

Smash HITS



**WIN
A CHRISTMAS
PARTY**

STRAWBERRY SWITCHBLADE

**NIK KERSHAW/CULTURE CLUB/WHAM!/FRANKIE
ANNIE LENNOX/SLADE/THOMPSON TWINS/BANANARAMA
THE BAND AID SINGLE: WE WERE THERE!**

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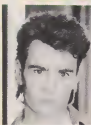
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BOY GEORGE

"If sex is a sin," they're saying in the States,
"then WHAT is Boy George?"
"I should be given an Oscar for going there," is his opinion.
Why?

12/13



NIK KERSHAW

The Riddle Takes
To The Road

30/31/32

WIN A CHRISTMAS PARTY!

LPs, hi-fi, food, camera, film, balloons,
streamers, you NAME IT, it's YOURS.

76/77



FRANKIE GO TO AMERICA

and don't get a very
warm reception

79/80

BAND AID TRUST

George Michael, Bob Geldof, Sting, Simon Le Bon and 34 other pop stars have joined forces to help relieve the famine in Ethiopia. They've made a record; they've also made history. And we were there. Full report — pages 48/49/50/51



BITZ

● Ever wanted to play with **Michael Jackson**? Put him in your pocket? Even (gasp!) take him to bed? Well, now you can if you purchase one of the new Michael Jackson dolls that Matchbox Toys are producing. They're 12" tall, have a hinging waist, bendable legs and moveable arms and are available in three different outfits Michael has personally approved them and Bitz has personally acquired ten of them just for you.

Here's a question. Which of the following tracks wasn't released as a single in Britain? a) "Human Nature"; b) "Billie Jean"; c) "Beat It".

Write your answer on a postcard or the back of an envelope and whizz it to: **Smash Hits Michael Jackson Competition**, 52-55 Carnaby Street, London W1V 1PF, by December 19.



BALL BEARINGS

Take half of Soft Cell, his wife and a friend and you've got Other People



● What's happened to the tall, dark chap with the funny moustache in Soft Cell since they broke up? **David Ball** sighs when you ask him. "In Soft Cell it had all been a long slog so I took time off to do nothing. I became reflective."

Having regained his enthusiasm, he's back without the moustache and with a new group called **Other People**. It consists of him, his wife Gini (who used to be in Marc Almond's Mambas) and a friend, Andy Astle. Dave promises that their records will be "different and unpredictable, unlike most of the stuff in the charts". Their first single is called "Heve A Nice Day" and sounds as if it was recorded in a busy American hotel after the fire alarm had gone off. Is it meant to be a bit anti-American?

"I would say paradoxical." Oh, you would, would you? "If you go to an American restaurant, everybody tells you 'Have a nice day' but in this country all we see on the TV is the violence in America. Their two biggest exports are McDonald's restaurants and the programme *The A-Team* and that's where I saw the contradictions."

Outside the group, David and Gini are happily married and have a nine-month-old son called James.

"Everytime I play my keyboards I have him on my knee and he bashes around."

Suddenly sounding inspired, he confides: "Maybe we'll have him in the band someday. Now that'd be a novel idea..."

"Now That's What I Call Music Four", another double album of hits by **Culture Club**, **Nik Kershaw**, **Limahl** etc (copies can be won on page 77), is also available on video. Including the videos for 20 hits and lasting for 85 minutes, it's pretty good value at £19.95 (approx).

FAN CLUBS

Stade Supporters Club
c/o Haydn Donovan
13 Belle Vue
Worsley
Nr. Stourbridge
West Midlands

Bananarama

I T B
113-117 Wardour Street
London W1

HAPPY BIRTHDAY

- **Ben Watt** of *Everything But The Girl* (22) on December 6
- **Jonathan King** (40) on December 8
- **Eddie Tenpole Tudor** (29) on December 6
- **Mike Nolan** of *Bucks Fizz* (30) on December 7
- **Donny Osmond** (27) on December 9
- **Jermaine Jackson** (30) on December 11
- **Chae Hodges** of *Chae and Dave* (41) on December 12
- **Andy Peebles** (36) on December 14
- **Gordon Liddle** of *Bilbo Beggine* (32) on December 15 (What's this doing here? - Ed)
- **Nick Bedge** of *Kajagoogoo* (23) on December 15
- **Banny Anderson** of *Abba* (38) on December 16
- **Simon Bates** (37) on December 17
- **Kaith Richards** of *The Rolling Stones* (41) on December 18

● Oh Gawd. A group of dancers called **Dream Team** (which includes Limefit's sister, Caroline) have reworked the old Supremes' hit "Floy Joy" as a tribute to Boy George called, logically enough, "Boy George". Let's all just draw a veil over it, shall we?

● Virgin Records claim they're still being pestered by **Japan** fans and thus have bunged out a bergian double LP "retrospective" compilation entitled "Exorcising Ghosts". It contains full-length versions of stuff from the group's final three years, a four-page insert with all the lyrics from "Quiet Life", "Gentlemen Take Polaroids" and "Tan Drum" (the original LPs had no lyric sheets) and two unreleased instrumental tracks called "Life Without Buildings" and "A Foreign Place".

1984 SOUNDTRACK: BIG BOTHER!

● A war is raging over the soundtrack for the film **1984**. Or the two soundtracks, to be precise: one by Eurythmics and one by some bloke called **Dominic Mulrow**.

The film's director **Michael Radford** made a speech on the televised Standard Film Awards in which he claimed that the Eurythmics soundtrack was "foisted upon him" and that he couldn't believe "that two people who are artists in their own right can interfere so grossly with something that is somebody else's work".

Strong words. The Eurythmics were so miffed about this speech that they've issued an answering statement. It points out that a) they had no idea that there was another soundtrack commissioned until the day before its release and b) that director Radford had been in contact with them throughout the period they were working on theirs.

"We would not have even considered a request to write a soundtrack for the film if we had known that someone else had also been asked to do so," say Annie and Dave. "Our credibility as artists has been seriously jeopardised by Michael Radford's misleading speech."

The case continues, the film is out with bits of both soundtracks and, well, it's all good publicity of course.



● Dang-a-dang-e-dang-a-dang... Sound familiar? Can it be? Is it? Yes it is. No sooner have the denim-clad supremos of the BOOGIE beat, **Status Quo**, played their "last ever concert anywhere in the world (until the next one)", than they're back, making hit singles and bunging out a treasure trove of musical mementoes. First there's a new "hits" album, "12 Gold Bars Volume 2", then there's a book, John Shearlaw's "Again And Again", a ripping rock read stuffed with pics of blokes with v. long hair and tatty jeans, and then there's the video – "End Of The Road '84", 60 minutes of red hot BOOGIE from the stage of Milton Keynes.

And finally there's the Bizt competition to win the lot: here's the question: what was the original name of Status Quo? Was it a) The Matchstick Men, b) The Strum-Alongs, c) The Spectres or d) The Jimi Hendrix Experience?

Answers on a postcard or the back of an envelope to **Smash Hits Quo Competition**, 52-55 Carnaby Street, London W1V 1PF. First correct answer out of the bag on December 19 wins the video, the book and the LP. Next eleven win the book and the LP. No nonsense!

One Of These Blokes...

...is now a very famous pop star



● When you're setting out on the wibbly-wobbly road to pop stardom, it's jolly important to keep one step ahead of fashion – as this utterly fabulous singing combo prove! "Yes!" the group's stylish, imp-sized singer might have quipped. "It's tie-dyed granddad vests, dodgy old flares and Crossroads waitress-styled hair-dos for me from now on. There are no snoods on us, playmates!" Yes, but just who are the trendy tunesters?

Well, sad to say, readers, this snap was actually taken some 13 years ago, in 1971; the place: a church hall in the

village of Rushmere, Suffolk; the band: Thor – four pupils at Northgate High School, Ipswich, the event: the band's first ever "gig" . . . And also their last ever gig, for shortly after this memorable debut, they "evolved" into Half Pint Hog, then they became Hogg – and then the singer began to change his mind about the snoods . . .

A big Bizt "cheers, mates" to Sarah George of Ipswich who spotted this picture of **Nik Kershaw** – for it he, second left – first group in her local paper and, naturally, sent it straight to us.

Nick Rhodes: 'Ave an art



This, friends, is what those in the Art game call an "abstract polaroid" and 'tis culled from **Nick Rhodes'** bumper book of same, *Interference* (Michael Joseph, £5.95). It's called "Gadgets That Are Good (2nd View)" and it's one of a series of similar snaps – all colourful, oddly-titled, indistinct, arty and, of course, abstract. Intrigued? Well, Bizt has ten big copies of the book, each one signed by the artist himself, and we intend, with the minimum of fuss, to give them all away. Try this:

Nick Rhodes' cet is called a) Tiddies, b) Sebastian, c) or d) As Yet Untitled?

Answers on a postcard or the back of an envelope to **Smash Hits Nick Rhodes Competition**, 52-55 Carnaby Street, London W1V 1PF, to get here no later than December 19. First ten correct answers out of the bag get a well arty book each.



● *Metropolis* is not a new film. It is, in fact, a very old one, first released in 1927. Like all movies of the time, it was in black and white, had captions when anyone spoke and was accompanied only by the "live" tinkling of piano keys in the cinema.

Always considered a bit of a classic, *Metropolis* is built around German film-maker Fritz Lang's chilling vision of the year 2020, when the teeming metropolis is split between idle rich people cavorting around fountains and art-like workers slaving over steaming machinery in the grimy vaults below. It was a vision so powerful that no-one ever thought the film needed such modern devices as colour or a soundtrack to help it along.



No-one except Giorgio Moroder. The infamous disco pioneer and film music man decided that – given a contemporary soundtrack – *Metropolis* could be taken out of the arty film clubs and put into local Odeons.

He may be right. Bizt has seen his version, loved the film, thrilled to the pounding sound effects and has given a "thumbs aloft" to the odd dashes of eddied colour. Thing is, it's ruddy annoying that, every time something is about to happen, you get treated to a fearfully loud burst of croaking from someone like Bonnie Tyler or the (mercifully unknown) American rock-pop group Loverboy.

In fact, apart from Freddie Mercury's "Love Kills", Bizt reckons it's a film to be seen but not heard.

SEPTEMBER SONG

IAN McCULLOCH



Phil Cox

Oh it's a long while from May to December
And the days grow short when you reach September
When Autumn weather turns leaves to flame
I haven't got time for the waiting game

Oh the days dwindle down to a precious few
September November

And these few precious days I'll spend with you
These golden days I'll spend with you

When Autumn weather turns leaves to flame
Oh I haven't got time for the waiting game

Oh the days dwindle down to a precious few
September November

And these few precious days
I'll spend with you
These golden days I'll spend with you
These golden days I'll spend with you
These precious days I'll spend with you

*Words and music Maxwell Anderson/Kurt Weill
Reproduced by permission Chappell Music/Pubs Ltd
On Roxana Records*

● Believe it or not, the Eurythmics actually like The Flying Pickets' version of "Who's That Girl"? When it was being recorded they ripped into the studio to give them a few musical hints, apparently.

● The Nordoff-Robbins Music Therapy Centre is an organisation which helps severely disabled children to communicate with music in cases which had previously been thought of as unreachable. It's supported by people in the music business and a single has just been released to raise funds, "You Don't Know How Lucky You Are". It's sung by Kate Robbins, everyone concerned in its production and manufacture have given their services for free and all profits go to the Centre.

● Silent Running, the hunky new Irish group who some people (i.e. Peter Marlin) think sound more than a little like U2, are, like, going back to their roots. They're playing Dublin University College on December 11, then Belfast Poly (12), Coleraine University (13) and Belfast McMorde Hall (15).

● Until now the existence of Giam Rock underpants had only been rumoured but now Bitz is able to present photographic evidence with this charming snap of David Bowie putting his trousers on back in '73. It's one of many utterly horrible snaps included in a new picture book, *Sex & Drugs & 'N' Roll*, published by Music Sales at £5.95. Other choice snaps include Sid Vicious in the nude, Hugh Cornell of The Stranglers in the nude... rather a lot of pop stars and other "rock'n'roll" folk in the nude, actually, and cavorting about in a carefree and frankly unattractive way. Definitely not for Auntie Vi's Christmas prezze.



When Cameras Go Crazy!

● Who'd be a photographer? What thanks do you get? You take the trouble to hang around all day for some pop star to walk by, leap out from behind a parked car to take their photo and get greeted with a barrage of abuse. You mooch about in murky nightclubs when it's way past your bedtime just so you can fire off a few flashcubes in the

direction of anyone famous – just to make them feel, y'know, wanted – and they start making rude signs at you and pulling funny faces. There's gratitude for you.

Here *Bitz* presents five classic greetings for the unwelcome lens:-



1. Gary Gitter and Kid Creole: Black Belt Karate Chop method



2. Mick Jagger: The One-Fingered Farewell



3. Holy Johnson: another Single-Fingered Salute (gloves optional)



4. Adam Ant: the Instant Five-Fingered Face-mask



5. Simon Le Bon: about to pull off the age-old stunt known as Being The Photographer's Head Off

● **New Model Army**, the uncompromising, aggressive, raw, hardhitting, abrasive (oh, for crying out loud, get on with it! – Ed) band who've recently had a Number One single and LP in the independent charts are looking for a new producer. If you think you could be the technical genius to really harden up their drum sound without

watering down their gritty, passionate vocals, give Nigel Norton a ring on 01-833 3625. The lucky person chosen to produce New Model Army will win a free pair of genuine Yorkshire mill worker's clogs (with bootlaces). And presumably get paid. Stranger things have happened, though right now we can't think of any.

● Cue lashings of dry ice. Cue Midge Ure looking rather moody. An Ultravox "greatest hits on video" vid has been rush-released.

It's got what you'd expect – the firms for "Vienna", "Ragga The Wild Wind", "Dancing With Tears In My Eyes" etc.

● Phew! Something called **The Great Rock 'N' Roll Sale** is being held at the Hammersmith Odeon in London on Saturday, December 8 from 1–5 pm.

Heaps of official tour merchandise from people like **Spandau Ballet**, **Nik Kershaw** and **David Bowie** are being flogged for not-too-expensive prices. And the admission, bargain-hunters, is free.



Howard Jones Rules...

● **Howard Jones** has just put out a new LP. Well, newish. It's "The 12" Album", a collection of six extended mixes of some of his evergreen classics – like "Always Asking Questions", "New Song", "What Is Love?", "Like To Get To Know You Well", "Pearl In The Shell" and "Total Conditioning". And, whadayaknow, we here at *Bitz* have got 25 copies to quite literally give away along with 25 Howard Jones "12" rulers – just the job for measuring things, hitting people with, flicking ink pellets across the class etc. To win an LP and matching ruler just jot down the answer to the following question on a postcard or the back of an envelope.

What was Howard's first LP called? a) "A Distant Hum"; b) "Human's Lib"; c) "Human Racing"; d) "Howard Jones' First Album".

Answers to Smash Hits **Howard Jones Competition**, 52-55 Canary Street, London W1V 1PF by December 20.



● Revealed at last! How **Aztec Camera** got their name.

Here is the first official picture of a genuine 16th century Aztec Camera discovered, 'tis claimed, by "Sir Archie Price during the infamous Peruvian expedition of 1952". Roddy Frame claims to have come across it in the hallowed precincts of the British Museum and was inspired to name his group after it.

In the opinion of *Bitz*, Mr Frame has gone completely bonkers.



AZTEC CAMERA
© 1984, 1985 & 1986

LOOK-AHEAD



■ Details: single-breasted jacket. White, navy, black. Sizes XS, S, M, L. £17.99.

■ Cotton twill jeans. Black or camel. Waist 28-36". £14.99.

■ Details: double-breasted jacket. White, navy, black.
Sizes XS, S, M, L. £17.99.
■ Cotton twill jeans.
Dark grey or moss green.
Waist 28-36". £14.99.



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* AVAILABLE MID DECEMBER

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IT AIN'T NECESSARILY SO



It ain't necessarily so
Ain't necessarily so
Things that you're liable
To read in the Bible
Ain't necessarily so

David was small but oh my
David was small but oh my
He shot Goliath
Who lay down and dieth
David was small but oh my
David was small but oh my

Now Jonah he lived in a whale
Jonah he lived in a whale
He made his home in
That fish's abdomen
Jonah he lived in a whale
Jonah he lived in a whale

Moses was found on a stream
Moses was found on a stream
Floated on water old Pharaoh's daughter
Fished him she says from that stream

It ain't necessarily so
It ain't necessarily so
Things that you're liable
To read in the Bible
Ain't necessarily so

Ain't necessarily
Ain't necessarily
Ain't necessarily
Ain't necessarily
Ain't necessarily
Ain't necessarily
Ain't necessarily so

Words and music George & Ira Gershwin
Reproduced by permission Chappell Music
Pubs Ltd
On Forbidden Fruit Records



INVISIBLE ALISON MOYET

YOU'VE GOT ME SO CONFUSED
AND THERE'S WORDS I COULD USE
BUT I'M AFRAID TO SAY THEM
IF I FEEL I'VE BEEN HAD AND I'M GOING MAD
STILL CAN'T LIVE WITHOUT YOU
YOU DON'T HAVE THE TIME
AND YOU WON'T SPEND A DIME
NOT EVEN TO CALL ME
OH YOU DON'T KNOW I EXIST
AND I WOULDN'T BE MISSED
IF I HAD THE NERVE TO DURT YOU

CHORUS
INVISIBLE
IF I FEEL I'M INVISIBLE
YOU TREAT ME LIKE I'M NOT REALLY THERE
AND YOU DON'T REALLY CARE
I KNOW THIS ROMANCE
IT AIN'T GOING NOWHERE
INVISIBLE (JUST LIKE YOUR LOVE)
YOU TREAT ME LIKE I'M INVISIBLE
WHEN YOU GET THE NEED TO FURN
YOU DO THE WORKS
YOU JUST DON'T CARE HOW MUCH I MIGHT

I CAN NEVER REACH YOU ON THE PHONE
IT RINGS AND RINGS
WHEN I KNOW YOU'RE HOME
IT MAY BE NAIVE BUT I JUST WANNA BELIEVE
I'M THE ONLY ONE
I TELL MYSELF LIES AND GIVE YOU ALIBIS
KNOWING YOUR PROMISES
YOU'LL NEVER KEEP
LIKE A MERRY-GO-ROUND
I'M GOING UP GOING DOWN
I'M ON A DEAD END STREET

INVISIBLE (JUST LIKE YOUR LOVE)
IF I FEEL I'M INVISIBLE
YOU TREAT ME LIKE I'M NOT REALLY THERE
AND YOU DON'T REALLY CARE
I KNOW THIS ROMANCE
IT AIN'T GOING NOWHERE
ALTHOUGH I KNOW IT'S NOT A LOT
DON'T WANNA LOSE WHAT LITTLE WE GOT
KEEP HANGING ON KNOWING I CAN'T WIN
'CAUSE IT'S TOO HARD TO START OVER AGAIN

REPEAT CHORUS

INVISIBLE (JUST LIKE YOUR LOVE)
YOU TREAT ME LIKE I'M INVISIBLE

Produced by LAMONT
For Forbidden Fruit Records



BRONSKI BEAT

“There were hundreds of protest

M
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“When Bowie went on stage ten years ago in Texas, somebody put a gun to his head and said ‘Leave town, faggot!’ Then for me to go on looking the way I do, I mean I should be given an Oscar for going there.”

ors every night saying things like

'BOY GEORGE IS EVIL!'"

They don't quite know what to make of Culture Club in the Southern States of America. And their tour's not exactly selling out in the rest of the country either. But is Boy George worried? Ask David Keeps.

"I think we were right to do this tour. It was positive and, although I was very pessimistic at the beginning, Jon's like the backbone of the band and he kept saying 'No, we've planned it, we knew it was going to

"You can be like a dustbin and suddenly become a worldwide superstar."

happen, we knew there'd be a backlash so... come on, let's get on with it." And it's worked.

We knew we were coming here with a new album and a single just out. "The War Song" is a big, controversial issue here and we knew it was going to be hard but we're winning now. It's very good for the band and we've just gone into the album chart at 30 over a lot of people who are bigger than us in America, like Bryan Adams and Pat Benatar.

We've had great reactions. Dallas (the first concert of their American tour) wasn't sold out but there were enough people there to warrant a concert. Last year we played in France to 700 people which is less than our first gig before we signed, and Roy was saying, "Why are there no people here?" but my attitude was: go out and play. And it was a brilliant gig, a lot more fun than most big gigs. And I think that, if you're big enough to go out and play, you should be commended for doing that.

A lot of bands would maybe have cancelled Dallas but we thought that it was right for us to go. There were 15,000 people or whatever who'd paid to see us and wanted to see us, who love the band, so it was worthwhile going. But that put a bad taste in our mouths because, after that, what happened is that people were saying, "Oh, it didn't sell out",

and the reviews got out of hand. It was as if there was a huge backlash against Culture Club.

I wouldn't say that many journalists were perceptive. Receptive, yeah, but I don't think they actually see things for what they are. A lot of journalists are starstruck, they can't see you as a normal person. When you read about Culture Club arguing, it's like it's some big deal—you're assuming that artists and famous people don't argue, they don't have feelings, they don't smash plates up, they don't chuck cups of coffee over each other. Which is complete rubbish—they all do it. I've had terrible fights with Jon. It's life.

I want to destroy that illusion that pop stars are anything but human. To me it's wrong to assume that stars are any better or any worse than normal people and, once you accept that they're all the same, then all this bullshit goes out the window—you know, "Shock horror, Boy George is getting too big for his boots." My reality is much the same as it's always been.

People say: "How do you cope with success?" And my attitude to that is that I know a lot of our industry comes from the gutter. This is one of the few industries where you can be like a dustbin and suddenly become a worldwide superstar. You can have no money one day and you're a millionaire the next. So, obviously, you get a lot of abuse.

I'm writing a book at the moment called *Parade Of Assumptions* which is about the industry and my attitude to all these things. I've said in that book that bands wrecking hotels, having fits, you know, all those rumours you hear—you used to hear them about Elvis sacking his staff and then buying them Cadillac's—and that Marilyn Monroe and Elvis Presley had every night to go crazy, they were the first people to ever be thrown in at the deep end, to receive such pandemonium. And I say you can forgive them but you couldn't forgive someone like Duran Duran because bands nowadays know what that is and it's old hat.

What I'm saying is: accepting your

responsibilities of being a star and what it can do to you and what it entails, you've still got to live in the real world.

Of course, you have to be careful—you just don't go walking down the street. But you musn't be paranoid. You must be able to go out of your house and get in your car. I mean, if you asked Michael Jackson to go and buy a packet of Woodbines, he'd have a hard job, if you know what I mean. Maybe I should have used Michael Jackson in the video for "The Medal Song" because he's a recluse and he's really defeated the whole object of success. You can't celebrate success on your own, it's like playing to an empty concert hall.

You know a lot of stars make the mistake of directing their attention at their audience which, they assume, is in front of them, forgetting that the make-up artist, the hairdresser and the chauffeur and all these little people on the street are also their audience. I'm aware that the audience is everywhere; even those people who despise you are your audience.

Look at it this way, as I said on *The David Letterman Show* (an American chat show), when Bowie went on stage ten years ago in Texas, somebody put a gun to his head and said, "Leave town, faggot!" Then for me to go on looking the way I do, I

"If you asked Michael Jackson to go and buy a packet of Woodbines, he'd have a hard job."

mean I should be given an Oscar for going there. It's really a straight place. There were like hundreds of

protesters every night, every where down South, outside the shows, saying things like, "Boy George is evil" and "If sex is a sin, what is Boy George?" But I've never been any place in America and felt uncomfortable.

The problem is, when you're famous, you get carted around and treated very well, so, even if a place is a bit rough, you still don't get the brunt of it.

Even though there are some places that I hated, there were loads of fans who were so nice to us that I wouldn't dream of saying that I hated this place or that place.

Acts like Prince and Michael Jackson go down much better in big

"I can't dance. I'm a complete blob."

cities, like New York, because they like that kind of premeditated act, they go for that in a big way. I love playing the small towns, you get great reactions, it's spontaneous, people really enjoy it because not many bands go there. The big cities are always more cynical.

I would definitely say I'm the alternative to Prince and Michael Jackson and all those people. I can't dance. I never thought of myself as a singer. Rogers to Michael Jackson's Fred Astaire. I'm a complete blob. Everything I do is just spontaneous.

People have a different attitude in New York and Los Angeles. You always get slagged off in L.A. and in San Francisco they say I'm boring—I could go on stage on fire and they'd hate me because they're all bitchy queers, saying "Oh we've seen it all before", or "Get her, what does she think she is?"

THE SLADE

Ten years ago, Slade's scarf-waving boot-stomping pop songs made them the biggest group in Britain. And now they're back. "Same Approach. Same line-up. Same silly faces." Tom Hibbert tells the tale.



Above: Slade back in '68 with their temporary skinhead look: (left-right) Don Powell, Noddy Holder, Jimmy Lee, Dave Hill.

Imagine if you will, that you have been whisked back ten years to the winter of 1974. What is the first question you ask following this brush with the Time Tunnel? "I wonder what's on telly?" of course. Well, switch it on and if you don't see a pop group called Slade performing their latest hit, I'll eat my hat. You see, back then, Slade were always on telly. And they always had hits. With six Number 1 singles and three Number 1 albums (not to mention all the records that only got to Number 2) in less than three years, Slade were the biggest in the winter of 1974. Their full-length feature film, *Slade in Flame*, was about to open around the country and the future looked rosy and bright. . . .

Early in 1975, Slade went to America to "break the States". They were never heard of again. . . .

"I can't think of one group that's done what Slade have done," Slade's tiny guitarist Dave Hill tells me in the boozier. "We had phenomenal success and then we totally disappeared. We were completely written off and then we came back exactly the same. Name

me one other group that's done that, can you?"

Erm, I'll have to think about that. In the meantime, let us examine this curious pop story further.

Back in Wolverhampton in 1965, Neville 'Noddy' Holder, fresh out of school, was playing guitar in The Mavens, the backing group for a singer called Steve Brett. Brett was quite a big cheese in the clubs of the Midlands, but Noddy was fed up. The money wasn't too bad but the music was driving him barmy; night after night he had to go 'plunk-a-plunk' on his guitar while Brett crooned and sobbed his way through a succession of Jim Reeves and Roy Orbison-styled weepies. This wasn't Noddy's cup of tea at all. But rescue was close at hand, for Mickey Marston, the guitarist in red hot Wolverhampton combo The 'N Between, was fed up too. And when he left his group, the remaining members, Dave Hill, drummer Don

Powell, bassist Jimmy Lee (ex-violinist with the Stafford Youth Orchestra) and singer Johnny Howells asked Noddy to take his place. When Howells quit the band in April 1966, Noddy took over the singing and the future Slade line-up was established.

The 'N Between moved through a soul phase, a rhythm and blues phase and a mod phase in the space of about two weeks and, by the end of 1966, their music was becoming rather runy. They did Motown, they did spaced-out hippie music from America, they did mind-bashing boogie, they even did twin lead guitar 'break outs'. But people in clubs seemed to quite like it and the dates piled up.

After a gig at Tiles Club in London's Oxford Street one night in 1966, a mysterious figure came into the 'N Between dressing room and said: "You guys are most original band I've ever seen." He turned out to be the eccentric American pop producer/adventurer Kim Fowley, a

wily old stoat with the ego of Jonathan King and the charm of Selina Scott, who was always up to some mad pop scheme or other. On impulse, he had decided to turn the 'N Between into an overnight sensation and, a few days after the Tiles gig, he took them into Regent Sound studios and gave them two numbers to record for a single. Fowley managed to persuade Columbia to release the 'N Between single, but he didn't manage to get anyone to buy it.

Shrugging off this episode, The 'N Between moved swiftly on to the next minor catastrophe. This time the setting was the sun-kissed Bahamas where, in 1967, they secured a six-week residency in a night-club.

"We backed fire-eaters," Noddy recalls. "We backed middle-aged limbo dancers, we backed strippers, we backed third-rate soul singers, we backed fourth-rate soul singers. It was quite funny, actually."

Finally, in 1968, things began to look up when the group got an audition with Fontana Records. The men in charge, Jack Bavistock,

DE STORY

Noddy Holder: "We backed fire-eaters. We backed middle-aged limbo dancers. We backed strippers. We backed third-rate soul singers. We backed fourth-rate soul singers. It was quite funny, actually."



Above: Slade in '84. (left-right) Dave, Jimmy, Noddy, Don.

"We were completely written off and then we came back exactly the same. Name me one other group that's done that?"

loved the sound but hated the name; he christened them Ambrose Slade, after his secretary's handbag (she had names for all her possessions. Funny girl) and offered them a deal.

Ambrose Slade's first LP, "Beginnings", came out the following year. It wasn't much good. It contained versions of songs by The Moody Blues, Frank Zappa, The Beatles and others, all treated in the wobbly progressive style of the day and it was a hopeless failure. The group were now taken under the wing of manager Chas Chandler who shortened the name to Slade and told them it was time they did something about their velvet loon pants, straggly locks and appearance in general. It was time, in fact, to think "Image".

Noddy, Don, Dave and Jimmy thought for a bit and came up with what seemed like an utterly brilliant wheeze: they would crop their hair, put on breeches and bovine boots and go skinhead! It didn't seem such a bright idea after all, however, when real skins started turning up to their gigs and demanding stomping bluebeat music with menaces. It took

ages for their hair to grow back.

By 1971, with further flop singles behind them, the group seemed doomed to eternal obscurity; but in June their reucous version of Bobby Marchan's "Get Down And Get With It" became a surprise Top Twenty hit and they parked up a bit. Chas Chandler now insisted that the group start writing their own songs. This had herdy occurred to them before but when Jim and Noddy got together and tried to "pen" a tune, they found it was simplicity itself. At the first attempt, they came up with the Slade formula for success.

"Coz I Luv You" came like a piece of cake," says Noddy. "It was just a jemma beat written in half an hour and to make it different we put stomping boot sounds all over it." "Coz I Luv You" went to Number 1 and from then on the hits flowed: the spelling errors—"Lock Wat You Dun", "Mama Weer All Crazee Now", "Gudbuy T'Jane" etc.—

caused tut-tutting amongst snooty teachers; the stage clobber—Dave Hill tottered about on the most enormous platforms known to men and pulled faces beneath his ridiculous haircut while Noddy, in his horrible tartan suits and mirror-festooned toppers, leaned and rolled his eyes about—was disturbing to faint-hearts. But then they went to America and they were never heard of again. Until recently.

What went wrong? "We were too English for the Americans," says Don. "They didn't understand about football." "They were all stoned hippies and after The Eagles we seemed like a two minute commercial," says Dave. Slade spent two years in the States and when they returned, they had been forgotten by almost everybody. Dave: "People used to look at my silly face on the train and say 'Ere, weren't you that group Slade? Nah, you must be his brother.'"

Slade returned to the clubs from whence they'd come, playing to audiences of three fat men and a dog; they released an album wryly titled "Whatever Happened To Slade"; very slowly they began to build a new following. After their rowdy, barnstorming appearance at the 1980 Reading Festival, word began to spread that not only did Slade still exist but that they were as stompingly engaging as ever. Later that year, the group's Christmas single from 1973, "Merry Xmas Everybody", was re-released and got back into the charts—and again in 1981—and again in 1982. And then, when they came out with "My Oh My", well, it was as if Slade had never been away.

"Name me one other group that's done that, can you? I am still struggling with Dave Hill's question. Erm... The Bee Gees! Big in the late '60s, big in the late '70s, silence in between.

"Yeh but they came back as a different group. First they were pop, then they were disco. We haven't changed. Same line-up. Same approach. Same silly faces. I mean, look at my hair. Same hair!"

DAVID BOWIE

Everything will be alright tonight
 Said everything will be alright tonight
 No-one moves no-one talks
 No-one thinks no-one walks tonight
 Tonight

Everyone will be alright tonight
 Everyone will be alright tonight
 No-one moves no-one talks
 No-one thinks no-one walks tonight
 Tonight

I am gonna love you 'til the end
 I will love you 'til I reach the end
 I will love you 'til I die

tonight

I will see you on the day tonight
 Tonight

Everything will be alright tonight
 Everything will be alright tonight
 No-one moves no-one talks
 No-one thinks no-one walks tonight (tonight tonight)
 Tonight (tonight tonight)
 Tonight tonight

Words and music David Bowie/Tony Pop
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 Music Pubs Ltd
 On EMI America Records



PAUL YOUNG

EVERYTHING MUST CHANGE

Everything must change
 I was never one to back out of an argument
 And say I was wrong
 Even when I'd seen the other side
 I'd hide my foolishness and carry on
 But still I'd be embarrassed
 'Cause they'd see what happened
 And they'd play along
 Until I'd back myself into a corner
 I would only realize when they had gone

Chorus
 And like a dream a life a reason
 Everything must change
 (Everything everything everything must change)
 And like a world this earth and seasons
 Everything must change
 (Everything everything everything must change)

In the same way when we disagree
 You know I wouldn't be the one to back down
 But still I'd know that you had faith in me
 Tell me something am I letting you down
 'Cause when I wake up and I saw the note
 You pressed into the mirror frame
 But it was easy to be angry at you
 But deep inside, I know we share the blame

Repeat chorus

I'm going back to the top
 To start myself off
 But first of all some things I need to know
 When I'm accused of being wrong again
 Won't you be the one I turn to
 To let me know what I'm doing
 Please let me be right one time
 'Cause right now all I feel do is wrong
 And it's never too late to know about love
 And this victory needs your hand to hold on

Repeat chorus one last time

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SINGLES

reviewed by



LESLEY WHITE

FRANKIE GOES TO HOLLYWOOD: The Power of Love (ZTT)

It's not just the title that makes this single so appealing, it's the way Lesley White sings it. The song is a classic power ballad, but White's performance is what makes it stand out. She has a powerful, soulful voice that carries the melody effortlessly. The production is clean and professional, highlighting her vocal range. This is a classic example of a great single that captures the listener's attention from the first note.



ALISON MOYET: Invisible (CBS) I've been worried about AIJ for some time. Since the demise of Yazoo the ex-Basildon punkette has undergone a none-too-subtle restyling. From the "glamorous" clothes to the name to the increasingly mainstream material, that old CBS charm school seems to

be getting its way. As pop ballads go this one is quite acceptable — catchy, even — and that vocal is in fine form but it lacks a certain edge, a wildness which is in danger of being groomed away. I'd hate to see her become the Lulu of the next decade.

THE CARS: You Might Think (WEA) From the back-wash of the US New Wave movement to their recent rediscovery by the New York art crowd — Andy Warhol directed their last video and littered it with trendy night-life celebrities — The Cars still sound the same. Same conventional pop masquerading as cool style, same modern-love lyrics, same appeal to people who go to wine bars in Covent Garden and wear Kickers. Not hip, cats.

THE STRANGLERS: No Mercy (CBS) Sooo Sixties. Might have done well for The Doors twenty years ago but frankly I don't fancy its chances.

BIG COUNTRY: Where The Rose Is Sown (Mercury) More of the same from the frustrated messiahs of contemporary rock. A treat for lovers of "real music" whatever that means everywhere — give me artful pretence any day.

MEAT LOAF: Nowhere Fast (Arista) Still tearing down that highway on the verge of a massive coronary, Mr Loaf's all-American biker music never fails to engage his humour. Loud and brash and full of enduring self parody, this single will surely find itself eclipsed by the rumoured follow-up where Meat goes Hip Hop and break dances through the rock stadia of the American Mid-West Wild!



TEARS FOR FEARS: Shout (Mercury) Altogether more relaxed and accomplished than their last single, "Mothers Talk." Effective and powerful pop with an insidious chorus you'll find yourself singing at the most inopportune moments. For that reason, a hit.

UB40: Riddle Me (DEP) A new dose of social concern from the West Midlands' finest ambassadors and there's nothing wrong with that. Still, the production sounds over-ambitious and the effects too cluttered to allow their precious asset — the vocal talent of Al Campbell — to really shine through.

WINSTON REDDY: Baby Love (DEP) UB40 protégé with a nicely paced, seamlessly smooth lovers' rock tune. UK pop reggae in its finest apparel and not a version of the old Supremes hit.

ECHO BASE: Out of My Reach (DEP) About whom I know precisely nothing but assume to be another happy addition to UB40's Birmingham stable. Difficult to pigeon-hole this one — an impressive hybrid of soul, understated reggae and a soaring female vocal full of space, clarity and the promise of even better to come.



WHAM! Last Christmas (Epic) And the public gets what the public wants. The mega-duo celebrate a mega-golden year with another mega-hit — no doubt about that. Well, it's Christmas and George finds himself in the clutches of a young love crisis while Andrew looks on sympathetically and the Whamettes swoon. For all musicologists sit out there note the close similarity to Peaches & Herb's cream-curdling duet, "Reunited."

SPANDAU BALLET: Round And Round (Chrysalis) Having always admired the Ballet (as we call them in Islington) for the sheer diversity of their output, it now seems like they've hit on a foolproof formula. Well, they could do worse. This is another song in the "True" mould and it's slick, polished and confident. A hit — with me at least.

SWANS WAY: The Anchor (Phonogram) Once hailed (or at least mentioned) as the jazz revival group to watch, Swans Way's sophisticated image seems to conceal a lack of musical direction. This is a dog's dinner of a record — the warbling vocalist battles with a cross between a mutant tango and a spaghetti western soundtrack. I've no idea where they're trying to take me and I've no intention of going. Moody cover shots are never enough, dear.

THOMPSON TWINS: Lay Your Hands On Me (Arista) WOW! A new single from THE TWINS! HEY! CRITICAL! FABERON!! etc. The Thompson Twins find themselves in the almost enviable position of having invented their own clichés — and very marketable ones they are too. This perfectly constructed, sort of spiritual, swinging cliché of a future hit is as pleasant (i.e. rather bland) as its precursors. Pass the lentil bake, I feel a song coming on.

ALVIN STARDUST: So Near To Christmas (Chrysalis); GARY GLITTER: Another Rock And Roll Christmas (Arista) The one as tackily tasteless as his artificial Christmas tree, the other as overbearingly theatrical as his parish pantomime Christmas? Humbug!

CAPTAIN SENSIBLE: Christmas Catalogue (A&M) Slightly — let's not go overboard — more appealing than Gary and Alvin's seasonal offerings. The real novelty is the b-side where the Captain treats us to a typically witty version of, yes, Frankie's "Relax" (complete with Mike Reed censored words) and sounds as if he's really enjoying himself.

JULIAN LENNON: Valotte (Charisma) A curious proposition is Julian, the physical resemblance to his father, a vocal style similar to Uncle McCartney's, a penchant for mature ballads like this and lines like "Sitting on a pebble by the river playing guitar" and a genuine melancholy unusual in someone so young. His song is a fusion of all this and I wish it well! But why does he always look so miserable? Born too late or with too much money?

ROD STEWART: Trouble (WEA) In which everyone-over-40's favourite Jack-the-lad takes a breather from the endless round of ditching old blondes, finding young ones and wearing scoop-neck t-shirts to reflect on the sorry fate of the ageing Romeo. A palatable miss-you-babye effort, this, which merits some success. Trouble, s. I remember Rod before he got a full time post at the Ministry Of Music — well 'ard, 'e was.

KIM WILDE: The Touch (MCA) The relaunched career of the formerly fairly divine Miss Wilde fails to be terribly convincing. This record's dated disco feel and the current strong female competition don't help much either. This year's blonde, I'm afraid, is Madonna.

STEVE WONDER: Love Light In Fight (Motown) Another song from the soundtrack of *The Woman In Red*. Steve's name and voice save this superior wallpaper music from the obscurity it more properly deserves.



MARC ALMOND: Tenderness Is A Weakness (Some Bizzara) "Look pale and hate your parents" is how Boy George once defined Marc Almond's rather peculiar style. This one is full of it, manic-by-moments delivery, serious angst, flamenco guitar and the man who really wanted to be Morrissey but didn't manage to stay locked in his bedroom for three years. Almond's fun-loving ways were bound to be his downfall. A deliciously funny record.



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Bong bong bong
Bong bong bong bong
Win or lose sink or swim
One thing is certain we'll never give in
Side by side hand in hand we all stand together

Bong bong bong (baica)
Bong bong bong (baica)
Play the game fight the fight
But what's the point on a beautiful night
Arm in arm hand in hand we all stand together

Bong bong bong
Bong bong bong bong bong

La keeping us warm in the night
La la la walk in the light you'll get it right
Do do do do do do do do do do do
Do do do do do
Miaow miaow miaow miaow miaow miaow
(Sstbbhh)
Bong bong bong bong bong

La keeping us warm in the night
La la la walk in the light you'll get it right
Win or lose sink or swim
One thing is certain we'll never give in
Arm in arm hand in hand we all stand together

Bong

(La la la la la la la la la)
(La la la la la la la la la)
(La la la la la la la la la la la la la)
(La la la la)

We all stand together

Words and music: McCartney
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FRESH



KOOL AND THE GANG

The station is going round
People talking 'bout the girl who's come to town
Lovely lady pretty as can be
No one knows her name she's just a mystery
I have seen her maybe once or twice
One thing I can say is ooh she's very nice
She's a lady one I really went to know
Somehow I've got to let my feelings show

(She's fresh fresh) exciting she's so exciting to me
(She's fresh fresh) exciting she's so inviting to me yeah

I've been thinking 'bout the way you walk
Baby ooh I like the way you talk
Tell you something I really can't hide
Heaven must have sent you to be by my side
Fresh and lovely (fresh) like a dream come true
I'll give anything to spend the night with you
What a feeling that I can't stop it baby
Miss frisky lady take me away

(She's fresh fresh) exciting she's so exciting to me yeah
(She's fresh fresh) exciting so inviting to me

Fresh as a summer breeze (a summer breeze)
She'll take you by the hand she means so much to me
I'll do whatever to make her mine baby

Ooh yeah (ooh la la la la la ooh)
(She's fresh she's fresh she's so fresh)
(She's fresh she's so fresh)
(She's fresh she's so fresh)
Fresh as the summer breeze
(She's so fresh she's so fresh)
(She's so fresh she's so fresh)
She means so much to me
(She's so fresh) yeah (she's so fresh she's so fresh)
I wanna take her by the hand she's so fresh
And pray she'll understand (she's so fresh she's so fresh)

Ad lib to fade

Words and music: James Taylor/Kool and the Gang
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On De-Lite Records

The Way We Wah!

— SIDE ONE —
OTHER BOYS
SOME SAY
THE SEVEN THOUSAND NAMES
OF WAH!
SEVEN MINUTES TO MIDNIGHT
(LIVE! ISH)
THE DEATH OF WAH!

— SIDE TWO —
THE STORY OF THE BLUES
PARTS 1 & 2
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(A LULLABY FOR JOSIE)
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AROUND A MEMORY
HOPE (THE REMIX!)
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"Oh it's a long while from May to December"



September Song

a single by

IAN McCULLOCH

available on 7" & limited edition 12" version with poster



KOW 40/40T

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I watch *Top Of The Pops* every week and it has just occurred to me that the people dancing are the same every week. Please can you tell me how they are able to do this and if they get paid?

J. Gregory, West Derby.
Each week the studio audience at *TOTP* is made up of approximately 120 members of the general public plus 16 professional dancers – eight 'camera-helpers' and eight 'cheer-leaders' (to get people dancing). Booked by producer Michael Hurli through a theatrical agency called *Trends*, it is true that he tends to use the same people every week – 'it makes the job easier' – and these all get paid the regular agency fee for a day's work. To get into *Trends* books, you first have to pass the audition – they're held every five weeks in London – while they also recommend you already hold an Equity card. However, they insist they're 'always looking for young talent' so for more information, enclose SAE to: *Trends Management*, 54 Lisson Street, London NW1.

I'm madly in love with Karen from the new group *Girtalk*. Can you tell me all about her and find out what sort of boys she likes (dark and good looking ones like me, maybe?)

Scott Pack, Carvey Island.



Girtalk (left-right) Karen, Julie – *Scott Pack of Carvey Island, these girls are for you.*

Born June 29, 1970 in Homchurch, Essex, Karen formed *Girtalk* when she was just 13. With older sister Julie now in the group, they've put out two singles on *Innervision* so far, 'Merveilous Guy' and 'Can The Rhythm', while they plan to record the third single in New York in January. Karen's written about 25 songs so far – 'they're all about love' – but is currently unattached. So what's your ideal boyfriend? 'I don't know really (Giggles). A good-looking one, I suppose.' (More Giggles.) What about personality? 'Just someone who's nice, really... You can write to *Girtalk* c/o *Innervision*, 60 Parker Street, London WC2.

Could you possibly get Mark King (bass player of *Level 42*) to answer these few questions for me? 1) Out of all *Level 42*'s albums, which is his favourite and least favourite? 2) Is he married? and 3) What has he done with the little teddybear that Maxine, Justina and Emily threw on stage at the Ipswich Gaumont on November 10?

Level 42 Fan, Shropshire.



GET SMART

His favourite LP is "Level 42" (released August '81) because "it was the first one and everything was new and exciting... Least favourite" has to be "The Pursuit Of Accidents" (released September '82) simply because everything was? as new and exciting... Mark is, in fact, a married man and he and his Dutch wife Pia have a little girl called Florie. Finally, Mark does remember the teddy from the Gaumont concert and – you guessed it – has given it to Florie who plays with it everyday... He also gets underwear thrown on stage and this goes to Pia. Now you know.

Could you please print a list of all the songs that appeared in the very first edition of *Smash Hits*. Also, please show us what *Depeche Mode* looked like when they first started out.

David Murphy, Johnstone.



Depeche Mode back in March '81 (snigger). (Left-right) Andy "Fletch" Fletcher, Vince Clarke, Martin Gora and (front) Dave Gahan.

With a close-up of baby-faced French punk Plastic Bertrand on the cover, songs were: "Walk On By" – The Stranglers, "Sha La La Le La" – our friend Bertrand, "Three Times A Lady" – The Commodores, "5-7-0-5" – City Boy, "Satisfy My Soul" – Bob Marley, "Come On Dance Dance" – Saturday Night Band, "Abdul And Cleopatra" – Jonathan Richman And The Modern Lovers, "From East To West" – Voyage, "Last Dance" – Donna Summer, "If The Kids Are United" – Sham 69, "Life's Been Good" – Joe Walsh, "Northern

Lights" – Renaissance, "Supernature" – Cerone, "Substitute" – Clout, "Boogie Oogie Oogie" – Taste Of Honey, "It's The Same Old Song" – KC And The Sunshine Band, "Identity" – X-Ray Spex, "I Wanna Be Your Boyfriend" – The Rubinoos, "Disco Inferno" – The Trammps, "Stuff Like That" – Quincy Jones and "Prodigal Son" – Steel Pulse. Published as a monthly in September 1978, our back issues department don't have a single copy left. Collector's items, see.

Can you tell me what record Davie Jansan plays w'hat does the countdown on his *Top 40* show? It's very familiar but I can't work out what it is.

Carol, Manchester.

Bearing the groovy title of "The Network Chart Scene", it was written specially for the programme by the company responsible for all Capital's "jingles", Standard Sound Productions. However, they don't have any plans to release it as a single. The Capital Top 40 show goes out every Sunday from 5-7pm.

Please supply a list of all the albums that Ozzy Osbourne has released, including the ones when he was the vocalist in *Black Sabbath*.

Ozzy Fan, Stoke-on-Trent.

From his *Black Sabbath* days, LPs were: "Black Sabbath" (1970), "Paranoid" (70), "Master Of Reality" (71), "Black Sabbath Volume 4" (72), "Sabbath Bloody Sabbath" (73), "We Sold Our Souls For Rock And Roll" (75), "Sabotage" (76), "Technical Ecstasy" (76), "Greatest Hits" (77) and "Never Say Die" (78). He then went on to form the *Blizzard Of Oz* and released: "Blizzard Of Oz" (80), "Diary Of A Madman" (81), "Talk Of The Devil" (82) and "Bark At The Moon" (83).

Please help, as I've tried everywhere to find out the address of The Everly Brothers' fan club but to no avail. Also, are there any programmes left over from the last concerts?

D. Westwood/erik Clair Simpson, London.
The address is: Everly Brothers International Fan Club, 3 Everest Close, Hyde, Cheshire SK14 4DY. They don't in fact, have any more copies of the tour programme but the promoters reckon they "weren't 100% brilliant anyway". For details of other Everly Brothers merchandise, send an international reply coupon (get one from the post office) to: Coast To Coast Merchandising Company, 4179 Hazeltine Avenue, Sherman Oaks, California 91423, USA.



*I could have sworn I'd asked
for a cassette from the
HMV shop for Christmas.*



**Make sure you get what you
want for Christmas.**



**More records. More tapes.
More discounts.**

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CARDIFF. TEL. 37445 COVENTRY. TEL. 37001 DERBY. TEL. 364700 EDINBURGH. TEL. 556 9736 ENFIELD. TEL. 363 8184 EXETER. TEL. 33064 GLASGOW. TEL. 476 9855 GLOUCESTER. TEL. 32111 GUILDFORD.
TEL. 59059 HULL. TEL. 32480 LEEDS. TEL. 435588 LEICESTER. TEL. 317232 LIVERPOOL. TEL. 708 8833 LUTON. TEL. 332781 MANCHESTER. TEL. 834 9712 MIDDLESBROUGH. TEL. 320557 NEWCASTLE. TEL. 313476
NORWICH. TEL. 33494 NOTTINGHAM. TEL. 623845 OLDMAN. TEL. 4337232 PLIMOUTH. TEL. 02082 PORTSMOUTH. TEL. 02529 PRESTON. TEL. 31520 SHEFFIELD. TEL. 75944 SOUTHAMPTON.
TEL. 31634 STOCKTON. TEL. 62674 SUNDERLAND. TEL. 41247 SUTTON. TEL. 443 0884 SUTTON COLDFIELD. TEL. 355 3764 SWANSEA. TEL. 46204 WOLVERHAMPTON. TEL. 29918

Chorus
Riddle me who riddle me why answer me this
Who owns the chains that bind your wrists
Riddle me who riddle me why answer again
Riddle me who built the machine that washed your brain

Like parents did before them
Your parents did the same
They said do your best you must pass the test
You must learn to play the game
They scrimped and saved and suffered
To send you off to school
But if they'd had the cash they could've bought the class
And a different set of rules

Repeat chorus

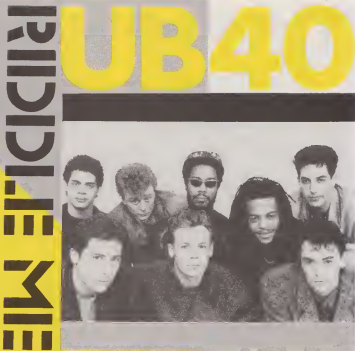
They taught a simple system
Why they had and you had not
They said know your place you can't win the race
Life's an auction you're the lot
If you'd ever thought to question
They would never answer why
When they buy your sweat you are in their debt
And they own you till you die

Repeat Chorus

You look hook line and sinker
Everything they fed
Worked day and night for most your life
To earn their daily bread
Now you're old and weary
And you lay you down to sleep
With body worn and spirit torn
What's left is yours to keep

Repeat chorus

Words and music UB40
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On DEP International



Which reminds you of the bass on your tapes?

THIS ONE?

OR THIS ONE?

If your answer's the fuzzy mess at the top then you obviously haven't discovered Maxell. Because Maxell tapes have a wider dynamic range and that means virtually distortion-free recording.

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FRANKIE GOES TO HOLLYWOOD 'The Power Of Love'



SPANDAU BALLET 'Round and Round'



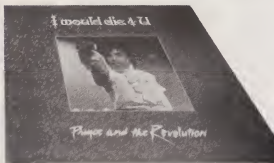
BOB MARLEY and the WAILERS 'Could You Be Loved'



MEAT LOAF 'Nowhere Fast'



NIK KERSHAW 'The Riddle'



PRINCE and the Revolution 'I Would Die 4U'

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AVAILABLE AT RECORD DEPARTMENTS OF
WOOLWORTH · LITTLEWOODS
GREENS AT DEBENHAMS

SPANDA U BALLET



I DON'T HAVE TO BE SO WISE
YOU'RE JUST MY FANTASY
AND I WILL FANTASIZE
SOMETHING MORE OR LESS TO MAKE THINGS START
WE'RE THE ARTISANS AND WE'VE BEEN CRAFTED
I WANNA BE YOUR MAGICAL MYSTERY
I WANNA BE YOUR FINAL HISTORY
THIS IS THE NEWS

NOTHING'S EVER BEEN SO WILD
ALL THAT I GET TO DO
IS WHAT I GIVE TO YOU
THIS IS ALL ABOUT THE CIRCLES WE'VE FOUND
THROUGH THE UPS AND DOWNS
IT GOES ROUND
ON I WAS JUST BEGINNING TO GROW STRONG
SHE WAS ONLY EIGHTEEN SUMMERS LONG
WE WERE THE NEWS

CHORUS
ROUND AND ROUND IT GOES
AND ON DON'T YOU KNOW

THIS IS THE GAME THAT WE CAME HERE FOR
ROUND AND ROUND IT GOES
AND ON DON'T YOU KNOW

REPEAT FIRST TWO VERSES
REPEAT CHORUS TWICE

YOU'RE JUST MY FANTASY AND I WILL FANTASIZE
I WANNA BE YOUR MAGICAL MYSTERY
I WANNA BE YOUR FINAL HISTORY
THIS IS THE NEWS OF MY LIFE
(THIS IS THE NEWS OF MY LIFE)
ON I WAS JUST BEGINNING TO GROW STRONG
SHE WAS ONLY EIGHTEEN SUMMERS LONG
WE WERE THE NEWS WE WERE THE NEWS
WE WERE THE NEWS

AD LIB CHORUS TO FADE
Words and music Gary Kemp
Reproduced by permission Reformation Publishing Ltd
On Chrysalis Records

ROUND AND ROUND



TRACEY ULLMAN

2nd GREAT ALBUM & CASSETTE

YOU CAUGHT ME OUT

Stiff Records

Album SEEZ 56 Cassette (includes 2 extra tracks) Z SEEZ 56

CALL MURPHY
ON
EXTRA TRACKS

IT'LL BE ALRIGHT

Hidden away in a warehouse in East London, Nik Kershaw is rehearsing for his big British tour. Chris Heath (words) and Virginia Turbett (photos) sneaked in for a snoop around.

Ever wondered how a band gets ready to go on tour? Do they just pop on a copy of their latest album the night before to remind themselves how the songs go? Not quite . . .

Nik Kershaw and his band, the Krew, have been rehearsing for their Christmas Riddle tour hidden away in a huge warehouse on Canary Wharf down in London's dockland. They've already been practising for some weeks in more modest surroundings but now, with the first night only a week away, they have to run through everything again and again with the proper stage set, sound equipment and lighting.

When we arrive at one o'clock they're already half-way through the set — they've been there since breakfast at 10.30. As they play the songs, Nik wanders around the stage singing into the headset mike he's trying out for the first time. Occasionally he makes everyone stop and go back to the beginning of a song, but generally things seem to be going well. In between songs he pretends to talk to the non-existent audiences, mutters something to the soundman, or practises Iron Maiden-style heavy metal guitar solos.

The last song is one on the new album, "You Might", and then they return for the anticipated encore of two more songs. Then they're supposed to go off stage once more only to be cheered back on yet again to play "I Won't Let The Sun Go Down".

"On the last tour it used to feel silly to have the encores planned," says Nik, "because I'd only just stopped playing in clubs where I'd be lucky to get through half my set without getting lager thrown over me."

Lunch is next — leek-and-potato soup, and also a ham roll for the non-vegetarians like Nik. "Nik's really easy to please," says Ian the Caterer. "He's not fussy at all — though he does like his chocolate."

While he's munching I ask him what all this 'riddle' mania is about. "That's what I'd like to know," he answers. "It wasn't meant to be a big thing."

So what is it about?

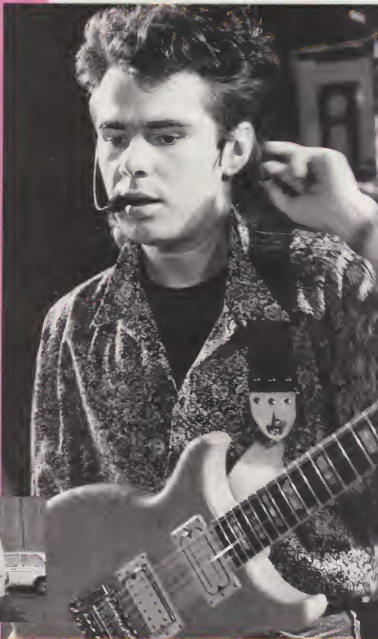
"I'm not telling you. Some people have guessed though — my manager did. If people do get it right I'll tell them."

But does the stage show explain the riddle at all?

"There's nothing particularly special about the stage show," he admits, "It's always a bit of a rush — if there'd been another month it would have been better."

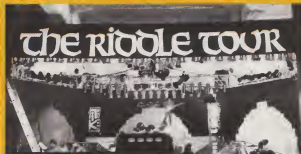
Not that many people will be put off, will they?

"There'll be lots of screaming girls, inevitably," he says, "but at least they keep quiet during the singing. Anyway I'd be happy playing to old age pensioners."



The outside of the warehouse. Not even the fans have found him here.

T ON THE NIGHT



The Riddle Tour stage set—over 250 lights and 15,000 watts of sound, whatever that means.



Keith Airey, one of the Krew: "It's spelt wrong, like the Beatles. When Nik takes a break we're going to record a single on our own."



Moose looks after the P.A. and helps mix the sound. "It's great working with Nik; he's so appreciative."



'Drain' (real name Adrian) in charge of the lighting rig, tries to sort out all the electric cables, though he seems to prefer candles himself.



Steve, who controls the on-stage sound, fails to hide the tape recorder. "There's only a few things on tape—pots and pans and things you can't do live."

IT'LL BE ALRIGHT ON THE NIGHT



"Tastes nice!"



"Mmmm . . ."



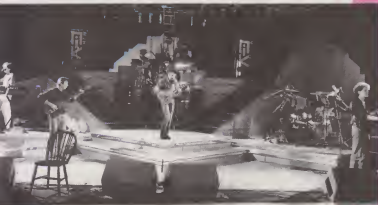
Showing off his tasteless shirt, Nik dips his Kit Kat ("my favourite") into his orangeade.



Lunchtime – the band and road crew eat together.



"Stop smirking or you're fired!"



Back to work.



Nik wonders where the audience is while his cuddly toy looks on.

Paul Young



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CHRISTMAS SINGLES TWIN PACK.
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PAUL'S CHRISTMAS GREETING
PLUS AN EXCLUSIVE LIVE VERSION OF
'I CLOSE MY EYES AND COUNT TO 10!'

PAUL YOUNG ON TOUR.

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Thurs 29th GLASGOW, Apollo
Fri 30th EDINBURGH, Playhouse

DECEMBER

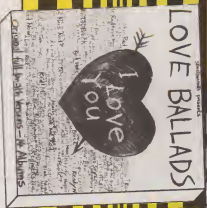
Sat 1st NEWCASTLE, City Hall
Mon 3rd MANCHESTER, Apollo
Tues 4th LIVERPOOL, Empire
Wed 5th BIRMINGHAM, NEC
Fri 7th ST. AUSTELL, Coliseum, Cornwall
Sat 8th BOURNEMOUTH International Centre
Sun 9th BRIGHTON Centre
Tues 11th WEMBLEY ARENA
Wed 12th WEMBLEY ARENA
Thurs 13th BRIGHTON Centre
Sat 15th LEEDS, Queens Hall



EVERYTHING MUST CHANGE

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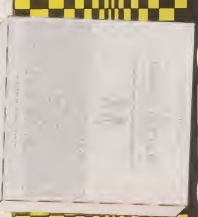
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PLUS MANY MANY MORE NUMBER ONE NAMES

DON'T FORGET—A STREET SOUNDS BOXED SET IS THE BEST PRESENT YET!

I'D LIKE TO VOTE
BUT I'M
NOT SURE I'M ON
THE REGISTER.

WHAT
REGISTER?

Unfortunately it's not until election day that some young people discover they aren't on the electoral register.

And that means they can't vote.

If you were born before February 16th 1968 and are qualified to be an elector your name should have been put on the registration form sent to your home this autumn.

If you're not sure whether it was, pop down to your local council offices or main library or post office before December 16th to check the new 1985 register.

If your name isn't on it, someone there will advise you what to do.

It's your vote X don't lose it.

Issued by the Home Office.

PERSONAL



STEVE WRIGHT

NAME: Steven Richard Wright
BORN: 26.8.54 in Greenwich, London. I've always lived in and around London.

WHAT DO YOUR PARENTS DO?
My dad is a company director of a property company. My mum works for the VAT offices in Southend.

DID YOU GET BULLIED AT SCHOOL? No, because I ran the school radio station and everybody liked me—they all wanted requests! I actually set it up myself and we used to broadcast—well, it was narrowcasting really—put out music shows and bits and bobs in the lunch hour and after school for the youth club. It was good fun.

WHAT DID YOU THINK OF MIKE READ WHEN YOU FIRST MET HIM? I thought, doesn't he look like Cliff Richard? He is actually a very, very nice bloke. He's a slightly better looking though, which annoys me. And he's got a guitar which has accidentally got glued to his chest. We did try and have it surgically removed but it just won't budge.

TELL US A SECRET ABOUT JANICE LONG: This isn't a well known fact, but Janice is not only a fine broadcaster but is also a bit part actress, and joined Equity at an early age. And to supplement her income—because there isn't all that much money in radio, she started doing these bit parts in Tanko. Did you ever watch *The Sains*? She used to be in the dancing scenes, with that like KPM music in the background, then that developed into a major role. Recently she's been in *Doctor Who*—she was actually inside a cyberman. I admire her for it.

WHAT WOULD YOU BE IF YOU WEREN'T A DJ? I'm actually a journalist who's working in radio, so I would go back to newspaper journalism—features writing. I wrote a book about confectionery—I've forgotten what it was called now. It was something like "A Dictionary of Confectionery"—that was in 1975.

And I used to freelance for various papers. I write now for American papers. So, le-d-d-a.

WHY DID YOU MAKE A RECORD RATHER THAN STICK TO PLAYING THEM? Because the opportunity arose. I just like to try different things to see if I can do it. Having heard the record, now I realise I can't! I do it as a fun sideline and when I get the money in I just give it to charity.

HAVE YOU EVER REALLY MET A GAY MEXICAN? The song is based on a true story, and "The Gay Cavaliers" were in fact very happy and gay. Some people have in fact misconstrued the whole meaning of the song and I'm sure it isn't what they're thinking. We use the word in the Daley Thompson way—gay as in happy, you understand.

DO YOU CONSIDER YOURSELF A SEXIST? (Pauses). Sometimes deliberately so, yes. Mainly on the air, because I like to be deliberately provocative, to create a response, but only in fun. In real life, I don't think I'm sexist. I don't really believe in the 'good woman at home syndrome—I believe in sharing. I do my fair share and Cindy, my fiancée, does her share. We are equal partners.

WHO WOULD YOU RATHER BE STUCK IN A LIFT WITH—ARTHUR SCARGILL OR MARGARET THATCHER? I wouldn't rather be stuck with either of them! I would rather be stuck with Margaret Thatcher, because—I mean, let's leave politics out of it—I admire her as a woman. And I admire her for what she's achieved, so I would talk about that with her, rather than her political beliefs.

WHAT DO YOU THINK OF LASER 559? What's that? (Laughs). I've never heard of them!

HAVE YOU EVER REFUSED TO PLAY A RECORD? I've taken records off in the middle if I think that they're boring. But very rarely. The last one I did that to was Jermaine Jackson & Pia Zadora which I thought was just a hideous din. It could have been better. I would rather spend a whole afternoon on East Croydon station than play that record.

DESCRIBE YOUR BEDROOM: There's a gigantic set of wardrobes with mirrors on them. (Laughs). It's just practical mirrors so we can see what our faces look like in the morning, and they're positioned well away from the bed! But it's mainly white and blue. There's a lot of gimmicks—I have a telephone there and radios and a television. But at the moment there's packing boxes everywhere because we've just moved in, so it's a bit messy. I like these questions.

WHAT MAKES YOU ANGRY? Bad service. Say, for instance, in shops or in any kind of field where the customer is the last consideration. Like you get it definitely on British Rail or British Telecom. That makes me angry. Also people who don't turn up to do jobs when they say they're going to. That to me is poor, because I am always there on time. Oh, they're playing my record on the radio! Who's playing it? Gary Davies? Send that man over a tea!

murray head



Bangkok! Oriental setting
And the city don't know what the city is getting
The creme de la creme of the chess world in a
Show with everything but Yui Brynner

Time flies doesn't seem a minute
Since the Tyrolean spa had the chess boys in it
All change don't you know that when you
Play at this level there's no ordinary venue

It's Iceland or the Philippines or Hastings or on this place

One night in Bangkok and the world's your oyster
The bars are temples but the pearls ain't free
You'll find a god in every golden cloister
And if you're lucky then the god's a she
I can feel an angel sliding up to me

One town's very like another
When your head's down over your pieces brother

It's a drag it's a bore it's really such a pity
To be looking at the board not looking at the city

Whaddya mean you've seen one crowded polluted stinking town

Teagirls warm and sweet (warm sweet)
Some are set up in the Somerset Maugham suite
Get that! if you're talking to a tourist
Whose every move's among the purest
I get my kicks above the wasteline sunshine

One night in Bangkok makes a hard man humble

Not much between despair and ecstasy

One night in Bangkok and the tough guys tumble
Can't be too careful with your company
I can feel the devil walking next to me

Siam's gonna be the witness
To the ultimate test of cerebral fitness
This grips me more than would a
Muddy old river or reclining Buddha

And thank God I'm only watching the game controlling it

I don't see you guys rating
The kind of mate I'm contemplating
I'd let you watch I would invite you
But the queens we use would not excite you

So you'd better go back to your bars your temples
Your massage parlours

One night in Bangkok and the world's your oyster

The bars are temples but the pearls ain't free
You'll find a god in every golden cloister
A little flesh a little history
I can feel an angel sliding up to me

One night in Bangkok makes a hard man humble

Not much between despair and ecstasy

One night in Bangkok and the tough guys tumble
Can't be too careful with your company
I can feel a devil walking next to me

Words and music Anderson Rice Ulvaeus
Reproduced by permission Bocu Music Ltd
On RCA Records

one night in bangkok

Thompson



"Lay Your Hands On Me"

SPECIAL LIMITED EDITION 7" GATEFOLD PACK
CONTAINING U.S. REMIX

THOMPSON TWINS LIVE

DECEMBER 26/27 BIRMINGHAM N.E.C. 29/30 WEMBLEY ARENA
EXTRA SHOW BY PUBLIC DEMAND—DECEMBER 28 WEMBLEY ARENA
Special Guests SHRIEKBACK

ARISTA

SOUND JUDGEMENTS.

LD 20.

"This fine value system must clearly be strongly recommended"

HI FI NEWS & RECORD REVIEW, November 1983

"This speaker ebbs & flows with the music, conveying dynamics as musicians use the term, the structure of a piece of music preserved"

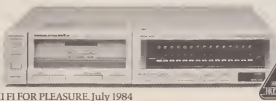
HI FI ANSWERS, November 1983



CD 73.

"Price for price I don't think that as of now this player can be bettered. Strongly recommended"

HI FI FOR PLEASURE, July 1984



ST 320L Tuner.

"Most impressive is the way that the tuner follows the dynamic content of the music without unnecessary compression"

"Buy this tuner for its excellent FM performance. It is a rare gem, and you won't be disappointed"

HI FI TODAY, November 1983



PM 230 Amplifier.

"On the whole the PM 230 brings together an impressive blend of subjective properties for a budget design and this is its strength"

WHAT HI FI, February 1984



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<p>Memorex MRXI C90 Double Pack WHS Offer Price £2.50</p>	<p>Memorex E180 Single Video Pack WHS Offer Price £4.75</p>
<p>MEMOREX</p> <p>3 PACK</p> <p>MEMOREX</p> <p>Normal Position III 120µSec. EQ</p> <p>Cassette 135m</p> <p>dB SERIES 90</p>	
<p>Memorex dB C90 Triple Pack WHS Offer Price £2.99</p>	

WHSMITH

C H R I S T M A S



Prices correct at time of going to press. Offers while stocks last. Offer ends 31st December

There are 40 pieces of information about pop stars below. Some of them are true – but some are complete and utter rubbish. All you've got to do is sort out the fact from the fiction. Answers are at the bottom of the page.

1. There used to be seven members of the Thompson Twins.
2. Annie Lennox used to be a newsreader on Grampian Television.
3. Culture Club used to be called The Sex Gang Children.
4. Jim Kerr used to be in a group called Johnny And The Self-Abusers.
5. George Michael is 29 years old.
6. Bill Wyman of The Rolling Stones is only five years younger than Mrs Thatcher.
7. Holly Johnson used to be an altar boy.
8. Simon le Bon has had a nose job.
9. Jon Moss used to be in The Clash.
10. Duran Duran appear in a Japanese advert for Whisky.
11. Paul Young used to be in Tight Fit's backing band.
12. Ian Craig Marsh of Heaven 17 collects news.
13. Nick Heyward has a collie dog called Rumpole Of The Bailey.
14. Howard Jones has a cat called Puff.
15. Michael Jackson recently bought the Caribbean island of Nevis and plans to turn it into a llama sanctuary.
16. Red Stripe of The Flying Pickets isn't really bald – he shaves his head.
17. John Taylor's first name is Nigel.



18. Andy Taylor's first name is Keith.
19. Alannah Currie used to be a journalist.
20. Sade is an American citizen.
21. Jim Kerr and Chrissie Hynde were married on a horse-drawn buggy in New York.
22. Bananarama once recorded a song called "Give Us Back Our Cheap Fares".
23. Andrew Ridgeley plays the guitar.
24. Shirley of Wham! used to be a trainee nding instructor.
25. Alison Moyet keeps hens in her back garden.
26. Tony Hadley has been having singing lessons for the last two years.
27. Green's father is a famous film director.
28. Gary Numan once co-piloted Concorde from Paris to Rio de Janeiro.
29. Bono of U2 was recently immortalised in wax at Madame Tussauds in London.
30. Jim Diamond is the second cousin of Edwyn Collins of Orange Juice.
31. Marc Almond once took off his clothes on stage and smeared himself with catfood.
32. Limahl once played the title role in the pantomime, *Puss In Boots*.
33. Jim Kerr was voted Most Eligible Bachelor Of The Year by the readers of a Scottish newspaper earlier this year.
34. Michael Jackson (him again) once applied to NASA (the American space agency) to film a video in outer space.
35. Seven pairs of flares belonging to Howard Jones were recently auctioned in aid of charity at Sotheby's, London.
36. David Bowie used to live in an ambulance.
37. Holly Johnson used to perform a song called "I'm Sticking With You 'Cause I'm Made Out Of Glue".
38. Annie Lennox used to be in a left-wing jazz group called Red Brass.
39. Frankie Goes To Hollywood did the backing vocals on a single by ABC.
40. Boy George attended a garden party at Buckingham Palace this summer.

ANSWERS

1. True 2. False 3. True 4. when Jon Moss joined the band 5. False 6. True 7. False 8. True 9. False 10. True 11. True 12. True 13. False 14. True 15. False 16. True 17. True 18. False 19. True 20. True 21. False 22. True 23. True 24. True 25. True 26. True 27. False 28. False 29. False 30. False 31. True 32. False 33. True 34. True 35. False 36. True 37. True 38. True 39. False 40. False

ACROSS

- 1 Le Bon's lawless lads? (3,4,4)
 7 Ditto forms a hit band (anag)
 8 A hint of danger from Mich Hayward (7,4)
 12 Irish soapstress
 13 Ms Yates - Bob Geldof's lady
 15 Miami's hot Doc (2,4)
 18 See 26 down
 17 — Speedwagon (1,1,1)
 19 She's so private (sacar) (4,8)
 21 Half a harrish for this band
 22 Sledge once married to Maurice Gibb

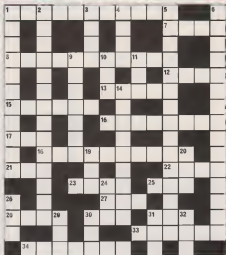
- 23 Picked instrument
 25 SLF's soldiers were made of this
 27 — Fly for You (Speedee Ballet)
 28 Misslog — the Sledge Sledge were in music
 30 See 31 down
 31 'March' — (JTC) album
 33 Recording tape of the metallic kind
 34 See 6 down

CROSSWORD

DOWN

- 1 Quo's rambles' name (3,8)
 2 The Berry Lovers make a racecity recorded '80s duo (anag 6,8)
 3 It slept tonight for Tight Fit
 4 The Sals' heir into a rhythm instrument (anag)
 5 Adam's old hit for highwymen (5,3,7)
 6 and 34 across Eugene Wilde's stated intention (5,3,3,4,7)
 9 Where Alphaville were hip? (2,5)
 10 Space heaters a band
 11 France's hit debt (1,1,1)
 14 Ray slip-up makes an essential Aussie band (anag 3,6)

- 19 Spec! — (1,1,1)
 20 What Sledge's runaway did
 24 Place re Brazil for a Dornase success
 26 and 16 across Alf's tearful chestbeater (3,5,3)
 29 Member of CC's in a hit band
 30 Large — as in Adamson's Country
 31 and 36 Bonasarama's beautiful bloke (3,3)
 32 Is brief — Adult Oriented Rock (1,1,1)



ANSWERS ON PAGE 64

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PHOTO DEKEL RUDGERS



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0.00126 of a trip to New York on Concorde

FOUR pairs of bicycle clips

TWO shares in British Telecom (nearly)

ONE-TWO HUNDRED THOUSANDTH of the house Boy George was going to buy in Hampstead

TWO pints of lager and a packet of crisps

TWENTY-ONE pounds of carrots

FORTY platform tickets at Twyford station

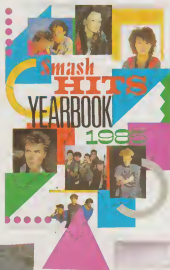
THIRTY black plastic rubbish bags

JUST OVER HALF the annual subscription to the Flying Pickets' Fan Club.

OR

A COPY OF THE SMASH HITS YEARBOOK 1985 choc-full of features, colour, laughs and super-amazing facts about practically everyone in the whole universe worth knowing about including Michael Jackson, Duran Duran, Culture Club, Frankie Goes To Hollywood, The Smiths, Wham!, Thompson Twins, Echo & The Bunnymen, Spandau Ballet, Paul Young and a heck of a lot more besides.

Well, it wouldn't be the carrots, would it?



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THE SINGLE FOR ETHIOPIA: "We thought there must be

■ Three weeks ago, Bob Geldof saw a television report on the famine in Ethiopia and felt "outraged". He rang Midge Ure and suggested they make a record to raise money. Midge agreed. Then he rang Sting, Gary Kemp and Simon le Bon. They agreed too. Then he rang a lot of other people – more pop stars, record producers, record shop owners, designers, photographers, film crews and t-shirt manufacturers – and they all offered to help as well. 38 people sang on the record (the lyrics are over the page). And Peter Martin saw it all happen.

9.15 am Sunday, November 25 and something's stirring outside Sarm West studios. The road's being blocked off, police are everywhere. Passers-by stroll up to see what's going on. Local residents lean out of windows just in case they're missing anything. The air's heavy with anticipation.

A clutch of rather chilly-looking photographers are milling around the doors of what's come to be known as the ZTT building; it houses the studio where Trevor Horn helped Frankie make "Relax". Clearly something of a big deal is about to take place.

Inside the speckled-blue building there's even more commotion. No less than seven camera crews are setting up cameras, lights and tripods. There are five British crews ranging from *The Tube* to the BBC news team and two American crews. Frantically they rush into action as a rather lanky, unshaven, bleary-eyed bloke arrives. It's Bob Geldof, showing signs of strain from ten solid days of organizing today's events. So what's it all in aid of and why has he done it?

"I was outraged after seeing the first shots from Ethiopia, but rather than just put my hand in my pocket I thought there must be more I can do. So I just phoned up everybody I knew, starting with friends like Midge Ure, Sting, Gary Kemp and



Simon le Bon and they all agreed to help. Hopefully this event will raise a substantial amount of money.

"And then to cut out administrative costs I'll just phone Addis Ababa direct and ask them what they want, buy it, charter a cargo ship and try and get various sections of the music industry to sponsor jeeps to take the stuff out there. That way everything will get through and no money will be wasted.

"Also all the people involved today

are doing it for free, from the musicians to the technicians and even down to the people in the factory who're going to press the record."

Out of every £1.35 spent on the single, £1.00's worth of food should reach the starving people of Ethiopia.

Next through the door is Midge Ure who'll be producing "Do They Know It's Christmas?" (which he actually wrote along with Bob). In fact he's already recorded the synthesized backing-track ready for the musicians and singers to do their

bits over.

"It's just like my bedroom," he quips, pointing at the large Roman pillars inside the recording room. Behind him is Jon Moss, asuring all and sundry that Boy George will be arriving later (the pair of them have specially flown back from their American tour by Concorde). It seems he's thrilled to bits to be working on the record with his "hero" Phil Collins.

Now, it appears, the floodgates are open. For the next two hours a

something more we can do."



constant stream of the world's most famous pop stars pour into the building, ready to be filmed, photographed and recorded. Sting's just arrived in his jet black Range Rover. He looks very much the family man these days with his comfy, casual clothes and straggly centre-parted hair. Paul Weller's turned up on foot and spends most time in the corner, minding his own business. "I'm hardly everybody's favourite person. They just seem to ignore me - I don't blame them."

Next in are Spandau Ballet. Up they roll in two chauffeur-driven limousines along with no less than four minders. "I get it," cracks Gary Kemp on entering the star-studded coffee bar, "it's all a ploy by Island Records. Get every pop star except Frankie in one room and blow the whole place up!"

Next in are Duran Duran who, like Spandau, have just got off the 6.30 am plane from Dortmund, Germany. Nick is fully made-up and sporting ski-goggles while, quite frankly, John

THE BAND AID LINE-UP

Back row (left-right): Adam Clayton (U2), Phil Collins (Genesis), Bob Geldof (Boomtown Rats), Steve Norman (Spandau), Chris Cross (Ultravox), John Taylor (Duran), Paul Young, Tony Hadley (Spandau), Glenn Gregory (Heaven 17), Simon Le Bon (Duran), Simon Crowe (Boomtown Rats), Marilyn Kerner (Bananasrama), Mervyn Kemp (Spandau), Jody Watley (ex-Shalamar).
Middle row (left-right): Beno (U2), Paul Weller (Style Council), Jemee Taylor (Kool & The Gang), Peter Biske (the artist who designed the record sleeve), George Michael (Wham!), Midge Ure (Ultravox), Mervyn Wane (Heaven 17), John Keeble (Spandau), Gary Kemp (Spandau), Roger Taylor (Duran), Sarah (Bananasrama), Siobhan (Bananasrama), Francis Rossi (Status Quo).
Front row (left-right): Robert 'Kool' Bell (Kool & The Gang), Dennis Thomas (Kool & The Gang), Andy Taylor (Duran), Jon Moss (Culture Club), Sting (The Police), Rick Parfitt (Status Quo), Nick Rhodes (Duran), Johnny Fingers (Boomtown Rats), Pete Briquette (Boomtown Rats).

THE SINGLE FOR ET



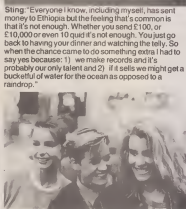
George Michael: "I just thought it was a nice gesture and something really worthwhile."



Sting: "Everyone I know, including myself, has sent money to Ethiopia but the feeling that's common is that it's not enough. Whether you send £100, or £10,000, or even 10 quid it's not enough. You just go back to having your dinner and watching the telly. So when the chance came to do something extra I had to say yes because: 1) we make records and it's probably our only talent and 2) if it sells we might get a bucketful of water for the ocean as opposed to a raindrop."



Paul Young: "I couldn't have been anywhere else today."



Sarah from Bananarama: "I'm just disgusted by the whole situation over there—especially by the fact that people are starving and we've got huge silos of surplus grain."

All photos: Paul Hilder

looks a bit of a wreck: "Actually I'm on another planet." Suddenly the place is choc-a-block. You can't move for pop stars. You can't even go into the toilet without bumping into someone like Simon le Bon.

Trevor Horn arrives and offers to mix a 12" version. The offer is accepted immediately. Then he asks for three weeks to do it in. "You've got a night," smiles Geldof. After all, the 7" will be recorded today, mixed tonight, mastered tomorrow (when it will receive its first radio play from a tape), pressed in the factory on Wednesday and will be in the shops on Saturday. By the time you read this it should have been on sale for four days and hopefully be on its way to raising the hoped-for £1½ million pounds for the Ethiopian Famine Trust. And, due to Geldof's persistence, the record company Phonogram and main stores like WH

Smiths and John Menzies have agreed to forgo profits.

By noon all but Boy George have arrived and been leisurely ushered upstairs for a grand photo session. Like any good school assembly picture the tall ones stand at the back, trying their best to conceal their fags and cans of lager; the middle-sized ones stay in the middle and the smaller ones perch down the front. A Kop-style football chant breaks out in the John Taylor/Paul Young/Steve Norman area accompanied by much swaying of arms. "Eyes to the camera," yells official photographer Brian Aris. "Simon! Eyes to the camera! Midge, stop talking." Bono and Paul Weller are then asked to stop nattering. Marilyn puts on his best pout and Francis Rossi even manages a slug from his hip flask in between each click of the shutter.

Then it's time to sing. Lyric sheets are handed round, choroboy positions are assumed and the backing-track is set in motion. "One, two, three, four,

Let them know it's Christmas time again/Feed the world," is the message that reels over and over. The general consensus is that the song is really quite good and all agree that "it's the idea and the feeling behind it that count."

After an hour's worth of takes Trevor Horn moves in. Setting up one main microphone he gets the three — or Band Aid as they're collectively called — to form a semi-circle. Then, in true headmasterly form, he raises his arms and gives instructions on how to sing in a relatively complex 'cascading' motion, with one line swerving into another. After an hour he's off. "Thanks a lot, I'm sure we can make something out of it." Class dismissed.

All disperse into little groups. The naughty ones like Status Quo and John and Andy Taylor sneak round the toilets for a smoke. Paul Weller, Marilyn and Bananarama plunk themselves in front of the telly (with the sound off). Spandau and Heaven

17 go for a cup of tea. Nick Rhodes has a go on the Asteroids machine. And people like Paul Young, Bono and George Michael keep shooting upstairs to do their 'solo bits'.

"Female vocals upstairs now," is the call. Bananarama trot off but not before Karen shouts, "Coming, Marilyn?" Eventually a lot of people start to leave and a nucleus of people start to congregate in the small studio console for the evening's recording. Jon Moss is there, impatiently waiting to do his bit of percussion with Phil Collins. Bono's chatting to Simon le Bon while they wait to do their vocals. Then it comes Sting with his girlfriend Trudi, his baby daughter, and two small dogs which keep sniffing around in every nook and cranny. Downstairs John Taylor's scoffing some chili con carne, when Neil from *The Young Ones* meanders through with the unit from *The Tube*. "Typical," splutters John. "I wait all day to have something to eat and then they turn

HIOPIA: WHY?



Adam Clayton from U2: "The fact that hunger is a permanent thing — you give a bowl of rice in the morning, you need another later on in the day and the next day . . . so I think the important thing about the whole project is that it will help to keep public interest turned on this problem and that can only be a good thing. Front page news changes daily and it'd be criminal if people forget about what's going on over there."



Paul Weller: "I just done it for the same reason as everybody else. Bob rang me and I thought it was a great idea. The cause is the only one common thing between us, otherwise you'd never have gotten all these bands together — especially with me here."



Simon le Bon: "I'm doing it for people who need it. This whole thing just shows that people can do something about things if they want to — that's the whole point really, it's as obvious as that."

Nick Rhodes: "I'm doing this mainly because it's a great cause and it will raise a lot of money and draw a lot of attention to this problem. I just hope it doesn't stop at this record. Certainly if we get the chance we'll do more in the future."

John Taylor: "The whole thing serves a dual purpose — it can raise a lot of money and I'm really proud of it because it's a celebration of British pop music. I've always wished something like The Beatles' 'All You Need Is Love' could happen now."

George? Strangely for him he looks quite pleased and waves his arms in the air slackly. "My God, it's so trippy seeing all these faces in one tiny room!" He sits on the arm of the couch next to Jon Moss who's chatting to Simon le Bon. On his left are Trudi (plus baby) who's talking to Paula Yates (plus baby) Fifi Trisibelle and Bono who's talking to Sting. George just sits there and smiles in mild disbelief. Being there all day it seems quite natural the way everyone has got together, "working for the cause" as it is. But to someone who's just come in from the cold the scene must appear rather odd. I mean Simon le Bon sharing experiences about 'life on the road' with Bono? Paul Weller getting on famously with Marilyn? Dogs and babies in a studio? Surely some mistake?

Understandably in the circumstances, George asks for some brandy before he does his vocal. Within minutes it arrives, as does Marilyn. "Hello Doris!" yowls

George and he gets up to give him a hug and a kiss. And then he's off in the studio to do his bit. After about six takes — with George making little alterations here and there — it's finished. Midge announces that it's been a pleasure to work with everybody and "everything that needs to be recorded is finished. You can go home now." Slowly but surely everyone makes their way downstairs, farewells are said and good lucks exchanged.

"It was very important that people were here and seen to be here," reckons Sting. "We all got round making records and touring the world and we never meet — it's isolated. So to get the industry behaving as a unit is a tribute to Bob Geldof."

Now all that's left is a night's mixing by Bob and Midge.

"They all did their parts incredibly well," smiles one extremely weary-looking Midge Ure. "With all those potential prima donnas out there it

Do They Know It's Christmas? BAND AID

It's Christmas time
There's no need to be afraid
At Christmas time
We let it light
And we banish shade
And in our world of plenty
We can spread
A smile of joy
Throw your arms
Around the world
At Christmas time

But say a prayer
Pray for the other ones
At Christmas time
It's hard but when you're having fun
There's a world
Outside your window
And it's a world of dread and fear
Where the only water flowing is
The bitter sting of tears
And the Christmas bells
That ring there
Are the clanging chimes of doom
Well tonight thank God it's them
Instead of you

And there won't be snow
in Africa
This Christmas time
The greatest gift
They'll get this year is life
Where nothing ever grows
No rain or rivers flow
Do they know
It's Christmas time at all

Here's to you
Raise a glass for everyone
Here's to them
Underneath that burning sun
Do they know
It's Christmas time at all

Feed the world
Feed the world
Feed the world
Let them know
It's Christmas time again
Repeat to fade

Words and music: Bob Geldof/Midge Ure
Produced by: Simon Cowell
Chappell Music/Pubs Ltd
On Phonogram Records

was surprising but there were no ego problems. It made a pleasant change."

Bono meanwhile peers at the television screen and sees a playback of events that took place earlier today. "You know, when you see it like that it looks like ancient history. In fact it looks like you weren't even there at all." And with that he rubs his eyes and strolls off back to the studio.

No matter what you think of the song or the feelings behind it, as struck home that there is more to pop music than total insincerity, naked ambition, blind profit, a lot of hot air about all things 'positive' and useless social comments made through crummy 'post-apocalyptic' videos.

Today proved once and for all that pop music can still be a force. ●

STAR TEASER

All the names below are hidden in the message. They could be horizontally, vertically or diagonally. Some may be backwards. But remember that the first and last in an unbroken straight line will never vary. They may.

ANSWER ON PAGE 64

- ALISON MOYET
- BELLY OCEAN
- BERTI E
- BRONSKI BEAT
- CHICKAD
- SCOTL WITES
- DAVID'S CAN
- SAUL STYLIAN
- SATT BAND
- PEARAL SHARKEY
- REDDIE MICHAEL
- SEYMOUR MUNDER
- HANVELL DEAN
- HUEY LEWIS
- IRON MAESTR
- JIM DAMMON
- JULIAN LENNON
- KARE SAND
- KEM WILDE
- LIPAN
- LLOYD COLZ
- MADONNA
- MATT BAWCO
- MEATLOAF
- MURRAY HEAD
- PAUL BURGCASTLE
- PIRASD SPROUT
- PSYCHEDELIC FURS
- REBORN
- SCOTTI POLITI
- SISTER SLUDGE
- S.O.S. BAND
- STEPHANE MULLS
- SWITCH
- SYLVESTER
- THE CABE
- TOTO
- WELSH
- XTC
- Z.Z. TOP

TUORPSBAFERPKLXASDR
 ICSSHJHDLBRELTATAE
 LFOFTOZUAIIDOSECDLT
 LOATEZELZLNSPIHOSH
 ILOGFLGIEINORKATCE
 WTLXEHWDARONMARDV
 MTSOOMEAENAIMIASL
 IWKACRIRGNMLLFCFOKY
 KHEEKULGAIICSESAISS
 DAMXLLFIEOEARENIOEG
 NMANETDCOMRMEENLIT
 OOUZAESLIGIGITOTAP
 MPARNINAALACHLRSND
 AHSRSROVLCHNECHGLOE
 IBONTASLGDITIAALS
 DSREIHYKIROEHEOEM
 MASOAKDHWSMAUHCCLH
 ISZRNNSEODEHDDCAH
 JKBXAKOEDRAYIYLOJY
 TEOBBIKODLDVNUASS
 YESBGADIERLXNAZAPP
 LOMRENBWLAARZDDPO
 SJIOARYIDLEHSRACENT
 IAPUSGOCNAIBYTTAMZ
 GHITTILOPITTRCSCZ

COMPETITION WINNERS

MEAT LOAF COMPETITION (November 8), correct answer: c) 25 motorcycle-shaped copies of 'Modern Girl' are on their way to **Jane Everson**, Newport, **Mark Rooper**, Basildon, **Ami Kenyon**, Oldham, **Janie Ashton**, Blackburn, **Michaela Hardman**, Oldham, **Carl Heard**, Sligoed, **Ann Harley**, Glasgow, **David Chazal**, Brampton, **Janice Hellett**, Northall, **Shawn Ward**, Bognor Regis, **Denise Brown**, Cranbrook, **Philip Potter**, Chestnut, **Michelle Scalfie**, Rochdale, **Luis Campbell**, Highbridge, **Chris Lafferty**, Edinburgh, **Tom Evlson**, Tombridge, **Julie Bent**, Harnon, **Kay Evans**, Pontypool, **David Young**, Coldstream, **T. Russell**, London N22, **Steven Holloway**, Brackley, **Alan Breen**, High Wycombe, **Fiona Walters**, Hitchin, **Karl Floodgate**, Stockley, **Sue Reynolds**, Lough-on-Sass.

BOWIE BOOK COMPETITION (November 8), correct answer: c) Copies of David Bowie's *Sensuous Moonlight* book go to **Zoe Meckintosh**, Hayling Island, **Nicola Horton**, Castle Donington, **C. Delessus**, Newcastle-upon-Tyne, **Kirsty Down**, Wigton, **Paulie Deber**, Bolton, **Robert Johnson**, Reading, **Lise Forrester**, St Andrews, **Sheron McRobbie**, Wokingham, **Julie Brown**, Coalville, **Dawn Warner**, Northampton.

BANANARAMA COMPETITION (November 8), correct answer: c) 'And That's Not All' video were won by **K. Yau**, Newcastle-upon-Tyne, **Julius Lim**, Singapore, **Jayne Boothman**, Carlisle, **Simon Marshall**, Anold, **Julian Smyth**, Chichester, **Ann Powers**, Wordsley, **Nick Sheard**, Leeds, **Johnniah Eastley**, Edinburgh, **J. Donoghue**, Hornchurch, **Martin Gordon**, Sheffield.

WEEKEND COMPETITION (October 25), correct answer: c) First prize of an all-expenses-paid weekend for two in London was won by **Tine Butler** of Stevenage. Copies of Culture Club's 'Waking Up With The House On Fire' go to the following runners-up: **Linda Millan**, Prudhoe, **Catherine Bull**, Wivelisford, **Joanna Searry**, Hyde, **Janet Magee**, Hartlepool, **David Beasley**, March, **Rosemarie Charles**, Wakefield, **Rachel Harris**, Kilburn, **Angela Engman**, Andover, **Rayne Wilkins**, Weymouth, **Julia Waters**, Heme Bay, **Karen Howarth**, Bratton, **Deborah Hallam**, Salsop, **Richard Ward**, Rochdale, **Lynsey Higgins**, Reading, **Barry Tedstone**, Whitley, **Ruby Maquis**, Huddersfield, **Michelle Masley**, Sheffield, **Lorraine Ward**, Colchester, **Judith Tydemans**, Coltingham, **Denise Neil**, Eastbourne, **Belinda Halliwell**, Newcastle, **Vivki Crocott**, Stoke-on-Trent, **Kathy White**, Weston-Super-Mare, **Stacey Tomassi**, Chesington, **Sean Collins**, St. Lawrence, **Gienn Huggett**, Canterbury, **Kate Gaby**, Worcester Park, **G. Warrley**, Taunton, **Debra Halesovon**, Bracknell, **Janne Whitehead**, Dover, **Carrie Bradford**, London, **Kath Hunter**, Stoke-on-Trent, **Sarah Fry**, Bingleywater, **Ralph Berrford**, Bristol, **Vicki Perkins**, Wellington, **Debbie Bramham**, Gt. Gosby, **K. Andrews**, Chestnut, **Exeter**, **Bebbie Partridge**, Gnosall, **Ingrid Rieckal**, Bedford, **Julie Chender**, Aylesford, **Marianne Mitchell**, Ipswich, **Ruth Wharton**, Durham, **Melanie McLaughlin**, Stockport, **Jennie Freeman**, Borehamwood, **Amande Vickers**, Dorchester, **Vicky Hartley**, Norwich, **Julia Whiting**, Macclesfield, **Sarah Curran**, Chichester, **Michelle Bower**, Kingston-upon-Thames, **Lesley Kennedy**, Whiston.

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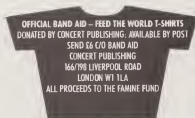
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This old life seemed much too long
With little point in going on
I couldn't think of what to say
Words just vanished in the haze
I was feeling cold and tired
Yeah kind of sad and uninspired
When it almost seemed too much
I see your face and sense the grace
And feel the magic in your touch

Chorus
(Oh lay your hands)
Lay your hands on me
(Oh lay your hands)
(Oh lay your hands)
On lay your hands on me

Back and forth across the sea
I have chased so many dreams
But I have never felt the grace
That I have felt in your embrace
I was tired and I was cold
Yeah with a hunger in my soul
When it almost seemed too much
I see your face and sense the grace
And feel the magic of your touch

Repeat chorus

Now you made me feel so good
Yeah like I never ever thought I would
You know you make me feel so strong
And now our laughter just goes on and on
So come on lay your hands on me
As close to you is where I really wanna be
And if it ever gets too much
I see your face and sense the grace
And feel the magic in our touch

Repeat chorus and fade

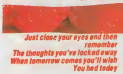
Words and music Bailey/Cutler/Leeway
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- There's two of them.
- They've been called "a cross between Danny La Rue and Rapunzel".
- They've called themselves "the scabby witches from Scotland".
- People think they look like Boy George's sisters.
- They produce "good wee songs", one of which is never off the radio.
- And they are ...

STRAWBERRI



SINCE YESTERDAY



*Just close your eyes and then remember
The thoughts you've locked away
When tomorrow comes you'll wish
You had today*

*Chorus
And as we sit here alone
Looking for a reason to go on
It's so clear that all we have now
Are our thoughts of yesterday*

*If you're still there when it's all over
I'm scared I'll have to say
That a part of you has gone
Since yesterday*

Repeat chorus

*Well maybe this could be the ending
With nothing left of you
A hundred wishes couldn't say
I don't want to*

Repeat chorus

*It's so clear that all we have now
Are our thoughts of yesterday*

Repeat and ad lib to taste

*Words and music
Rose McDowall/Jill Bryson
Reproduced by permission Zoo Music/
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● **When did you first meet?**
Rose: In '77 when we were punks.
Jill: I was a punk because I hated staying in. I remember hearing The Damned's first single, "New Rose" on the John Peel Show. The first one I bought was a Clash record - I thought they were brilliant.
Rose: I became a punk 'cosse it was exciting. Before that all you could do was be a poser and dance to James Brown at discos where you meet really boring guys with groovy hairstyles who always try to kiss you.
Jill: Punks were nicer. You could talk to them and it wasn't like being in a cattle market. You just used to meet a huge cross-section of really interesting people.
Rose: And being a punk you didn't have to conform or anything and everybody would take you for what you were.
Jill: All the people we knew from then are the ones who have gone on to do more creative things - people like Orange Juice and Simple Minds. They just used punk to free them of their inhibitions and to go on and create something - that's what it was about then. It's changed now

● **Do you have different backgrounds?**
Jill: Well, Rose had people chasing her up and down the street with hairchairs and I just had boys bursting my bubbles. I was brought up in the south side of Glasgow. Rose was brought up in the east end which, in any place, seems to be the rough part. My Mum used to have a flower shop but it went bankrupt when the Tories got in. And my Dad was a sales rep but now all he seems to do is try and sell our records to all his friends.
Rose: My Dad was a coalman and he had his own horse and cart. He used to sell brickettes (brick-shaped lumps of coal) and I used to go with him. It was really working class. We moved house seven times and that meant seven different primary schools. I turned out to be a real tom-boy, climbing trees and things.

● **When did you start dressing up?**
Jill: Neither of us look like girls from magazines and I used to wear those sort of clothes we'd just look silly. So we wear things that suit - bright things with lots of polka dots - and use lots of make-up to compensate. Compensate for what? For what's underneath. What do I think of when I look in the mirror in the morning? Porridge. Then I go back to bed.
Rose: But we used to be much weirder when we were punks. For instance, before we'd go out we'd collect everything in the house that was red, black and gold and put it on the floor - paper, kitchen utensils, the lot. Then we'd share it and stick it

all over us. We'd also wear things like five pairs of clip on earrings ... each. And then we'd drag ourselves out.

● **What are the main differences between you?**
Jill: Two inches. And one year (Jill's 23, Rose is 24).
Rose: Black and red hair. And you can hear Jill's brain rattling when she walks.
Jill: What a bitch. Well, she wobbles all the time. She can't keep still. I think she must be deeply disturbed - by her 'rock n' roll lifestyle' or something cosmic like that.
Rose: All the things we have in common - music, dressing up - relate to the group. In other ways we're completely different. Like I'm optimistic while Jill's a bit pessimistic. She's shy and I'm quite outgoing. But it proves quite a good balance. Also I suppose I've got a slightly bent nose and when I was born I had hair down to my shoulders - they had to cut my eyelashes. I looked like a wee monkey.

● **What are your songs about?**
Jill: Traumatic things like being agoraphobic and not being able to go out of the house for a year and having my Mum and Dad awful upset because of it. I can't imagine why it happened; I just got upset once and it spiralled from there. I just used to run home from school really fast and I'd never go out again. I had to give up school in the end and leave without any qualifications. It was punk that saved me. I eventually went back to college and then on to art school for four years where I got a BA. It was there we formed the group with two other girls who soon left. Then after a year we did lessons for John Peel and David Jensen and ended up with a deal with WEA.
Rose: After a year we released "Trees And Flowers" and, since then, we've done the LP but we just couldn't decide what to release as a single, so it's taken another year to release "Since Yesterday". The next one will be out in January though.

● **What kind of music do you play?**
Rose: Ach, they're good wee songs - nice easy ones you can sing along to.
Jill: My favourite description was in a nasty live review. It described us as "pompous Christmas cakes who were a cross between Danny La Rue and Rapunzel". Other people have said our songs sound like '80s but if you listen to the album (called "Strawberry Switchblade" and out January '85) you'll notice we've found a modern sound that complements the songs.
Rose: On the LP there's songs with spirit alongside more weird, moody ones. A lot of them sound like film themes.

Jill: Hearing a song can be really emotional unlike things like drawing. They can move you to tears and that's what I hope our music can do.

● **What do you think of the charts?**
Jill: Well, for a start none of our favourite groups get on Top Of The Pops. If we had control, people like The Fermers, Boys and Orange Juice would be on every week and we'd have brilliant fun. We'd come on and introduce them, then play about 10 numbers and theny everybody. As far as I'm concerned, people today are just buying the wrong records. It's not their fault, it's just that they've not been taught properly. There's too much American mainstream disco in it for a start. That can go. And people like Wham! and Bananarama are just a wee bit safe.

● **Have you started getting recognised yet?**
Jill: Yes, in Oxford Street in London but Rose never notices 'cos she's always looking for money in the street. There's always these voices going 'it is, it is, it's Boy George's sister!' ...
Rose: ... and I'm going, 'Look there's a half pence!'
Jill: Why do you always ask such nice questions? Ask us a nasty question.

● **OK, why are you so ugly?**
Rose: I think it was the porridge Jill! I mean, you can't help it if you're born ugly, right, and we don't help it by putting on so much dreadful make-up and doing up our hair like scabby witches. That'd be a brilliant headline - "Scabby Witches From Scotland!" Like, me and Rose used to have this fantasy where we'd go up to a cave in Scotland and get rid of all our clothes and make outfits out of leaves and twigs and live in a cave and go and steal lumps from people's gardens to eat and we'd try and survive for a week. This was just a few years ago. We were really serious about it.
Rose: Yeah, and we'd meet all our hair up and get all mucky with mud all over our faces. We'd go wild in the country and frighten all the cows.

● **Any other ambitions?**
Rose: I'd like to be a ghost and go around groups on stage. I wouldn't haunt people I didn't like. I'd be a groovy ghost.
Jill: Really? Well, I'd like to be in a film - a costume drama - and have ringlets and a huge dress. But that's completely boring and so I wish as an ambition. And from that I'd like to be a really famous politician, just thrash Margaret Thatcher and bring the Labour Government to power.



SWITCHBLADE

● By Peter Martin
● Photos: Eric Watson



STRAWBERRY SWITCHBLADE

● Left: Jill Bryson
● Right: Rose McDowall

Tina Turner

WELL THE MEN COME IN THESE PLACES
AND THE MEN ARE ALL THE SAME
YOU DON'T LOOK AT THEIR FACES
AND YOU DON'T ASK THEIR NAMES
YOU DON'T THINK OF THEM AS HUMAN
YOU DON'T THINK OF THEM AT ALL
YOU KEEP YOUR MIND ON THE MONEY
KEEPING YOUR EYES ON THE WALL

CHORUS
I'M YOUR PRIVATE DANCER
A DANCER FOR MONEEY
I'LL DO WHAT YOU WANT ME TO DO
I'M YOUR PRIVATE DANCER
A DANCER FOR MONEEY
AND ANY OLD MUSIC WILL DO

I WANT TO MAKE A MILLION DOLLARS
I WANNA LIVE OUT BY THE SEA
HAVE A HUSBAND AND SOME CHILDREN
YEAH I GUESS I WANT A FAMILY
ALL THE MEN COME IN THESE PLACES
AND THE MEN ARE ALL THE SAME
YOU DON'T LOOK AT THEIR FACES
AND YOU DON'T ASK THEIR NAMES

REPEAT CHORUS

I'M YOUR PRIVATE DANCER
A DANCER FOR MONEEY
I'LL DO WHAT YOU WANT ME TO DO
JUST A PRIVATE DANCER
A DANCER FOR MONEEY
AND ANY OLD MUSIC WILL DO
DEUTSCHMARKS OR DOLLARS
AMERICAN EXPRESS WILL DO NICELY THANK YOU
LET ME LOOSEN UP YOUR COLLAR
TELL ME DO YOU WANT TO SEE ME DO THE SHIMMY AGAIN

REPEAT CHORUS TO FADE

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PEARL IN THE SHELL 6·44

Extended Mix (previously unreleased)

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17th ROYAL ALBERT HALL, LONDON

18th N·E·C, BIRMINGHAM

20th APOLLO, GLASGOW

23rd HAMMERSMITH ODEON, LONDON

24th HAMMERSMITH ODEON, LONDON

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19th QUEENS HALL, LEEDS

21st N·E·C, BIRMINGHAM

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STRAWBERRY SWITCHBLADE

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Smash Hits Readers' Poll
results

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DATES

Red Guitars: Leeds Polytechnic (December 6), Edinburgh Caley Pals (7), Manchester University (8), Cardiff New Ocean Club (9), Brighton Pavilion (12), Hull Spring Street Theatre (16).

Thompson Twins extra date: Wembley Arena (December 28).

Ailison Moyet (extra dates): Ipswich Gaumont (December 9), Brighton Conference Centre (10).

The Mighty Wah! (amended dates): Durham University (December 7), Leicester University (8), London Lyceum (9).

Bucks Fizz (extra dates): Cardiff St David's Hall (December 19),

Birmingham Odeon (20), Wembley Conference Centre (21), Croydon Fairfield Hall (23).

The Associates: London Ronnie Scott's (December 9).



Bronski Beat London Electric Ballroom (December 10).

Gary Glitter (extra dates): London Hammersmith Palais (December 16), Hanley Victoria Hall (18), Birmingham Odeon (19), Brighton Top Rank (21)

Silent Running: Dublin University College (December 11), Belfast Polytechnic (12), Coleraine University (13), Belfast McMordie Hall (15).

Frankie Goes To Hollywood: Liverpool Royal Court Theatre (December 21/22/23). Tickets cost £5.30 (including booking fee) and are available by post only from: Frankie Goes To Hollywood, PO Box 124, Walsall, W Midlands, WS1 1TJ. Enclose postal orders only, made

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Dear Black Type,

While filling in my *Smash Hits* Readers' Poll, I was peeved to notice that there wasn't nearly enough space in the "Prat Of The Year" category. So I am forced to send my "Prat" nominations to you. They are:

- 1: The Thompson Twins (Cauderous photographic poses);
- 2: Midge Ure (pointed sideburns);
- 3: John Taylor (calls men 'guys');
- 4: The Icicle Works (think they're Katee Camera);
- 5: Mike Read (likes The Icicle Works);
- 6: Paul Walker (his haircut!);
- 7: George Michael (his haircut!);
- 8: Captain Sensible (tries to be funny);
- 9: Limahl (pretty useless);
- 10: Prince (half-grown moustache);
- 11: Freddie Mercury (full-grown moustache);
- 12: Tracey Ullman (she's just so zany). I know most of these things haven't got anything to do with music, but then neither have most of the people.

Tommy McArdle, Marple, Cheshire.

Nothing like a few gratuitous insults to wake up the liver bile, eh? And there's plenty more where that's came from. Everybody seems to be cross about one thing or another at the moment - I blame it on the diet, myself. If everyone ate sensible things like Pot Noodle, they'd probably all be as gentle and mild-mannered as me. Yum!

Dear Gary Basford, (Letters, October 11 and November 8).

Can I just say that all those Duran fans who wrote in complaining about your letter were wrong. When have Bucks Fizz rolled all over the floor? They are a credit to us all. Julian Lennon's Mouth Organ, Dagenham.

Interesting fact: we've never had a letter from a mouth-organ before.

Dear Gary Basford,

I hope you saw your beloved Bucks Fizz making complete fools of themselves on that stupid TV show Give Us A Clue. It just wasn't enough to make you eat your words, then I give up. Yvonne Duran, Basingstoke.

Give Us A Clue has never been the same since the BBC stopped it from using the same theme music as *Grease Bill*. And when grumpy old Parkie took over from Michael Aspel, well, the show lost all grip on reality. In the circumstances, Bucks Fizz acquitted themselves with dignity. But hang on - Gary Basford was last month's issue. "Mr Controversy" this issue is that canny wee Scot. . .

Midge Ure,

I won't say "dear". You've got a nerve. I agree with you about Wham! and Duran and even Sade (November 8) but when you call Morrissey a "prat" you are talking about. Your jealousy of The Smiths and all they stand for - which is different - stands out a mile. I feel sorry for you. Another Charming Man, Bradford, Yorks.



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

Dear Midge Ure,

You arrogant, conceited sod! So Ultravox are "doing something different", are they? Huh! You could have fooled me! And even if they are, does that give you the right to slag off any (or every) other group? Let's see, you managed in the course of your interview to write off Wham!, Duran Duran, Sade, U2, John Mayall (who?), David Bowie and Morrissey. Not to mention Fireball XL5 and Des O'Connor! Not bad!

At 31, you wish to stay ahead of the 'pop' market, perhaps you should try to understand 'youth' groups. Then maybe you'd take a more enlightened view.

Matt Cross, Maids Moreton, Bucks.

Dear Midge Ure,

At last somebody who is not tone deaf, somebody with taste, somebody with culture who's a sex bomb at 31, has spoken out against the "mighty" (ba ha) Wham! and Duran Duran. Two Devoted Ultravox Fans, Doncaster.

Have you noticed that Midge Ure is turning into Francis Ross? Is this why the only group Midge didn't slag off in the last issue was Status Quo? One Who Must Know, Durham.

Absolute rubbish. And here's the photographic evidence to prove it. I reckon Ross's new moustache quite suits him, me.



Francis Ross Midge Ure

What frightful cheek! Do you realize that *Six* has missed a rather important day out of its "Happy Birthdays" column. In the issue ending October 10, you included birthdays from September 29 to October 8. In the next issue you carried on from October 11. So, you missed out October 10. Whose

birthday is that, I hear you cry. Well, October 10 only happens to be the birthday of that multi-talented master of the small screen Nicholas Parsons! And talking of birthdays, I wouldn't lack Midge Ure - who has achieved every pop star's ultimate ambition by captaining a team on *Pop Quiz* - out to bed on a cold night! Mandy The Midge Fanatic, Haywards Heath.

Can't quite work out whose side you're on in this burning debate. Shall I put you down as a "don't know"?

I am writing in defence of Bronski Beat who according to Mark and Nasher's Favourite Toy (Letters, November 8) are "disgusting".

I think that it takes quite a lot of nerve to come out into today's society and admit to being gay. Holly and Paul of Frankie Ltd society knew they were gay - but then they shut up about the subject. This shows that maybe they were embarrassed about the fact they are POFTEERS! This word should make Holly cringe. Bronski Beat, however, are not embarrassed to be themselves.

Paul Young's V. Sexy Trouser As Worn On Cannon & Ball, Elland.

Dear Smash Hits,

I have just stopped laughing at the most pretentious pile of garbage I have ever read in a music paper. I refer to the piece on Dads Car (November 8). Pete Murphy claims that the name came from a dream of his in which, if he bought Dal's car, he'd get a "mystical experience".

I would like to refer to Captain Beefheart's 1970 album, "Trout Mask Replicas" on side two, track seven there is a 1 minute 28 second epic called "Dad's Car". Think up another one, Pete, and don't try to fool all of the people all of the time. We are watching. The Mascara Snake, Death Valley.

You are absolutely right, of course, but then Captain Beefheart always was a bit batty wasn't he? By the by, did you know that long before the comic or the sweetie bar, there was a horrible old pop show on TV called

MR STEWART JOSEPH: AN APOLOGY

In the issue of July 19 to August 1 1984, we published an article containing an interview with Billy Idol, former member of Generation X. In the course of that article, it was stated that the manager of Generation X had "zipped off" the members of the group. We now recognise that such an allegation was wholly without foundation and we apologise unreservedly to Mr Stewart Joseph, then the group's manager, for the stress and embarrassment caused by its publication.

Wham! - right down to the exclamation mark - on which not v. youthful Lionel Blair types "frugged" in nifty slacks and polo-necks to chart his of the day. Makes you wonder, doesn't it?

I am a conscientious student but every time I sit down to write my essay, I get an urge to read your magazine, so could you please make *Smash Hits* a bit more boring in future. Here are a few ideas for you:

- 1) Competitions. Instead of "50 Frankie And 50 Wham! Albums Up For Grabs", how about "One Rotting Kipper That Was Once Nearly Served To A Member Of ZZ Top Up For Grabs"?
- 2) Instead of having one star interviewing another (as with Nick Heyward and Feargal Sharkey) why not have somebody completely unknown interviewing somebody else completely unknown - e.g. Elsie Pooter interviews the milkman?
- 3) Don't review music; review records (e.g. "Well, this is round and flat and shiny and black and so is this. . ." N.B. No picture discs allowed.)
- 4) Songwords. Stick to artists such as Vangelis, Sky etc. Elie, Edgbaston, Birmingham. P.S. After reading your stimulating mag, it takes something as boring as the whining voice of Gail Tinsley in Coronation Street to put me to sleep.

Your ideas sound quite excellent. I've long thought that this mag was a bit too stuffed with colour, dizzy sideways looks at pop, and excitement in general. Actually, I am seriously considering turning these Letters pages over to tables of weights, measures and metric conversions, and diagrams of semi-phore codes or something equally useful. In the meantime, I'm sending a £10 record token for you to spend on the excruciatingly boring discs of your choice.

I was infuriated to read Tom Hibbert's mindless slagging-off of Culture Club's long-awaited new album "Waking Up With The House On Fire" (November 8). Quite apart from the fact that it's early their best yet, don't the realise Culture Club's fans would be even if it wasn't? And that they would follow Boy George (if he decided to become Prime Minister or a metha drinker? This is known as devotion. Boy George's *Fiannelette Nights*, Luton.

continued over

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Prime Ministers and metha drinkers are one thing (well, two things, actually), but what if George cut off his hair, put on a chunky fisherman's jersey and sat in rocking chair singing "Faddy McGinty's Goat"? What then, eh?

I have just been reading *Butz* (November 8) and am forced to write to you regarding your award for "Record Titles That Don't Make Much Sense". The title of "Jesus Egg That Wepp!", Danielle Dax's LP, does make sense—to the educated minority.

A few years ago, some schoolchildren painted faces on egg shells for Easter. One child painted the face of Jesus on her egg and put it on display with the others. A few hours later, a real tear could be seen coming from one of the eyes painted on the egg. And no matter how many times someone wiped it away, a fresh one appeared. No explanation could be found as the egg shell was empty. So there is absolutely nothing weird about it.

A Frenetic Frankie Fan, Plymouth.

Oh, that explains it then. Perfectly straightforward. Your next project is to provide, in not more than 20 words, a logical explanation for the title of Hall & Oates' steaming new LP "Big Bam Boom".

After reading the comment "meanwhile, you'd have to be a hermit living in a cave in the Outer Hebrides not to have heard about Janice Long and Peter Powell...". In *Mutterings* (November 8), we have been compelled to voice our views regarding this abominable slanderous statement.

We are sick of being ridiculed just because we live in one of the most isolated but most impressive, peaceful lands and harmonious areas in the British Isles. Do you enjoy criticising all those who are fortunate enough not to live in such polluted, corrupt and undesirable areas as London?

Contrary to what you may think, we are up-to-date in fashion, music and trends. If you have to slag off certain DJs, please resist from using us as scape-goats for your illiberal views.

If this letter is not printed, it will just reinforce our suspicions concerning your dogmatic insight into Scottish island life.

The Girls From Macrae Hotel,
Stornoway, Outer Hebrides.

Polluted? Corrupt? Undesirable? You've obviously been to Carnaby Street then.

Dear Black Type,

I am sure your readers will be interested to learn that our hero Jimmy Krankie has a record out called "The Krankies Go To Hollywood". It goes something like this—"Krankies go to Hollywood. Hip-hip-hup-hooray!" and is very excellent.

A Trendy Dude Who Knows All About This Sort Of Thing.

Hip-hip-hooray! ("The Krankies Go To Hollywood"? I don't get it.)

In the last issue of *Smash Hits* (November 8), I read your article "40 Incredibly Dah Questions Put To Pop

Stars", but I could only find 38 daft questions. What happened to the other two, my lass?

Caroline Who Wishes She Was Married To Francis Rossi, Manchester.

You may indeed. The missing questions were: 1) Does your mother peck cuttlefish?—to which a member of The Tweets replied: "I suppose there must be"; 2) What do you call a man with a collapsing sky-scraper on his head?—to which "Dinkie O'Horse, lead vocalist with sadly defunct "New Romantic" outfit Gorgeous Sponage, answered: "An ambulance". On reflection, both these questions were considered much too sensible for inclusion.

A few issues back (October 25) you had a feature on Julian Lennon and you said that after John Lennon had died, Julian flew to New York to find Yoko Ono and his "step-brother" Sean. But if Julian and Sean had the same father but didn't have the same mother, this would make them half-brothers not step-brothers. Please tell Neil Tennant to get his facts right in future. Ferraro Rocher, Humberstone, Leicester.

Ha! I always thought Neil Tennant was a slippery customer when it came to a game of "Happy Families". And now I know why! Miss Bun The Baker's great aunt-by-marriage indeed!

Dear Smash Hits,

I feel sorry for the Depeche Mode fan who was too young to see the concert (Letters, November 8), but I would like to draw your attention to the disabled. These people, whatever age they are, are prevented from going to see most concerts because the owners of the buildings are rarely prepared to spend money to adapt the premises so that wheel chairs can enter. Not only that but people who are not confined to wheelchairs but use crutches are often banned from concert halls because the owners say that it is too dangerous for them to enter, or that in a fire they would not stand a chance.

Although I am not disabled, I have seen disabled people being stopped from seeing groups once they've bought the tickets, and I have seen many turned away from cinemas too.

I think it's about time promoters and owners of such buildings thought about the minority.

Alison, New Etnham, London.

Dear Black Type,

It was a shame to receive news of your decision to stop distribution of your magazine in Australia because there will soon be an Australian edition of *Smash Hits*. You see, to be honest, I'm not that fond of our music and would much prefer to read about yours. Australia's music is improving greatly but instead of telling the Aussies who already know about it, why don't you just incorporate the Australian music scene into your English edition and let your country know about us?

As it is the expansion of your magazine has ruined my chances of getting part two of the Culture Club in Japan feature—and if you do print this

letter I'll never get to see it. Jacinda Inconito, Queensland, Australia.

Don't rattle your corles, Jacinda. By the time you don't read this, you'll have already seen the first issue of *Smash Hits* Australia and a pretty dinkum (Australian for "sneer") read it is too, I think you'll agree. In fact, with lots of British stuff—Wham! Culture Club, Paul Young etc.—along with bits in Antipodean people nobody has ever heard of, e.g. Beargarden. I think it should be just your cup of Vegemite broth, or whatever it is you drink at tea time.

Dear Black Type,

I want to have a word with you about this Bruno Brookes chap who has come onto Radio 1. He has been telling us to write in and tell him why women go to the toilet in couples. What a stupid thing! He makes my blood boil! He makes me seethe! I could throw the pen down!

Mr Annoyed, Cambridge.

Steady!

To all you folks out there who seem to have a fit when slagging off Wham!, take a look at *Smash Hits*, November 8, page 35. I am, of course, referring to the "40 Incredibly Dah Questions...". And Some Pretty Dippy Answers' feature. Now, just tell me, do any of you see George or Andy answering any daft questions with any dippy answers. Not so two fingers to you, mateys! George Michael's Hinges, London.

Ern, ahm, does your mother play golf by any chance?

This postcard certifies that the sender rode on Britain's first Giant Coaster rollercoaster at Alton Towers, Staffordshire, and reached an altitude of 23m (75 ft), exceeded a velocity of 70kph (45mph), completed two 360° vertical rolls and went through a G force of 3.1 without fainting. So try slagging off someone else for a change.

A Devoted Wham! Fan, Seacroft, Yorks.

I feel sick.

Dear U3,

I am writing to this magazine to take the opportunity to thank you for the magnificent two nights you gave us parties up here in Glasgow.

Never have I seen a man create such atmosphere here and power under one roof as Bono did. The whole band created so much spirit that the energy of the crowd was almost dangerous. You put your whole heart and soul into the music you believe so much in, and all of us up here thank you from the pits of our appreciations of good music.

The Refugee, Glasgow.

Brush that! Not so loud or you'll set Peter Martin off again! Too late! Here he comes—a booming about "glittering shards of sepulchral majesty wafting o'er a shifting cathedral-like seascape of aural magnificence...". Run for cover! Byecccccccccceee!

CROSSWORD

ANSWERS FROM PAGE 42

ACROSS: 1 Tin; 12 Dips; 17 Toke; 6 Warning Sign; 18 Beans; 19 Pina (Pine); 15 In Bed; 17 Egg; 20 Egg (Sp. wasp); 18 Tim Turner; 21 Rah (Band); 22 Lulu; 23 Hap; 25 Tin (Soldier); 27 'If By Your Will'; 28 'Lone In Music'; 31 (Glass) Son; 33 Chrome Polaris 1; The Wanderers; 2 Everly Brothers; 3 (The) Lon (Seeps Tonight); 4 Biss; 5 'Stand And Deliver'; 6 and 3 across; 6a On Your Home Tones; 7 'Back In U.S.A.'; 10 Gag (Bong); 11 HOO; 14 AI Supply; 19 (Special) AKA; 20 Run (Runaway); 24 Hip; 26 and 18 across 'All Cried Out'; 29 Ten (C); 30 Boy (Cruiser); 31 and 30 across 'Soy Boy'; 33 AOR.

STAR TEASER

ANSWERS FROM PAGE 52

F U R R S S F A R F A F P T L X A S O B
I C K S N I R W I D D J A S P L E T A S E
O F O F A Q A I X A T A B T A K F
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(S P... wasp); 18 Tim Turner; 21 Rah (Band); 22 Lulu; 23 Hap; 25 Tin (Soldier); 27 'If By Your Will'; 28 'Lone In Music'; 31 (Glass) Son; 33 Chrome Polaris 1; The Wanderers; 2 Everly Brothers; 3 (The) Lon (Seeps Tonight); 4 Biss; 5 'Stand And Deliver'; 6 and 3 across; 6a On Your Home Tones; 7 'Back In U.S.A.'; 10 Gag (Bong); 11 HOO; 14 AI Supply; 19 (Special) AKA; 20 Run (Runaway); 24 Hip; 26 and 18 across 'All Cried Out'; 29 Ten (C); 30 Boy (Cruiser); 31 and 30 across 'Soy Boy'; 33 AOR.

JULIAN LENNON



THE NEW SINGLE

VALOTTE

Produced by Phil Ramone

Taken from the Album/Cassette "Valotte" JLLP1.

7" available in Limited Edition Fold Out Poster Bag (JL 2)

12" 3-Track includes Limited Edition Full Colour Poster (JL 212)

Also available as Limited Edition Shaped Picture Disc (JLS 2)



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THE *Virgin* RAPPERS



Dolly Rapper



FOR MUSIC VIDEOS WRAP IT UP AT VIRGIN

OUT OF LONDON SHOPS BIRMINGHAM 74 Bul Street BRIGHTON 5 Queens Road BRISTOL 12/14 Merchant Street CARDIFF 6/7 Duke Street CROYDON 46 North End DURHAM Unit 2, Milburn Gate Centre, North Road EDINBURGH 131 Arnoes Street GLASGOW 28/32 Union Street LEEDS 145 The Biggus LIVERPOOL Units 4 & 7 Central Shopping Centre, Ranagh Shaw MANCHESTER Unit 66, Arcade Centre, Market Street MILTON KEYNES 59 Silbury Arcade, Sackville Gate Here NEWCASTLE 10/14 High Friars, Eldon Square PETERBOROUGH 24 Queensgate Centre PLYMOUTH 106 Armaida Way PORTSMOUTH Units 69-73 The Incom, Chichester Street SHEFFIELD 35 High Street SOUTHAMPTON 16 Bargate Street & Plummers Dept Store, Above Bar SUNDERLAND 29 Stratford Street TORQUAY 9 The Hazon Centre, Union Street YORK 5 Finesgate

LONDON SHOPS 2 Marlow Arch MEGASTORE 14-18 Oxford Street (50 yards from Tottenham Court Road tube station)



WHO'S THAT GIRL

The language of love slips from my lover's tongue
Cooler than ice-cream and warmer than the sun
Dumb hearts get broken just like china cups
The language of love has left me broken on the rocks

But there's just one thing just one thing
But there's just one thing
And I really wanna know
Who's that girl running around with you
Tell me who's that girl

The language of love has left me stony grey
Tongue-tied and twisted at the price I've had to pay
Your careless notions have silenced those emotions
Look at all the foolishness your lover's talk has done

Tell me who's that girl running around with you
Tell me who's that girl running around with you
Tell me who's that girl
But there's just one thing

Tell me who's that girl running around with you
Repeat to fade

*Words and music D Stewart/A Linnax
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On Virgin 10 Records*

THE FLYING PICKETS



Just how loud is the new £99.95 Sony?

The CFS3000 available in silver or red, comes with detachable speakers, graphic equalizer and AMS. For a demonstration see your dealer, or the next page. **SONY**

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- the art of getting ready to hit the town
- Sade gives us a twist
- Select goes for the lacy stuff
- Your chance to get a free Calendar

GOOD CLEAN FUN



nowhere else.
Club Monday Club
Monday Club

The difference between the
Yak and the
Yak is a moral
one. It has taken years and
years for the working class to
to establish the
movement. It's
agreed that
brought about
and working
and working
and working

It's also about
rights of every
the country again.
Thatcher's
attack upon
the miners led
for trade unions
in this country
will be cast
This is why, in
the fight for
for your claims
abundance" I
to anyone

tactics are
breaking the
upholding law
and order.
Miners already
arrested for
face of massive
police
to take part
in further
picket duty.
The police
have so far
arrested 6000
members
will continue
to do

there are no
an
Shouldn't
bring the
Government
down but
he plans to
do it in a
democratic
way, forcing
Thatcher to
the ballot box
and letting
the country
make its
choice. For a
"political
animal", I'd
have thought
you could
have figured
that out
for yourself.
-P.H.

Jan Penman's 'War On Pop'
article made at least one crucial

Pop should be
angry, brave
invisible, class
and a bit self
conscious with
it. It should
nearly always
have a bit of
a covering
tough. Like
in the
of an
of an
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that single
DID measure
feel
good to be
alive. To know
that it
was all possible
to raise your
eyes above
the rat race
and there
And care
To be
of the
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of the

When I saw
the cover of
your
latest
brochure 'War
On Pop'
I thought
'crap - it's
Tina's for
the kids'
With some
preparation
I noticed
the name
Jan Penman

When I saw
the cover of
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the kids'
With some
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I noticed
the name
Jan Penman

You know
Mad Fagan's
underlies
The future
of music
belongs to
them. They
can always
sell their
music on
cassettes
and their
albums
all the
record
companies
will
and still
money

When I saw
the cover of
your
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your
latest
brochure 'War
On Pop'
I thought
'crap - it's
Tina's for
the kids'
With some
preparation
I noticed
the name
Jan Penman



STEVIE WONDER



LOVE LIGHT IN FLIGHT

Make me feel like paradise give me what I'm missing
Send me to the highest heights take me up and away
I've tasted love so many times with something always missing
But I know that you've got the kind to take me up and away
I know that our journey will be filled with passion love and pleasure
Touching down when only satisfaction's guaranteed
We want I'd wish nothing as our perfect navigation
Sending us to love bliss like no-one ever knew could be

Make me feel like paradise fill me with your kisses
Have the moment feel just right take me up and away
Cause I have waited all my life for the one worth giving
And I don't have to think it twice let's go up and away

Love's light in flight fuel injection passion
Flying high love's light in flight
Love's light in flight fuel injection passion

We need just to feel it to know our loving has the power
Showing that these feelings emanate from you and me
With love high aviation we will fly for ever in one hour
Giving us the always to live out all our fantasies

Make me feel like parad is give me what I'm missing yeah
Send me to the highest heights take me up and away
I've tasted love so many times with something always missing (yeah)
But I know that you've got the kind to take me up and away

Love's light in flight fuel-injection passion
Flying high love's light in flight
Love's Light in flight fuel injection passion

Let me feel the paradise (love's light in flight)
Fill me with kisses yeah (fuel injection passion)
Let the moment feel just right take me up and away
I have waited all my life for the one worth giving
And I don't have to think about it twice take me up and away
You take me up and away I know you're gonna take me up and away

Words and music Stevie Wonder
Reproduced by permission, Jobete Music (UK) Ltd Black Bull Music
Dry Mother Records

SAVE
PAPER!



SAVE
INK!



If you were going to ask Santa for all your fave Captain Sensible smash hit golden great singles, including Glad It's All Over, Happy Talk, Wot, There are More Snakes than Ladders, & One Christmas Catalogue, then WAIT!! Some of the world's finest brains have used the very latest in modern technology to ensure they're all together on **ONE ALBUM**...



SENSIBLE SINGLES

CHOCK FULL OF GOODIES

AVAILABLE ON L.P. AND CASSETTE

13 SENSIBLE CLASSICS



"You might be feeling like de and all someone wants t

Life's like that when you're a member of Bananarama. But, as they point out, there's only one thing worse than being recognised in the street and that's not being recognised on the street. Peter Martin probes fearlessly into their private lives.

Keren

"I don't know why, but out of the three I seem to be the easiest to approach. No matter how hard I try I always end up looking pleasant. I am quite grumpy though."

Keren reckons Sarah is "really moody, but the difference is I've just grown moody. She hasn't really changed. And I don't think Siobhan's moody full stop. But the pair of them are very stubborn and up until recently it was me who acted the peacemaker but these days I can't be bothered."

She puts this down to "extreme laziness. I mean, at the moment my house is a tip. For once in our career we've really pulled ourselves together and have got a definite plan and we're working harder than

ever but," she admits, "it's really knackered me out. All I seemed to do last week was sleep."

To fight this weakness, she and Sarah have joined a gym (Siobhan confesses she's too lazy to do that).

"I went there yesterday. In the afternoon we worked on the Nautilus machine but I soon got tired so I jumped into the jacuzzi. It's much nicer than lazing round the house."

Like the others, one of her main dislikes is "being recognised in supermarkets without your make-up on. You might be feeling like death with a massive hang-over and all someone wants to do is take your photo. I mean, there is an image to live up to and when I'm all made up I feel I can play the part. I just hate the thought of people coming up to me and saying 'ooh she's not as nice in real life, look at all those spots.'"

"Of course we all go through phases of where it all makes you

sick, but you just have to think of what else you'd like to do. I mean, one day I might like to settle down but at the moment I've got to consider Siobhan and Sarah. I mean, we're like family, sisters, and although we might squabble in private, we know we'll stick by one another through thick and thin. I mean, I wouldn't go 'Siobhan, can I have a baby please?' but you have got to consider how something like that would affect them. But that won't be for quite a few years yet but when I eventually do decide to settle down and have a family, at least I'll know I've achieved something most girls only dream of."

Sarah

"I think we've gone past the stage of saying we're serious artists. We've

made our mistakes and there's no point harping on about it. I just don't get so wound up about it these days."

It seems that when there's a major problem in the Bananarama camp, it is Sarah who deflates it.

"I can usually find the funny side in things and make the others laugh."

Then again, it is usually Sarah who's in the thick of an argument.

"Me and Siobhan are dead similar - strong and stubborn and very bad tempered. We've only ever had two big arguments, one of which was really silly - over a pane of broken glass. It was her friend's fault it broke so I said she should pay for it... In the end we all paid for it and that says more about her than it does me."

Out of the three Sarah definitely gets the strangest fan letters.

"Some letters ask for advice on whether to have an abortion or not.

Keren
"I've achieved
something most
girls only dream of"



Sarah
"I'd quite like to be
a volcanary.
But did I really
say that?"



ath with a massive hangover o do is take your picture!"

Others say their parents have died of cancer and that our music has helped them to cope with it. I mean, our songs helping with that! Also there's this really weird American bloke who writes to me saying he met me 15 years ago in Saigon when he was fighting in Vietnam. I really can't understand it. All Keren gets are lovesick boys and Siobhan will tell you she gets no letters but she does really."

Unlike Siobhan, Sarah's house seems to be a hive of inactivity.

"It's exactly the same as when I moved in. I just sit around by myself, bored stiff, so I go upstairs, turn on the radio and come back down again. Usually I end up going next door to Keren's for a cup of tea. I was thinking of turning the house into a gym but the rooms are too small."

As ambitions go, Sarah's seem quite adventurous.

"I'd love to roam through the jungle and make a documentary and experience a different way of life. In fact I'd quite like to be a missionary. God, did I really say

that?! But really I do think when I'm 35 I'll end up in some remote part of the world doing something completely different."

Siobhan

"We live next door to one another, we have the same friends, we're subject to the same experiences and obviously we all influence one another very heavily. We even have similar attitudes and outlooks on things. Therefore it's really difficult to pinpoint the differences between us as a group. In fact, visually I think people see us as a whole... not even as separate characters... except everyone falls in love with Keren (boo hoo)."

It seems that Siobhan leads a fairly "anonymous" existence.

"The others get instantly recognised and usually I get completely ignored - probably because I keep changing my hair or

something. Sometimes it just makes me want to cry and other times when I see them getting mobbed I'm quite glad of it."

Shuv, for short, lives with her two sisters and boyfriend (next door to the others) in a North London townhouse. "It's very much an open house - there are always at least ten people there. It's great 'cos I don't have to go out much to see people. Every evening we sit round the kitchen table and gossip. I can keep tabs on the whole of London from my kitchen."

Since she moved in she admits nothing drastic's happened to the place. "I bought a new glass door, the hall's hall-decorated, and Rose the cat went missing on Guy Fawkes night."

At the moment she's trying to "draw in the horns" and "go on the wagon" (lay off the demon drink in other words), but she's finding it a bit of a problem. "Unfortunately when I do 'step out' I can't see the point in staying sober. Also I drink lager and blackcurrant and much to my disgust I realised when you're

sick on the carpet blackcurrant won't come out."

In between making records, Siobhan also likes watching Brookside and playing her David Bowie live LP. "I also like the show Bullseye. It's so cheap. It's even worse now they've put the cartoon of the ball in the corner. It's so disgusting I have to watch it."

"What I'm really looking forward to," she concludes, "is going on tour. I just want us to be brilliant on stage in January in America." (They've been rehearsing for about a month and plan to play America - where they've just had a Top Ten hit with "Cruel Summer", then they'll go in the studio with Swain and Jolley to make their third LP - out in August - and then they'll probably tour Britain). "Also I want to make a good film" (they've just done the theme to a US film called *Wild Life*) "and write a novel. A good racy one."



Siobhan
"I want to write
a novel. A good
racy one!"

BIG COUNTRY

WE'RE AT WAR ALL THE PAPERS SAY
WE WILL WIN I READ TODAY
WE ARE STRONG IT WASN'T US
WE ARE RIGHT WHO STARTED THIS
LEAVE YOUR WORK I JUST LEFT SCHOOL
LEAVE YOUR HOME I AM NO FOOL
TAKE UP ARMS IT LEFT ME STRONG
SOUND ALARMS THE SCHOOLBELL RINGS

CHORUS
SONS OF MEN WHO STAND LIKE ODDS
WE OWE LIFE TO FEED THE CAUSE
AND RUN TO AROUND OUR HEATHEN FOE
OUR NAME WILL NEVER DIE
THIS TIME WILL BE FOREVER

JOIN UP HERE I WAVE OODBYE
WE NEED YOU MY BREAST SIGNS
HAVE NO FEAR NOW I MUST TRY
GOD WILL BE WITH BRAVER MEN

WHERE THE ROSE IS SOWN

TAKE THE VOW I KNOW IT'S RIGHT
PRAISE THE FLAG THE GOOD FIGHT
WE'RE AT WAR I'M ON MY WAY
WE WILL WIN WHY DO I PRAY

REPEAT CHORUS

I WAIT HERE IN THIS HOLE
PLAYING POKER WITH MY SOUL
I HOLD THE RIFLE CLOSE TO ME
IT LIGHTS THE WAY TO KEEP ME FREE

IF I DIE IN A COMBAT ZONE
BOX ME UP AND SHIP ME HOME
IF I DIE AND STILL COME HOME
LAY ME WHERE THE ROSE IS SOWN

REPEAT CHORUS

WORDS ADAMSON MUSIC ADAMSON BRZEZICKI BUTLER WATSON
REPRODUCED BY PERMISSION OF MUSIC LTD. BIG COUNTRY MUSIC
ON MERCURY RECORDS



Last Christmas

Last Christmas I gave you my heart
But the very next day you gave it away
This year to save me from tears
I'll give it to someone special

Chorus

Last Christmas I gave you my heart
But the very next day you gave it away
(You gave it away)
This year to save me from tears
I'll give it to someone special (special)

Repeat Chorus

Once bitten and twice shy
I keep my distance
But you still catch my eye
Tall ma baby do you recognise me
Well it's been a year
It doesn't surprise ma
(Happy Christmas)
I wrapped it up and sent it
With a note saying I love ya
I meant it now I know
What a fool I've been
But if you kissed me now
I know you'd fool me again

Repeat chorus twice

Oh oh baby

A crowded room
Friends with tired eyes
I'm hiding from you
And your soul of ice
My God I thought you were
Someone to rely on
Ma I guess I was
A shoulder to cry on
A face on a lover
With a fire in his heart
A man under cover
Bet you tore me apart ooh
A man under cover
Now I've found a real love
You'll never fool me again

Repeat chorus twice

A face on a lover with a fire in his heart
A man under cover bet you tore him apart
Maybe next year I'll give it to someone
I'll give it to someone special

Special someone

Words and music: George Michael
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**ABSOLUTELY EVERYTHING YOU
COULD POSSIBLY NEED FOR
A CHRISTMAS PARTY!
(except the people)**

● You know what Christmas parties can be like . . . Auntie Vi banging out carols on the piano. Mum doling out some really dodgy fruit punch. Grandad fishing through his old Vera Lynn records for "something everyone can dance to" while *The Sound Of Music* flickers away on the telly in the corner. Any minute now the sausage rolls and Christmas cake ("Sorry, it's a bit dry") will be served up on little paper dollies. If *only* you were having a *real* Christmas party with fab music, lashings of really edible food and heaps of fun. Fear not, help is at hand: all the ingredients for an unforgettable Christmas party can be won right here and now. Look at what you can win:



1. THE MUSIC!

A complete Sony FH3 hi-fi system - amplifier, cassette deck, record deck, stereo tuner and speakers. The whole lot fit together, is portable and runs off mains or batteries. In other words, it's ideal for your party. To play on it, there's the latest LPs by (deep breath): Culture Club, Chaka Khan, Duran Duran, Wham!, Spandau Ballet, Prince, David Bowie, Big Country, Paul McCartney, Bronski Beat, Stevie Wonder, UB40, Sade, U2, Ultravox, Heaven 17, Bob Merley, Depeche Mode, Alison Moyet and Frankie Goes To Hollywood. 20 LPs in all, generously donated by chummy old W. H. Smith in the interests of more fun at Christmas.



4. AND THAT'S NOT ALL!

There's a Kodemetic Partyteler camera which produces superb colour prints within a few minutes of the button being pressed. So you can take heaps of really embarrassing photos of all your friends making fools of themselves (see head).

THE SMASH HIT ON SALE NOW

2. THE FUN

Henley's, the world's most famous toy shop, have given £25 worth of streamers, party hats, balloons, crackers, those things that make funny noises and have feathers on the end etc. Let's face it - it wouldn't be a Christmas party without this little lot.

3. THE FOOD!

Marke and Spence's vouchers to the value of £50 so you can run round the food department of your local Marke & Spence's filling a trolley full of scrummy party food, chocs, cakes, soft drinks etc. Marke & Spence's food departments are famous at the best of times but at Christmas they're absolutely bursting with seasonal fare.

PLUS!

The winner of this party and 25 runners-up will each get a copy of "Now That's What I Call Music 4" and "The Hite Album" both of which contain 32 hits. These LPs are guaranteed to do damage to your floorboards.

HERE'S HOW YOU ENTER:

● First here's a question.

Who had a hit with "I'm Always In The Kitchen At Parties"? Was it:

- a) Wham!
- b) The Muppets
- c) Jona Lewie
- d) The St Winifred's School Choir?

Write your answer on a postcard or the back of an envelope and post it to: **Smash Hits Christmas Party Competition**, 14 Holkham Road, Orton Southgate, Peterborough PE2 0YJ.

The winner will be chosen on **DECEMBER 14** in time for Christmas so for God's sake get a move on with your entry. After all you *could* be having the party of the year.

ITS YEARBOOK NOW £2.50

AND NOW 4 THE VIDEO



NOW 4
THAT'S WHAT I CALL
music

Twenty chart-hoggin' hits on one piggin' great video. That's 85 minutes of prime promos in sizzling stereo for around a ridiculous £19.95. Pig it! And while your face is in the trough, don't forget Nows 1, 2 and 3. This is the crucial collection.

1. **Queen** – It's A Hard Life
2. **Tina Turner** – Private Dancer
3. **Giorgio Moroder with Phillip Oakey**
– Together in Electric Dreams
4. **UB40** – If It Happens Again
5. **Limahl** – Never Ending Story
6. **Culture Club** – The War Song
7. **Julian Lennon**
– Too Late For Goodbyes
8. **Ray Parker Jr.** – Ghostbusters
9. **Thompson Twins** – Sister of Mercy
10. **John Waite** – Missing You
11. **Nik Kershaw** – Human Racing
12. **Meatloaf** – Modern Girl
13. **Kim Wilde** – The Second Time
14. **Malcolm McLaren** – Madam Butterfly
15. **Nick Heyward** – Warning Sign
16. **O.M.D.** – Tesla Girls
17. **Iron Maiden** – Aces High
18. **Feargal Sharkey** – Listen to Your Father
19. **Heaven 17** – This Is Mine
20. **Depeche Mode**
– Blasphemous Rumours

The Pig say

'Oink'





● Frankie playing at Lauriats in Washington D.C.

● Holly Johnson with friend.

FRANKIE IN AMERICA

● Holly on stage in New York.



● They wore rude t-shirts, stayed in posh hotels, appeared on TV shows and even played live. Our spies in New York: David Keeps and David Sprague.

Expectations were high before Frankie's arrival in America. New York Straits were plastered with their advertising slogans and a brisk trade in "RELAX" t-shirts was well under way. One store in trendy Greenwich Village sold shirts with the witty slogan "FRANKIE COMES FROM HOBOKEN" — for Frank Sinatra was indeed born in Hoboken, New Jersey.

On the eve of the Presidential elections, Frankie played in the American capital, Washington D.C., but failed to stir things up with their own t-shirts which read "FRANKIE SAY SHIT THE POLITICIAN".

Arriving in New York they moved into the posh Berkshire Plaza Hotel, which Duran Duran made their headquarters during their New York dates earlier in the year. The foyer of the hotel, on a typical night of Frankie's stay, was jammed with rather well-heeled folk enjoying a drink or getting ready for the theatre. Mob scenes? Sorry, barely a murmur.

They appeared on the very popular TV show, *Saturday Night Live* and the general opinion was that they "sucked" (i.e. were less than impressive) but, say those in the know, a varyone looks and sounds awful on that show. They also did a photo session for the magazine, *Esquire*, where our spies report that Naaher and Ped were full of their amorous exploits, Holly confessed a weakness for designer Giorgio Armani's fashions and all things Italian, and Paul Rutherford arrived listening to Prince's LP, "Controversy" on his Walkman. Stripping off to get changed into smart suits for the photo, Ped revealed a pair of blue nylon swimming trunks, Mark a pair of Nike running shorts and Holly confessed he had on his worst pair of white cotton boxer shorts.

The Frankie shows proved far less ravaaling, although the tickets were sold out and the crowds who crammed into their New York shows buzzed with excitement.

● CONTINUED OVER

FRANKIE IN AMERICA

CONTINUED



- ABOVE: "I Jurrrove New York!"
- RIGHT: Holly meets Billy Idol (for some reason doing his impression of Donald Duck).
- BELOW: Everyone loves a man in uniform.



Unfortunately, for a group with an unparalleled reputation for naughtiness, Frankie on stage are extremely tame. There's little of the punch of their records. Apart from the rousing opener of "War" and the encore of "Relax" they never even sweat. Paul Rutherford admittedly gata a bit moist while dancing in his tight t-shirt and jeans but Holly looks more like an old-fashioned schoolteacher than anything else. Decked out in a long coat and high collared shirt, he could have just stepped from the pages of *Oliver Twist*. His onstage chat is just as prim and proper too with lots of corny "I love New York" lines. Sometimes he seems to be part of a cabaret act rather than a pop show.

Having learned the trick of really stretching out their hits (and even repeating "Relax"), they flesh out songs like "The Power Of Love" and "The Pleasuredome" with special effects—smoke bombs and flashes that wouldn't disgrace a heavy metal band. Without

such effects, the group falters.

The whole extravaganza lasts barely an hour and the crowd favours every morsel. But not hungrily enough for Holly. "You're going to have to do better than that," he teases the encore-shouters.

So, Holly, are you. ●

● Holly Johnson: so long, suckare!



I'LL PROTECT YOU FROM THE HODDEO CLAW
KEEP THE VAMPIRES FROM YOUR DOOR

I III FEELS LIKE FIRE
I'M SO IN LOVE WITH YOU
DREAMS ARE LIKE ANGELS
THEY KEEP BAD AT BAY (BAD AT BAY)
LOVE IS THE LIGHT
SCARING DARKNESS AWAY
I'M SO IN LOVE WITH YOU
PURGE THE SOUL
MAKE LOVE YOUR GOAL

CHORUS
THE POWER OF LOVE
A FORCE FROM ABOVE
CLEANING MY SOUL
FLAME DN BURN DESIRE
LOVE WITH TONGUES OF FIRE
PURGE THE SOUL
MAKE LOVE YOUR GOAL

I'LL PROTECT YOU FROM THE HODDED CLAW
KEEP THE VAMPIRES FROM YOUR DOOR
WHEN THE CHIPS ARE DOWN I'LL BE AROUND
WITH MY UNDYING DEATH-DEFYING LOVE FOR YOU
ENVY WILL HURT ITSELF
LET YOURSELF BE BEAUTIFUL
SPARKLING LOVE FLOWERS AND PEARLS
AND PRETTY GIRLS
LOVE IS LIKE AN ENERGY
CRUSHING AND RUSHING INSIDE OF ME

REPEAT CHORUS

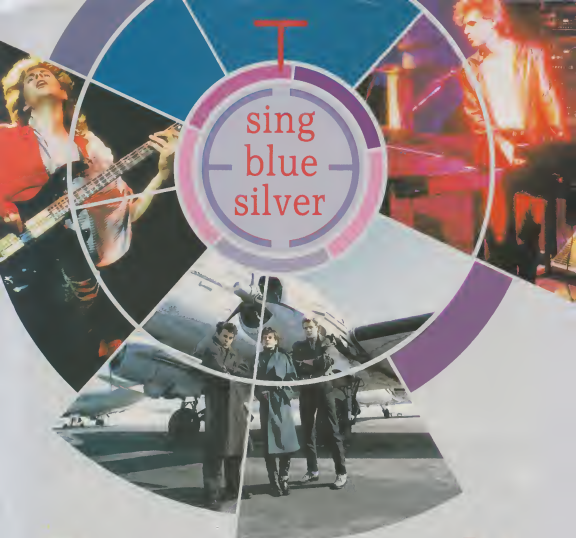
THIS TIME WE GO SUBLIME
LOWERS ENTAINED DIVINE DIVINE
LOVE IS BANGER LOVE IS PLEASURE
LOVE IS PURE THE ONLY TREASURE
I'M SO IN LOVE IN YOU
PURGE THE SOUL
MAKE LOVE YOUR GOAL

THE POWER OF LOVE
A FORCE FROM ABOVE
CLEANING MY SOUL
THE POWER OF LOVE
A FORCE FROM ABOVE
A SKY-SCRAPING DOVE
FLAME DN BURN DESIRE
LOVE WITH TONGUES OF FIRE
PURGE THE SOUL
MAKE LOVE YOUR GOAL

I'LL PROTECT YOU FROM THE HODDED CLAW
KEEP THE VAMPIRES FROM YOUR DOOR

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and performance album "arena"



MUTTERINGS

● What does **Alison Moyet** do when she's depressed? Goes out for a chat with her chickens, that's what. "Whenever I get fed up or want to think about something without being disturbed," she muttered, "I simply sit in the chicken pen with a hen on my lap."

Moyet *deux*. Alison is expecting a baby next April. Mutterings extends its

happiest congratulations . . . **Billy Ocean**, a self-confessed **Chicago** fan, seemed to be wearing flares on TOTP the other week . . . Poor **Paul McCartney** doesn't like being photographed in public. Why? Because of his beer gut, that's why. "I really hate having to hold my stomach in the whole time in case there's a photographer behind a bush," muttered the paranoid multi-millionaire. "I don't want my picture all over the world with my stomach hanging out."

. . . **Cyndi Lauper** currently having fun by managing a male wrestler called Princess, "is muttered. He weighs five times as much as she does . . . **Limahl** has never met the woman he duets with on "Never Ending Story". An American called **Beth Anderson**, she did her track separately. "I muttered that **Depeche Mode's** Martin Gore considered his song "Somebody" so personal that he could only record it alone, in the dark and totally naked. And so it was done . . . **Sting**,

meanwhile, was apparently quite keen on doing some of his part in *Dune* without any clothes on. "Get 'em on," was the response of the studio bosses, anxious for the film not to have an X certificate. He's only in the movie for ten minutes, by the way, and reckons the main problem with this film is that he doesn't get paid enough . . . **Sting** also owns three racehorses and regularly bets large amounts of money on them. Won

rather a lot the other Saturday, "is muttered. Here's **Boy George** on the stones about their trials, tribulations, lack of audiences etc. in America: "I don't feel my popularity is threatened by some of the things that have happened," he muttered, "I just wish I'd taken more dresses with me."

Apparently every time **Alannah Currie**, now resident in Paris, goes out to a restaurant in that city, she finds herself being shoved out of the way in some dark corner or next to the kitchen. Apparently this is because the French consider her "too outrageously dressed" for their eating establishments . . . **John Lydon**, he of Public Image Ltd, is doing well enough to have just bought a £5,000 Chevrolet and is now taking his driving test in Los Angeles. "The roads are straighter and wider here,"

he muttered, "and there's less chance of me hitting anything" . . . Hairdresser **Alan Soh**, who crops the locks of the likes of **David Sylvian**, **Wham!**, **Duran** etc, reckons that **John Taylor** is his most glamorous customer. "He's so beautiful and charming," he muttered, "that all my staff stop work when he comes in."

Meanwhile, **John Taylor** had this to mutter: "Sex to me is like football. You do it for the fun of it and then forget all about it." . . . **Daran**, it seems, were actually asked to appear in the next Bond movie, *A View To Kill*. They were asked to be the live band playing a wedding scene, but turned it down. They're still doing the theme tune, though. . . . **Duran** three, former member **Andy Wickett**, who played with the group for a good while before **Andy** or **Simon** joined, claims he

wrote all of the music and most of the words for "Girls On Film", their first hit, while working night shift in a Cadbury's chocolate factory. "I remember sitting on the production line when the music and the beat came to me," he muttered. "I had the words written down in a poem at home and added them to the music later. They owe their success and fame to me through that record. I helped to make them millionaires and all I got was £600." That, apparently, was the amount **Wickett** was offered for the song when he left the group and kicked up a fuss. . . . **Paul Weller** has made a single with soul star **Jimmy Ruffin** under the name **The Collective**. Also featuring are **D. C. Lee**, **Junior** and **Heaven 17's** **Maryn Ware**, who mixed it. It's called "Soul Deep" and all profits are to

be donated to Women Against Pit Closures. "It's really come together well," muttered **Weller**. . . . At the recording session for **Band Aid** (dreadful name, by the way — most of the participants wanted to change it), **Weller** also approached **George Michael** and muttered: "Will you do something with us for the miners?" **George** replied: "Yes, if we can fit it in." Odd, this, as by all accounts **Weller** had been "having a go" at the boys from **Wham!** Anyway, **The Style Council** have just beaten **Howard Jones**, **Cyndi Lauper** and **Big Country** to win the Best Debut Group For the category in the American Music Awards.

At the **Chicago Frankie Goes To Hollywood** concert, there was so much jumping up and down in front of the stage that the floor collapsed and the show had to be stopped for an hour or so while the fire department were called in to effect repairs. . . . **Muttrings** popped over to Lisbon the other week to "check out" the "trendy scene" in these parts. While languishing in the city's excellent **Luca Box Club**, what should suddenly come on but a slide show consisting almost entirely of snaps of **Spandau Ballet** enjoying a visit to the same establishment. Needless to say, **Steve "Sex Bomb" Norman** was to be seen with a different girl in each picture. "I's muttered that **Madness**, **The Specials**, **UB40**, the **Belle Stars** and most of the original 2-Tone mob may all be recording a single together. . . . After having had private tuition to help him master Shakespeare, Tennyson, Wordsworth etc, **Lenny Henry** recently sat his English Language and English Literature O-levels. But why? "I wanted to prove to myself that I could do it," he muttered. "I hope I've passed, I wouldn't want to put my family through all that revision again."



John Taylor is having intensive acting lessons.



DAVID BOWIE ● SMASH HITS