

Smash HITS



SIMPLE MINDS

THE TOMPSON TWINS

TEARS FOR FEARS

FRANKIE GOES TO HOLLYWOOD

PAUL McCARTNEY

THE ASSEMBLY

CARE

ADAM

HOWARD JONES

TOM ROSSINGTON

CULTURE CLUB

CHORUS
THE VICTIMS WE KNOW SO WELL
THEY SHINE IN YOUR EYES
WHEN THEY KISS AND TELL
STRANGE PLACES WE NEVER SEE
BUT YOU'RE ALWAYS THERE
LIKE A GHOST IN MY DREAM
AND I KEEP ON TELLING YOU
PLEASE DON'T DO THE THINGS YOU DO
WHEN YOU DO THOSE THINGS
PULL MY PUPPET STRINGS
I HAVE THE STRANGEST VOID FOR YOU

WE LOVE AND WE NEVER TELL
WHAT PLACES OUR HEARTS IN THE WISHING WELL
LOVE LEADS US INTO THE STREAM
AND IT'S SINK OR SWIM
LIKE IT'S ALWAYS BEEN
AND I KEEP ON LOVING YOU
IT'S THE ONLY THING TO DO
WHEN THE ANGEL SINGS
THERE ARE GREATER THINGS

CAN I GIVE THEM ALL TO YOU

PULL THE STRINGS OF EMOTION
TAKE A RIDE INTO UNKNOWN PLEASURE
FEEL LIKE A CHILD ON A DARK NIGHT
WISHING THERE WAS SOME KIND OF HEAVEN
I COULD BE WARM WITH YOUR SMILING
HOLD OUT YOUR HAND FOR A WHILE
THE VICTIMS WE KNOW THEM SO WELL SO WELL
REPEAT CHORUS

SHOW MY HEART SOME DEVOTION
PUSH ASIDE THOSE THAT WHISPER NEVER
FEEL LIKE A CHILD ON A DARK NIGHT
WISHING WE COULD SPEND IT TOGETHER
I COULD BE WARM WITH YOUR SMILING
HOLD OUT YOUR HAND FOR A WHILE
THE VICTIMS WE KNOW THEM SO WELL SO WELL

WORDS AND MUSIC CULTURE CLUB
REPRODUCED BY PERMISSION VIRGIN MUSIC LTD
ON VIRGIN RECORDS



culture club
victims



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Tears For Fears
the way you are

new 7" & extended 12" single

DECEMBER TOUR DATES: 1 GUILDFORD, civic hall. 2 NORWICH, u.e.a.
3 LOUGHBOROUGH UNIVERSITY. 4 LIVERPOOL, royal court. 5 NEWCASTLE,
city hall. 6 EDINBURGH, playhouse. 9 NOTTINGHAM, royal centre.
10 BIRMINGHAM, adlon. 11 MANCHESTER, apollo. 12 BRISTOL, colston hall.
14 HAMMERSMITH, adlon. 15 HAMMERSMITH, adlon. 16 MARGATE, winter
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THE SMITHS

PUNCTURED BICYCLE
ON A HILLSIDE DESOLATE
WILL NATURE MAKE A MAN OF ME YET

WHEN IN THIS CHARMING CAR
THIS CHARMING MAN

WHY PAMPER LIFE'S COMPLEXITY
WHEN THE LEATHER RUNS SMOOTH ON THE PASSENGER SEAT

I WOULD GO OUT TONIGHT BUT I HAVEN'T GOT A STITCH TO WEAR
THIS MAN SAID "IT'S GRUESOME
THAT SOMEONE SO HANDSOME SHOULD CARE"

A JUMPED-UP PANTRY BOY WHO NEVER KNEW HIS PLACE
HE SAID "RETURN THE RING"
HE KNOWS SO MUCH ABOUT THESE THINGS

I WOULD GO OUT TONIGHT BUT I HAVEN'T GOT A STITCH TO WEAR
THIS MAN SAID "IT'S GRUESOME
THAT SOMEONE SO HANDSOME SHOULD CARE"

THIS CHARMING MAN
THIS CHARMING MAN

A JUMPED-UP PANTRY BOY WHO NEVER KNEW HIS PLACE
HE SAID "RETURN TO THE RING"
HE KNOWS SO MUCH ABOUT THESE THINGS
HE KNOWS SO MUCH ABOUT THESE THINGS
HE KNOWS SO MUCH ABOUT THESE THINGS

WORDS AND MUSIC MORRISSEY/MARR
REPRODUCED BY PERMISSION GLAD HIPS MUSIC
ON ROUGH TRADE RECORDS



THIS CHARMING MAN

TRACEY ULLMAN



Move Over Darling

OUR LIPS SHOULDN'T TOUCH (MOVE OVER DARLING)
I LIKE IT TOO MUCH (MOVE OVER DARLING)
THAT GLEAM IN YOUR EYE IS NO BIG SURPRISE ANYMORE
'CAUSE YOU FOOLED ME BEFORE

I'M ALL IN A SPIN (MOVE OVER DARLING)
ABOUT TO GIVE IN (MOVE OVER DARLING)
AND THOUGH IT'S NOT RIGHT
I'M TOO WEAK TO FIGHT IT SOMEHOW
'CAUSE I WANT YOU RIGHT NOW

THE WAY YOU SIGH
HAS ME WAVING MY CONSCIENCE BYE-BYE
YOU CAN CALL ME A FICKLE THING
BUT I'M PRACTICALLY YOURS FOREVER 'CAUSE

(I YEARN TO BE KISSED) MOVE OVER DARLING
(HOW CAN I RESIST) MOVE OVER DARLING
YOU'VE CAPTURED MY HEART
AND NOW THAT I'M NO LONGER FREE
MAKE LOVE TO ME

(THE WAY YOU SIGH HAS ME WAVING MY CONSCIENCE GOODBYE)
YOU CAN CALL ME A FICKLE THING
BUT I'M PRACTICALLY YOURS FOREVER BECAUSE

I YEARN TO BE KISSED (MOVE OVER DARLING)
HOW CAN I RESIST? (MOVE OVER DARLING)
PLEASE GIVE ME YOUR LOVE
I'M LONGING FOR YOU
I NEED A LITTLE MORE OF YOU
HONESTLY
YOU'VE CAPTURED MY HEART
AND NOW THAT I'M NO LONGER FREE
MAKE LOVE TO ME (MOVE OVER DARLING)
MAKE LOVE TO ME (MOVE OVER DARLING)
MAKE LOVE TO ME (MOVE OVER DARLING)
MAKE LOVE TO ME (MOVE OVER DARLING)
(MOVE OVER DARLING)
(MOVE OVER DARLING)

WORDS AND MUSIC J. LUBIN/H. KANTERT, MELCHER
REPRODUCED BY PERMISSION STATE MUSIC DAYWIN MUSIC
IF RECORDS

PERSONAL FILE



TRACEY ULLMAN

NAME: Tracey Ullman. (It was meant to be Tracey but my mum couldn't spell.)

BORN: December 30 1953 in Burnham, Buckinghamshire.

EARLIEST MEMORY: Shoving a pencil in my ear — I was testing to see how far it would go — and snapping it off inside. I had to go to hospital. I think I was about two.

FIRST RECORD BOUGHT: My mum used to buy me Beatles and Russ Conway records, but the first one I bought was "When I'm Dead and Gone" by McGuinness Flint. When I got it home, I decided I hated it.

FIRST CONCERT: The Beatles at Hammermith Odeon on my fifth birthday. I couldn't bear to look at them. I just cried and hid under the seat. It was too overwhelming — everyone throwing gooks and screaming.

WHAT HAVE YOU GOT IN YOUR POCKETS? Nothing. I don't usually have any pockets but I've got the biggest handbag in the world. I carry all my medication in it. Nose-spray, Phenetic, Diccasin, it's all in there.

WHAT MAKES YOU ANGRY? When my car gets damaged.

LAST BOOK READ? I don't really have time to read, but I like

re-reading books I read as a child. The last one was *The Hobbit* by J. R. R. Tolkien.

WHICH TV PROGRAMME DO YOU ALWAYS SWITCH OFF?

Sale Of The Century. He makes me ill, that bloke. I hate it when he says "I'm sorry, you touched the buzzer too early..."

MOST TREASURED POSSESSION: My dog. She's a cocker spaniel called Miss Lillian. I've had her 2½ years.

IDEAL EVENING OUT: Eating lobster. I love lobster. I get terribly excited at the thought of it.

WHAT RECORD DO YOU ALWAYS LOOK OUT FOR ON JUKE-BOXES? "Layla" by Derek & The Dominoes. But they never play the instrumental bit at the end and that's the bit that I like.

WHO WOULD YOU LIKE AS SPECIAL GUEST IN YOUR NEXT VIDEO? Neil Kinnock. I think he's lovely. The Simon is Bon of the Labour Party. I told him that and he was really embarrassed. Him and Ken Livingstone — they're great personalities.

MOST EMBARRASSING MOMENT: Going on stage with no knickers on once when I was a dancer. It was in Blackpool in 1977 when I was with the Second Generation. You had to put your tights on first and then your knickers on top. I just forgot. I had to do a cartwheel lift with this guy and I was trying to tell him I had no knickers on but he couldn't hear. The audience got more than they bargained for that night.

WHAT KEEPS YOU AWAKE AT NIGHT WORRYING? Someone broke into my car a few weeks ago — smashed all the windows, nicked the radio. So I had this bleeper thing fitted. Every night I keep expecting it to go off.

WHO DO YOU MOST ENJOY IMPERSONATING? Toyah, definitely, because I can get her just right. When her songs come on the radio in the car I turn it right up and get my legs going — great. I want to see her in *Trafalgar Square*, and while I was talking to her afterwards all these fans asked me to do her there. I just went bright red. I couldn't do it in front of her. Another embarrassing moment.

WHAT MAKES YOU LAUGH? A programme on BBC2 called *The Family*. It's a repeat of a fly-on-the-wall series about a real family in Reading. I just end up on the floor laughing. They argue all the time.

WHAT'S THE WORST JOB YOU'VE EVER HAD? Working in a paper manufacturer's office. I had to do about four things a day and just lived for the tea trolley. When I left they said "but you could have been manager in 15 years!" I said, yes, but it's the waiting.

WHAT DO YOU THINK OF THE MISS WORLD CONTEST? I think it's hysterical. I don't think it's a cattle market, it's really good entertainment.

Have you noticed how pop stars these days all seem to be going for the old "vertical hold" hair position? Barely a *Top Of The Pops* goes by without a collection



Colin of GBH: "To get the spikes I put on soap, hang upside-down like a bat from a tree and wait until it goes hard."



Kim Wilde: "My hair just seems to do what I want it to do. I don't brush my hair and I dry it upside-down."



Smegs of King Kurt: "Back-combing and a whole can of hairspray. Once we arranged it so there was this big hole in it and we put a huge pile of lentils in."



Gavin Friday of The Virgin Prunes: "I sometimes put grease or talcum powder on, but I never comb it. I just let nature take its course."

of hair-dos teetering precariously in a skywards direction. What's been bothering us is: how on earth do they do it? Industrial superglue? Reinforced concrete

Jay Aston of Bucks Fizz: "I stay clear of hairdressers, back-comb it and don't use conditioner."



Mac of Echo & The Bunnymen: "I dry it upside-down, use Boots hair gel, hair spray and sometimes coca-cola and orange juice."



Mike Peters of The Alarm: "I wash it every day, use soap instead of gel, and dry it upside down."



Rory of King Kurt: "Gel, hairspray and bleach (for six years). I can't rub it with a towel as great clumps break off."



Electric shock treatment? Or just plain old treacle and strewberry jam? And can they still lead a normal life? Start set about finding out...



Photo: David Wainwright

Limehi: "I blow dry it upside-down then apply baby oil."



Photo: David Levine

Robert Smith of The Cure: "Just intensive back-combing. No gel, no lard, nothing else."



Photo: P. K. Elly/In

Tok of Tik & Tok: "I spike it up with Sanrizz hair mousse."



Photo: Brachya Butler

Nick Cave of The Immaculate Consumptive: "I only wash it once a month, add a load of hair spray and then dry it upside-down."



She might look like Zelda from *Terreheawks*, but actually she's Tine Turner — former half of Ike & Tina Turner, self-styled "soul temptress" and current cohort of Glenn Gregory and Martyn Ware. Glenn (grinning inanely) sang backing vocals on her current single, "Let's Stay Together". Martyn (trying hard not to) produced it.



Remember *Iest* Christmas? Remember how you couldn't turn on the radio without getting a blast of some bloke called Renato belting out "Save Your Lo-o-o-ve" with a voice the size of about ten foghorns? Well, we feel duty bound to warn you: the culprits, **Renae & Renato**, are back with a new single called "Jesus Loves Us All!". Meanwhile the duo have apparently inspired other similarly-named singing couples like Carl & Carla and Wilhelm & Wilhelmina. God help us all, more like.

S T A R T

Captured on Chrome by BASF Free with cassettes from HMV.

BASF



Captured on Chrome

Tracks by Culture Club, Europeans, John Foxx,
David Grant, Paul Haig, Imagination, Kid Creole
and The Coconuts, Annabel Lamb, Musical
Youth, Gary Numan, Judy Tzuke and Verity
Captured on BASF chrome
exclusively for HMV shops.

CHROME

Right now, with selected pre-recorded chrome tapes from any HMV shop, we'll give you a free compilation chrome cassette.

Featuring 13 great tracks by artists including Europeans, John Foxx, David Grant, Kid Creole and The Coconuts, Annabel Lamb,

Musical Youth and Gary Numan. All captured on BASF chrome tape exclusively for HMV. So run in now and pick up your free tape before we run out.

Here's just a selection of pre-recorded cassettes that include the free tape:

Joan Armatrading <i>The Key</i>	4.49	Bob Marley <i>Confrontation</i>	4.49
Culture Club <i>Culture By Numbers</i>	4.49	Malcolm McLaren <i>Duck Rock</i>	4.49
Echo and the Bunnymen <i>Porcupine</i>	4.49	Modern Romance <i>Trick of the Light</i>	4.49
The Fixx <i>Reach The Beach</i>	4.49	Musical Youth <i>Different Style!</i>	4.49
Peter Gabriel <i>Plays Live</i>	5.99	The Police <i>Synchronicity</i>	4.49
David Grant <i>David Grant</i>	4.49	Simple Minds <i>New Gold Dream</i>	4.49
Heaven 17 <i>The Luxury Gap</i>	4.49	Spandau Ballet <i>True</i>	4.49
Imagination <i>Scondolous</i>	4.49	U2 <i>Wor</i>	4.29
Kid Creole & The Coconuts <i>Doppelgänger</i>	4.49	Ultravox <i>Quartet</i>	4.49
		Various <i>Methods Of Dance</i>	2.79
		ZZ Top <i>Eliminator</i>	4.49



More records. More tapes.
More discounts.

CARE



Care: (left-right) Ian Brodie, Paul Simpson

"Music seems to be creeping back to Tin Pan Alley. If someone looks right they just build a group around them."

So says Ian Brodie, one half of the Liverpool duo Care. Often described as "the odd couple", their second single "Flaming Sword" has sold on musical merits alone. They've never been on TV, they've never played live and they're hardly a major part of the *Cemeter Palace* gossip column set. "We haven't bought an audience," they say, "we've sold a single."

Formed last summer, the pair have been involved with various local bands. Paul Simpson is other the other half who's in bed with "flu" — "He took some Night Nurse and can't get out of bed". An original member of The Teardrop Explodes, he also played with the Wild Swans — a band that also featured Jari Kalli from The Lotus Eaters (all these names, I ask you!)

Ian was in archetypal punk band Big In Japan (with Budgie from the Banshees and Dave Ball from the Teardrops, incestuous or what?). And then he moved on to the Original Mirrors, who were critically acclaimed but

little else. And more recently, under the alias Kingbird, he's been producing the likes of Echo & The Bunnymen, Weh! and Dense Society, not forgetting Care's own latest single.

"I think I'm a really crap producer and I'm not a great guitarist but I can do simple things really well. But Paul writes really good lyrics and melodies. I just stick me over in and ruin it!"

But, seriously, Ian considers their combined talents to be far greater than that of the two individuals. "We've definitely got something special."

Their ambition is to write great songs, "but modern ones. Most people tend to go back to the past." And naturally they want to sell lots of records.

"We want our music to go against the grain — but we don't want to be tagged as 'underground'. I want it to be full of hope and spirit and melody — and to be beautiful but not in a wet way. I just want it to sound like it's from another planet to everything else on the radio."

— Peter Martin

flaming sword

WHO WILL BUY MY FLAMING SWORD
WILL WEILD IT STRONG AND BROAD
FOR LOVED ONES ARE IN OUR CARE
ADRIFT IN A WORLD UNFAIR

WHO WILL BUY MY FLAMING SWORD
WILL WEILD IT STRONG AND BROAD
YOUR W-COLD BUT ALL THE PLEASURE'S MINE
I BINGH! OF LOVE AND I WILL DRINK THE WINE

WHO WILL TAKE THE BURNING ROSE
I SYMBOL A SPEAR OF GOLD
AND STEADFAST AGAINST THE HOUR
UNTOUCHED BY EARTHLY POWERS

WHO WILL TAKE THE BURNING ROSE
A SYMBOL A SPEAR OF GOLD
COLD IS COLD BUT ALL THE PLEASURE'S MINE
A NIGHT OF LOVE AND I WILL DRINK THE WINE

COLD IS COLD BUT ALL THE PLEASURE'S MINE
A NIGHT OF LOVE AND I WILL DRINK THE WINE
WHO WILL BUY MY FLAMING SWORD
WHO WILL BUY MY FLAMING SWORD
WHO WILL BUY MY FLAMING SWORD
WHO WILL BUY MY FLAMING SWORD

THEY'DS A B-I-A-H-O-O, B-I-A-H-O-O, B-I-A-H-O-O
HOWE... C... M... S...
MAYBE AN... M... S... A... I... S... O... S...

It's like a few years ago when we did 'Real To Reel' (Cacophony' [Simple Minds' second LP] and the popular bands were The Merton Parkas and Secret Affair. I just don't feel part of it. Most hits sound like they come from the drawing-board. Last year we got a foot in the door with the hit singles, 'Promised You A Miracle' and 'Glittering Prizes', and we could easily have come up with some little electronic riff or funk ditty — but we decided to wait and stay our ground."

While I'm talking to Jim Kerr the results of this "wait" waft in. It's the new Simple Minds LP and it sounds magnificent. We're chatting in a console in Virgin's Townhouse studios and in the next room sits producer Steve Lillywhite (of U2 and Big Country fame) mixing a track called "Last Of Easter".

Lounging around him are the rest of the band, frantically tapping feet and sipping wine. Their press officer remarks that it's like a dentist's waiting room in there. You see, they're about to undergo one of the most gruelling experiences of their lives... The Smash Hits Interview!

But first it's Jim's turn. He looks very casual in his brown tweed jumper and new haircut. Gone is the artificial black shock of hair; back are the natural brown locks.

"We've changed a lot the past year, but certainly not in a contrived way. We just constantly played live, moving towards this heavier sound and suddenly it's like we've woken up and found we're there."

In fact they've taken so many risks with this LP they've given themselves the name The Glasgow Chancers. This change of heart — and direction — has come about through 12 months of constant touring, building in confidence as they went until they decided it was time to "stop holding back and go whoosh!"

"First we had this notion that we could be the best young live band in the world. So we toured and worked at it. But after a year of that our heads were bursting with new ideas, so we decided to make this LP."

So what have been the highlights of the past year? "Well, we met Alex Sadkin (who's just produced Duran) and we decided to work with him — then we blew each other out."

That was February. The next month saw them touring Europe, while April and May meant the grand US hike. And there Jim had his nose broken by a jealous fan. "I was attacked," says Jim, a smile barely concealing a look of disbelief. And then it was time for a holiday. One month off.

"O'night me and Charlie (the guitarist) decided to go East. I'd read about India and I wanted to go. Japan was really trendy. So we just got on a plane. I slept all the way and as I woke up in Delhi there were millions of people around trying to sell us things, cum here and cum there. Very frightening."

In comes Charlie. "We went to Katmandu and the Taj Mahal. We

sitars on our knee — but that would be a bit cheap. Kitsch," reckons Jim.

They also agree that the most important thing about the trip was that it "rekindled" their friendship.

"We evaluated what we did the past five years, seeing if it was worth going on. Obviously we decided it was."

The pair go back a long way, going to the same schools and even living opposite one another in the same street in Glasgow's Toryglen district. All four original members share the same working class background, whereas the latest recruit Mel Gaynor — session drummer on their last album "New Gold

THE GLASGOW CHANCERS

That's Simple Minds' new name, apparently.

Something to do with all the risks they've been taking on the new LP.

Peter Martin hears tales about Stevie Wonder, meeting Bowie, broken noses, trips to Delhi and everything else they've been doing for the last 12 months.

even had this wild idea of climbing the Himalayas, but we decided against it." They both agree that the most amazing thing about the place was the people. "They had an amazing beauty and although they were living in abject poverty they were so happy," beams Charlie. Jim adds that he felt like a "Texan with my Sony Walkman. But that's the way it is I suppose."

But don't expect to hear any Eastern influence on the new LP (which won't be out until March '84). "I know everybody would think we'd come back like a couple of Ravi Shanker's with

Dream" and full-time member since spring — was born in South London. His brother Gordon used to play guitar with Eddy Grant and Mel himself used to be with funk outfits Gonzales, Linx and Light Of The World. He also did session work for Heaven 17, Beggar & Co, Elkie Brooks, the Associates, The Nolans, Imagination and Samson (the heavy metal band).

So how's he finding life with Simple Minds? "I seem to be fitting in perfectly. The day I stepped into the studio I found they had a completely different approach to music — they changed my whole attitude."

Keyboard player Mick McNeill also has a varied musical history. "I got landed with the accordion when I was nine. I started a band with my brother Denny — we used to play at local dances. We were called The Barnets. We even got on TV. Junior Showtime. I had to wear a kilt. For the next year in school I walked around with a red face."

The "shy" one in the band, she still gets nervous onstage. But being in Simple Minds does have its rewards. "I got to meet Herbie Hancock. I went round to his house in America and his wee 13 year-old daughter opened the door — she'd been to see us the night before — and all her school friends were round there wanting autographs, MY autograph. So here's me standing next to one of my heroes signing autographs." Still, he managed to get Mr Hancock to play on their last LP, "New Gold Dream".

Bass player Derek Forbes is glad to see that there's more SPIRIT in their current work. "During one track, 'Kick Inside' — which Jim describes as 'being as good as anything the Sex Pistols ever did' — my fingers were physically bleeding. We did that track last and I just went really mad."

Apart from drawing cartoons about the day-to-day events in the studio, he's written a children's book — *The Adventures Of Sally And The Moonpeople*. And like Mick, he's had the chance to meet a few of his musical heroes.

"I met Stevie Wonder in Hollywood at a Return To Forever gig (a group made up of Jazz greats). He said he'd played 'Promised You A Miracle' 40 times on the run. He was right into us."

And that's not all. Derek and Jim have also met — and sung with — the group's all-time fave, David Bowie.

"We went up to Rockfield Studio to try and get him to play sax on our LP — 'Real To Reel' — as he was producing Iggy Pop's LP 'Soldier'. But to our amazement he actually asked us to sing. We're on quite a few tracks and on 'Play It Safe' it's credited as Bowie and Simple Minds on backing vocals!"

So what more can Simple Minds possibly do? Derek has the last word. "I'd like us to be the best band on the planet."

Don't ask for much, do they?



PHOTO: PETER ASHWORTH

Simple Minds. (Above left-right) Charlie Burchill, Jim Kerr, Derek Forbes. (Below left-right) Mei Gwynor, Mick McNail.

DURAN DURAN AT BOOTS

For album or cassette. Features the hit single "Union of the Snake". You'll also find their previous albums "Rio" and "Duran Duran" at **£3.99** for album or cassette. Subject to stock availability.

£4.29



Boots

THE BEST FOR CHRISTMAS

MUTTERINGS

MUTTERINGS

Mutterings bumped into *Limahl* the other day. We think your single will get to Number Five, we muttered. "As long as I get to Number Seven I'll be happy," he replied. Why's that? "Because they only got to Number 8." ... Speaking of when, *Ozzy Osbourne's* four month old daughter has just begun to talk. "I'm sure she said 'Kajageegee' the other day," he explained. ... *Mick Jagger* is the same age as *Leander of the Oppenheims*, *Nail Kinnoch*. *Bill Wyman* is fully three years older than *Hema Secretary Leen Brittain*. ... 'Tis muttered that *Mick Karn* has just formed a band of Turkish musicians. ... *Gary Numan* currently looking for a World War 2 Spitfire. He's prepared to pay up to £250,000 for "the right model" ... Hard times? 'Tis muttered that *Bowie's Sarina*

Moonlight tour has netted £25 million while *The Patience's US* tour takings totted up to a mere £17 million. ... *John Blakie of The Sun* still referring to *AI* as "All of Ye-zoo". Doesn't he know they split up yonks ago. ... *AI*, meanwhile, has just got married to an old friend from *Basiden*, *Malcolm Lee*. ... She's also had a song written for her by *Marilyn*. ... Poor *Marilyn* has been getting a lot



of stick from the press. They reckon he's "corrupting the nation's youth". Worst example was a snidey piece in the *Sunday People* headlined "The Unacceptable Face Of Pop". They described him as "leering and limp-wristed", "mucky" and "iners sickening than saxy". *Mutterings* still likes him anyway. ... Is *Rebelled Rat* in fact none other than *Joe Strummer of The Clash*? Sounds like him. ... The video for *UB40's 'Many Rivers To Cross'* apparently filmed in a *Dapford* church. Present end correct were guests *Phil Lynott*, *Fergal Sharkey*, all of *Musical Youth*, all of *Aswad* and one prast in "a bit of a state" ... *Fergal* seems to be turning into a professional

guest these days. Apart from singing with *The Assembly*, he's also in the *Battle Stars* video. ... *John Lydon* claims that *Sid Vicious* was named after "a fat hamster I had called Sid". ... *Adam Ant's* name currently romantically linked with that of *Helene* from *Star James Lea Curtis*. ... A forthcoming film of *Celine MacInnes' Absolute Beginners* (see *Bit* last issue) will be directed by *Julian Temple* (most recently responsible for *The Stenas* "Undercover Of The Night" video) and may star *Carmel* or *Merl Wilson*. ... *Paul McCartney's* kids read *Smash Hits*. So do *Pete Townshend's*. ... *Rosalee Corbett's* bean dressing up like *Bey George*.



The ether *Rennia* fancies himself as *Kid Craze*. ... *Daran Deras's* "Seven And The Ragged Tiger" was originally to have a title track. The band invited some of the fans who were hanging around outside the studio to sing on it and then junked the idea. ... The backing vocals on *ABC's "Beauty Stab"* done by *Frankie Goes To Hollywood*. ... In *New York* *Boy George* apparently filmed with professional football team the *New York Giants*. They all gathered round him in their gear and sang "Do You Really Want To Hurt Me" unaccompanied. ... *Smiths* guitarist *Johnny Marr* completely fixated on *Regar McGaia's* of veteran hippies *The Byrds*. First he bought his old guitar, now he's copied his hairstyle. ... By the way, in *French* *Johnny Marr* (*J'ai un si merde*) means "I am bered". ... *Reddy Frame of Aztec*

Camera apparently "really intrigued" by black magic. ... 'Twas muttered that *The Style Couacif's "Solid Band In Your Heart"* would come packaged in blaze wood. It didn't, of course. ... *Jilliam Cops's* fan club address is the same as *Tears For Fears*. "They get thousands of letters," he meant. "But I've only had three: two from the same girl and one bill". Big eeah, everyone. ... Oh and *Ian Birch*, of this panel, and his wife *Markie* have just had a baby boy called *Will*.

KIM WILDE



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DANCING IN THE DARK

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MUTTERINGS

MUTTERINGS

YES

Move yourself
You always live your life
Never thinking of the future
Prove yourself
You are the move you make
Take your chances win or lose
See yourself
You are the steps you take
You end you end that's the only way
Shake
Shake yourself
You're every move you make
So the story goes

Chorus
Owner of a lonely heart
Owner of a lonely heart
(Much better than e)
Owner of a broken heart
Owner of a lonely heart

Say you don't want to chance it
You've been hurt so before
Watch it now
The eagle in the sky
Now he dancing one end only
You lose yourself
No not for pity's sake

There's no real reason to be lonely
Be yourself
Give your free will a chance
You've got to want to succeed

Repeat chorus

Owner of a lonely heart

After my own indecision
They confused me so
(Owner of a lonely heart)
My love said never question your
will at all
In the end you've got to go
Look before you leap
(Owner of a lonely heart)
And don't you hesitate at all
No no

Repeat chorus twice

Words and music
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FERGUSON ESCORT

NEVER NEVER

The Assembly



I KNOW JUST WHAT TO SAY
IT'S JUST A GAME I PLAY
NOW I'M HERE ON MY OWN
I'D LIKE TO BE WITH YOU
I GUESS YOU ALWAYS KNEW
STILL I'M ALL ALONE
I KNOW THE STORY
GOT IT ALL WORKED OUT

CHORUS
IT NEVER HAPPENS TO ME
IT NEVER HAPPENS TO ME
(MAYBE IT'S THE WAY
MY LIFE WAS MEANT TO BE)
IT NEVER HAPPENS TO ME
IT NEVER HAPPENS TO ME
(NOV'S JUST A DOOR THAT'S LOCKED
AND THERE'S NO KEY)
IT NEVER HAPPENS TO ME

I KNOW MY EVERY LINE
IT'S JUST A WASTE OF TIME
GUESS IT'S ALL SUCH A SHAME
I'VE SEEN IT ALL BEFORE
AND EVERY TIME I'M SURE
THAT IT ENDS UP THE SAME
I KNOW THE STORY
GOT IT ALL WORKED OUT

REPEAT CHORUS

I KNOW JUST WHAT TO SAY
IT'S JUST A GAME I PLAY
NOW I'M HERE ON MY OWN
I'D LIKE TO BE WITH YOU
I GUESS YOU ALWAYS KNEW
STILL I'M LEFT ALL ALONE
I KNOW THE STORY
GOT IT ALL WORKED OUT

REPEAT CHORUS 3 TIMES TO FADE

WORDS AND MUSIC V. CLARKE
REPRODUCED BY PERMISSION SONET
ON MUTE RECORDS

David Grant

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cl/w
MASTERMIND CLUB (REMIX) FEATURING
"WATCHING YOU, WATCHING ME," "ROCK THE MIDNIGHT"
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DARYL HALL
&
JOHN OATES,
ROCK'N SOUL
PART 1



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MANEATER · KISS ON MY LIST
SHE'S GONE · SARA SMILE · RICH GIRL
PRIVATE EYES · I CAN'T GO FOR THAT (NO CAN DO)
ONE ON ONE · WAIT FOR ME · YOU MAKE MY DREAMS.
ALSO FEATURES THE HIT SINGLE "SAY IT ISN'T SO"



RCA

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.*

While flicking back through some old copies of *Smash Hits*, I came across the article about Steve Strange, where he said someone was going around impersonating him and running up large bills. Was the culprit ever caught, and has he continued with this extortion?

Nick Rhodes' Hair Dye, West Wickham.

● Although he hasn't as yet been traced, the impostor stopped impersonating Strange almost as quickly as he had begun, as soon as stories about his fraud were circulated. Altogether, bills amounting to a couple of hundred pounds were run up in different restaurants around Chelsea (places Strange had never visited) but what most amazed Strange and his cohorts later was how unlike him the trickster apparently was; for a start, he had the wrong colour hair — blond instead of black. It was the restaurants, however, who had to suffer their losses in the end.



Are Black Lace, who just had a hit with "Supernova", the same group who sang Britain's 1979 Eurovision entry? Also, is Hazel O'Connor the daughter of Des? I have a bet that she isn't, and whoever loses has got to do a streak round the block. I'll send you the photos!

David Clark, Greenford.

● It is true, sad to relate, that the name Black Lace first came to our notice around Spring '79; they even managed a chart placing of 42 for their single "Mary Ann". As to your other question... Ha ha ha! You're wrong! Guess who's got to do a streak and in their very own neighbourhood! No, I jest. Hazel isn't Des' offspring. She was born in Coventry while Des is a true Londoner and, besides, his

daughter's called Karen. But, please, do spare us the evidence...

What a wonderfully amazing group — King Kurt! But where can I get hold of one of those KK t-shirts, as worn by them in your October 27 issue? Also, what's their correspondence address? **Smeggy's Left Boot, Guiseley.**

● The Kurts are currently in the process of setting up an official merchandising company/fan club and, when this eventually happens, a selection of their self-designed t-shirts will be up for grabs — at a price, of course. Until then, you can become a member of their Rat And Rodent Club (enclose SAE to: 115/123 Bayham Street, London W1); once accepted, you should receive a free membership card which will entitle you to reduced admission to any of their gigs. How fab. However, I have a little surprise for you — it's a wearable, white, cotton thingy, aimed to land on your doorstep any second now.

Having seen Cutting Edge on *Creckerjack*, I thought they were fantastic and wondered if you could supply any details on them. Also, send my love to their drummer, as I think he's really cute.

Heleen, Church Lawton and Sharon Thorpe, Elin.

● From Birmingham, they signed to MCA Records last July and released their debut single, "Lonesome Cowboy" soon after, with the follow-up "Dancing With The Rebels" scheduled for issue next January. Left to right in the photo, they are Ian Nicol (vocals), Matthew Nelmes (guitar), and Richie (bass), John Bates (drums) and Andy Williams (no relation) on keyboards. They plan to do some live dates, as they say, in the New Year.



Please could you tell me why Bernard Summer of New Order used the name Bernard Albrecht

on their early sleeves. I'd also be much obliged if you could tell me his age.

Lois, Sussex Coast.

● He's actually gone under four different surnames to date; born Bernard Summer, he began using the surname Dicken when his mother re-married. Then, in his late teens, he adopted the name Albrecht after a piece of German-made equipment used by the firm of illustrators where he worked in Manchester. He also briefly became known as Barney Rubble in an early interview, after the droll character in *The Flintstones* cartoons. However, he reverted to Summer about two years back and, now that he's married with a child (a little boy), it's not likely that he'll change again. Knowing New Order, though, not impossible! His exact age, true to fashion again, is not known, but we'd guess at either 23 or 24. Incidentally, Matt Johnson's long-awaited book on New Order will be out around Christmas-time. Titled *An Ideal For Living* (lifted from track on their first EP), it'll set you back £5.95 in paperback, or £9.95 for the limited edition hard back.

I would like to ask if I would be possible in any way for a pop star or member of a group to write to me, as a proper pen pal. I would be grateful if my request could come true, as I've always wanted to do this.

Lynne-Marie Wilde, Fenham.

● May as well think big! Any willing famous person can write to Lynne at: 8 Redewater Road, Fenham, Newcastle-Upon-Tyne NE4 9UD. She probably doesn't require you to be a Simon Le Bon or Boy George lookalike either!!

Could you please confirm whether or not someone called Henri Greucourt drove Madness around on one of their tours. I'd like to know whether it's true or not.

Rachel Crago, Southend-on-Sea.

● Hector, the Madness roadie who's been with them ever since they were known as The North London Invaders, cannot ever recall such a person being in charge of the gear stick, or for that matter, anything else. Resident driver is actually one Oava Goldberg. So what else did he tell you, eh?

Could you tell me whet that oldish leger-faced wetch means to Nick Heyward, as he seems to

weer it all the time. Also, can you give a contact address for him as I've been searching for ages.

Claire Walkden, Manchester.

● The old watch didn't really have much sentimental value for Nick, we fear, because when the strap fell apart recently, he opted to buy a cheaper, more modern instrument. "Purely for practical reasons", he says. Meanwhile, although he doesn't have an organised fan club as yet, you can write to him at: Arista Records, 3 Cavendish Square, London W1.



Please supply a discography for The Cure, plus the Fen Club address.

Nick, Birmingham 46.

● Kicking off in December '78, singles/EPs were: "10.15 Saturday Night"/"Killing An Arab" (re-issue Feb '79), "Boys Don't Cry"/"Plastic Passion" (Jun '79), "Jumping Someone Else's Train"/"I'm Cold" (Nov '79), "A Forest"/"Another Journey By Train" (Apr '80, 7" + 12"), "I'm A Cut Hero"/"I Dig You" (Dec '80), "Primary"/"Descent" (Mar '81, 7" + 12"), "Charlotte Sometimes"/"Splintered In The Head" (Oct '81, 7" + 12"), "The Hanging Garden"/"100 Years" (Apr '82), "The Hanging Garden"/"100 Years"/"Killing An Arab"/"A Forest" (Apr '82 as a 12" on tour and Jul '82 as a double pack 7"), "Let's Go To Bed"/"Just One Kiss" (Nov '82, 7" + 12"), "The Walk"/"The Dream" (Jul '83, 7"), "The Upstairs Room"/"The Dream"/"The Walk"/"La Ment" (Jul '83, 12"), "The Lovecats"/"Speak My Language" (Oct '83, 7"), and the 12" version with "Mr Pink Eyes" as the additional track. Albums were "Three Imaginary Boys" (May '79), "Seventeen Seconds" (Apr '80), "Faith" (Apr '81) and "Pornography" (Apr '82), with a new LP expected early next year. Write to The Cure, c/o Fiction Records, 46a Montagu Square, London W1.

STAR CHOICES.



Culture Club -
"Colour by Numbers"

£4.49



Duran Duran -
"Seven and the Ragged Tiger"

£4.29



Genesis -
"Genesis"

£4.49



The Jam - "Snap!"
(Double Album
Greatest Hits)

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BOOTS HAVE GOT ALL THE CHRISTMAS HITS TOGETHER.

Abba - "Thank You for the Music"	£4.49
Adam Ant - "Strip"	£4.99
George Benson - "In your Eyes"	£3.99
Big Country - "The Crossing"	£3.99
David Bowie - "Let's Dance"	£3.99
Carpenters - "Voice of the Heart"	£4.99
Chas & Dave - "Knees Up"	£4.99
Richard Clayderman - "The Music Of..." ..	£4.49
Eurythmics - "Touch"	£4.49
Hall & Oates - "Rock & Soul Part I" (Best of)	£4.99
Nick Heyward - "North of a Miracle"	£3.99
Michael Jackson - "Thriller"	£3.99
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Billy Joel - "An Innocent Man"	£4.79
Paul McCartney - "Pipes of Peace"	£4.49
Barry Manilow - "A Touch More Magic" ..	£4.49
Johnny Mathis/Natalie Cole - "Unforgettable - A Tribute to Nat King Cole"	£4.79
Cliff Richard - "Silver" (Single Album)	£4.49
"Silver" (Double Album Boxed Set)	£6.99
Lionel Richie - "Can't Slow Down"	£4.99
Roxy Music	
"The Atlantic Years 1973-1980"	£4.49
Bob Dylan - "Infidels"	£4.79
Imagination - "Scandalous"	£3.99
UB 40 - "Labour of Love"	£3.99
Ultravox - "Monument"	£2.99
Wham! - "Fantastic"	£3.99
Paul Young - "No Parlez"	£3.99

This Christmas, Boots Record Departments also have 100 Top Titles from such artists as Culture Club and Duran Duran to Barbra Streisand and Richard Clayderman, all at £3.99 for album or cassette.

All prices are for Album or Cassette subject to stock availability.



THE BEST FOR CHRISTMAS

CELL BREAKS



Both halves of Soft Cell seem to have been pretty busy of late. **David Ball** has just released a solo LP, "In Strict Tempo", and has been twiddling knobs for a rather odd group called The Virgin Prunes.

Odd, too, by all accounts, is the new hunch **Mars Almond** has been swanning around the USA with. They're called The Inmuculate Consumptive and the other members are a fearful woman called Lydia Lunch, a chap named Clint Riska who's also in a group called Foetus On Your Breath and former Birthday Party person Nick Cave. They won't be performing here, apparently, and there won't be any records out. It's muttered, though, that there might be some Soft Cell appearances in the near future.

Meanwhile, Nick Cave has a solo EP out in the New Year and Mute have just released an EP of Birthday Party stuff that was recorded earlier this year.

GOOS AGAINST ZOOS

Limahl to do a duet with **Hazel O'Connor**. Strange but true. The pair will be getting together to record a track for an as yet untitled compilation LP in aid of the Animal Liberation Front. Others who've already contributed their talent include **Paul Weller**, **Beki Bendage** and **The Europeans**. Expect it some time in the New Year.

Daren Duran have added some extra shows to next British tour. See Dates for details.

You may recently have noticed someone called **Misty Prior** singing and waving about rather a lot on that BBC Photo Assignment thing a few weeks back. Well, once upon a time she was the lead singer with a "folk rock" group called **Steeleye Span**. Now she's making a comeback with a single called "Deep In The Darkest Night" which has been produced by **Dave Stewart** and features **Anna Lennox** on backing vocals. So there.

BIZ

KURT HURT

King Kurt were victims of a particularly nasty attack after a recent gig in Liverpool. Guitarist **John Reddington**, who suffered severe bruising to the head, told **Biz** exactly what happened.

"After the gig some girl pinched Paul Lavender's tartan cap (he's another guitarist) and some guy saw him trying to get it back, misread the situation, and thumped him on the nose. At this point we were outside waiting for the van, so we went back to investigate. All at a sudden we were confronted by these 'bouncer' types with baseball bats and snooker cues.

"It was extraordinary, I've never seen anything like it. We've been playing live for two and a half years and we've never attracted any trouble. Anyway there was a fight and Paul was knocked out and three of them all beat him on the ground — he has a broken nose.

"The nurse at the hospital reckoned we might have been attacked because we were wearing tartan. Liverpool people hate the Scots you see", she said. Anyway we're alright now and the tour's been rescheduled (see Dates for details) and we've all recovered surprisingly fast.

"I just don't want people to be put off coming to see us — we never have crowd trouble, just good messy fun."



Spear Of Destiny play a special concert as part of the Greater London Council's "Year For Peace" at London's Lyceum on December 28. They'll also be doing shows in Glasgow, Manchester and Nottingham. See Dates for details. Meanwhile, expect a new **Spear Of Destiny** LP sometime in February.

Michael Jackson's latest single "Thriller" is also featured in a limited edition singles pack containing his last nine releases. Specially packaged and individually pressed on bright red vinyl, it's not bad value for around eight quid.

KILL ME KWAK

Malcolm McLaren has a new single out. This one's a square dance, is called "Duck For The Oyster", and is the fourth track to be lifted off his "Duck Rock" LP. Just as well, then, that he'll have a new LP out in the New Year.

HAPPY BIRTHDAY

Steve Rothenberg of **Marillion** (24) on November 25
Kenny Dorman of **M20** (23) on November 27
David Jaymes of **Modern Romance** (27) on November 28
Richard Barbieri (26) on November 30
Steve Jensen (24) on December 1
Orzy Osbourne (35) on December 3
Rick Backler (28) on December 6
Jessie James King (38) on December 6
Mike Nolan of **Backs Flax** (29) on December 7

EX-POMP ROCKERS IN "WE LIKE LONG SONGS" SHOCK!



"It would be a shame if we were written off as a has-been band," says **Jon Anderson**, singer with **Yes**. "We've grown up with and pushed the current electronic boom and now we want to give of some vibe of the modern musical age."

Yes were formed in 1968 and for years were the leaders of "techno-flash" or "techno-rock" — pompous stuff with lots of painful soloing. At the end of the decade, while every punk worth his safety pins was listing **Yes** along with **ELP** and **Genesis** as The Band To Hate, the individual members all drifted into making terribly indulgent solo LPs.

For a while **Jon Anderson** was replaced by the two members of **Buggles** — **Trevor Horn** and **Geoff Downes** — but now they're back in a near-original line-up with **Trevor Horn** producing instead of singing. The result is the radically different single (and current **Smash Hits** office turntable favorite) "Ownes Of A Lonely Heart".

There's an LP too, called "90125", after its catalogue number because the six members couldn't agree on any other title. Making the record was the first time **Jon** had met his

successor, **Horn**.

"He was great. I tried to get him to sing on the album but he wouldn't. Don't worry, I'll drag him on stage when we play London."

Under **Horn's** influence, the old **Yes** excess (they used to do 45-minute songs) has been "squeezed down".

Live, they plan to extend it again. "I want to captivate people," says **Jon**, "so they totally escape... like in a film. That's why I prefer long songs, they're more of a challenge."

And talking of challenges, here comes one of those tricky **Biz** competitions. The prize is a copy of "90125", a 12" of "Ownes Of A Lonely Heart" and a truly bonzer **Yes** poster. All you have to do is answer this question. Which of these duos features a member of **Yes**: a) **Rene & Renato**, b) **Simon & Garfunkel**, c) **Jon & Vangelis** or d) **Tik & Tok**?

Answers on a postcard of the back of an envelope to **Smash Hits Yes Competition**, 52-55 Carnaby Street, London W1V 1PF to arrive no later than December 7. The first 15 correct ones out of the bag get an album, 12" and poster each.

"If you're at Number 20, all you can see is the 19 groups ahead of you. AND YOU HATE EVERYONE OF THEM"

The rustling of paper bags is the only sound as three weary, bleary Thompson Twins settle round a small table upstairs at Arista Records in central London.

The rustling is followed by the munching. Mouthfuls of brown bread and cheese punctuate the interview, slotted into their few spare minutes between writing the new album and jetting off to Nassau, on the Caribbean island of New Providence to record it.

Being the only one without a mouthful of cheese, I ask if the new single, "Hold Me Now", is an attempt to break away from electronic pop. Unanimous nodding of heads and grunts of approval, until finally Alannah (still wearing that hat) says, "maybe we shouldn't admit this, but we used marimbas, a piano and even a guitar on it. It's such an emotional song, we wanted to have that warmth you often can't get from synthesizers."

Also, as Tom points out, "in England electro-pop is almost a memory, but in parts of America where we toured recently, they're still wondering if the synthesiser will ever catch on. We have to bear that in mind when we make a record."

A change of heart indeed for the man who used to spend hours locked in his bedroom recording what he called "psycho-acoustic experiments". Joe Leeway has another description, "He made such weird noises that nobody dared go in."

"But I think it's pretty well accepted now," says Tom, "that making hit records is what we're about, so we mostly suppress the experiments. The irony of success is that it becomes more difficult to experiment, because the pressure is on to continue having hits. Even David Bowie has to turn on the hits."

For the Thompsons, a turning point has been reached. With a few more hits, they'll be firmly established but, for the moment, they're feeling the



pressure, say the Thompson Twins, brings out the worst in you. And yet they still want more of it. Johnny Black brings you another chapter in The Rocky Road To The Top.

pressure and the new single is the focus of all their hopes.

They haven't had a holiday in two years but, even so, there still isn't time to do everything. "We shouldn't even be here now," grumbles Tom, "because we haven't finished pre-production on the album, but we must do some press, because we'll be in Nassau when the single comes out."

"Having a hit really brings out the worst in you," he continues, a little more seriously. "If you're at Number 20, all you can see is 19 groups ahead of you, and you hate every one of them. It's horrible, like being back at school and having your exam results posted on a notice board every week."

Because their *Top Of The Pops* appearances rarely show them playing instruments, the Thompsons have suffered accusations that they can't actually play. Phil Oakley claimed they stole their image from The Human League, and others have implied that their line up is carefully contrived as the perfect racial/sexual equality image for the '80s. They deny all charges.

"That's another reason why we wanted to use conventional instruments on the new songs, so people would see that we can play," points out Alannah.

Tom explains that, within the context of the old Thompsons, which was a larger group, the three of them got together at weekends as Chaos PA, "a rap and dub thing we did as support to people like Lora Logic to make extra money."

"It kind of sneaked up on us really," says Joe. "I still don't think of us consciously as some sort of integrated group, although maybe the public sees it that way. We're more a bunch of misfits who happen to work well together."

"I see us like the characters in that TV show, *The Water Margin*," adds Tom. "Each one is a hero, and a misfit, and each has a special skill. But we do realise that a picture of us instantly says that blacks and whites and males and females can mix and get along..."

Alannah chokes on a sarnie and comes up giggling. "They can mix... but I damn about getting along."

"Well, yes, I have my doubts too," agrees Tom, as the table begins to vibrate with their laughter. "We fight like cats and dogs sometimes, but we always survive. We get along best when we're writing."

The Thompson approach to songwriting is unique. From past profits, they've bought a mobile recording studio which they take to rented country houses. "We wrote most of 'Side Kick' in the bathroom of a huge place called Sandridge, with ten bathrooms, bats in the belfry and only one other person in the whole place," recalls Alannah. "And the new stuff was mostly done in a house on Romney Marsh."

With the songs written, the demos recorded, and the sandwiches polished off, the band is looking forward to the Caribbean experience.

"Most hands seem to grumble about travelling, but I love it," says Tom. "I mean, when I was in New Delhi, India, a couple of years back, I jumped into a parking warden who had given me a ticket the week before in Chesterfield. She was quite embarrassed really," he grins.

Why do I get the feeling there are precious few things Tom Balley enjoys more than embarrassing parking wardens?





*Three — the younger set of Twain: (left-right)
Allanah Currie (in that hat), Tom Bailey, Joe Leeway*

BITZ



STARDUST MEMORIES

Several hundred people wear dog flaps. Platform boots everywhere. Guitar solos every other minute. No, not an Iron Maiden concert, just the David Bowie film *Ziggy Stardust Live*. Recorded on the last night of Bowie's "Farewell Tour" in 1976, it's mostly concert footage with the occasional tantalising hint of backstage chit-chat. Jolly enjoyable it is too. The album is out now, the film and video follow on December 8.

Want a signed Marilyn 12? And a Marilyn badge? And a whacking great Marilyn poster? You're in luck then, because we're giving 10 of each away. Here's the question: Marilyn claims to have been born in Wales, b) Jamaica or c) Hong Kong?

Answers on a postcard or the back of an envelope to **Smash Hits Marilyn Competition**, 3 & S Canary Street, London, W1V 1PF. And get them here by December 7.

FAN CLUBS

Aztec Camera
Rainhall House
19 All Saints Road
London W11 1HE

Tears For Fears
World Service
PO Box 77
London SW4 9LH

Frank Goes To Hollywood
Tumbassee
8-10 Basing Street
London W11

BA IN ABBA

Fancy a weird night out at Xmas? Well, if you live in London the seasonal show at the Lyric Theatre, Hammersmith sounds pretty odd. It's called

Abba-daba—a musical based around Abba songs that stars the unlikely combination of **BA Robertson** and **Elaine Page**. The story? Apparently a "mixture of traditional fairytale and the world of video games". As we said, odd. It runs from December 14 to January 21.

LIMABL'S FIVE STRANGEST PRESENTS FROM FANS



was big enough to paper my entire bedroom. The whole of one side was covered in writing and it took two months to do. She walked on and on with things like "I love you", "Limabl Rules OK" and so on.

A BED SHEET: For a single bed, of course. On it was painted a huge red heart with lots of graffiti-styled comments in red, blue and black like "Limabl is fab".

A STRAND OF HAIR: It was straight brown hair and was wallpapered to a letter. I think the idea here was to make contact a little bit closer.

A PAIR OF KNICKERS: They were pink with white frills and very sexy. She told me they were the type she wore. She went on to say that if I'd like to contact her we could "talk".

A TOE NAIL: She had been growing it for three years and said that only I was special enough to cut it off for. My reaction? Horror, actually.

A ROLL OF WALLPAPER: It

THE REAL MACCOLL



"I didn't feel right being a pop star," reckons Kirsty MacColl. "I get physically sick at gigs. I prefer writing songs for other people."

One of these people includes Tracey Ullman—it was Kirsty who wrote her last hit "They Don't Know". But it was originally recorded by herself but wasn't a hit. "I'm just glad that Tracey did a good job on it. As long as the thing's a hit I don't mind." One of her later singles "There's A Guy Works Down The Chipollop Swears He's Elvis" fared better, making it to Number 14 in June '81. Since then she's recorded an album for Polydor "which they wouldn't release. Now I've signed to Stiff and they've bought the rights to it. It's my baby and I want people to hear it."

She's also done a film score with her brother Hamish. "It's a B-Movie about Lanzarote!" (one of the Canary Isles). Her latest single's called "Terry". It was originally written for Tracey, "but I was asked to do my own LP of teen ballads so I kept it for myself." In any case she ended up writing the title track of Tracey's LP, "You Broke My Heart in 17 Places".

It seems "Terry" is about a girl singing to her boyfriend in an attempt to make up after a row. "Terry seems to be a really good name for a lovable rogue. He's similar to the Marlon Brando character in *On The Waterfront*. She thinks he's the greatest thing since Elvis."

Suppose, for her sake, we'd better hope it isn't a hit.



As previously muttered, **Siouxsie & The Banshees** are just about to let loose a double live LP called "Nocturne". It contains 16 tracks, all recorded at the Albert Hall in September. To go with it there's a one hour video cassette which'll be out on December 7.

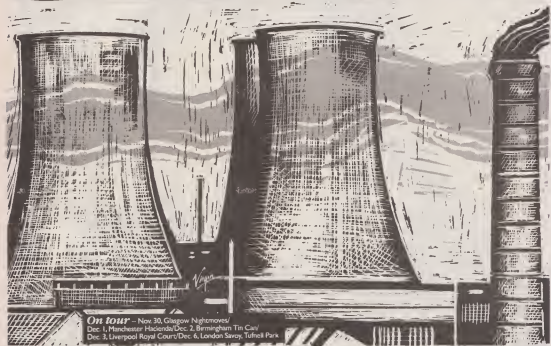
If you were thinking of going to see **Whitesnake** this December, then think again. Because they haven't yet replaced their recently departed guitarist Micky Moody, they've postponed all dates until February. See Dates for details of the new shows.

IT'S THE STEEL THING

Apart from SPK, who you may recall picking through a rubbish tip in last issue's *Start*, there are lots of these metal-banging folk about. **Test Department**, for example. They've a single out on December 8, a double A-sided 12 called "Compulsion/Pulsations". They'll also be playing a few concerts, having found some venues that aren't scared of having holes drilled in their walls, things set on fire etc.

The B-side of the rather heart-rending new **Culture Club** single, "Victims", is the actual "Colour By Numbers" track which for some unknown reason never made it onto the LP. On the 12 inch you'll find another new track, "Romance Revisited".

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SINGLES



Reviewed by
JOEL HOLLAND
of Channel 4's
THE TUBE

Allow me, before I begin, to remind you of two great Shakespearean quotations — "Comparisons are odious" and "Judge not too harshly of others lest you get slagged off rotten by them later." I listened to these records in a recording studio with four members of the public who were from different walks of life and who were asked to vote on each record.

PAUL YOUNG: Love Of The Common People (CBS) Paul has one of the best voices in the Free West and Laurie Latham's breathtaking production of the mammothly talented Rev (keyboards), Mark Pinder (drums) and Steve Bolton (guitar) is just one reason why it should be the biggest hit on the globe. If you then add the supreme finesse of Pino Palladino's bass (it makes Robbie Shakespeare and Paul McCartney sound like they play with gloves on) and the heavenly voice of the Fabulous Wealthy Tarts, it's hardly any surprise to discover that the panel unanimously voted it "a whopper".

ABBA: Thank You For The Music (Epic) Abba are rumoured to make a bigger profit than Volvo and Bjorn Borg put together. Having decided we don't think much of the Swedes, we still give the record a sporting chance. The first line is: "I'm nothing special/in fact I'm a bit of a bore". We take her word for it and go on to the next disc.

HOWARD JONES: What Is Love? (WEA) I've always thought Howard was a far-sighted, intelligent man ever since he said he liked my single on Roundtable. This is a

well-produced song that sounds great loud. On the back of the sleeve one is invited to send off to Howard's magazine "Risk", the title of which I hope bears no relation to his thoughts on the chances of his single.



FREEZE: Love's Gonna Get You (Beggars Banquet) A panel member says that if he had three pence for every time the word "Love" was used in the title of a record, he would be worth more than Abba. I say I like the Arthur Baker production.

KIRSTY MACCOLL: Terry (Sniff) She is the talented songwriter that wrote Tracey Ullman's last hit and so rightly deserves one in her own right.

ELO: Four Little Diamonds (J&R) A Beatley-sounding song with a big fat Jeff Lynn production. A panel member points out that I should make it quite clear that, when I say "big and fat", I am in no way implying that Mr Lynn or any of his associates are overweight. The term is just a comment on the production and in no way a reference to Mr Lynn and his family.

THOMPSON TWINS: Hold Me Now (Arista) I give the panel large whiskeys and we decide it's a big hit.

THE FLYING PICKETS: Only You (Virgin 10) A very pretty song sung by this devastating vocal group.

MADDY PRIOR: Deep In The Darkest Night (RCA) The second enchanting cappelles-style number this week with Annie Lennox on backing vocals and a sweet accordion solo by Steve King.

ROBERT MARLOW: I Just Want To Dance (Resnet) Electronic and staccato with a hypnotic beat and Sylvia And The Sapphires on backing vocals. The panel would have danced but are not relaxed enough yet. So I pair them another whisky.

ALIEN SEX FRIEND: Lips Can't Go (Anagram) Evidently taken from the album "Who's Been Sleeping In My Brain", the panel thought it monotonous but were prepared to vote it a hit for another large whisky.

JANE AND BARTON: I Want To Be With You (Cherry Red) A gentle, acoustic song with sleigh bells which a panel person assures me can be a contributory factor to having a Christmas hit.

THE HIGSONS: Push The Beat (Waap) The panel and me preferred the B-side called "Round And Round (Pub Mix)". It's on Waap Records whose slogan is "If it's crap, it's on Waap".

THE ICICLE WORKS: Love Is A Wonderful Colour (Beggars Banquet) I'm sure everyone concerned made every effort to do their best but I personally find the title a bit wet. Maybe "My Love Is Puce" would have been better.

ROLAND RAT SUPERSTAR: Rat Napping (Redent Records) I can tell that Roland is on something called TV-AM which is broadcast early in the morning and never seen by anyone who likes a drink in the evening. The remaining panel are still arguing over what colour love might be.



GANG OF 4: Silver Lining (EMI) Good record from a good group. A member of the panel who concluded that love was a tangere-y colour thought it an album track rather than a single.

MODERN ROMANCE: Good Friday (WEA) One member of the panel — whom we shall call X — said it was the sort of record he would hear at a Christmas party whilst struggling to open a cider bottle in the kitchen.

DAVID GRANT: Rock The Midnight (Chrysalis) The serious editing on the B-side of this record made me think it was jumping so we took it off. We weren't thrilled by the A-side either.



MICHAEL BARRYMORE: Kenny The Kangaroo (EMI) It's hard to put into words the deep and shocking effect this record had on me and the panel. A bold member made sure it jumped off the turntable and then — rather unnecessarily I thought — was violently sick all over it. I suppose he was giving us his gut reaction.

BLANCMANGE: That's Love That It Is (London) Thankfully we are calm enough now to evaluate this record with some sense of hygiene. I like the song. So do the panel. The production, however, is a little bit 'standard contemporary'.

TINA TURNER: Let's Stay Together (Capitol) Completely overcame with emotion I and the two remaining panel members thrust the volume knob to a level of pain and away to this fabulous record. Twice.

LISA STANFIELD: I Got A Feeling (Polydor) It's very hard to make a Holland-Daxler-Holland song (the Motown writers' sound bad so I hope she has a hit with this bright pop song. However, my panel thought it a miss.

SLADE: My Oh My (RCA) This sounds like a slowed-down version of "She'll Be Coming Round The Mountain When She Comes" with a football team singing at the end. A mild undoubtably at the Christmas market, it has no hint of the old Slade and no pictures of Noddy Holder's tartan trousers exposing unfashionable amounts of platform boot.

I was not sent a copy of my latest single but, luckily, I had a copy... so finally Single Of The Week — if not The Decade...

JOELS HOLLAND: Crazy Over You (Done Gone) An irritating member of the panel says that he thinks it unfair that I review my own single as I will be unable to make any constructive criticism of it. This, of course, is totally untrue. It's one of the best records this century and will probably have far-reaching effects throughout the global scene as we know it.

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ALBUMS



EURYTHMICS: Touch (RCA)
Annie Lennox' voice soars from a calypso rhythm to a dance track to a haunting love melody covering subjects which include the things sweet dreams are made of and menacing minds with dangerous notions. There are generous vocal passages for the collection of musicians (sax, trumpet, synth, flute and xylophone) to have their say, which brings variety, freshness and style to one of the most classy albums to be released for ages. **(8 out of 10)**

Lisa Anthony

DURAN DURAN: Seven And The Ragged Tiger (EMI)
Luckily "Union Of The Snake" appears to be the worst track. They've worked hard at perfecting their own sound and, apart from the odd "Let's Dance" motif, honed it down with an increased sophistication. The arrangements are watertight, the melodies razor sharp and every number is drenched with the mystique of a James Bond theme. The only flaws are Simon's empty lyrics and persistently overstepped voice. But when he and Andy Taylor for that matter retrace himself he can be surprisingly evocative. A classy collection. It should ensure that they'll be around for quite a while yet. **(8 out of 10)**

Peter Martin

YES: 90125 (A&O) After a sharp tight unusual and adventurous single comes an album that's boring, cluttered, pretentious full of dull instruments and dull climates, without even two decent songs to rub together. "Owner Of A Lonely Heart" must just have been a lucky accident. **(2 out of 10)**

Dave Rimmer

SHAKIN' STEVENS: The Beg Wen't Step (Epic)
Nothing new or even remotely startling. Shaky rattles out the same old song literally, even the three sold-penned tracks are ripped off from his own previous

hits. He still has the old problem with pronouncing his R's, too. But despite all this, doesn't it have those special moments when your knees begin to bend and you want to sing along? No? Oh well. **(4 out of 10)**

Linda Duff

ROLLING STONES: Undercover (Rolling Stones)
The Stones revisit some of their old riffs and toss in a couple of slabs of funk and mock-eggos in order to prove that they really do turn over the pages of their calendar from time to time. And though there are occasional flashes of what once used to be, not enough happens to make "Undercover" a really worthy offering. **(3 out of 10)**

Fred Dollar



ABC: Beauty Stab (Neutron)
What? ABC doing songs about unemployment with lots of guitar solos? Some mistake surely? Seemingly not. Depending on how you look at it, the self-produced "Beauty Stab" is either a radical mixture of styles or a complete and utter mess, but no way is it another classy pop collection like "The Lexicon Of Love". An honourable attempt to avoid simple "mindless entertainment" (that's real) but an awkward sounding and not entirely enjoyable experience. I'm confused. **(6 out of 10)**

Dave Rimmer

IMAGINATION: Scandalous (R&B) Though sliding away from the formula that brought them so many hits, Britain's best black group still sound as bright and distinctive as they look crisp and tacky. You know what to expect by now: sweet soul bases, solid dance rhythms and some of the most embarrassingly awful pictures and sleeve notes ever to grace a record cover. Brilliant. **(9 out of 10)**

Dave Rimmer

KIM WILDE: Catch As Catch Can (RAK) All slim sophistication. Kim Wilde clearly has plenty of confidence and charm. What she lacks, however, is a Good Tune. Her pretty-but-slight voice flounders because the songs on this record are a mass of uninspired synth patterns and plodding arrangements. A disastrous drift from bippy pop to monotonous Middle Of-The-Road. **(3 out of 10)**

Josephine Hoeking

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FRANKIE GOES TO HOLLYWOOD

A LOT OF TALK ABOUT KINKY CLOTHING, TIGERS, MOON LANDINGS AND STRANGE HAPPENINGS IN THE COURT OF NERO. WHAT ARE THESE PEOPLE ON ABOUT? PETER MARTIN FINDS OUT.

Sex and leather seem to go hand in glove with the image of Liverpool's latest "hot" property, Frankie Goes To Hollywood. It's no surprise to see the five lads clad only in skimpy plastic undies and little else.

"I know it totally detracts from the music," explains lead singer Holly, "but there's loads of competition and you've got to hit hard. Anyway, we're not doing anything Hot Gossip didn't do years ago."

Like Gary Numan they "got the image from *Mad Max 2*, but we got it first. God, everybody's doin' it now — I believe even Bucks Fizz are givin' it much bondage lately!"

This extreme image is actively encouraged by their record company, Zang Tuum Tumb, co-owned by house producer Trevor Horn (of ABC fame). Formed exactly a year ago, they were signed up after a prestige appearance on *The Tube*. Then they were becked by *The Leatherpets* — a couple of females in kinky garb who, with alarming regularity, were tied up onstage. They've since been replaced by a drag queen duo made up of Juicy Lucy and Mark Time.

"But you shouldn't take all this too seriously. It should make people laugh — the people it outrages are the ones we're laughing at."

In fact, the video for their debut single "Relax" — "a hard dancefloor number" — sounds pretty funny. It involves this "original character" Frankie, played by our hero Holly, who takes up the story. "I get lured into this Court Of Nero by this big fat man we got from the Ugly Agency (a place where you can hire 'unusual' looking people — great for weddings, church fetes and office parties, ring 01-67 ... sorry) and there's all these characters in leather and bondage and Frankie's in a suit and he won't seduce him. So Naro gets really freaked out and feeds him to the tiger — daughter of the Esso one — which gets dropped on me over and over again and it really did me 'sad in. Anyway I befriend it in the end. That's Frankie. That's the story of the vid."

So what does Holly hope to get from all this grand image building?

"Success. Look, I'll go to the end of the earth to be a success. It took Culture Club three or four goes before they had a hit. If we don't do it with 'Relax' we'll do it with the next one 'Two Tribes' or the one after that, 'Welcome To The Pleasure Doms'. I'm just dead into having a good time and we want a hit so we can have a better party. If you reach for the stars you can always land on the moon."



Frankie Goes To Hollywood. (left-right) Paul Rutherford, Holly, Mark O'Toole, Peter Gill and (bottom) Brian Nash

A POP STAR, ACCORDING TO TEARS FOR FEARS, HAS TO BE "A POLITICIAN, A BUSINESSMAN AND A PERSONALITY THESE DAYS. BEING A MUSICIAN DOESN'T MEAN ANYTHING ANYMORE." TELL ME ABOUT IT, SAYS MARK STEELS.

TEARs FOR FEARS are not what you might call prolific, are they? It took them over five months to record "The Hurting" and the whole of 1983 to record... a single. For if you think that "The Way You Are" is a taster for an about-to-be-released album, then give yourself no marks.

Striding through the russet leaves on London's Primrose Hill (from which you can enjoy a fabulous view of the metropolis), Curt Smith and Roland Orzabal have let the glorious autumn morning go to their heads. Why, Roland even cracks a "funny".

"We're actually working on our third album now," he says, "and when we've finished that, then we'll start thinking of ideas for the second one!"

Unfortunate as it may be for the legions of Tears For Fears fans who were captivated by their haunting first album, the duo haven't even started recording the second one yet. But if one look at Roland's, um, extraordinary new hair-do ("even my friends didn't recognise me") suggests that he at least has spent the last nine months in some sort of avant-garde hairdressing salon,

Tears For Fears have, in actual fact, been very busy indeed.

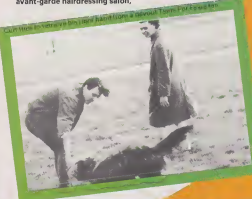
"We've had quite a bit of success with 'The Hurting' in various parts of the world," says Curt, "and so we've done a lot of touring. Luckily we don't have a record company that expects us to regurgitate records like a factory."

Talking of live performances, the lads are about to start their second British tour and the experience they've got from trekking round the world means we're likely to see something quite different this time.

"To be honest," confesses Roland, "we didn't have a clue what we were doing then. We had no intention of being entertaining but were naive enough to think we could just walk on stage and play our songs. The idea backfired. This time there'll be no backing tapes, just seven of us on stage. Because apart from all the trouble you can have with tapes that start running at the wrong speed, I think the public feels it's being conned."

However, don't expect an elaborate stage show. Tears For Fears firmly believe that any entertainment to be derived from a gig should come from the music.

"It certainly won't be Wham!," roars Roland. "Not a



Photos: David Laune

“DON'T CALL U



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In fact, razzmatazz in any shape or form is not their style at all. Much of this has got to do with their refusal to be attracted by the bright lights of London's music business. They both live in the historic and quite beautiful city of Bath where the more leisurely pace is more to their liking.

"London has so many distractions," says Curt, "that you can end up ignoring the music which made you successful in the first place. In Bath you can get on with your lives without being hassled all the time."

While Tears For Fears takes up most of their time, Curt and Roland still find precious moments in which to pursue other activities. Curt, for instance, lives in an ancient house which simply has to be filled with suitable knick-knacks.

"Yes, I collect pieces of reproduction furniture and antiques. I've also got this great collection of hats. Dunno why I collect them, really. They're strange things to want to hoard when you think about it."

"I think when you live in somewhere like Bath," adds Roland, "you get a penchant for items of historical value. It's in the air, and I think to have interests which have nothing whatsoever to do with music really helps you to get away from it all and stop you becoming obsessed about being successful."

Successful they are, of course, but Roland would hate you to think of Tears For Fears as pop stars.

"It's obvious that to be a musician — however brilliant — doesn't mean anything anymore. You've now got to be a politician, a businessman and

a personality all rolled into one and when I read some of the things 'pop stars' come out with, I realise what a stupid expression it is. Most are simply not stars and the term is further devalued when you see those running ideas like A Day In The Life Of Tony Hadley/Boy George/Wham!. It's as if someone is saying 'they're all part of the same breed' when some are so much more talented than others. For Wham! to be mentioned in the same breath as us or, say, Depeche Mode is horrible. No, please don't call us 'pop stars.'"

Ever-anxious to be accepted on their own merits and not to be misunderstood, Curt and Roland now refuse to discuss primal therapy, their interest in which made them unpopular in certain circles.

"Sure," says Curt, "some people thought we were being pretentious but it's not something we're 'into, man' — like a trend. It's important to us but it may not be for someone else."

"We didn't explain it too well, either," adds Roland, "and when you're misquoted as well, the picture painted was quite different from the way it actually is. If people want to find out about it then it's very easy. As for us, I'd prefer they listen to the music."

Roland then collapses in a fit of hysterical giggles.

"You wouldn't believe the kind of things they write in letters to us — especially from abroad. They ask things like 'do you live in London or in a small cottage?', and there was this great one from Japan which said, 'I put on your record and, yes, I go mad. And I dance crazy! And my friend think oh no she go crazy!'"

It's a mad world.

Roland (left) and Curt (right) after an evening's work



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TINA TURNER



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Let me say that since babe
Since we've been together (ooh)
Loving you for ever is all I need
Let me be the one you come running to
I'll never be untrue

Chorus

(Oh baby let's let's) stay together
Loving you whether whether

Times are good
Or bad happy or sad
I'm so in love with you
Whatever you want to do
Is all right with me

Let me be the one you come running to
I'll never be untrue

Repeat chorus

Good or bad happy or sad

Why tell me

Why do people break up
Oh then turn around and make up

I just can't see

You'd never do that to me (I want you baby),

Being around you is all I see
So baby we oughta

Repeat chorus

Let's (let's stay together) stay together
Loving you whether whether times are good
Or bad happy or sad

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■ Watch! 'Eh you lot out there, it's Anthony Gibson, here and looking for girls into Toyah, Tracey Ullman and Spandau. I'm 16, have blond hair, blue eyes and am "game for a laugh", as they say. Get scribbled to: 20 William Street, Choppwell, Tyne and Wear NE17 7JH.

■ I'm a 14 year old female, looking for penpals into GMD, Everything But The Girl, New Order, The Monochrome Set and U2. Dislikes: Tories, knackers and Duran Duran. Write to Louise, 3 West View, Queen Camel, Nr. Yeovil, Somerset BA22 7PG.

■ Boy from Berlin (aged 16½) wants friends. Into Duran, Depeche Mode, Ultravox, H17 and so on. Also likes basketball, dancing and swimming. Send your photo to: Oliver Hug, Mehringplatz 35, 1000 Berlin 61, West Germany.

■ Hi! I'm looking for penpals in particular, but if your name happens to be Thomazina and you have lived in both Plinzer and Reading, and also happened to play 'Towns Called Malice' on the jukebox for a suave guy called Stu, then please... I start writing again to Stu at: 726 Barnard-Leigh Road, Newmillerdam, Nr Wakefield, West Yorks WF2 6QQ.

■ We're two mad 13 year old girls looking for two mad, hunky guys — one each. We're into Bowie, Bowie and Bowie. Don't be put off by this letter! Just write to: Gemma and Melissa, 17 Owlsey Road, Richmond, Surrey.

■ Hello! I am an 18 year old girl from Holland and I want to correspond with people all over the world. Please write in English or French. I will try to answer every letter. My address is: Ellen Verpooren, G8 de Vroenenstraat 3, 2177 SM Soesterham, Holland.

■ My name is Eddie Truman and I'm aged 12. Into Madness, Jollasers, Wham! and Heaven 17. Contact: 2 Farm Avenue, Bacup, Lancs OJ3 6DS.

■ My name is Dan and I am a fan of Duran Duran, Kojagooogoo and Yazoo. Any nice females aged 13-15, write to: Dan Collier, 16 Derwent Close, George Estate, Borecrazy, Northants.

■ My name is Joanna and I am 15. I like Spandau Ballet and Modern Romance. I'd like to write to anyone, any where. Please write to: 118 Falcon Lodge Crescent, Sutton Coldfield, West Midlands B75 7LX.

■ I'm Toni and I'm from France. I'd like to contact English boys aged around 16. I like Tears For Fears, Blondie, Kojagooogoo and Chinese food. Please write to: Antoninette Bardot, Dairy Cottage, North Lane, Weston-on-the-Green, Oxon.

■ Hi! I'm a guy, aged 19, who'd like girls no matter what age (15 upwards) to write to me. Likes include The Style Council, Duran, Tracie, Toyah, Kim Wilde and Cold Fish. Please write to: David Gold, 38 Main Avenue, Musselburgh, East Lothian.

■ Hi, I'm Warren and I'm 16. If you're looking for a gorgeous hunk with highlights in his hair, then look no further! I'm into the Spandau, Kojah, The Clash and many more. Only girls aged 14 to 16 need apply. Feet of the ready? Then drop a line to: Woz, 29 Knapterley Road, Edlington, Birmingham 23.

■ Hi! My name is John and I've got into The Jam, The Style Council and Queen. I'm where have you been all my life? If you are aged 15 to 20 and female, start writing to me at: 24 Mount Pleasant Terrace, Mountain Ash, Mid. Glam., S. Wales.

■ Hi! Sharon here (aged 12). Are you 11-14? Male or female? Do you like Duran Duran? Yes? Well write to me, Sharon Doherty, at: Labour Club, Gwynegwr Lane, Cradley Heath, West Mids. B64 6AH.

■ 15 year old mod wants models. Into The Jam, 60s and scooters. Write to:

Tony Burgess, 73 Love Lane Gardens, Southend-on-Sea, Essex SS2 4NT.

■ Male is looking for girls aged 13 to 17. Fave groups include The Duran Sisters, Police, Cabaret Voltaire and Kraftwerk. Dislikes include Malcolm McLaren and New Edition. Pics if possible. Write to: Mark, 12 Windham Place, Seale Hall, Leicester LA1 5HA.

■ Hi! My name is Angela and I would like to get in touch with boys and girls of any age. I am 18 and my favourite group is Culture Club. Write to: Angy, 50 Cobbley Gardens, London NWS.

■ My name is Don, I am 15 and heavily into Culture Club. I am looking for girls of my age to write to. If possible, please can I have photos? Write to: 32 Herne Hill House, Herne Hill, London SE24.

■ I'm a 17 year old Irish girl who likes reading and writing letters. Favourite groups include Yazoo, Wham!, Nick Heyward and Limahl. Seeks boys and girls aged 17 to 19. Pics if possible to: Sharon Wall, 6 Corringford Park, Newry, County Down, N. Ireland.

■ I'd like to write to anyone into The Beatles, Meatloaf, Genesis and many more. I dislike heavy metal and punk, not forgetting Culture Club. Please write to Catherine Hayes at: 67 Saint Lawrence Street, Great Harwood, Blackburn, Lancs BB6 7QE. By the way, I'm 19.

■ I'm 11 and good about Wham! Write to me, Robert Marmot, at: 4 Mounce Mount, Hazlemere, High Wycombe, Bucks HP15 7AJ. My nickname is Max.

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.

steamhammer sam

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intaferon

Chrysalis

JOY DIVISION



WHEN ROUTINE RIDES HARD
AND AMBITIONS ARE LOW
AND RESENTMENT RIDES HIGH
THE DEVOTIONS WERE PRONE
AND WE'RE CHANGING OUR WAYS
TAKING DIFFERENT ROLES

CHORUS
LOVE LOVE WILL TEAR US APART AGAIN
LOVE LOVE WILL TEAR US APART AGAIN

WHY IS THE BEDROOM SO COLD
TURNED AWAY ON YOUR SIDE
IS MY TIMING THAT FLAWED
OUR RESPECT RUNS SO DRY
YET THERE'S STILL THIS APPEAL
THAT WE'VE KEPT THROUGH OUR LIVES

REPEAT CHORUS

YOU CRY OUT IN YOUR SLEEP
ALL MY FAILINGS EXPOSED
THERE'S A TASTE IN MY MOUTH
AS DESPERATION TAKES HOLD
YET IT'S SOMETHING SO GOOD
JUST CAN'T PUSH NO MORE BUT

REPEAT CHORUS TWICE

WORDS AND MUSIC JOY DIVISION
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Love will tear us apart

P R E T E N D E R S : 2 0 0 0 M I L E S

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Italian worker ends up in cement.



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Mamma mia! Can Mario, the hero of Donkey Kong, survive in the world's wildest cement works?

Racing from floor to floor, leaping across unguarded lift shafts, Mario has to release cement hoppers before they overflow and engulf the truck drivers below.

The hoppers fill faster and faster as Mario's score mounts up — skilful players can win more lives, but one false move and it's finito!

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THE SAME OLD SONG?



KC & The Sunshine Band's new one is a dig at the people who reckon all their singles sound the same. Ian Birch takes a look inside the hit machine.

It's 8 a.m. in Miami, Florida and Harry Casey is getting ready for another flight to another American city for another promotional whirl. Harry, by the way, is the man behind KC and The Sunshine Band—the 'KC' is an abbreviation of his surname.

His British Number One, "Give It Up", has just been released over there on a new label called MECA (short for the Musiscal Entertainment Corporation of America). Although he's been involved in multi-national monsters, he always prefers a small set-up as he explains in a languid sandpaper drawl. "I wanted to go back to the independent scene like it was when I started. You have control over what's going down. I don't like dealing with all that corporate bull."

This year sees Harry's tenth anniversary in the music business. In 1973 he started working for a shoestring label based in Miami called T.K. and developed a sound that knitted together the dance-floor shuffle of black soul music with the singaloo structure of white pop. It was just what the discos demanded and since then he's chalked up a major hit almost every year—from "Queen Of Clubs" in '74 to "Give It Up". He reckons he's already sold over 25 million records world-wide.

"The sound is still carrying over into the '80s," he continues. "Take The Human League and Culture Club. I hear a lot of my stuff in there. The rhythms, the simplicity, the catchy melodies, the percussive feel."

The hit machine, however, was halted last year when he suffered a nightmarish car accident. One of his nerves was so badly "pinched" that his whole right side went numb for six months.

For most of '82 he was forced to recuperate at home which is a lavish 14-room mansion. He shares it with his wife, a scarlet macaw called 'Red' and three golden retrievers called Al, Candy and Georgia.

There's also a 20 by 40 foot swimming pool festooned with tropical plants, a recreation room that boasts a bar, a stereo, a collection of priceless porcelain china, banks of video games (his weakness is *Donkey Kong*) and a staggering library of 20,000 records.

Harry's new single is a re-make of the old Four Tops' number, "It's The Same Old Song", and the choice of song was quite deliberate. That lazy voice takes on a wicked edge. "It's like a play on words. A kind of sarcastic reply to those people who kept telling me I wrote the same old song."

THE SAME OLD SONG

You're as sweet as a honey bee
But like a honey bee stings
You've gone and left my heart in pain
And all you've left is our favourite song
The one we danced to all night long
Used to bring sweet memories
Of a tender love that used to be

Chorus

Now it's the same old song
(don't you hear it now)
But with a different meaning
Since you've been gone
Now it's the same old song
(don't you hear it now)
But with a different meaning
Since you've been gone

I oh I

Sentimental fool am I
To hear an old love song and wanna cry
But the melody keeps haunting me
Reminding me how in love we used to be
I keep hearing the part that used to touch our hearts
They sing "together forever breaking up never"

Repeat chorus

I oh I

Don't you hear it now
Oh since you've been gone
Don't you hear it now
Oh since you've been gone

Precious memories keep lingering on
Every time I hear our favourite song
Now you've gone left this emptiness
I only reminisce the happiness we spent
We used to dance to the music
(used to dance to the music)
And romance to the music
(romance to the music)

Repeat chorus

I oh I

Repeat chorus twice

It's the same it's the same
It's the same same same old song
(don't you hear it now)
It's the same it's the same
It's the same same same old song
(ya better hear it now)

Now the same old song
(don't you hear it now)
But with a different meaning
Since you've been gone
It's the same old song

Words and music Holland/Dozier/Holland
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Lid On Epic Records

STAR

TEASER

GROUP THERAPY

- ALARM
- ANGELIC UPSTARTS
- AZTEC CAMERA
- BAUHAUS
- BIG COUNTRY
- BUCKS FIZZ
- CHINA CRISIS
- COCTEAU TWINS
- CRASS
- CULTURE CLUB
- CURE
- DEPECHE MODE
- DIAMOND HEAD
- DURAN DURAN
- EURYTHMICS
- FARMER'S BOYS
- FREEZE
- GENE LOVES JEZEBEL
- GENESIS
- HOT CHOCOLATE

- KAJAGOOGOO
- KING KURT
- MADNESS
- MEN AT WORK
- MEN WITHOUT HATS
- MODERN ROMANCE
- MUSICAL YOUTH
- NEW ORDER
- POLICE
- REDSKINS
- ROMAN HOLLIOAY
- SHAKATAK
- SMITHS
- SPANDAU BALLET
- STYLE COUNCIL
- SUBHUMANS
- THOMPSON TWINS
- ULTRAVOX
- UNDERTONES
- WHAM

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

ANSWERS ON PAGE 59

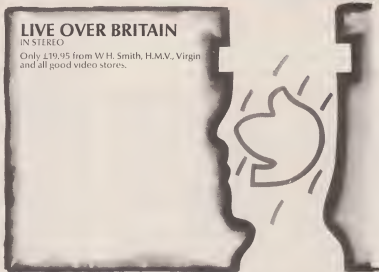
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A	F	E	E	S	D	L	H	D	W	L	U	E	N	I	E	A	M	
M	N	U	B	E	N	O	T	N	N	Y	E	L	S	H	E	O		
S	E	G	R	E	A	I	A	C	T	O	G	O	P	Y	N	C	D	
N	U	N	E	M	Z	N	W	R	O	B	M	A	U	W	T	E	E	
I	F	B	O	L	E	E	Y	T	U	H	N	A	I	T	D	S	R	
W	S	R	H	M	I	F	J	L	N	D	O	C	T	I	O	H	K	N
T	O	C	J	U	R	C	C	S	A	D	H	T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

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I LOVE YOU WHETHER OR NOT YOU LOVE ME
I LOVE YOU EVEN IF YOU THINK THAT I DON'T
SOMEONE FROM YOU SURE MY LOVE FOR YOU
BUT DON'T BEING MISTAKEN I WOULD NEVER

WHAT IS LOVE ANYWAY
DOES ANYBODY LOVE ANYBODY ANYWAY
WHAT IS LOVE ANYWAY
DOES ANYBODY LOVE ANYBODY ANYWAY

CAN ANYBODY LOVE ANYONE SO MUCH
THAT THEY WOULD NEVER HATE
HE'VE WROTE NEVER BE SAD
THE ANSWER IS THEY CAN'T LOVE THIS MUCH HOBBY CAN
THIS IS WHY I DON'T WANT YOU GOING

WHAT IS LOVE (WHAT IS LOVE) ANYWAY
DOES ANYBODY DOES ANYBODY LOVE
WHAT IS LOVE (WHAT IS LOVE) ANYWAY
DOES ANYBODY DOES ANYBODY LOVE ANYBODY ANYWAY

AND MAYBE LOVE IS LETTING PEOPLE BE
JUST WHAT THEY WANT TO BE
THE SKIN ALWAYS MUST BE LEFT UNTOUCHED
TO LOVE WHEN ENCLOSING TALK
MAY I TAKE SOMETHING AWAY FROM YOU
AND NOT TO SPEND THE TIME JUST DOLLING

WHAT IS LOVE (WHAT IS LOVE) ANYWAY
DOES ANYBODY DOES ANYBODY LOVE
WHAT IS LOVE (WHAT IS LOVE) ANYWAY
DOES ANYBODY DOES ANYBODY LOVE ANYBODY

WHAT IS LOVE ANYWAY
DOES ANYBODY LOVE ANYBODY ANYWAY

WHAT IS LOVE (WHAT IS LOVE) ANYWAY
DOES ANYBODY DOES ANYBODY LOVE ANYBODY ANYWAY
WHAT IS LOVE (WHAT IS LOVE) ANYWAY
DOES ANYBODY DOES ANYBODY LOVE ANYBODY
WHAT IS LOVE (WHAT IS LOVE) ANYWAY
DOES ANYBODY DOES ANYBODY LOVE ANYBODY

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NICK HEYWARD



ON A SUNDAY

IT WAS THAT EVERYTHING WAS MY WAY
 BUT COULD HAVE BEEN HER WAY
 LEFT ME ROUND ABOUT SPRING LAST MAY
 AND HAD IT ALL HER WAY
 WEDAY TODAY I'LL FORGET ABOUT US
 AVEL IN THE RAIN ON A HESITANT DAY

GATHERING STICKS ON SUNDAY
 TAKES MY EVERYTHING IN BETWEEN
 GATHERING STICKS ON SUNDAY
 MAKES ME FORGET ALL I'VE BEEN

I KNOW IT SOUNDS FUNNY
 BUT I JUST GOT IN THE WAY
 LOST IN HIS OWN DAY
 NEVER LOVE PAST HONOUR
 JUST SPEAK TODAY AND HAD IT MY OWN WAY
 NEVER MIND THIS TRAVEL IN THE RAIN
 ON A HESITANT DAY ON A GREY SUNDAY

CHORUS

GATHERING STICKS ON SUNDAY
 MAKES MY EVERYTHING IN BETWEEN
 BUT EVERYBODY KNOWS I'M SOMEONE
 GATHERING ALL HIS STICKS IN DREAMS

GATHERING STICKS ON A SUNDAY
 MAKES ME FORGET EVERYTHING I'VE BEEN
 BUT EVERYBODY KNOWS I'M SOMEONE
 GATHERING ALL HIS STICKS IN DREAMS

SUFFER FOR YOUR JEALOUSIES
 ON A SUNDAY

REPEAT CHORUS

ON A SUNDAY ON A SUNDAY
 ON A SUNDAY ON A SUNDAY

YOU SUFFER FORTY FEET UP
 YOUR JEALOUSY ALL YOUR WORK
 YOU THINK OF HIM AS A FOOL
 BECAUSE HE GAVE YOU ALL HIS
 NO MATE OR BUDDY OF MINE
 IS GOING TO LIVE TO SUBLIME
 DEEPER REASON THAN REASON
 LETTING GO ALL THE TIME
 A COWARD A CLOWN AND A DREAMER
 I FIND IT HARD TO BELIEVE HER
 IT SEEMS THAT ALL I CAN DO
 IS TELL THIS BOY HE'S A FOOL
 MAKING ALL OF IT UP SENDING ALL OF IT UP
 SEEMS THAT ALL I CAN DO
 IS SAY I'M LEAVING YOU SOMEDAY
 ON A SUNDAY

REPEAT TO FADE

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Photo: Andrew Collins

DURAN



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DURAN

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CROSSWORD

ACROSS

- 4 Taken by Big Country?
- 7 Not an old tune from Howard Jones (3,4)
- 9 The Alarm have 68 of 'em
- 11 Shalamar's recent hit (4,3,4)
- 12 That Lovich lady
- 14 Yokels on EMI who play smock 'n' roll? (7,4)
- 17 Add 17 for a hit outfit
- 18 Light beams frequently used at rock shows
- 19 It usually plays at 45 rpm
- 22 Type of dance performed by Men Without Hats
- 23 No lava is required to make a Roxy Music hit (anag)
- 24 '----- Than The Speed Of Night' (Bonnie Tyler)
- 25 Sam's den hides those nutty boys (anag)



DOWN

- 1 Get-together for reptiles hosted by Duran Duran (5,2,3,5)
- 2 Eurythmics hit (5,6)
- 3 Record label on which you'll find 11 across
- 5 These heavenly optics did alright for Roxy Music (5,4)
- 6 '----- Said Than Done' (Shekatak)
- 8 Such Musik brought fame to M in '79
- 10 Musical Midge
- 13 Iran bang sounds like Laura of 'Gloria' fame (anag)
- 15 Their biggest hit so far is 'The Clapping Song' (5,5)
- 16 Animals that resemble Siouxsie and Budgie
- 20 Linda's ground for this record label (anag)
- 21 '----- Wall' (Michael Jackson)

Answers on Page 59

DAVID ESSEX

new single

YOU'RE IN MY HEART

7 ESSEX 2

● thank you for the music

I'M NOTHING SPECIAL IN FACT I'M A BIT OF A BORE
IF I TELL A JOKE YOU'VE PROBABLY HEARD IT BEFORE
BUT I HAVE A TALENT A WONDERFUL THING
CAUSE EVERYONE LISTENS WHEN I START TO SING
I'M SO GRATEFULLY PROUD
ALL I WANT IS TO SING IT OUT LOUD
SO I SAY

CHORUS

THANK YOU FOR THE MUSIC THE SONGS I'M SINGING
THANKS FOR ALL THE JOY THEY'RE BRINGING
WHO CAN LIVE WITHOUT IT I ASK IN ALL HONESTY
WHAT WOULD LIFE BE WITHOUT A SONG OR DANCE
WHAT ARE WE SO I SAY
THANK YOU FOR THE MUSIC FOR GIVING IT TO ME

MOTHER SAYS I WAS A DANCER BEFORE I COULD WALK
SHE SAYS I BEGAN TO SING LONG BEFORE I COULD TALK
AND I'VE OFTEN WONDERED HOW DID IT ALL START
WHO FOUND OUT THAT NOTHING CAN CAPTURE A HEART
LIKE A MELODY CAN
WELL WHOEVER IT WAS I'M A FAN
SO I SAY

REPEAT CHORUS

I'VE BEEN SO LUCKY
I AM THE GIRL WITH GOLDEN HAIR
I WANNA SING IT OUT TO EVERYBODY
WHAT A JOY WHAT A LIFE WHAT A CHANCE

REPEAT CHORUS

SO I SAY THANK YOU FOR THE MUSIC
FOR GIVING IT TO ME

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abba

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pledge pin
horizontal departure

live from dallas texas

the principle of moments tour 1983

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NOVEMBER 23	MILBURN PLAZA	DECEMBER 5	SOUTHAMPTON GAUMST	DECEMBER 17	THE WIND GARDENS
NOVEMBER 25	LEEDS THEATRE	DECEMBER 6	LONDON	DECEMBER 18	LEAMING SPADES
NOVEMBER 26	LEEDS THEATRE	DECEMBER 7	LONDON	DECEMBER 19	SUTTONHURST NEWTON
NOVEMBER 28	NEWCASTLE CITY HALL	DECEMBER 8	MANCHESTER APOLLO	DECEMBER 21	LEEDS THEATRE
NOVEMBER 29	NEWCASTLE CITY HALL	DECEMBER 9	MANCHESTER APOLLO	DECEMBER 22	LEEDS THEATRE
DECEMBER 1	THEATRE CITY HALL	DECEMBER 10	MANCHESTER APOLLO	DECEMBER 23	LEEDS THEATRE
DECEMBER 3	QUINCYVILLE	DECEMBER 11	MANCHESTER APOLLO	DECEMBER 24	PENNINGTON GARDENS

f r ē ē ē z

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Written in co-operation with Cliff and his management

RADICION

TOM ROBINSON RETURNS TO THE AIRWAVES
TIM DE LISLE TUNES IN

When Tom Robinson talks about himself — which he does as fluently as anyone in pop music — one line comes up again and again, like a chorus: "This is going to sound pretentious but..."

Not that Mr Robinson really is pretentious, though he did say something about "an intersection with the timeless moment". He's just well aware that the personal philosophy of a pop star can look a bit absurd on the printed page, especially if he releases songs called: "Listen To The Radio: Atmospherics".

Tom Robinson Mark One (1977-78) didn't play songs like that. He was more straightforward: "Glad To Be Gay", "Don't Take No For An Answer", "Up Against The Wall" — simple songs with tunes like football chants, a thumping rock beat and bluntly political lyrics. It's hard now to understand how important Tom Robinson seemed then. When he topped the bill at an Anti-Nazi League rally (supported by The Clash) he had 80,000 people eating out of his hand, among them a smaller version of your reporter, equipped with his first (and third last) packet of cigarettes, and the conviction that he was in on something truly momentous.

Like my many vice, the TRB didn't last. They fell as quickly as they'd risen. Tom formed another band, Sector 27, and made some decent records but never sold any.

On New Year's Eve 1981/2 he stayed at Peter Gabriel's farmhouse in Somerset. Not having a party to go to, they fiddled around in Gabriel's studio. The result was the music of "Atmospherics". Tom taped it, emigrated to Hamburg, wrote some words to it and put it on his last album, "which sold about 3000 copies in the whole world. When I came back and 'War Baby' sold about 200,000 it seemed a good idea to give this

song another chance."

If you're wondering what the song is about, Tom's not going to tell you. "If you could say it in prose you wouldn't write the song." But he thinks Nicholas Roeg, the very eminent film director who made the video, understood what he was getting at and brought it out well.

So Tom Robinson Mark Two is more subtle than his predecessor. What else has changed? "There's no commercial pressure now. The songs do well or badly on their own merits, not on my reputation, so I've got creative independence. And I'm looking for the sense of timelessness in the lyrics that my favourite singers get — people like Tom Waits and Richard Thompson.

"It's like the difference between a newspaper article and a short book. The newspaper will sell more copies but it'll go out of date, as the TRB records have now — you can't listen to them any more. Whereas the book will be kept and read again.

"The TRB was the right thing for that moment. But I'm 33 now. You can't go on acting like a teenager. Most people are not listening to the music they listened to five years ago and similarly you can't play the music you played then. Unless you're Queen!"

Tom himself likes records by duos — "very little stands between them and the public" — particularly the Eurythmics. "I feel they're my musical generation. They were The Tourists when I was doing TRB and now we've both moved on."

And he likes Limah's solo single. "In fact I'd almost rather that went to Number One than my single. After what some of Fleet Street did to him, he really deserves it. It's show those bloats and bastards."

Perhaps Tom Mark Two is not so different from Mark One after all.



THE ROLLING STONES



UNDERCOVER OF THE NIGHT

HEARD THE SCREAMS AT CENTRE 42
LOUD ENOUGH TO BUST YOUR BRAINS OUT
THE OPPOSITION'S TONGUE IS CUT IN TWO
KEEP OFF THE STREET 'CAUSE YOU'RE IN DANGER

ONE HUNDRED THOUSAND DISPARUS
LOST IN THE JAILS IN SOUTH AMERICA
CUDDLE UP BABY CUDDLE UP TIGHT CUDDLE UP BABY
KEEP IT ALL OUT OF SIGHT UNDERCOVER
KEEP IT ALL OUT OF SIGHT UNDERCOVER OF THE NIGHT

THE SEX POLICE ARE OUT THERE ON THE STREETS
MAKE SURE THE PASS LAWS ARE NOT BROKEN
THE RACE MILITIA HAS GOT ITCHY FINGERS
ALL THE WAY FROM NEW YORK BACK TO AFRICA

CUDDLE UP BABY
KEEP IT ALL OUT OF SIGHT
CUDDLE UP BABY
SLEEP WITH ALL OUT OF SIGHT
CUDDLE UP BABY
KEEP IT ALL OUT OF SIGHT
UNDERCOVER UNDERCOVER UNDERCOVER
KEEP IT ALL OUT OF SIGHT
UNDERCOVER OF THE NIGHT

ALL THE YOUNG MEN THEY'VE BEEN ROUNDED UP
AND SENT TO CAMPS BACK IN THE JUNGLE
AND PEOPLE WHISPER PEOPLE DOUBLE TALK
ONCE PROUD FATHERS ACT SO HUMBLE
ALL THE YOUNG GIRLS THEY HAVE GOT THE BLUES
THEY'RE HEADING ON BACK TO CENTRE 42

KEEP IT UNDERCOVER KEEP IT ALL OUT OF SIGHT KEEP IT UNDERCOVER
KEEP IT ALL OUT OF SIGHT UNDERCOVER KEEP IT ALL OUT OF SIGHT
UNDERCOVER

KEEP IT ALL OUT OF SIGHT
UNDERCOVER OF THE NIGHT

DOWN IN THE BARS THE GIRLS ARE PAINTED BLUE
DONE UP IN LACE DONE UP IN RUBBER
THE JOHNS ARE JERKY LITTLE G.I. JOE'S
ON R & R FROM CUBA RUSSIA
THE SMELL OF SEX
THE SMELL OF SUICIDE
ALL THESE DREAM THINGS I CAN'T KEEP INSIDE

UNDERCOVER
KEEP IT ALL OUT OF SIGHT UNDERCOVER OF THE NIGHT
UNDERCOVER OF THE NIGHT UNDERCOVER OF THE NIGHT
UNDERCOVER UNDERCOVER UNDERCOVER OF THE NIGHT

WORDS AND MUSIC JAGGER/RICHARDS
REPRODUCED BY PERMISSION EMI MUSIC PUB LTD
ON EMI RECORDS

BUCKS FIZZ

• RULES OF THE GAME •

LOVE WAS YOUR HERO WHY DID YOU LET IT GO
FACE OF THE WEEK IT WAS TV TIMES
YOU'VE GOT YOUR LIFE AND I'VE GOT MINE SO YOU SAY
FAME (FAME FAME FAME) GOES TO YOUR HEAD
PICTURES ABOVE EVERY BOY'S BED
YOU DON'T ANSWER THE PHONE ANY MORE
IN CASE IT'S THE PUBLIC
OH WHAT A PAIN THEY CAN BE

LOVE IS THE BALLET WHERE THE DANCER FALLS
LOVE IS THE GAME WHERE THE LOSER CALLS
ALWAYS MAKE SURE THAT YOU KNOW THE RULES OF THE GAME
THE RULES OF THE GAME (GAME GAME GAME)
THE RULES OF THE GAME (GAME GAME GAME)
THE RULES OF THE GAME

WHEN YOU'RE OFFERED A SECOND CHANCE
DON'T RUN TO YOUR ARMS WITHOUT A GLANCE AT ME
I'VE GOT THE BALLET WHERE THE DANCER FALLS
(RULES OF THE GAME)
ALWAYS MAKE SURE THAT YOU KNOW THE RULES OF THE GAME
(YOU KNOW THE RULES)

REPEAT CHORUS
WHEN YOU'RE OFFERED A SECOND CHANCE
DON'T RUN TO YOUR ARMS WITHOUT A GLANCE AT ME
I'VE GOT THE BALLET WHERE THE DANCER FALLS
(RULES OF THE GAME)
ALWAYS MAKE SURE THAT YOU KNOW THE RULES OF THE GAME
(YOU KNOW THE RULES)

REPEAT FOUR TIMES
WORDS AND MUSIC W. BACALL
REPRODUCED BY PERMISSION RCA MUSIC ON RCA RECORDS





TOYAH

THE VOW

IN EVERY WAKING HOUR I MISS YOU
IN MY DREAMS I NEVER KISS YOU
AND IN THE SHADOWS CREATURES WANT TO HURT YOU
BUT IN LOVE AND WAR I'LL NEVER DESERT YOU

AND I BREATHE WHITE FIRE IN ANGER
I BREATHE WHITE FIRE IN ANGER

IN EVERY WAKING HOUR (HOUR) I MISS YOU
AND IN MY DREAMS (DREAMS) I NEVER KISSED YOU
AND SOMEWHERE ON ANOTHER STAR
A MAN HOLDS HIS BROTHER
LOOKING AT THE FADING STARS OF THEIR LAND
AND HE WONDERS IF ANOTHER PLANET HAS SURVIVED MAN

AND I BREATHE WHITE FIRE IN ANGER
I BREATHE WHITE FIRE IN ANGER

IN EVERY WAKING HOUR (HOUR) I MISS YOU
AND IN MY DREAMS (DREAMS) I NEVER KISS YOU
AND IN THE SHADOWS CREATURES WANT TO HURT YOU
IN LOVE AND WAR I'LL NEVER DESERT YOU
I'LL NEVER DESERT YOU
I'LL NEVER DESERT YOU

AND SOMEWHERE ON ANOTHER STAR A MAN HOLDS HIS BROTHER
AND HE LOVED HIM HE LOVED HIM
LIKE HE LOVED NO OTHER

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The PRETENDERS



2000 MILES

HE'S GONE
2000 MILES IS VERY FAR
THE SNOW IS FALLING DOWN
IT'S COLDER DAY BY DAY
I MISS YOU
THE CHILDREN WILL SING
HE'LL BE BACK AT CHRISTMAS TIME

IN THESE FROZEN SILENT NIGHTS
SOMETIMES IN A DREAM

YOU APPEAR
OUTSIDE UNDER THE PURPLE SKY
DIAMONDS IN THE SNOW SPARKLE
OUR HEARTS WERE SINGING
IT FELT LIKE CHRISTMAS TIME

2000 MILES IS VERY FAR THROUGH THE SNOW
I THINK OF YOU
WHEREVER YOU GO

HE'S GONE
2000 MILES IS VERY FAR
THE SNOW IS FALLING DOWN
IT'S COLDER DAY BY DAY
I MISS YOU
I CAN HEAR PEOPLE SINGING
IT MUST BE CHRISTMAS TIME
I HEAR PEOPLE SINGING
IT MUST BE CHRISTMAS TIME

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I'LL LAY MY SILVER SPURS (SHE'S WRONG)

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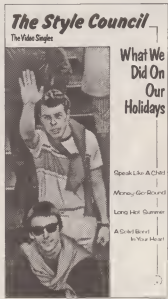
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STAR CHOICE

FEARGAL SHARKEY

THE ASSEMBLY



“ Before this came out, my favourite record throughout my teens was probably “Walk On The Wild Side” by Lou Reed, but I’m afraid I’m going to be difficult by not being able to draw a parallel between the two. The reason I like “Church Of The Poison Mind” is because The Undertones were doing a video for “Got To Have You Back”, where I was required to leap through a glass window, like 40, 50, 60 feet up in the air. Needless to say, when I was asked to do this I was terribly confused and very, very nervous about the whole bloody thing. And I heard this song on the radio, while I was going through the window. It gave me some courage and I think it’s a brilliant song anyway. A smasheroon of a record. It reminds me of rocking down The Roxy famous London punk club in ‘71, and of all the great records that I’ve ever heard. I’d put it in the same class as Marvin Gaye’s “Sexual Healing” and “Tears Of A Clown” by Smokey Robinson. Out of all the groups trying to recapture the atmosphere of Motown or whatever, I think Cultura Club are one of the few who actually pulled it off to any degree at all. This was the first record I liked by them, though, I listened to the others and thought they were quite adequate, but none actually threw me to any extent until this. I thought bloody hell! Well that is brilliant!”

Boy George is probably the ideal pop star. I also think the way he handles everything is great, particularly the whole image thing. He carries it off so well. I’ve just got a load of admiration for the guy. At a time when everyone was getting very conservative and looking very smart — the likes of ABC and Spandau Ballet and things — then along came Boy George who sort of told them, “To hell with the whole thing, I like wearing funny smocks, flowers and long hair with bits of paper hanging out of it, or whatever. And he just started writing basic pop songs, and that I think is great. He’s basically a very talented guy but, at the same time, his songs are very light and poppy which I think is the essence of pop music. It’s lightweight and disposable.”

Lyrics in a song don’t really mean that much to me. I mean, they’re important to me if I’m actually sitting down and writing a song. But as regards anybody else’s, I don’t really pay that much attention to them. The song still has to have that special sound, that effect that’s created by somebody sticking their tongue in front of their lips.

The guy is basically very, very original, I’ve never met him, but no doubt I probably will at some time in the future. I think I’d be very flattered to work with him.”

Cultura Club back in April ‘85 when “Church Of The Poison Mind” reached Number 2 in the UK Singles Chart

CULTURE CLUB



CHURCH OF THE POISON MIND

DESOLATE LOVING IN YOUR EYES
YOU USED AN' MADE MY LIFE SO SWEET
STEP OUT LIKE A GOD-FOUND CHILD
I SAW YOUR EYES ACROSS THE STREET

WHO WOULD BE THE FOOL TO TAKE YOU
BE MORE THAN JUST KIND
STEP INTO A LIFE OF MAYBE
LOVE IS HARD TO FIND

CHORUS
IN THE CHURCH OF THE POISON MIND
(IN THE CHURCH OF THE POISON MIND)
IN THE CHURCH OF THE POISON MIND
(IN THE CHURCH OF THE POISON MIND)
IN THE CHURCH OF THE POISON MIND
(IN THE CHURCH OF THE POISON MIND)
(IN THE CHURCH OF THE POISON MIND)

WATCH ME CLINGING TO THE BEAT
I HAD TO FIGHT TO MAKE IT MINE
THAT RELIGION YOU COULD SINK IT MEAT
JUST MOVE YOUR FEET AND YOU'LL FEEL FINE

WHO WOULD BE THE FOOL TO MAYBE
TRICK A KISS IN TIME
WHO AM I TO SAY THAT'S CRAZY
LOVE WILL MAKE YOU BLIND

REPEAT CHORUS

DESOLATE LOVING IN YOUR EYES
YOU USED AN' MADE MY LIFE SO SWEET
STEP OUT LIKE A GOD-FOUND CHILD
I SAW YOUR EYES ACROSS THE STREET

WHO WOULD BE THE FOOL TO TAKE YOU
BE MORE THAN JUST KIND
STEP INTO A LIFE OF MAYBE
LOVE IS HARD TO FIND

REPEAT CHORUS TO FADE

WORDS AND MUSIC BY CULTURE CLUB
REPRODUCED BY PERMISSION VIRGIN MUSIC PLS LTD
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PAUL MCCARTNEY

MOST PEOPLE WOULD BE HAPPY WITH ONE TOP FORTY SINGLE. PAUL MCCARTNEY'S HAD 58. AND "SAY SAY SAY" MAKES IT 59. MARK ELLEN MEETS SOMEONE REALLY RATHER IMPRESSIVE.

"No-one expects me to be anywhere near normal. They expect millions of guards and everything. But for what I've been through — and I've been through some crazy stuff — and for what I am in the public eye, I'm very normal. I really am."

You can't help feeling there's some truth in this. Warm, friendly, tirelessly enthusiastic, Paul McCartney gives the distinct impression that, had he not developed "a positive way of looking at things" when The Beatles disbanded 13 years ago, he would, quite possibly, have gone clean round the bend.

"One second," he recalls, "I was in the top pop group in the world; the next, I was out of a job. And it was... pretty difficult to deal with."

You'd never know to look at him. Paddling down the thickly carpeted corridors of Air Studios in his leather loafers, baggy grey trousers and buttoned-down shirt, he looks almost unnaturally young and healthy.

The odd phrases like "bad vibes" or "it's a real buzz" are the only real indications of his age. That and a few grey hairs. "Well, you'll be grey when you're 41, juv. Anyway, I prefer to think that God is streaking me."

We stir mugs of tea and gaze at the passers-by four floors down on Oxford Street. Through a sound-proofed door drift the faint strains of classical music, snatches of soundtrack from his forthcoming film *Give My Regards To Broad Street*. It's a "light-hearted fantasy" he wrote in the two-hour car journeys

between Air and his Southern Counties farm while working on "Say Say Say" and the rest of the new "Pipes Of Peace" LP.

"No great heavy plots," he warns. "No trying to change the world. It's positive, optimistic. A very simple movie."

It's an attitude he'd also apply to his music. To his whole life, for that matter. Credited as the composer (either solo or with the late John Lennon) of a staggering number of songs — over 370 have been released — he keeps writing simply for "the idea of making a melody" and for "that magic moment" of hearing it on the car radio. He'll admit though, if pushed, that his finest moments are still "Here, There And Everywhere" (from '68) — "it has a beginning, a middle and an end; it links" — and "Yesterday" (from '65), a song "so complete it sounded like a tune I must have heard. I couldn't believe I'd written it."

It can't be denied that his recent work has tended to be a bit sentimental.

"But what's wrong with sentiment? Sentimental means you love, you care, you like stuff. The thing is, we're frightened to be sentimental. Some people would be more guarded about admitting it. Me, I've got to the age now where I don't care. Admit it," he laughs, "the hell!"

Would he ever be inspired by things happening in "the real world"? Would he ever write a protest song?

"Well, the last time I felt really strongly about something was the Ireland thing" (he released "Gimme Ireland Back To The Irish" in '72). "I'd write lots about cruises missiles but, the thing is, I don't know the answer, see. But I will

occasionally send Maggie Thatcher a telegram. Yeah, really When did I? When she wouldn't give the nurses a pay rise, I sent her one. It said exactly this: THE NURSES COULD DO FOR YOU WHAT THE MINERS DID FOR TED HEATH — which was get him out of office. My Mum was a midwife. I remember her getting up at three in the morning and going out on her bike in the snow. And if those kind of people can't get a pay rise, it's stupid."

I mention "the real world" as it's hard to picture Paul McCartney as being a part of it. His is the kind of fame that makes Duran Duran's seem like a cult following. He's so famous that, if people recognise him on the street, they often refuse to believe it's actually him and just keep walking. You wonder what kind of a life he can lead.

"Well, I watch a lot of trashy TV. *Family Fortunes* — yay! *Blankety Blank*. "Course I do. It's all the best stuff! And *Mastermind* and *Horizon* and *Life On Earth*. And the odd science programme. Soap? No, I'm not a big sooper. Ringo's a sooper (Ringo Starr, the Beatles' drummer). He's mad. Sorry, Ringo — not mad, eccentric. Ringo's a sooper plus. He's *Coronation Street* crazy, Dallas mad."

And *Top Of The Pops*, of course. "Well, doesn't everyone? I thought it was very funny," he remembers, "when Echo And His Bunnymen dropped his shirt off. We had a good laugh at that one. We thought that was right great."

When he's working, he says, he travels by Concorde, a car driven by "a mate" or even the train sometimes — "kids will come

and chat for the whole journey but I quits like all that". If he's staying in his London house in St John's Wood he'll even, occasionally, walk to Air Studios through Regents Park, stopping off to feed the ducks. "I know everyone finds that hard to believe but it's true."

The rest of the time he "wanders about", swims, goes jogging in a left-over "Tug Of War" LP "freebie" track suit, rides a white Appaloosa horse called Mr Tibbs and collects the works of the surrealist painter Magritta ("flash girl").

And, very occasionally, he drops into record shops. The last time was for a copy of Spandau Ballet's "True" for his wife Linda. "A really good song," he says. "My kind of music. The best they've done." He generally likes "melodic stuff" like Culture Club — "wall is George really going out with Jon, then?" — and "Rio", "my favourite by Duran", whose recent attempts to conjure up Beatlemania-type scenes at airports he finds quite amusing.

"You can't blame them for wanting to be successful," he also likes "that 'Safety Dance' record, for the line: 'and if they don't dance they ain't no friends of mine'. This stuff appeals to me!"

As for his contemporaries — "are there are still going" — he likes The Rolling Stones (seeing them live is "goosepimple time"), prefers The Who's earlier material, and considers David Bowie "a major talent" despite the fact that "he once came round to my house in London in a floppy cap when he had his long hair and his name was Davie Jones. I've reminded him of this and he now says 'oh I've



forgotten' or 'can't remember' which I don't believe."

Most of his access to new music comes through his four children. He remembers Heather, the eldest, bringing home Clash records, "whose earlier stuff I quite liked". This was around the time of her punk phase when he and Linda reduced her waist-length blonde hair to "a quarter-inch crop".

And, of course, the whole family love Michael Jackson. "He's very straight and surprisingly shy" and gets on best with Paul's son James.

"They love cartoons and watch Mickey Mouse and Donald Duck all day. They're always just sitting around under tables and stuff. How old is he? Who, James?" he laughs. "He's only six."

One of the better-known facts about Paul McCartney is that he's rich. Very rich indeed. He owns a multi-million pound company whose assets include the publishing rights to Rupert The Bear, the musicals *Annie* and *Grease* and the songs of '50s rock 'n' roll pioneer Buddy Holly. On top of all that, he's produced a steady stream of 14 albums and 29 singles since 1970, all of which have found colossal success.

He can afford to seem pretty indifferent about his wealth. On one hand he says he was amazed at a suggestion by Beatles' guitarist George Harrison that being rich meant you could immediately "get a Ferrari and bomb about". On the other, you can't help but notice that one of Paul's clearest memories of a Wembley concert in '64 is that The Beatles "didn't get paid".

But he certainly objects to suggestions that he's one of the richest men in Britain.

"I've been misrepresented," he reckons. "If a newspaper report comes out — as one did saying 'He Earned 20 Million in One Year!' — then obviously, from then on, people are only going to be interested in the money. But it's just not true, actually. I do well," he admits, "but it's nowhere near in that kind of league. In fact I was driving in today and heard Gale Hunnicutt? Hunnicutt? (Gloria Hunnicutt, Radio 2) saying 'would you believe, you know, he earned twenty million...!' and so I rung her up and said, do us a favour, Gale! And she said oh thanks for ringing but she actually just quotes from newspapers. And if that's what appears about me, you can't blame people. But it's not my life. My life is not the life of a rich man."

Whatever, it's a life that'll never be entirely possible to imagine. It's the life, Paul McCartney says, of someone who'd rather be thought of as "just a fella" than a multi-millionaire. Of someone who's "never wanted to settle down and be serious". Of someone so traditional that one of the highlights of his career was meeting The Queen — "what do you mean, really? I'm British. Sounds soppy I know".

It's the life of someone whose ordinariness is still just a little eccentric. Being a devout vegetarian, when he sends his producer George Martin a top-of-the-range Fortnum & Mason's hamper every Christmas, he carefully removes all the meat but still, inexplicably, leaves the mustard.

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CROSSWORD

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STAR TEASER

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COMPETITION WINNERS

NICK HEYWARD COMPETITION (October 27), correct answer: a) Haircut One Hundred; b) Madonna; c) The Wombles and d) Paul Young. Winner of Nick's lucky Joan McEwan of Hollywood, Co. Down, Consolation prizes of signed LPs go to: J Gentry, Kettering; Jeff Farrow, Whitburn; Louise Stanbrook, Woodborough; Sharon Spriggs, Colchester; Diane King, Sodbury; Nigel Ingram, Harwich; Judith Buckle, Milton; Melanie Thompson, Consett; S Kileyard, Mablethorpe; Janet Ross, Preston; Richard Perry, Follisham; Terri Garwood, Bury St. Edmunds; Jenny Fiat, Dereham; Gayle Paterson, Bishopcleeve; Paula Smith, Stoke-on-Trent; Louise Fielding, Gorae Hill; P Jalkin, Grimsby; Lisa Hall, Castle Vale; Alison Winn (she did it), Kettering;

Maire Rodgers, Middleton; Lisa Pope, Banstead; Bev Berkham, Huddersfield; Hazel Pete, Bishopsate; Derek Gilver, Peterborough; Michelle Priestley, Woodlesford; Linda Muldoon, Garrochill; Ashleigh Parke, Rochwell; Adam Moffat, London E5; Christina Knight, Wetherby; Julie Greenwood, Pudsey; Traci Boshier, Inverurie; Lyndsay McMillan, Kinoull; Marina Simmonds, South Croford; Jim McAndrew, Harrogate; Sarah Connor, Bath; Tracie Redford, Bilsenhead; Elizabeth Fricker, Bagenal; Elaine Eburne Brown, Poole; Y Kivworth, Rossendale; Angela Watkins, Wareham; Vicki Warwick, Highworth; Maria Ash, London NW6; Maria Bygate, Riving Brook; Sarah Selby, Swindon; Lindsey Louis, Glossop; Joanne Winkworth, Portsmouth; Paula Jefferies, Frims; C Atkinson, Tenby; Julie Morton, Newbold Vardon.

ABC COMPETITION (October 27), correct answer: "All Of My Heart" Autographed 12" copies of "That Was Then But This Is Now", sets of badges plus posters go to the following: Ian Harris, Wilnam; Duncan Hayes, Chestnut; Christine Spencer, Coln; J Hill, Urmston; Tina Rogers, Littleport; B Westhead, Chesterfield; Andrew Pickup, Hazzowgan; Lesley Chapman, Dagenham; Marina Brown, St Neots; Peter Westbury, Cannock.

MUSICAL YOUTH COMPETITION (October 27), correct answer: c) Michael Jackson. 18 Mersey Youth Nikis T-shirt, wallposters and signed LPs were won by: Nick Brown, Yeovil; Geoff Robinson, Marescambe; Steve Black, Ewinstrey; David Hodgson, Ashton-on-Ribble; Stewart Taylor, Bramhall; P Miller, Linton; Deborah Wills, Southshore; Maria Bonham, Tosterton; Ian Crane, Morinton; Gary Garbutt, Leeds; Angie Howe, London NW9; Stuart Alder, Thundersley; Simon Antoine, Belper; Andrew Brimley, Selby; Michael Robson, Newton Aycliffe.

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MJ1 

Dear Black Type.

Hello and welcome to another exciting edition of POP GOSSIP! (insane cheering from a load of borks waving scarves and toddlers and shouting Hello Mum!). And here's your host, Bambi Gascoigne (more cheering and waving of Cheils, a FC rosetta, etc).

Bambi: Hello and welcome to the latest on the popular music scene (even more unnecessary howling and people jumping up to stick their thumbs up and grin in front of the cameras).

Bambi: Right, that's all we've got time for this week. Why don't you join us next week when we'll be finding out: — What Sex is Boy George? — a live interview from the lad's powder room; Is Paul Weller Really Human? — we send our reporter to recharge his batteries; Is Clare Sinsford Really Engaged To Simon? — can you believe all you read in the papers?; As Barry Manilow's music has taken off so well, can he now be called "Conk-Corde"?; and will Cliff Richard's new album, "Silver", go gold? — we send our roving reporter out with a can of spray paint.

Yes, folks, tune in next edition when we'll be answering these vitally important questions and MORE! Until then, here's a starter for 10...
Two JT Fans, Croydon.

Keep taking the tablets.

Have you noticed how those wallies have suddenly stopped prancing about on *TOTP* since letters on this subject have been printed in your hilly magazine? (long sentence, that). Yes, they're still bouncing around in the background but at least you can see the group who's playing clearly. It used to be 90% Zoo, 2% audience and 8% group. *TOTP* is a lot more enjoyable since Zoo have been shifted to the back.
Colin Davey, Kingswinford.
P.S. Who's this "Ed" geezer?

He's the Editor — you know, the bloke who's given me this job. Between you and me he's a bit er, he's a bit of a great guy, you know, really interested and amusing and everything and he's, eh, also standing right by my desk (Get on with it — Ed.)

Dear Mark Steels,

It's not often I write letters to complain about something but then I don't often read rubbish like your review of Wham! in Edinburgh (October 27). I think you must have seen a completely different concert. I saw Wham! on the first night of their tour in Aberdeen and heard most of the second night and I don't agree with anything you said, except the bit about DJ Gery Crowley.

I've seen Kid Creole and I'd say Wham! were much much better. OK, their dancing wasn't quite Royal Ballet standard (is yours?)

LETTERS

Write to: Smash Hits Letters, 52-55 Carnaby Street, London W1V 1PF. The best letter gets a £10 Record Token.

but personally I think Andrew is a very good guitar player and I think if they want to show "embarrassing" glossy video biographies of themselves then that's OK by me. After all, it's them that should be embarrassed, if anyone, and they didn't seem to be to me.

I agree it wasn't very like a club — OK, I've agreed with you twice, I can count — but a lot of people did enjoy it.
Jackie Whisper, Aberdeen.

I hope this letter will succeed in putting a *Smash Hits* writer's nose out of joint — Mark Steels.

I was horrified and angry that the aforementioned idiot could be so short-sighted. First, this so-called "writer" obviously had it in for Wham! from the start. He obviously resents anyone who is young, handsome, talented and successful. Second, I went to see "Cluh Fantastic" on October 28 at the Hammersmith Odeon in London and it was brilliant and fabulous. In fact the whole production was brilliant except Shirley who never managed to smile, but the rest were obviously enjoying themselves judging by the ecstatic reaction of the audience.

In short, Mark Steels, you are a prat.
Sara, Cranleigh, Surrey.

And there's still more, but no room to print them. Let it be known, fair readers of the Letters page, that since penning said less-than-complimentary review, Mark Steels only dares step outdoors with a false beard and glasses on and at least three members of King Kurt to protect him. Still a bit nervous, even then.

If King Kurt's guitarist isn't a direct copy of Vivien from *The Young Ones* then Neil's likely to go and join the nearest aerobics class.
Mike's Inflatable Doll, Rochdale.

King Kurt's Paul Lavender — we ask: did he nick Vivien's triangular tuck?



Viv: not pleased

Watching *TOTP* the other night, I was absolutely shocked at seeing King Kurt acting like they did. OK, so they're well known for chucking buckets of gooey stuff at themselves on stage but it's going a bit far to do that sort of thing on TV.

I can't see why the Beech let King Kurt on the screen but won't let Public Image Limited on. OK, I know that Mr Lydon and the Sex Pistols caused quite a riot on '77 but I saw them on *The Tube* and they didn't cause half as much chaos as KK. OK, some of the punks at the front were making quite a spectacle of themselves but it's better than having hits of

tar or chocolate sauce thrown at you.
Karin, Cobham.

Just thought I'd tell you a little joke I heard.

Boy George and Simon le Bon both died and went to heaven. When they got inside the gates, they saw two doors. The first door opened and a haggard old lady came out. There was a booming voice from above saying "Boy George, you have sinned and your punishment is to stay with this old lady for eternity!". So Boy George was sent off with this old woman.

Then the second door opened and out came Bo Derek. Simon le Bon began to congratulate himself on his good luck when suddenly he heard the booming voice again. This time it said: "Bo Derek, you have sinned..."

Hope you like it.
Brian McCluskey, Derry.

I'd better give you Mark Steels' address. You two ought to stick together for safety.

The other day I was sitting watching Duran Duran's "Union Of The Snake" video and thinking, wow, great, how cool and what an original idea, when I suddenly thought, wait, haven't I seen those robe-swathed figures riding across a desert somewhere before? Ah, I remembered. Spandau Ballet's "Musclebound" video. Strange, isn't it? Duran Duran pinching a two-year-old idea from the band that they're meant to be much better than?

Gary Kemp's *Curls*, Haywards Heath.

Hi there! I would like to announce, on the solemn occasion of Simon le Bon's birthday, I have invented a drink called *The Drannie*. It's entirely in character, being both poisonous and outrageously expensive — one part Grand Marnier and two parts champagne (cherry optional). Knock back a few of these and you are seized by an insatiable urge to go shopping.

Tout à vous,
Page Davis, Chapel Hill, USA.

What's happening here? Look, there's only one person allowed to make sarcy comments around these parts and that's your's truly, The Black Type. Some of you lot are making me seem quite reasonable. Be out of a job soon.

I'd like to know why so many English singers are afraid to sing in English. It's true, they all insist on singing in an American accent. Take Kim Wilde for example: when I first heard her sing I thought she was American. And now Old Pototo Face Simon le Bon is at it too. When I was at their concert I heard all the old

LETTERS

songs that used to be sung in a genuine English accent being sung in fake American English.

Even David Bowie's at it (I'll get millions of angry letters now that we mentioned God). But it's true. Listen to his old stuff and then listen to "Let's Dance". See what I mean?

At least Heaven 17's Glenn Gregory sings with a beautiful English accent. Please don't change. *Jaggy, London W8.*

You wait, it'll be American spellings next. "Color By Numbers", that kind of thing.

I'd like to pass on a message to several groups, namely Big Country, The Police and Duran Duran. There's a little piece of land stuck onto the side of England which separates it from the Irish Sea. It's called Wales. And, surprisingly enough, people do live there. And what's more — can you stand any more shocking revelations? — some of the people there would actually like to go to a gig if they had the chance.

There are thousands of 14 to 20 year-olds going stark screaming mad in this place because we keep getting the cold shoulder. Those who do venture into the unknown — like Ultravox, thanks for a great gig — usually stick to Cardiff. Perhaps they think we'll eat them if they come any further.

Will someone please inform the misguided people that the Welsh teenage population are dying for some good live music. And another shock — we pay real money! *Amanda, Hughes, Dyfed.*

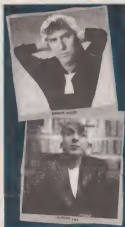
Reminds me, this, the World's Most Boring Place To Live Letters are still pouring in. And this one takes some beating. It's so boring there isn't even a Bingo Hall to complain about...

I'm writing to complain about people down your end complaining about the prices and what-not of pop concerts. Where I live we don't get ANY pop concerts. All we get is the odd country singer like Ruby Chambers. Not very interesting. We do get groups in the shopping week but you wouldn't really call them Top Of The Pops groups. Surely some groups that are in the charts must care about us Orcadians. *Annette Mason, Orkney.*

Q: Why does the What To Do In And Around Bournemouth Guide cost 70p including post and packaging? A: They send you a 70p stamp with the answer written on the back! Stewart Copeland's Drumstick. (where else?) Bournemouth.

Just writing from the Most Boring Place In Britain, Bradford-On-Avon. It's so boring here we've got to the stage where lunatics like us cut up your fabulous free poster for something to do.

Anyway, we didn't think much of the groups around at the moment so we decided to invent some of our own (results enclosed). *Two Shakin' Wild Fanz, Bradford-On-Avon.*



Great. Love it. These have been passed round the office amid helpless wails of mirth. Peter Martin still hasn't fully recovered. In fact, so good are they that the Black Type's Award For Industry is heading your way in the shape of a £10 Record Token. There's only room for a couple but the rest include Motorhead, Belle Hummer, Thompson & The Bunnymen, Modern Fixx, Iron Coconut, The Tracie Eaters and Twisted Jackson. What else do people get up to in Really Boring Places? Tell me, someone.

Dear Annabel (October 27).

I'm writing on behalf of all people who happen to be "Sharon". This victimization has to stop, you know. Although my name is Sharon, you may be surprised to hear that I don't wear v. dark v. tight black jeans, or a donkey jacket, or — dare I say it — maroon legwarmers.

You may be interested to know that, here in sunny Blackpool,

there's a race of people who wear wellies, flares, black plastic bin-bags and polka-dot hobbie hats and we call them "Annabells". I think that makes us even.

Tara! Sharon, Blackpool. P.S. Break a leg!

Hey, girls, cool til Let's not lay too many heavy paranoia vibes on each other, right? . . . Serry, don't know what came over me. Where were we?

Whenever Paul McCartney and Michael Jackson's record was played on Radio 1 two weeks ago, we were promised a first chance to see their video on TOTP. The record's temporary descent in the charts came to an abrupt end with the showing of the above-mentioned article on Noel Edmonds' *Late Late Breakfast Show*. When the record went down a second week, we were still being reminded that the showing of the video wouldn't influence its chart position until the chart on November 8.

How disgusted I was to hear that it had climbed to Number Three, not because of its musical qualities but because of its visual strength. On *Roundtable* every week, reviewers say they don't think much of a song but they 'can't wait to see the video'. And that the record's 'sure to go high in the charts because of the video'.

It's about time that we, the record purchasers, realised that videos are just as much of a con to make you buy the record as all those free t-shirts, etc. And when your 7" or 12" is sitting on the turntable, you haven't got the 'visual interpretation' then, have you?

A lot of trash discs are becoming hits because the people behind them have so much money.

Don't you think life is unfair? *Ian Purcell, Malpas, Cheshire.*

Dear Diary,

S'been one of those days, really. Y'know, pretty boring. Mind you, nothing much happens to me anyway.

Saw David Sylvian on the bus this morning. Said hello, y'know, like you do. He reckons he might go 'hippy' with his new solo career but, as I was telling him, there's not much call for that these days.

When I got home I had tons of homework to do (as usual). I was just getting down to some really intensive studying when the phone rang. It was Nick Rhodes. Again. We had this enormous row. He's sure I'm two-timing him with John Taylor (I am, but don't tell him that). So I consoled him and sent him off with the promise of a date.

Ten minutes later the same thing happens with John Taylor. Accuses me of going out with

Nick Rhodes on the sly. *Sigh.* I really must choose between them soon. God knows how though.

Ah, well. Better go now. Must finish that 3,000,000 word essay on "The Problems Of Being a Devout Duran Duran Fan In The Middle Of Today's Pop Scene". It's got to be in for tomorrow. *See ya.*

Rio, Moss Side, Manchester.

Sssh! Keep the noise down. No sense in waking her.

Q: What's the difference between Duran Duran and a cabbage patch? A: Nothing. Concorde's Nose Cone, Bishop Middleham.

You meet all sorts in this job.

Dear Black Type, I'm nearly famous. *Cliff Pritchard, London SW19.*

I know you. You're a friend of Paul Weller's. And Alan Ant. And all those other people who are nearly famous. Tony Handley. Andy Lennox. Barry Numan. Roy Gregory. String . . . And talking which, here's YET ANOTHER photo of Limahl when nearly famous (i.e. when he used to spend his entire time lounging about in the pages of *Blue Jeans*). It's from A Lovecat. Hornsea, who says look at the state of those boots.



I'm in love with Peter Martin and I don't care who knows it. *One Of The Many Loonies In Nottingham With Very Bad Taste.*

This is the nicest thing anyone's ever said about Peter Martin.

Don't you think Jools Holland talks like Zippy from Rainbow? *Spooz, Basingstoke.*

If you say so.

Dear Black Type, For God's sake, who are you? *Anthony Braithwaite, Chapeltown.*

Trade secret, dear heart.

ABC ★



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Photo: Jan Riggall

Annie Lennox: fur your eyes only



Eurythmics: on yer bike, Kid Creole

EURYTHMICS

BRISTOL

That Annie Lennox is far and away the best female vocalist we've come up with in donkey's years must, I would have thought, be obvious to everyone by now. But, as the show at Colston Hall showed, she's also a febluous entertainer.

After a small, unfussy build-up to the show, she's suddenly there on stage in a black-and-white tartan trouser-suit with matching red scarf and gloves. Dave Stewart stands a little way back in a white jacket and long black boots and the three girl backing singers (The Croquettes) are sporting identical white suits and black Chinese wigs. They launch into "The First Cut" and the audience is spell-bound. Most just stare open-mouthed in astonishment as Annie weaves her magic, drawing everyone into her mysterious world. Whether it's the sheer energy of "The Walk" or "Love Is A Strenger" (reelly quite brilliant) or the sensitivity of "This City Never Sleeps", the Eurythmics keep everyone totally enraptured.

And they don't need a messive cabaret stage-set to do it. Why bother when you've got Annie Lennox? With her cat-like movements and spiky orange hair glistening under the lights, she occasionally reminds me of a mischievous fox and it's no wonder the boys fill the air with wolf-whistles when she discards her jacket to reveal a rather skimpy top. For the first encore, "Right By Your Side", Annie returns in that beige suit, fake leopard-skin wrap and trimmings you've probably already seen her wear on the box and it's performed with such vigour even Kid Creole pales by comparison.

One of the most exhilarating experiences of the year.

Deborah Steels

CLIFF RICHARD

LONDON

The first thing you notice is the smell of perfume. Then the fur coats. The cigars and the grey hair. The Penelope Keith lookalikes.

It's 7.30 precisely at the Victoria Apollo and Cliff, es' smoothie rocker' in dashing white dinner jacket and black peg legs, takes to the stage and whoops "Good evening, London!". He launches into crowd-pleaser "The Young Ones" and wins polite applause when, along with his three male backing singers, he clutches an imaginary guitar and does a Hank Marvin-style four-step shuffle. He quips: "Do you notice how I've become more daring? You've got to be daring singing 'The Young Ones' et my age. I'm now ... 32!" Soft laughter fills the auditorium (he's really 43).

During "You Don't Talk Anymore" — "my biggest hit!" — Cliff arches his back end stomps across the stage, right hand swirling in the air (his trademark). He interposes this with the odd Shaky movement. It looks feintly ridiculous. At one stage, he kicks his legs out at both sides as if attempting a scissor effect.

On "True Love Ways" it comes across how sweet and plaintive his voice really is. Ambling and shuffling about the stage, he could be on the set for Rick's Cafe in old Humphrey Bogart film *Casablanca*, sipping a brandy and crooning. Cejoling the audience, he says: "Y'know, Ricky Nelson reng me up ... No he didn't — but it sounds good!" Cliff continues, happily strumming to "Never Be Anybody Else But You". He takes off his jacket, drags it across stage and flings it into the wings in mock-striptease ections. The whistles!

Stright into "Lucille", the old Little Richard number. He gruffly roars "Looocille-ehh!" and then starts up this hysterical dance-routine: with legs bending outwards, he tries to punch the ceiling above with one fist, before swinging his body over to repeat with the other hand. In one dramatic turn he spins round, back to the seated onlookers, and belts out "I love you! Don't leave me!" and a solitary drum beat takes it to the end. Rapturous applause.

Cliff's line of humour is heart-breakingly dry throughout. "I've been in the Guinness Book Of ... Fiops!" and "The Press think that throwing shapes came in with Culture Club and Kajal!"

He's loving it — "It just feels magic/being up here on stage!" He goes on: "The musical press always went to compartmentalise me. But to me rock and roll is not e tempo, it's e whole music culture, stretching from Lad Zeppelin on this side, all the way over to Max Bygraves."

Bouquets wrepped in glitter fly towards the stage and Cliff's dancing like he's about to throw the discus.

Wrepping up the show, he adds "another thing about the Press, I keep giving them good quotes. I keep going 'blaaugh' But they don't know how to spell it."

Exit doing the Chuck Berry duck-walk

Linda Duff



Cliff "thrashing, wailing, crooning, strumming, swinging."

Photo: Andrew Cole



John Lydon, definite lack of verve and venom here



"I'm bored. I want to go home"

PUBLIC IMAGE LIMITED BRIGHTON

The 1983 PIL Tour: this is not an entertainment.

The ster of the night, John Lydon (once known as Johnny Rotten), delays his entrance in traditional style. Anticipation et the *Top Rank* reaches fever pitch. The assembled adoring masses, clad almost exclusively in black, seethe end spit. It is this really 1983? The ghost of the spirit of the '76 punk explosion lingers on.

Lydon has lost every ounce of his once-notorious verve end venom. He weddles on stage, the pellid look still there but the hint of enorexia has gone for avar. He launches into e predictably foul-mouthed rant against the crowd, but his heart isn't in it. It's all e cynical ect, pretentious posturing. He says, "I'm bored. I want to go home," after two songs, because he knows that's the type of thing that the crowd went end expect him to say.

The backing bend ere just session-men. Heads doubtless stuffed full of dreams of rock 'n' roll sterdom, they plod through their pees. The sound is monotonous as ona tona merges into enother with no signs of any new PIL material.

Naturally, the Hit Single, "This Is Not A Love Song", is left until the end. A fight breaks out in the middle of it. Tear gas is sprayed from within the audience.

Not so long ago, Public Image Limited were spouting about how boring end irrelevant rock gigs were and that their approach was to be very different. Tonight, there was absolutely no evidence to support that claim. The final confirmation that Mr Lydon has lost all sense of artistic credibility came during the encore, when PIL played that well-known seven year old song, "Anarchy In The UK".

Josephine Hoeking

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DATES

Check locally before stepping out. A Lisa Anthony production.

Artex Camera: Glasgow Pavilion (December 18), Edinburgh Queen's Hall (20).

The Cocteau Twins: Manchester Hacienda (December 8), Glasgow Nite Movea (9), Leicester Polytechnic (10).

Culture Club: Derby Assembly Rooms (December 4), Gloucester Leisure Centre (7), Leicester De Montfort Hall (12).



Artex Camera

Elvis Costello & The Attractions: Birmingham Odeon (December 19), London Hammersmith Odeon (21/22).

Duran Duran: Leeds Queens Hall (December 11), Birmingham NEC (13), Wembley Arena (22/23).

H₂O: Leicester Polytechnic (November 26), London Phoenix Theatre (27), Liverpool The Venue (28), Blackburn DJ Club (29), Nottingham Garage (30), Birmingham Duma Express (December 1), Torquay 400 Club (2), Coventry Dog & Trumpet (3), Glasgow Mayfair (5-6).

The Higsons: Leicester University (December 2), Blackburn DJ's Club (3), Manchester (8), Bullmerha University (10), London Hammersmith Palais (13), Aylesbury Friars (23).

Howard Jones: Chippanham Gold Diggins (December 18), Liverpool Royal Court Theatre (19), Nottingham Rock City (20), Guildford Civic (21), High Wycombe Town Hall (22), London Lyceum (27).

King Kurt: London Brixton Ace (November 24), Norwich Gale (25), Leicester Belfry (28), London Lyceum (December 28).

Marillion: Hanley Victoria Halls (February 9), Leeds University (11), Lancaster University (12), Liverpool Royal Court Theatre (13), Manchester Apollo (14), Glasgow Apollo (17), Aberdeen Capitol Theatre (18), Newcastle City Hall (20), Norwich St Andrews Hall (22), Oxford Apollo (23), Cardiff St David's Hall (24), Bristol Colston Hall (28), Southampton Gaumont (29), Brighton Dome (March 2), Birmingham Odeon (3), Leicester De Montfort Hall (5), Sheffield City Hall (6), Southend Cliff's Pavilion (8), London Hammersmith Odeon (10/11).

Simple Minds: Edinburgh Playhouse (February 25), Leeds University (March 7).

Spear Of Destiny: Glasgow Panthous (December 13), Manchester Hacienda (14), Nottingham Sherwood Rooms (15).

Teens For Fears (amended dates): Cornwall St Austell Coliseum (December 19), Gloucester Lansra Centre (20), Portsmouth Guildhall (21), Poole Arts Centre (22).

Gene Washington & The Mojo Kings: Barnet Middlesex Polytechnic (November 25).



Marillion

London SW1 Alexanders Club (26), Croydon Star (December 2), London King's Head Fulham (4), Leeds Bier Kellar (8), Glasgow Henry Arika's (11), Southend Zero Six (13), London Hall Moon Putney (22), London Lyceum (29).

Whitesnake: St Austell Coliseum (February 23), Leeds Queen's Hall (25), Glasgow Apollo (27), Edinburgh Playhouse (29), Wembley Arena (March 3), Birmingham NEC (4).

Paul Young: Manchester Apollo (December 13), Newcastle City Hall (14), Edinburgh Playhouse (15), Liverpool Royal Court Theatre (17), Nottingham Royal Concert Hall (18), Leicester De Montfort Hall (19), Birmingham Odeon (20), Brighton Conference Centre (22), London Hammersmith Odeon (23/24).

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