

Six o'clock and the evening shift begins. After a stream of almost-knowns with names as beguiling as *Real Foo Foo* and *Red Lorry Yellow Lorry* (try saying that 70 times in a minute), the way is clear for the main attractions.

John Cooper Clarke's manic poetry is so distorted by the echoey acoustics of the hall



Clothes-sellers at a sidestall

that he sounds more like a railway station announcer with a heavy cold.

The Comsat Angels, however, are a different kettle of fish. Their performance is

Old *Futurama* motto: let sleeping bags be



Believe it or not this is the Bay City Rollers

naked eyes

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excellent. Being such an under-rated band can't be easy and it still mystifies me how their consistently high-grade material can go unrecognised. I ask their opinion of the festival. "Terrible!" replies lead vocalist Steven Fellows. Still, it's probably safer playing with the Bay City Rollers than with the Killing Joke who are on the following night.

On the stage next door, The Armoury Show prepare their stage. Ex-Skids singer Richard Jobson, a figure of unbridled ebullience, and guitarist John McGaugh are the groups' obvious mainstays as they thunder out riotous anthems.

"Very 'eavy metal," mutters a French journalist, though they're definitely a band to be watched.

Finally the long-awaited moment arrives. Hardened punks dance on tip-toe in breathless anticipation while tartan scarves are surreptitiously removed from leather jackets. The Bay Rollers were the teen sensation of '74 and '75, avenging the cherts with scarf-wavers like "Summerlove Sensation" and "Bye Bye Baby" usually clad in an awesome mixture of cheekily cropped berets, half-mast tartan trousers and



Rollermania: alive well and living in Leeds

The Armoury Show's Richard Jobson spies something nasty on the floor



steak-heeled clompers.

Their return tonight is greeted by a barrage of implements thrown by the more mischievous elements in the audience but, undaunted, they battle on.

But just look at that new image. Exit the tartans and ally haircuts; enter a coterie of smart suits, skinhead chic, stripey clingfilm strides and a peculiar breed of Middle Of The Road Heavy Metal.

The brace of fans at the front know all the tunes and sing along with devout dedication. Inevitably the old favourites go down best of all and even the punks stop throwing cans and join in the carefree spirit.

After the show I ask the Rollers about their plans for the future. Their aim is simple—reconquer Britain with a new single and tour. What do they think of punks? "You can't knock them," they reply philosophically. "We used to be skinheads ourselves." Les, lead

singer, looks as if he still is.

Downstairs those self-same punks are bedding down for the night in what looks like a rubbish tip. News has just broken that Les McKeown has been arrested for allegedly lobbing a can back at the audience and injuring a girl. We all waved him bye-bye as he was carried away. The perfect end to a perfect day?

The Rollers' Les McKeown gets nicked



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Any Trouble: Manchester Apollo (October 1), Liverpool Empire (2), Edinburgh Usher Hall (3), Newcastle City Hall (4), Hitchin Regal (5), Birmingham Odeon (6), Loughborough University (7), Norwich University of East Anglia (8), Brighton Dome (10), London Hammermith Odeon (11 & 12), Coventry General Wolfe (15), London The Venue (18), Westfield Hampstead Polytechnic (20).

Diamond Head: Bristol Colston Hall (October 4), London Hammersmith Odeon (5), Nottingham Royal Centre (6), Hanley Victoria Halls (10), Birmingham Odeon (11).



Judas Priest: Bristol Hammersmith Odeon (16 & 17), Leicester De Montfort Hall (20), Birmingham Odeon (21 & 22).

Kiss: Leeds Queens Hall (October 21), Stafford Bingley Hall (22), Wembley Arena (23), Poole Arts Centre (25), Glasgow Apollo (27), Edinburgh Playhouse (28), Newcastle City Hall (29).

Ozzy Osbourne: Poole Arts Centre (November 10), Ipswich Gaumont (11), Leeds University (12), Bristol Colston Hall (14), Derby Assembly Rooms (15), Sheffield City Hall (16), Newcastle Mayfair (18), Glasgow Apollo (19), Edinburgh Playhouse (20), Birmingham Odeon (22 & 23), Liverpool Royal Court (24), Manchester Apollo (26), Hanley Victoria Halls (27), London Hammersmith Odeon (29 & 30).

Play Dead: Bristol Trinity Hall (October 7), Leeds Dortmund Dungeons (11), Manchester Gillies (12), London Klub Foot (13), Coventry Polytechnic (15), Brighton Polytechnic (16).

Simple Minds: London Lyceum (December 18-19), Glasgow Locomo (21/22).

Siouxsie And The Banshees: F&D Gadget: London Royal Albert Hall (September 30/October 1).



Siouxsie

Sky: Ipswich Gaumont (October 16 & 17), Nottingham Royal Concert Hall (19 & 20), Cardiff St David's Hall (21), Bristol Hippodrome (23), Southampton Gaumont (24 & 25).

The Fall: Bedford Boys Club (October 1), Glasgow Mayfair (3), Edinburgh Buster Browns (4), Guptock James Bay Hotel (5 & 6 - 5 is under 18's only), Surrey University (15), Huddersfield Poly (19), Sheffield University (22), Portsmouth Polytechnic (29).

The Smiths: London City Polytechnic (October 7), Durham University (7), Liverpool Polytechnic (8), North Wales Polytechnic (12), Bangor University (14), Sheffield University (17), Huddersfield Polytechnic (26), Kingston Polytechnic (27), London Kings Cross (28), Leicester Polytechnic (November 5), Portsmouth Polytechnic (12).

CROSSWORD WINNERS

JeOPARDY-KID CREOLE COMPETITION (Issue September 1), correct answer: c August Darnell. Signed copies of 'Lake Gangbusters' and 'Doppelganger' were won by Steve Christie, Aberdeen; Kevin Ward, St. Albans; C. Tami, London N16; P. Marston, Salisbury; Robert Oswald, London SW6; Jane Smith, Stratford-on-Avon; B. Peacock, Nottingham; Joanne Burton, Shrewsbury; Suzanne Bates, Bromley; Debra Hasbilla, Bristol; Dave Knight, London E10; Lucinda Harris, Chesham; Helen Jackson, Runcorn; Bob Lockie, Dorking; Julie McDonald, Chigwell; Nikki Banyard, Dagenham; Elm-Sian Jones, Cardiff; Sarah Packwood, Stapleton; Alison Gray, Dyfed; Matthew Moors, Bedford; Kevin Hall, Sandy, Tracey Sheppard, Guildford; Susan Green, Wilmington; Yvonne Westcott, Weyers Garden City; Rob Dunthorne, Keyworth; Osmo Omas, Greenland; Dexter Jones, Bournemouth; Angela Tyeas, Nuneaton; A. Scrusse, Southampton; Julie Canning, Croydon; Melanie Neel, Glasgow; Margaret Handa, London NW6; Joanne Luftmann, Swanley; Debbie Janasz, Bromley; K. Corfield, Bedford; Terry Moore, East Dereham; Andrew Wynn, Mallock; R. Royson, Bury St. Edmunds; Mark Norman, Romford; Fraser Herring, St. Columba; Karen Gurney, Lowestoft; Stephen Ford, West Lothian; Iain Atkinson, Lincoln; Karen Bolton, London SE7; Sue Dyer, Rullin; Karen Verrill, Bromley; Shelley Duske, Folkestone; T. Canham, Histon; Louise Harle, Stapleton; Gratiane Kelly, London E4.

TWISTED SISTER COMPETITION (Issue September 1), correct answers: a) The Style Council 'Long Hot Summer'; b) Agnetha 'The Heat is On!'; c) Donna Summer 'Hot Stuff'; d) Simple Minds 'Sweet In Buller!'. Autographed 12" singles plus pairs of wristbands were won by: Nigel Howells, Letchworth; Jeanette Jones, Absegony; P. Marlowe, Lydiate; S. Houtmark, East Boldon; Kathryn Ryan, Reddington; S. Chester, Rugby; Adam Musgrave, Solihull; Rosalind Ellis, Clifton; Rosalyn Harris, Bideford; Andrew Busford, Cardiff; Gary Lovell, Windsor; Andrew Bromley, Selby; S. Fry, Wareham, Dorset; Dawn Marriott, West Auckland; D. Mastly, Rugby; Christine Duggan, Beadale, Paul Banville, Oxtongton, Mary Beaton, Knutton; D. O'Connor, Spinkhill; Loreane Lake, Cleburn Kings.

AUTOGRAPH BOOK AND PEN OFFER: the following 10 names were plucked at random from the each and each will receive an autograph book full of signatures (Calthaze Club, Duran Duran, Spandau Ballet, The Style Council, Heaven 17, Kim Wilde, Wham! and more), plus a Smash Hits pen and blank book: S. Lane, Banbury; J. Evans, St. Germans; D. Jeffries, Aberdeen; M. Britton, Bath; A. Goddill, Plymouth; N. Whitley, Leekward; L. Price, St. Germans; S. Philpott, Bristol; J. Trembath, Helston; Yen Harper, Guildford.

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CROSSWORD

ANSWERS (FROM PAGE 40)

ACROSS: 1 'Wings Of A Dove'; 7 Level (AG); 8 'Club Frolics'; 9 (Lower) Bowler; 10 15 14; 11 'Prior'; 16 (Front) Case (Nail); 17 and 20 'I've Never Been To Me'; 18 Tois; 20 'Ballera'; 22 'Rock'; 23 (Gospel) Benson; 25 (Gary) 'Burr'; 30 F.L.O.; 31 (Drepps) (Modis); 32 (Mars) Almost.

DOWN: 1 and 13 'Walking In The Rain'; 2 Gray (Bey); 3 'Feed Me Melon' (Love); 4 Dionne (Mercury); 5 Vice (Squid); 6 'Baby Jane'; 11 Underneath; 12 'Faster Than The Speed Of Light'; 16 Carreymy; 18 Anne (Lennon); 21 Rust; 24 'Trend' (Trend in Black And White); 25 'Bil' (Lopez's Dead); 26 Devo (out); 29 'Golf'; 30 Lee (Rocky).

STAR TEASER

ANSWERS (FROM PAGE 27)

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SMASH HITS
DAVID GAHAN



GET ALL THIS...

"SMASH HITS"

An extra-colourful issue of the magazine packed with the usual songs, features, news and reviews, stuff about Adam Ant, Gary Numan, Jimmy The Hoover and a great deal more

GIANT WALL-POSTER

An enormous (34" x 24") free double-sided glossy poster with Spandau Ballet on one side and another 52 — yes, 52! — colour photos on the other

"JUST SEVENTEEN"

A free preview edition of a brand new magazine that'll be hitting the streets on October 20, especially put together for Smash Hits' girl readers ('cos we've got a sneaking suspicion you're going to like it)

PLASTIC WALLET

The whole lot will come packaged in this tough see-through plastic bag (see the picture bottom right). So now you know what to look out for



...AT NO EXTRA COST
WITH THE NEXT ISSUE
OCTOBER 13

