

SMASH HITS

Fun Boy Three
Dollar
New Order
Diana Ross
Bow Wow Wow
Joan Jett

Hit Songs by
The Jam, Roxy Music, Bucks Fizz
and many others

FREE!
THE SMASH HITS
QUIZ BOOK

HERE'S YOUR COVER:
FIRST OF THREE
PULL-OUT & KEEP
SECTIONS INSIDE

See page 20 for details



JAM JUST WHO IS THE 5 O'CLOCK HERO?

Hello darlin' I'm home again
Covered in silt and sores and pain
Too knackered to think so give me time to come round
Just gimme the living room best to the T.V. soand

My hard earned dough goes in bills and the lender
And that Prince Philip tells us we got to work harder
It seems a constant struggle just to exist
Scrimping and saving and crossing off lists

From this window I've seen the whole world pass
From dawn to dusk I've heard the last laugh laughed
I've seen enough tears to wash away this street
I've heard wedding bells chime and a funeral march
When as one life finishes the other one starts

From this window I've seen the whole world pass
From dawn to dusk I've heard the last laugh laughed
I've seen enough tears to wash away this street
I've heard wedding bells chime and a funeral march
When as one life finishes the other one starts

Alright then love so I'll be off now
It's back to the lunchbox and worker-management rows
There's gotta be more to this old life than this
Scrimping and saving and crossing off lists

Words and music by Paul Weller
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MC PAUL CORLETT

THE SMASH HITS QUIZ BOOK

Detach the special cover carefully from the outside of the magazine. The first of three pull-out and keep sections starts inside on page 20. We'll be giving assembly instructions in two issues' time.

SONGS

JUST WHO IS THE 5 O'CLOCK HERO? THE JAM	2
YOU LITTLE FOOL ELVIS COSTELLO & THE ATTRACTIONS	7
AVALON ROXY MUSIC	7
NOW THOSE DAYS ARE GONE BUCKS FIZZ	9
NIGHT TRAIN VISAGE	9
WE TAKE MYSTERY (TO BED) GARY NUMAN	23
MUSIC AND LIGHTS IMAGINATION	23
ONE HELLO RANDY CRAWFORD	26
A NIGHT TO REMEMBER SHALAMAR	26
GOING TO A GO GO ROLLING STONES	31
SPIRIT BAUHAUS	35
ABRACADABRA THE STEVE MILLER BAND	35
SPACE AGE LOVE SONG A FLOCK OF SEAGULLS	38
HAPPY TALK CAPTAIN SENSIBLE	38
MOVIE MEDLEY THE BEATLES	47
YOUR DREAM ADRIAN GURVITZ	47

FEATURES

FUN BOY THREE: THE SECRET OF THEIR SUCCESS	4/5
DIANA ROSS: LIFE BEGINS AT 38	10/11
NEW ORDER: THE TRIBE THAT HIDES FROM MAN	18/19
DOLLAR: ANOTHER VAN DAY, ANOTHER...	36/37

COLOUR

BOW WOW WOW	24/25
JOAN JETT	48

PLUS

BITZ: BANSHEES, POLICE, GARY NUMAN & MORE	12/13
PIECES: PETER MURPHY, BEKI BONDAGE & MORE	14
REVIEWS: HUMAN LEAGUE, SOFT CELL, & MORE	16/17
GET SMART!: POP'S PRESTEL	30
RSVP: SIGNED, SEALED & DELIVERED	32
COMPETITION WINNERS	32
COMPETITION: AUTOGRAPHED ABC ALBUMS TO BE WON	33
CROSSWORD & STAR TEASER	40/41
LETTERS	42/43
NIGHTSOUT: GANG OF FOUR AT LIVERPOOL PLUS DATES	45
BARRY: BAZZA, BAZZA, HEY!	46

VISAGE

7" single » night train «
12" single » night train «
(dance mix)

re-mixed by visage in association with john luongo

Version taken from the Polydor Album & Cassette "The Anvil" [EAS 30001]



THE FUN STARTS HERE

"We've proved what we had to prove, so let's not get boring now," says The Fun Boy Three "Sounds like a good idea," agrees Neil Tennant.

Talking of The Fun Boy Three (and frankly, who isn't these days?), what have they got to say for themselves? In the last six months they've had three hit singles, a successful album, helped to steer Bananarama to success, and appeared on *Top Of The Pops* practically every week. Are the genial trio surprised by their post-Specials success? Not a bit of it.

"It was no surprise to us," says Terry Hall. "It's something that we knew would work because we knew we worked."

"We know what we wanted to do. We were confident we were going to be successful," says Neville Stieglitz.

Success hasn't changed The Fun Boy Three. Terry still sits at home watching the telly and Neville's still broke.

"Pat it this way, I might be making about £20 a week more than I was making with The Specials and I was earning nothing with The Specials. I owe the bank £3000, I owe my credit card nearly £4000 and I owe various people £100 or £50 apiece. I'm in about ten grand debt at the moment but I don't let it get me down."

Neville is an energetic and bold character. He collects framed photographs of himself in his spare time. When Lysval Gelding first met him he thought: "What a nasty bugger! What a bad boy!"

Neville had a bit of a reputation in those pre-Specials days. He'd been in trouble and in prison. "I was driving a getaway car and there was so petrol in it and one of the tyres was bald..."

"He's great now, you know," reassures Lysval. "He behaves himself. He's dead easy-going."

Lysval is quieter than Neville and seriously committed to music: "I got stuck into music early and never got interested in anything else, really. I'm stuck in a little world of my own and that's it. I play the bass, the guitar, the piano and the drums. It's always been music in my life."

"I had a weird sort of upbringing, I suppose. My mother lives in Jamaica and my father lives in Coventry. So I turned to music when I was very young. I wasn't interested in football or cricket or anything like that."

Terry, on the other hand, has always been a big football fan. He played for Coventry City Youth and was captain of the football team at school (the shadow of a proud smile flickered across his face when he told me that). He didn't like anything else about school, though.

"I just couldn't handle it because they kept talking about logarithms."

So he left that school and went to a different kind of educational establishment.

"You didn't have history or geography, the closest thing you got to work was like picking your favourite Eagles squad. It suited me more. I was still bored with it but I found it more interesting than trying to work out sums."

"All the teachers were ultra-treedy and they all suffered for it — they used to get beaten up by the kids. The hippest trainee teachers used to get sent there and tried to give us all this rubbish about society and life. I mean, we were only 13, we weren't





Lynval Golding: "My girlfriend gets really annoyed because I get more involved with music than I do with her."

contribution to the writing of "Ghost Town", The Specials' number one hit of last year.

Demmers claims it was all his work. Neville feels bitter, not so much about this, but about another part of the process.

"I was travelling down to London on the train, me and Lynval, with Jerry. Okay, so he was taking me to court, well nothing was mentioned about court or anything. We just sat there going to London.

"And as soon as we reached London, he only went and told his solicitor that I was going to be in the record company so the solicitor could come down there with a summons!"

Neville was not amused. The biterness of The Specials' aftermath will obviously take a long time to fade away.

Outside The Fun Boy Three there are various other activities. Neville is putting a lot of time into Shack Productions, his own record and production company. He and Lynval have produced a single by a Coventry band, Splishdown, which will be released at the end of this month.

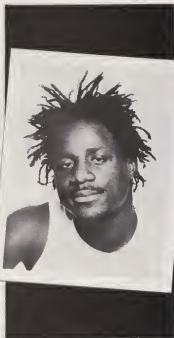
"Splishdown is three girls and two boys with a new sound," he says, "happy and discoey." Terry, meanwhile, has casually co-written a song which went to number one in the USA. The song is "Our Lips Are Sealed" by The Go-Gos and it's now bubbling under in the British charts. He got to know The Go-Gos when The Specials toured the USA with them.

"We just got together and started messing about. I always wanted to write songs for girls. I think girls are far more interesting than males."

That's a statement that Neville would probably agree with, being something of an enthusiast where the opposite sex are concerned. He talks me about his latest girlfriend, "a page three girl", and lets me into the secret of his success.

"I'm very childish. Girls bring out the baby in me and then they went to mother me. And I let them."

Terry has the name of his girlfriend tattooed on one wrist.



Neville Staples: "Girls want to mother me. And I let them."

really interested."

At the age of 15 Terry was given the choice of staying on and sitting exams or going out and doing a job for four days a week. That's how he became a potato rumbler.

"I worked at a wholesale market making roddy chips. I had to get the raw potatoes, put them into a rumbler and take all the skin off. Then, when they came out, I had to put them into a bowlful of water and take them to the chippers. It was £10 a week so it really suited me because I used to be able to buy clothes and things."

Terry first started to get interested in music at about the age of ten when he became a skinhead.

"It was fashion as well as music. I've always put fashion above music and fashion led into music."

"Music's always been secondary. Fashion's far more important," says the owner of Britain's deffest hair-do. (By the way, he's been smiling.)

"I've never been really interested in what people have said about our music. I'm far more pleased if a photo looks good. Music's just something that comes out of me, off a record or through a microphone, but when someone takes a photo of you, that's you."

What's Terry's contribution to The FB3 then?

"The white part of the music and the white part of the image. It's no use trying to hide your own colour or your own influences. It's much better to let them free and that's what we do. That's why it pleases me more now listening to our records than The Specials. In The Specials we were restricted to one image and one sound."

Ah, The Specials. Do The Boys ever see their old mates from 2-Tone?

No, says Terry. "I met Jerry Demmers once. I just said hello and he said hello and then we went our own ways."

"No, thank God," says Neville. "Jerry's taking me to court." Jerry Demmers, the former leader of The Specials, is taking legal action against Neville for claiming in print that he made a significant



Terry Hall. Had his girlfriend's name tattooed on his wrist: "It killed having it done but love is worth it."

"When I was in America last year I thought, rather than bring her back some perfume, I'd bring her a tattoo. It killed having it done but love is worth it."

Jeannette works with The Fun Boy Three, looking after their money, and she and Terry live a very quiet existence in Coventry, "watching television and talking."

The three all still live in Coventry although only Neville professes any enthusiasm for the place.

"It's a right dross-hole," says Lynval. "I think it's become a boring, horrible place. Eventually I'll get away — probably next year when I've got some time."

"It's like a den of frustration," says Terry. Why does he stay there then?

"Because I can't be bothered to move. When I feel it's the right time, I'll just move away. It doesn't interest me at all, Coventry, it's very boring."

The Fun Boy Three have now firmly established their name and an image, but they're not intending to stand still.

"Everything will change," says Neville. Lynval agrees.

"Our next stuff will probably be a lot tighter because we're getting a lot more professional. It could be dangerous, because we'll probably lose some of the raw edge that we had when we started. It can't be helped — it's progress really."

"Who knows what we could come up with next?" wonders Terry. "It all depends. We never make any compromises between the three of us. Everybody's got to be happy with the finished product."

"I don't ever want to get boring again because I found The Specials ultra-boring. A group that goes on for two years is boring because whatever you've set out to prove, you've proved within the first six months. Like us, we've proved what we had to prove so let's not get boring now. Let's bring the fun into it. That's the whole idea of The Fun Boy Three. The name's established now — so let's have the fun."



THE NEW SINGLE

PLAYTHING

PRODUCED BY DAVID GRANT AND PETE WALSH

C/W I WON'T PLAY THE GAME (RE-MIX)

AVAILABLE IN 12" EXTENDED VERSION



Chrysalis

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ROXY MUSIC —AVALON—

Now the party's over
I'm so tired
Then I see you coming
Out of nowhere
Much communication
In emotion
Without conversation
Or a notion
Avalon

When the Samba takes me
Out of nowhere
And the background fading
Out of focus
Yes the picture's changing
Every moment
And your destination
You don't know it
Avalon

Dancing, dancing
Dancing, dancing

When you Bossa Nova
There's no holding
Would you have me dancing
Out of nowhere
Avalon

Avalon
Avalon
Avalon

Repeat to fade

Words and music by B. Ferry
Reproduced by permission
EG Music Ltd.
On Polyder Records



PH. 111

elvis

COSTELLO

YOU LITTLE FOOL

Daddy's best girl in the world
Is not supposed to have a boyfriend
But she's never wanted at home
Other girls are allowed to wear their make-up
She sneaks out her lipstick, powder and comb
She surrounds his name with hearts and flowers
She talks on the telephone for hours and hours
With the bird in his hand
And two on a string
The words of love have an imitation ring

Chorus

You little fool, little fool, little fool
I suppose that you're going to stay all night
You little fool, little fool, little fool
Don't look at me that way
You know it isn't right
You little fool, little fool, little fool
You (you) little fool, little fool, little fool
You little fool, little fool, little fool . . .

They say no news is good news
The little girl wants information
Mother just gives her some pills to chew
And says go and use your imagination

Daddy's best girl in the world
Says just look what I got
As she sits beside him on the high stool
With his arm around her neck
Snowball in one hand and the other full of imitation jewels
She fingers a string of pearls
An imitation but he'll never know it
Imitation lashes flutter above
Looking for an imitation of love

Repeat chorus

Words and music by Elvis Costello
Reproduced by permission Plangent Visions Music Ltd.
On F-Beat Records



SHY BOY

NEW SINGLE

FROM

BANANARAMA

AVAILABLE ON 7" AND 12" IN FULL COLOUR BAGS

VISAGE

NIGHT TRAIN

Night train, night train

(The massage) in a faded envelope
In a vice-like grip

(The passage) of a carriage in the dark
On a foreign trip

(The image) of a figure in the trees
In the evening rain

(The knowledge) of a stranger in your midst
On a speeding train (again)

Night train, night train
Night train, night train
Night train, night train

(He senses) perfume lingers in the night
Small of French cologne

(He watches) as the hand turns down the light
Leaves him all alone (again)

(He listens) in a dim lit empty room
But it's all in vain

(He laughs) when he reads the note he finds
On the midnight train (again)

Night train, night train
Night train, night train

Night train, journey on the night train

Night train, night train
Night train

Words and music by S. Strange/M. Ure/B. Currie/R. Egan/D. Formula
Reproduced by permission Metropolis/Warner Bros. Music Ltd./Wood Music Ltd./Hit
Food Music Ltd./Virgin Music Ltd.
On Polydor Records



BUCKS FIZZ

NOW THOSE DAYS ARE GONE

Thinking long ago when we were young and free
Love happened easily and dreams never died
Life sung a pretty song, now those days are gone

Crying, finding comfort in the friends we knew
Now it's just me and you trying alone
We used to get along (we used to) now those days are gone

Playing with words when there's nothing much to say
Searching to find what we lost along the way
Could it be one day our feelings changed
I hope we see it through 'cause I just can't stand the thought
Of life without you

Dreaming, whispers echo on the summer wind
Back where the love begins when nights were so warm
With stars we could wish upon, now those days are gone

We had the chance but we lost it all somehow
Broken the spell and our dreams lie heavy now
Could it be some day our feelings changed
I hope we see it through 'cause I just can't stand the thought
Of life without you

Thinking long ago when we were young and free
Love happened suddenly and we couldn't see
Where we were going wrong, now those days are gone

Words and music by A. Hill/N. Martin
Reproduced by permission Paper Music Ltd./Big Note Music Ltd.
On RCA Records



MARK ELLEN AND IAN BIRCH GET CLOSE TO A REAL STAR

Diana Ross sweeps into the reception room at *Claridges*, one of London's more palatial hotels. A hush descends on the crowd, broken occasionally by the pop of a flashbulb.

It's the morning after her opening night at Wembley Arena, the first time she's performed in England for over five years. Despite the odd sound problem, it proved a stupendous stage show, fired by a blazing front section, truly spectacular lights and umpteen slimming and autumnal changes. All the slickness of a Las Vegas production coupled with that crucial spark of passion.

This, of course, is just the opening leg of an massive world tour that's set to storm through Europe to Japan and Australia climaxing mid-way on America's Independence Day (July 4) at New Jersey's 72,000-seater Meadowland Stadium where the concert includes a fireworks display by the man who supplied the fairy lights on the night Reagan became President of the USA.

She is, in every respect, one of the precious few real Superstars still in operation: her record company, Capitol, refer to her simply as "Miss Ross", a mark of respect if ever there was one. She glides through this mob of European reporters with an extraordinary mixture of genuine friendliness and total command, and it comes as no surprise to learn that she and her entire entourage checked out of this hotel two days ago and into somewhere even more costly because she "didn't like it any more". Even her concert promoters are in awe of her. In case she didn't like looking at Wembley's bare bricks, they ordered a ton and a quarter (70,000 square feet) of black curtain to be hung discreetly around the stage.

Your two reporters are quaking slightly when introduced to her. This is partly because she's accompanied at all times by her press agent, a man who looks after everyone from *Charlie's Angel* Cheryl Ladd to *IR* and Sue-Ellen Ewing, and he looks as if he could become extremely persuasive if you said something a little out of line.

Mainly, though, it's the fond memory of Diana Ross back in the '60s when she was the bouffant-ed leader of the most famous pop/soul singing group in the world. A lot of her Motown content parodies have survived — *The Temptations*, *Marvin Gaye* — some currently thrive — *Smokey Robinson*, *The Four Tops* — but none of them carved a bigger niche in the Hall Of Fame than *The Supremes*. With songs like "Baby Love", "Where Did Our Love Go", "Stop In The Name Of Love", "You Can't Hurry Love", and a stack of others with the word "love" in the title, they chalked up a staggering 15 Number One worldwide hits in the '60s. More than any other American group. She clearly hasn't forgotten her Motown roots and talks with the kind of optimism and confidence that were the very heart of the label's soul message.

"I'm a positive thinker," she insists. "Life is often like being on a plane and you're going through a bumpy time and just waiting to get

to the other side. Now, I'm an optimist and I think tomorrow's a better day."

She seems faintly surprised to hear that *The Supremes* are making something of a comeback in England. Aside from the beehived "soul queen" Mari Wilson, all-girl vocal trio like Bananarama seem a little indebted to Miss Ross.

"Well, music and fashion is a cycle. There's a club in New York called *The Mudd Club* where they copy what we used to do in the '60s — the hairstyles, the clothes. So the music's coming back. It's going to be different but it still has a lot of the same elements in it."

The Supremes' real achievement at the time, she remembers, was "bridging a lot of gaps in the world". 15 years ago, when the charts were almost entirely dominated by white musicians, their success was revolutionary.

"It was a kind of music that was loved by different races and — as they used to say — we were just 'three coloured girls from Detroit!' And we could be cared about by young whites all over the world. They didn't look at us because of the colour of our skin, they looked at us because our music made them feel."

After *The Supremes'* heyday she drifted into a solo career, given little hope or success in the eyes of the critics. She made a string of LPs, three films — *Lady Sings The Blues*, *The Wiz* and *Mahogany* — mainly singing roles that helped re-establish her career but she eventually proved the cynics wrong when she latched onto disco in the late '70s.

In her typically perfectionist way, she went straight for the best, hiring Chic producers Bernard Edwards and Nile Rodgers and refining the current glossy disco pulse down to its leanest and most melodic elements. With "My Old Piano" and "Upside Down" she went back on top and has kept up a steady stream of sophisticated hits ever since.

Although she's none too familiar with modern disco — "Soft Cell? I like that name anyway!" — she firmly believes that the '80s are "The Golden Age. There's so much opportunity. This is the information age, the computer age, the age of the future."

In keeping with this energetic chic, she does appear to be fantastically fit and far more striking than her photos would ever suggest. At 38, and a mother of three, she can get by on six hours sleep a night and tries to eat as much as possible on tour as she tends to lose weight dramatically.

It's easy to see why she's managed to retain a lot of her original audience while winning a new teenage following.

"I was singing some of the old numbers the other night and all the kids were, like, mouthing the words and doing this new rock 'n' roll dance." She breaks for a quick burst of limb-shaking to illustrate the point. "A whole new dance," she says. "A new wave dance! And I looked at one and said, 'how old are you?' and he told me 18. How could he know the words to a *Supremes* song!

"So remember the kids that are 18 now were

born in around '65. They missed all the wild purpose of being a teenager. They know Paul McCartney, they know Wings, but they don't know The Beatles that well.

"But nowadays," she insists, "it's all about music. Whether it's good. Whether it makes them happy. Whether they react to it. Whether they feel it next to their skins. Whether they can move when they hear it. I mean, do you cry when you hear a song that you can identify with?"

There's a short break in proceedings while record company persons make speeches about Miss Ross's phenomenal sales. More flashbulbs pop away merrily and linen-jacketed waiters appear bearing trays of fizzy drinks. Against the end wall is a hastily arranged line of presentation discs, all of different colours. There's a rather embarrassing moment when one of the label bosses mistakes a platinum disc for a measly silver one, but with sales as gigantic as hers it must be quite tricky to keep track at times.

No doubt the new LP will soon be up among them. It's planned for release in September and features various "guest artists" such as Michael Jackson (who produces a song entitled "Muscles") and Julio Iglesias, with whom she's recorded a duet and remarks "he's very sexy!"

It's interesting, also, that she's rung up Paul McCartney, obviously impressed by his recent venture with Stevie Wonder. "Seeing as he's doing collaborations," she says, "I thought maybe he'd like to do one with me." (Imagine if they did. After about three years it might have dropped to Number Five.)

Just to confirm that she's resident in the Very Big League, Andy Warhol (infamous New York artist much beloved of Duran Duran) has consented to create the LP cover.

"I'm not even going to put my name on it," she claims. "I'll just put it on the shrink-wrap so it doesn't conflict with the art."

She's also planning to start shooting another film sometime in '83. It's called *Josephine Baker*, the story of a notorious Parisian cabaret singer which she describes as "rags-to-riches-to-rags". The latter's a reflection of her own life, which she reminds you has been "an American Dream". She started out singing in school groups in a very poor area of Detroit and now has a home in wooded California despite living most of the time in uptown New York City.

How's she done it?

"It's effort all the time. If you're sitting in front of a fireplace, you can't expect heat. You got to put some wood in there first."

And how would she describe her contribution to pop music?

"Hopefully I'm just bringing good music to the scene. I don't claim to be a Stevie Wonder and I don't claim to be a Paul McCartney. And nor am I a speech-giver. Hopefully what I have is a whole lot of love."

"I don't know if I've made a 'contribution'. I just know that I'm still here and I'm still working."

WEMBLEY!

IT'S MISS ROSS TO YOU, PAL





The Captain demonstrates the subtle art of Cash & Carry

No-one could ever accuse The Damned of being dull. Loud, maybe. Unruly, quite possibly. "Boring", however, just isn't the word.

As if to emphasise this point the band's guitarist and wearer of extremely silly dresses in public, **Captain Sensible** (Ray Burns to his Mum), is currently making a sortie onto the national airwaves with his reworking of the old chestnut from the 1949 musical *South Pacific*, "Happy Talk". This perky little ditty, coloured by hints of twinning and occasional bleats from Dolly Mixture, stirs fond memories within the Captain's breast.

"Me Mum and Dad used to play it when I was a kid," he recalls, almost wistful. "The melody is insanely pleasant and the lyric is quite appropriate in this day and age. Everyone's walking around scowling and I reckon they should cheer up a bit. I reckon the summer of '82 will be another Summer Of Love. Margaret Thatcher and President Reagan ought to hear the record and then start spreading peace and

goodwill throughout the world. In fact," he declares, "I'll send 'em both a copy."

This rather genial mood seems to spread to other group members, particularly drummer Rat Scabies.

"Rat and I are having competitions at the moment to see who can be the biggest hippy. We're both trying to outdo each other. We're both growing our hair really long. One day I wear sandals, so the next day Rat starts wearing shorts. Now he's getting a water-bed."

The Captain's also full of the joys of life because he's just clinched a three solo LP deal with A&M Records. "Happy Talk" being a taster for many good things to come. Being naturally mistrustful of banking systems, he's insisted he gets paid his advance money in used one pound notes which he's since stored under his mattress. Sensible.

Any chance of a live performance of "Happy Talk"? "Oh yes. At least before Christmas."

Try and stop them nowadays. Videos are pouring out and the latest is from **The Jam**, called "Trans-Global Unity Express" (after their last tour). It features nine songs recorded live at Birmingham's Bingley Hall. Like the band, there are no frills, although for £19.50 a mile more than the half-an-hour's content would not have gone amiss. While we're talking technology, watch out for a new range of video discs that EMI will soon be marketing. One of the first should be from **Duran Duran** and will cost a lot less than video cassettes. Get ready for a bronzed Simon Le Bon beneath the Sri Lankan palm trees...



TEARDROPS

FALL

In keeping with their policy of "maintaining a flexible line-up" **The Teardrop Explodes** have once again shrunk to a three-piece. Bassist Ron Francois and guitarist Troy Tate have bowed out, leaving the original trio of Julian Cope, Dave Balfe and Gary Dwyer. It's these three, in fact, who are featured on the Teardrop's latest single, "Tiny Children".

Next they plan to record an LP, but without any extra members.

SMASH HITS
STAR
PRIZES

You're no doubt aware that **Gary Numan** has a new single out. It's called "We Take Mystery (To Bed)".

and we've got some extra copies of it, kindly donated by his label Beggar's Banquet. Not to be outdone, The Palace Video Company have generously allowed us 10 copies of "Macro Music", a two-hour video of his farewell concert at Wembley.

And we're giving it all away. The lot, 10 gift packs — each consisting of a video, a 12" and 7" single — are up for grabs to any reader with sufficient brain-power to pass our tuff test.

Question: One of these songs was written by Gary Numan. Which? a) "Car Trouble"; b) "Don't Call Me Carcase"; c) "Cars"; d) "Grey Cortina".

Got the answer down on a postcard (or on the back of an envelope) and send it to **Smash His Gary Numan Competition**, 52/55 Carnaby Street, London W1V 1PG, including your name and home address. The first ten correct answers to leap from the letterbox on July 8 will receive a bumper bundle in return.

Fair?

A DAY AT
THE RACES

The Police are all set to play their only UK concert this year. It's at Gateshead Athletics Stadium on July 31 where, together with four support bands who've yet to be announced, they'll no doubt fill the 25,000 seats with ease. If you fancy going, send £8.50 (which includes a booking fee) to "Aimcurve Ltd" (to whom cheques/POs are payable), PO Box 123, Walsall, West Midlands WS5 4QQ, and don't forget to include a SAE. Any tickets left on the day will cost £10 at the gate. Tickets obtained by post are limited to four per applicant.

Drummer Stewart Copeland meanwhile is busy attempting to turn his one-time hobby, home movie-making, into a business. His cameras are being focused on a punk package tour — featuring the various talents of The Anti-Nowhere League, Chelsea, Chron-Gun and The Defects — and the results should eventually surface as the documentary film *So What?*. This, the director says, will be "a comprehensive look at punk culture in Britain today". Dunno when it'll be out.

Modern Romance unspun a new single this Friday. Entitled *The Way (I'm Still in Love With You)*, it's another Deane-Jaymes number and has been produced by Tony Visconti, the man who looks after Mr David Bowie in the studio.

GOING TO
THE DOGS

In need of a little peace and quiet? A nice restful day out? Then we may have the perfect recipe for you. The "**Heavy Metal Goes To The Dogs**" Festival at Hackney Speedway Stadium on July 25.

Your ticket buys you the deadening selection of Spitting, Angel Witch, T34, The Lightning Raiders and Sleek, topped off with Saxon and the mighty Motorhead, 12 hours of it, from 10am to 10pm.

If you're feeling courageous, apply for tickets (£9 each) to UKA Promotions (to whom cheques/POs are made payable), PO Box No. 143, London E17, and include a SAE.

BRAND NEW

MASTERBAG

Masterbag is a new fortnightly publication devoted to the independent record scene.

Originally a skimpy free news sheet for the benefit of the business, it has blossomed into a fully-fledged magazine about new releases (including imports), features, charts and even song words! And that's not all. The special bonus is a free flexidisc from this issue (already the eleventh) on. The first is "Another Orangutang" by Pigbag, a new version of their LP track, which should be hotly followed by a never-before-broadcast number from Theatre Of Hate.

The paper looks good, is easy to read and, at 50p, is sterling value. If you have any trouble tracking it down, send a postal order for 50p plus a large S.A.E. to Masterbag, 202 Kensington Park Road, London W.11.

Our spies tell us that **Bruce Springsteen** is about to do what his fans have been urging him to do for many years — release a live album.

Springsteen, who is regarded by most thinking people as the finest live performer in the world, has been taping his live concerts now for quite some time but has always been loath to put together an album for reasons best known to himself.

But now it looks as if he's going to put one over on the bootleggers (who have made fortune out of marketing poor quality live recordings) and is currently engaged in sifting through the hours of available tape and knocking them into shape. He's also contributed a song, "Protection", to the upcoming album by Donna Summer.



All quiet on the Banshee front

Come again? There are some alarming rumours sneaking out from the Banshees' base camp. Could **Siouxsie** really be in danger of losing her voice? It was time to get Banshee John

McGeogh on the line and sieve the genuine from the fake.

"We've virtually been on a world tour for the past year," begins John, "and on every part of it Siouxsie came down with something that local doctors would prescribe as laryngitis."

Siouxsie's throat complaints became worse and this portly explained why the Banshees announced earlier this year that they'd be doing fewer and more select live performances.

Then three weeks ago during a Scandinavian tour, everything came to a head. Suffering from another sore throat, she went to see a Dr Sanner, a voice expert who keeps Abba's tonsils in trim. The news was terrifying. He told Siouxsie that her vocal cords were swollen to twice the size of

an average person's and advised her to stop singing for the rest of the year.

Nor was that all. In order to preserve her voice for the future, she would have to sing in a different way. She would have to learn how to sing from her chest rather than from her throat as she does now. If she didn't look after herself, she'd end up, says John, "sounding like Joe Cocker."

No-one in the band knows what will happen next. Siouxsie's back in Britain and is seeing more specialists. They have already finished their next single, "Cascade", but are only half-way through their next L.P.

The group are already gearing up to the possibility they may have to postpone Banshee activity for at least six months.

But you never know. As John adds: "Siouxsie is so stubborn that I can't believe she won't stop singing for six months."

SMASH HITS
STAR
PRIZES

We've had The Compact Organisation on the phone. They suggested we dish out ten copies of "A Young

Person's Guide To Compact" to readers wishing to discover the joys of their catalogue. Of course we accepted (daft not to). Each one is a lavishly packaged boxed set containing photos, posters, the odd badge and two LPs featuring the combined talents of **Mari Wilson, Shake Shake, Virni Lindt, Tot Taylor & His Orchestra** and more. Fun for all the family, and free to boot.

The first ten correct answers to this puzzle win their senders a copy. Question: What was the name of Mari Wilson's band before they became The Wilitations? a) The Sensations; b) The Tight Fits; c) The Beehives; d) The Imaginations.

Send us the answer (on a postcard or the back of an envelope) at **Smash Hits Compact Competition**, 52/55 Carnaby Street, London W1V 1PF, not forgetting your name and address. On July 8 the magic hand will delve deep into the sack and the first ten right answers get a boxed set apiece.

Cock-Up Corner: the **Seritti Pellitti** names for the colour pic in the last issue were in the wrong order. It should be: (left-right) Matthew, Tom, Green. Sorry about that.

The one-sided 'cheapo' **BeWewewew** single, "I Want Candy", is to be re-issued with a B-side. Publishing commitments have forced manager Malcolm McLaren to "include a second side," so RCA, true to their word, are releasing the single with "King Kong" on the reverse

THE PIG TIME

Pigbag have a new single out on June 25 called "The Big Bean", their fourth 45 to date. Almost by coincidence, the band have found two new human beans to complete the line-up, Brian Nevill and Oscar Vardon. Just to make matters a little complicated, it's almost impossible to tell them apart. See *Nightout* for live outings.



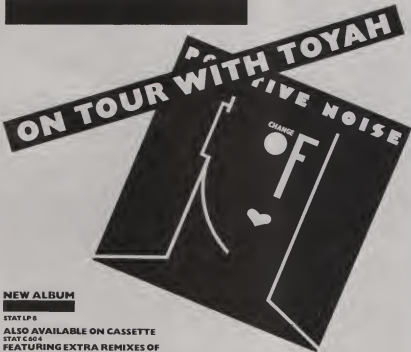
New Bagners Brian Nevill (middle) and Oscar Vardon (third from right).

HAPPY BIRTHDAY

- 24th June: **Andy McCluskey** of OMD (23)
- 24th June: **Roger Taylor** of Duran Duran (22)
- 30th June: **Adrian Wright** of The Humble League (26)
- 1st July: **Debbie Harry** of Blondie (37)
- 7th July: **Ringo Starr** (42)



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S

SINGLES

Reviewed by
Neil Tennant



WHAM! Wham Rap! (Inner Vision) A hard, hot and witty rap on the subject of unemployment. Brilliant words, real excitement, hundreds of ideas, built-in participation and maximum humour. I'd be lost in admiration if I could find time to stand still.



ELVIS COSTELLO AND THE ATTRACTIONS: You Little Fool (F-Beat) Elvis leaves Nashville behind and travels back to the 60s with a bitter-sweet song and a great gimmicky production by Geoff Emerick who engineered many of the Beatles' records. Elvis's vocal cuts through the tinkling harpsichord and swishing, phased effects to ensure that this is much more than a nostalgic stroll through Hichycoco Park.

BARRD: Talking Out Of Line (Epic) They may not have done too well in the Eurovision Song Contest but it doesn't look as though we've heard the last of Sally-Ann and Stephen. This is a cleverly produced, bright and bouncy song which could just as easily have been done by Bucks Fizz. A good job the new Fizz single is slow and smoochy so there'll be room for both of them in the charts.

RIP RIG AND PANIC: You're My Kind Of Climate (Virgin)

Today's bright young jazz hep-cats get down on the dancefloor in a manner which could be described as exuberant. They bump to the beat without watering down their sound or ideals in a record bursting with good ideas and unfettered playing. Flip it over and thrill to Mark Springer's brilliant piano solo with the classic RRAIP title, "She Gets So Hungry At Night She Eats Her Jewellery".

ELECTRIC GUARS:

Language Problems (Stiff) This is a busy little disc. Lots of words and chanting, several different percussion and electric guitar effects all welded together by Martin Russett. It's a kind of checklist of all today's trendy sounds on one single. Unfortunately there's no tune and tunes are trendy too.

THE TEARDROP

EXPLODES: Tiny Children (Mercury) A sad melody bass drifted off The Drops' "Wildier" LP. Julian Cope sings with wide-eyed innocence against an echoing backdrop, "Oh, no, I'm not sure about the things that I cared about." And but little tears prick the eyes.

BROTHERHOOD OF MAN:

Lighting Flash (EMI) These Eurovision winners of a few years back have suddenly noticed that Bucks Fizz are selling heaps of records and decided it's time to revive their own career. Dusting down their best ABBA imitation, while someone gets to grips with a synthesiser, they've failed to find the freshness that the New Naff Pop (which isn't naff anymore) demands.

MIRAGE: As From Now

(Capeset) Hip-wiggling time with a danceable new band and a glossy disco sound. Get your local DJ to play this. You'll both enjoy it.



BANANARAMA: Shy Boy (London) A bright new song, crisply written and produced by Imagination's production team. Sunny and singalong — when you hear it blaring from borders of transistor radios on a hot day at your favourite seaside resort you'll forget about the sand in your sandwiches.

1 JCKS FIZZ: Now These Days Are Gone (RCA) Soft

and nostalgic with close harmonies and gentle strings. Music for crying into a freshly laundered linen handkerchief while watching a video of "The Railway Children" with the sound turned down.

LAURIE ANDERSON: Let X-X (Warner Brothers) Let X-X is an edited track from her LP, which starts with the memorable line, "I met this guy and he looked like he might have been a bat-beck clerk at an ice rink — which in fact he turned out to be". I dozed off after that only to be woken up by some surprising trombone-playing at the end.



THE SHAKIN' PYRAMIDS: Just A Memory (Cuba Libre) I've always been surprised that more people don't cover Elvis Costello songs. This soulful tune was hidden away on the back of Elvis's "New Amsterdam" EP. Fall marks to The Pyramids for bringing it back to our attention, even if it's only to remind us how much better the original version is.

MODERN ENGLISH: Life In The Glasshouse (A&M)

Founding drums and whimsical words make a surprisingly likeable combination that's as modern and English as much of the nutty psychedelia of the late 60s.

JOE JACKSON: Real Men (A&M) Joe's back, having dumped his swing band and reverted to the small-guy bitterness of his earlier records. Here he kicks sand in the faces of macho men in a tough, piano-based ballad that spits and scratches.

Ph.D.: Little Suzi's On Top (WEA) I half expected Phil Collins to start singing after the pounding synth introduction. The whole sound is indeed rather reminiscent of Genesis which doesn't endear it to me.

EVERYTHING BUT THE GIRL: Night And Day (Cherry Red) An outstanding new cover of this classic song by sophisticated singer, Cole Porter. Tracey Thorn is the young, smookey voice against the picked electric guitar of Ben Watt. I've got this under my skin.

IMAGINATION: Music And Lights (R&B) From the bass and synthesiser opening there's no mistaking who this is. Neat

percussion thrashes, lazy falsetto singing, and a song you can't get out of your head. People don't seem to make much fuss over imagination: I think it's about time they did.

ANTENNA: The Boy From Ipanema (Twilight Operator) Electro-samba! This debut single from a young Parisian trio produced by John Fox mysteriously reworks a famous 60s light jazz song with cool and fresh singing and a boss that walks with the words of the song. Already a turntable hit chez moi.

ROBERT KING: Paper Heart (Pee) A gentle electronic tune from the former lead singer of The Scars. I like the simple chord changes, the OMD-ish instrumentation and the silly words ("Swimming pool, oh swimming pool, why can't you answer back?") but they don't really add up to much.



LINK: Plaything (Chrysalis) Sketch and David break what seems to have been quite a long silence with a disappointing record. They're very clever at twiddling the knobs and what have you in the studio but they haven't come up with a clever song this time. I love surface gloss but only when there's something under the surface.

THE MAGNIFICENT EVERYTHING: Tuxedo Lights (Handful Of Snakes) A jaunty, jazzy slice of swing that sounds a little bit pleased with itself.



DAVID ESSEX: Me And My Girl (Night-clubbing) (Mercury) The ex-teen idol puts on his best suit, picks up his girlfriend and bounces down to the West End to see what's behind all this fuss over nightclubs. Like David, the record's not without a certain old-fashioned charm although the delivery is a bit theatrical.

3

ALBUMS

ABC: The Lexicon Of Love (Neutron) Do you ever watch those films from the 50s in which dapper heroes woo begowned heroines? ABC have borrowed this style and updated it for today. Everything is planned beforehand and then polished up to a glamorous sheen with ace producer Trevor Horn. It works brilliantly when all the parts are kept in balance: the lush arrangements, the lively rhythms, the witty storylines and Martin Fry's breathy delivery. Listen again to their three singles (there's a new version of "Tears Are Not Enough") and the wonderful "All Of My Heart". Sometimes, however, songs like "Valentine's Day" get entangled in their own smartness and sound too studied. Still, a corker of an album. **(5 out of 10)**

Ian Birch



MARSHALL CRENSHAW (Warners) Young Crenshaw played the Lennon role in the US stage version of *Beatlemania*. His voice has many of the same strengths and his first album is the sort of bitter-sweet guitar pop you'd expect from an incurable Beatle fan. Like Edmunds and Lowe at their best, Crenshaw distills the maximum infectious swing from the most basic instrumentation and proves that the classic pop/rock approach isn't quite ready for the undertakers. It's as true now as it's ever been. **(5 out of 10)**

David Hepworth

SOFT CELL: Non Stop Ecstatic Dancing (Some Bizzare) The Soft Cell spring collection — a new set of clothes

on last year's tunes for this week's party. Five old songs (including "Sex Dwarf" and "Where Did Our Love Go") and one new track (the strident "What") are given the full New York disco treatment. There are odd electronic noises, babbles of female voices, squawks of saxophones and enough echo to fill *The Albert Hall*. Is it a mini LP or an EP with ideas above its station? Really, it depends on how much you pay for it. **(8 out of 10)**

Peter Silverton

THE GO BETWEENS: Send Me A Lullabye (Rough Trade) For once being Australian works in a band's favour. After a teasing single on Postcard Records, this engaging trio have produced a set of unpolished but appealing songs. Their slight cynicism would probably be scorned if they were British but their honest striving to create something of genuine value makes a refreshing change. A good start. **(7½ out of 10)**

Ian Cranna



RICK JAMES: Threwin' Down (Motown) Despite his superstar status in America, the arch prince of punk funk is still largely unrecognised here. "Throwin' Away" (his fifth LP) should help rectify this situation. Side One opens with his new single, "Dance With Me", which could get any party off with a bang, whilst "Happy", a romantic duet with Teena Marie, would make the perfect last dance of the night. Besides Lady T., other guests include Narada Michael Walden, Roy Ayers and The Temptations. Despite the prissy album cover, Rick James has proved yet again that where good music is, his taste is second to none. Make this man a star. **(9 out of 10)**

Bev Hillier

GENESIS: Three Sides Live (Charisma) Four sides actually — three taped at gigs during '81, the fourth being of earlier vintage. In many ways it's an admirable release. It's well-recorded and yet skirts off much of the studio gloss that transformed such previous outings as "Duke" into mere technoflash. However, despite Phil Collins's imposed vocal and the excellent musicianship, Genesis rarely tug

at either the mind or the heartstrings. A personal problem, I guess. **(7 out of 10)**

Fred Dellar

GWEN GUTHRIE (Island); BLACK UHURU: Chill Out (Island) Gwen Guthrie is a US session singer whose experience takes in a thousand hit records and this debut album pits her leathery tones against the steady, looping rhythms of Jamaica's finest studio band. The result is more a draw than a victory. When the songwriting is up to the playing then you simply have to smile, but all too often the project degenerates into dopey serenity and loses your attention. Black Uhuru work with the same team but strut their stuff in moodier, more militant style. Their strongest suit is the way their call-and-response vocalising flows so seamlessly between the three of them. "Chill Out" is best played loud, when its weaknesses are hidden by the sheer brooding drama of their Biblical blood and thunder. **(5 out of 10; 6 out of 10)**

David Hepworth

THE PASSAGE: Degenerates (Cherry Red) No easy pigeonholes for The Passage. On the one hand, there are the pleasant melodies and beautifully accomplished synthesiser, guitar and drum work. On the other, there's the fierce commitment of Dick Witts as he pours scorn on those social oppressors — be they religion or glue sniffing — that hold back the demand for a freer life. Occasionally a mite too clever for their own good, the sophisticated subversion is mostly fabulous, fascinating stuff. **(9 out of 10)**

Ian Cranna



THE LEAGUE UNLIMITED ORCHESTRA: Love And Dancing (Virgin) An odd item. While waiting for new material from The Human League (September at the earliest), the collective have slipped out these "instrumental versions of previously released songs". Bar "Hard Times", the numbers are all from "Dare" and, not surprisingly, have been remixed by wizard producer Martin Rushent. Is it a stopgap measure or a fearlessly new way of presenting old tracks? It's neither really. Instead, the new window dressing produces some jaunty

and occasionally jolting electronic effects. Ideal for watching Coeurix to. **(6 out of 10)**

Ian Birch

RIP, RIG & PANIC: I Am Cold (Virgin) Once more, wild jazz, funk, rock and Latin influences meet at the R. R&P crossroads and the crash, as documented by this double 45rpm set, proves a fascinating affair. There's no easy way out here, no casual listening. My advice? Get involved. The chances are that you won't regret it. **(7 out of 10)**

Fred Dellar



RANDY CRAWFORD: Windsong (Warners) Randy is currently the greatest female soul singer in the world. Her light but brassy voice leaves everyone else languishing at the starting post. If there isn't one stand-out track here, it doesn't take away from the overall strength of the music. The songs, all by different writers, have been carefully picked and they're meshed together by Randy's crystal voice and peerless sense of place and time. **(9 out of 10)**

Pete Silverton

ANTI-NOWHERE LEAGUE: We Are... The League (WXYZ Records) You've heard the single, "Streets Of London", which scampered straight to number one in the independent charts. Here's the album which is exactly what you'd expect — more of the same revivified punk ramalama with barked vocals from Animal (every line is the spit without the polish) and saw-toothed rhythms from Magoo (guitar), Winston (bass) and P.J. (drums). The League forever claim that they're speaking for the downtrodden and rejected. That might be the case but there's not much point in always moaning and never doing anything about it. Still, this will be another monster hit. **(Pass)**

Ian Birch



NEW·ORDER

"They're morose, withdrawn, mysterious and miserable, aren't they?" claims **Dave Rimmer**. "Are we 'eck!" says guitarist **Gillian Gilbert**.

Gillian Gilbert, guitarist, synth-player and New Order's newest member, is so nervous you'd think she was visiting the dentist. She's never been interviewed before. Indeed, apart from a brief fiasco on a Dublin radio station last year, neither have New Order.

"I just said yeah, yeah, *Smash Hits*, great. What's your favourite food, what's your favourite colour? That's what I thought it'd be like."

Until she read a copy. Since then she's been biting her nails, worrying about possible questions and generally behaving as if this was some kind of O' level.

New Order are notoriously indifferent to the press, refusing to talk to journalists, unwilling to co-operate with photographers. One pop paper recently resorted to printing a How-I-Failed-To-Interview New Order story after their writer's clumsy approach ("I'll lose my job if you won't talk to me") was re-buffed by the band.

Gillian claims they're perfectly happy to talk, it's just the "false situation" of an interview they object to. This meeting took about a hundred phone calls to

organise and after refusing to pose for photos, Gillian only reluctantly agrees to have her picture taken while we're talking.

Given that the others don't want any part of it, what do they think about her doing an interview?

"Well, it's not that they don't want any part of it, I just didn't tell them about it," she giggles. "But I think they know. They'll just think it's funny probably."

The attitude of the rest of the band — singer Bernard "Barney" Albrecht, drummer Stephen Morris and bassist Peter Hook — stems back to the days when they were three-quarters of Joy Division. That band began life in 1977 with the name Warsaw, played a couple of gigs at Manchester's now-defunct Electric Circus club, and appeared with the Buzzcocks, Magazine and The Fall on a live album recorded at that venue's final evening.

Changing their name to Joy Division, they recorded a four-track EP, "An Ideal For Living". The band were getting better all the time. In the early part of '79, occasional live

appearances and tracks on "Earcorn" — Bob Last's short-lived vinyl magazine — and "Factory Sample" — a showcase for Tony Wilson's Manchester-based label to which the band had just signed — began to establish their reputation. When their debut album, "Unknown Pleasures", was released later that year, it was hailed as a masterpiece by most who reviewed it.

Around this time Joy Division began doing interviews — and hated it. This didn't stop the critics loving them. They became the kind of band who meant all things to all people. Menacing and despairing to some, they offered hope to others. Joy Division music was dark and percussive, but there was a hint of sunshine beyond the clouds. They attracted a following who became known by their gloomy attire — the "raincoat brigade" — for whom the band could do no wrong.

On May 17 1980, singer Ian Curtis committed suicide at his parents' home in Macclesfield. To fanatical followers of the band, this seemed to justify everything that had been said or written about them. It also

boosted sales to the extent that a single, "Love Will Tear Us Apart", reached Number Eight in the charts while their second album, "Closer", sold extraordinarily well.

While Joy Division became the stuff that myths are made of, Stephen, Barney and Peter became New Order. Inevitably, Joy Division's reputation has helped them along, but singles like "Ceremony", "Everything's Gone Green" and "Temptation" have found success on their own merits. Gillian, who got to know the group when a punk band called The Inadequates she played in had a rehearsal room next to Warsaw, was invited to join New Order in October 1980.

Gillian is 21 and lives with her parents in Macclesfield. Talking to her, it's hard to reconcile this friendly, likeable, giggly person with the grey and gloomy image New Order have managed to attract for themselves. She, for her part, is baffled and amused that the group should seem "dark and mysterious".

"We're just normal really, I'm afraid."

One by one, she dismantles common misconceptions about

Gillian Gilbert

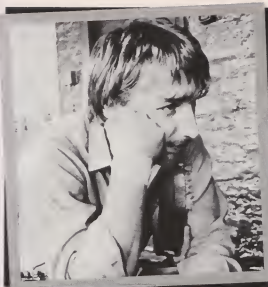


PH: MARK PUGH

Steve Morris



PH: KEVIN CARROLL



PH: KEVIN CASHMAN

Peter Hook



PH: KEVIN CASHMAN

Barney Albrecht

the group. Is this whole low-profile hit a deliberate strategy?

"Is it back?" comes the indignant reply.

She agrees, though, that the image they've ended up with is an effective one. So why don't they put their name on their records?

"Because it looks nice without!"

And they don't just always play a 35-minute set. And they do talk to audiences. They'd even talk to journalists if they could do it "as friends, not as you're a pop star and I'm an interviewer and I want to get something out of you." Understandably, though they're not keen on talking about the past.

And they might have played *Top Of The Pops* when asked, but the BBC wouldn't let them do it live. And they all enjoy themselves and have a laugh ("and a good cry sometimes — when something blows up"). And if you've ever wondered why, at a New Order gig, they sometimes just stand on stage and do nothing at all, well, it's probably just because one of Gillian's synths has broken down and she's staring at it, quietly panicking, not knowing quite what to do.

New Order's attitude can be simply summed up: if they feel

like doing it, they do it; if they don't, they don't. Success, for them, is to be able to keep on in the same way.

"Just to be happy and not be forced into anything. Just having, well . . . control over what we do, because we do everything ourselves." She giggles and exclaims: "Oh, God! You know what this sounds like?"

Like standard cliché number 36? "No, like that Toyah thing I've just read in *Smash Hits* (May 27). She said 'I do everything myself'. I mean, it doesn't matter, but to me she came across as awfully big-headed."

If I was looking for a comparison with New Order, Toyah would not be it. Ma Willcox plays the music business game for all it's worth, positively reveling in all the interviews and photo sessions and TV appearances. New Order got this far without any of that. They're happy.

"Well," muses Gillian, "we don't go out of our way to be commercial."

You can say that again. Since I'm not able to talk to the others, I wonder just what they're like.

"Just people," she giggles. "Normal . . . human beings. What can I say?"

Barney, it seems, likes "going out in his car and driving around". Peter Hook — or

"Hooky" as his friends call him — prefers a motor-hike, and goes scrambling. Video is Stephen's favourite pastime. He's got a camera and an effects generator, and he and Gillian "mess about" with them.

"We try to make, er, weird videos. We go off videeing dead moles. That's our most recent one."

Dead moles? "Yeah. We went round these farms just up the road and they've got all these moles hanging up by their noses, sort of like trophies."

She's unable, however, to explain the fascination with these deceased rodents.

Gillian seems more than happy with her life. She joined New Order immediately on leaving a graphic design course at Stockport Technical College, and has been doing it full time ever since. Live work is fun, it sometimes a little frightening.

"It's just when you look out and think 'flippin' eck! There's all these people come to see you. You better be good'. I try not to think about it."

She still lives with her parents, and though at one time she "hated it" and wanted to move up to Manchester "or some city", now she really likes living near the country. "It's nice and quiet."

If there's any problem, it's with

friends. A lot of her old ones drifted away when she "started going to concerts and things like that". Now they're all busy getting married.

And she can't help wondering sometimes about new people she meets.

"Well, they talk about Joy Division and the band and everything, and you know they're really nice, but you wonder whether they're just doing it because of New Order, or because they want to know you as a person."

Does she think she's changed? "Well, I don't think so, no. But . . . (laughs) bet you I'm really snobby now. It's funny in a way. When you're in a local band, you wish you were in a 'proper' band. And when you've got a chance to be in a band like that . . . well, it's totally different to what you think."

And what does she think she'll be doing in five years time?

"I don't know. Five years ago I didn't think I'd be doing this. I thought I'd be a graphic designer until I went to college. You can plan loads of things, but it doesn't mean you'll end up doing them."

As I move to turn off the tape recorder, Gillian exclaims: "Hey! What happened to all the 'what's your favourite's then?'" Next time.

NEW·ORDER

THE SMASH HITS QUIZ BOOK

Got your free cover? OK, well the first instalment of this three part Smash Hits special starts on the right hand page. It's packed with interesting, intriguing and informative questions on almost every musical subject from The Jam to Elvis Presley to Bucks Fizz. Some sections are concerned with individual acts (see how much you know about your favourites), others test your general knowledge and all of them are accompanied at the bottom of the page by the relevant

answers. Each set of ten starts off with a fairly simple question and gets harder as you go on. (Number tens are generally stinkers.)

The next two issues will carry similar sections and eventually you'll have your very own twenty-eight page quiz book to slot into its special de-luxe cover. Gently unlock the staples on the centrespread and extract the Quiz Book pages from the magazine. Care-ful!

* Assembly instructions follow in two issues' time.

WIN ALL THE LP'S YOU CAN CARRY!

SMASH HITS
STAR
PRIZES

To celebrate the publication of The Smash Hits Quiz Book we've enlisted the aid of The HMV Shop, Oxford Street, London, to bring you the greatest prize competition we've ever laid before your eager eyes. The winner of this three-part quiz competition gets to spend two minutes in the pop department of The HMV Shop, the largest record store in the world, during which time they can help themselves to as many albums as they can carry on their person (no trolleys or dumper trucks allowed)! If you can carry it, you can keep it! Talk about a dream come true. In just two minutes you can assess for yourself a

pretty respectable record collection.

Here's the plan. The quiz book runs for three issues and so does the competition. We're going to give you three song-titles. You have to identify the act who recorded each one. In three issues' time you should have three names and then we'll ask you one question about them and tell you how you can enter. The first song-title is on the token at the bottom of the page. Identify the people who recorded it, snip out the token and keep it safe. This could be your big break!



The ground floor of The HMV Shop, Oxford Street. Thousands upon thousands of albums waiting to be picked up.

VARIOUS ARTISTS

1. It was The Specials' first single and the debut release on 2-Tone. Name please.
2. What band did David Coverdale sing with before Whitesnake?
3. Duran Duran's latest video was shot in which island in the Indian Ocean?
4. Which late rock and roll superstar lived in a house called Graceland?
5. Who made an album called "Sheep Farming in Barnet"?
6. Her real name's Susan Ballou. What is she better known as?
7. Name the group from Basildon who took their name from a French fashion magazine?
8. Their real Christian names are Christopher, Daniel, Mark, Graham, Lee, Michael and Carl. What group do they make up?
9. "Hurry Up Harry", "Favourite Shirts" and "The Telephone Always Rings"; three hit singles by bands with one thing in common. What is it?
10. What do the following groups have in common? Madness, Talk Talk, Motorhead and Visage. (A difficult one this.)



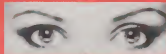
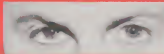
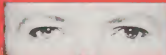
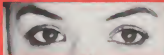
The Specials

ANSWERS

1. "Gangsters"; 2. Deep Purple; 3. Sri Lanka; 4. Elvis Presley; 5. Toyah; 6. Siouxsie; 7. Depeche Mode; 8. Madness; 9. Sham 69, Hatout 100 & Fun Boy 3. They've all got numbers in their names; 10. They've all recorded a song whose title is the same as their name.

SEE THOSE EYES?

They all fit neatly either side of a well-known nose on a well-known face. All you have to do is name the pop star in question.



ANSWERS

1. Shakir Stevens; 2. Siouxsie; 3. Terry Hall; 4. Marc Almond; 5. Annabella; 6. David Bowie; 7. Sali Solo; 8. Sheena Easton; 9. Meat Loaf; 10. Paul Waller.

★ The BEATLES ★



1. The Beatles made appearances in four feature films and one TV film. Name them all.
2. Name the label that they founded.
3. Name two Beatles' songs called after places in Liverpool.
4. On which album sleeve are they featured on a zebra crossing?
5. What Royal decoration were they all awarded?
6. Who was sometimes known as Doctor Winston O'Boogie?
7. Who recorded which solo album? a) Imagine; b) Red Rose Speedway; c) All Things Must Pass; d) Beaucoups De Blues.
8. In which of their films did they play live on a roof top?
9. Name the Liverpool club from which they sprang.
10. John Lennon recorded a song called "How Do You Sleep?". McCartney's recent album contains a song called "Here Today". What do the two songs have in common?

1. Magical Mystery Tour (TV), A Hard Day's Night, Help!, Let It Be & Yellow Submarine.
 2. This last was a cartoon film but the boys made a brief appearance right at the end.
 3. Apple; 4. "Strawberry Fields Forever"; 5. "A Hard Day's Night"; 6. "Let It Be"; 7. "The Cavern"; 8. "Let It Be"; 9. "The Cavern"; 10. Lennon's song was about McCartney and "Here Today" was a tribute to Lennon.

ANSWERS

HARD LINES



Name the hit songs from which the following lyrics are taken.

1. "Listen to the voice of Buddha . . . saying stop your sericulture"
2. "I see a clinic full of cynics . . . who want to twist the people's wrist"
3. "Bless my cotton socks . . . I'm in the news"
4. "When the room is quiet . . . the daylight almost gone . . . it seems there's something I ought to know"
5. "I was walking down the street . . . when this boy started following me"
6. "If I were to say to you, can you keep a secret? Would you know just what to do, or where to keep it?"
7. "I don't want to spend the rest of my life . . . looking at the barrel of an Armatite"
8. "Chance reflects on them awhile . . . love screams so quietly . . . slipping back on golden times . . . breathing with sweet memories"
9. "Gonna crawl through the alleyways . . . being very loud"
10. "Hath mae . . . hath mae . . . hath mila kay"

1. "Being Bored" by The Human League; 2. "The Lunatics" by The Fun Boy Three; 3. "Reward" by Teradrop Explodes; 4. "Ghosts" by Japan; 5. "Really Saying Something" by Bananarama; 6. "Poison Arrow" by ABC; 7. "Invisible Sun" by The Police; 8. "Promised You A Miracle" by Simple Minds; 9. "I Want To Be Free" by T'Pol; 10. "Ever So Lonely" by Monsoon.

ANSWERS

GARY NUMAN

WE TAKE MYSTERY (TO BED)

Confiscate letters like D E B.
No natural course of things for her to expect
Withdraw the feelings you can't, you can't
I called your number as you told the world

Something is wrong
Something is wrong
Something is wrong
Something is wrong

There is no longer any normal to me
You're my assassin but you can't see the crime
Pointless possessions of me and you and greed
I looked at you mistaking needles for eyes

Something is wrong
Something is wrong
Something is wrong
Something is wrong
Something is wrong
Something is wrong

Words and music by Gary Numan
Reproduced by permission Numan Music Ltd.
On Beggars Banquet Records



IMAGINATION • MUSIC AND LIGHTS

Music and lights
Music and lights

Forget your sorrow let it all fade away
Forget tomorrow let's start living for today
Let me take you through a night of ecstasy
I make you hear the sound of a mystic melody
I give you spotlight with the music playing loud
We're in a reaction together we have found
Let me show you all the glamour and the gold
Sweet fantasies in a showbiz world

Chorus

Music and lights
Living and dance for you all night
Sequins and pearls
And lots of pretty girls
You gotta have rhythm

When you're dancing and you glide across the floor
Your heart is ringing and they're calling out for more
Let me take you through a night of ecstasy
I make you hear the sound of a mystic melody

Repeat chorus

Music and lights
Living and dance for you all night
Sequins and pearls
And lots of pretty girls
Give me rhythm

Forget your sorrow let it all fade away
Forget tomorrow let's start living for today
Let me show you all the glamour and the gold
Sweet fantasies in a showbiz world

Repeat chorus

Music and lights
Living and dance for you all night
Sequins and pearls
And lots of pretty girls
Give me rhythm, give me

Music and lights
Sequins and pearls
You gotta have rhythm

Words and music by Steve Jolley/ Tony Swain/
Vince Clarke/Ashley Ingram
Reproduced by permission Red Bus Music (International) Ltd.
On R&B Records





BOWWOWWOW

ONE HELLO

Randy Crawford

If you're not afraid of what love brings
Then endings are beginnings of beautiful things
It's a chance you take, a chance you'll win

If someone's gonna find you
First you've got to let them in
'Cause love begins with one hello
The hardest part is over
Now it's easy letting go
One hello is how it starts
You might win it all or lose your heart

If you're not afraid of what you feel
Then try and keep it simple but try and keep it real
And if being real means you'll someday say goodbye
Remember my friend, goodbye's not the end
It's a circle you know and it starts with one hello

Love begins with one hello
The hardest part is over
Now it's easy letting go
One hello is how it starts

Remember my friend, goodbye's not the end
If it's a circle you know and it starts, starts with one hello
It starts with one hello

Words and music by Marvin Hamlisch/Carole Bayer Sager
Reproduced by permission Warner Bros. Music Ltd./
Chappell Music Ltd.
On Warner Bros. Records



Shalamar

A NIGHT TO REMEMBER

When you love someone it's natural, not demanding
And that's one thing I'm proud to say I've found in you
I'm so glad we reached an understanding
Now I know my heart is safe with you, ooh
So now my love to you baby I surrender

Get ready tonight
Gonna make this a night to remember
Get ready, oh baby, tonight
Gonna make this a night to remember

Celebrations in my heart 'cause we're united
And there's nothing in this world could come between me and you
We're together and it keeps me so excited
To think of what the power of love can do, ooh
And I'm filled with a love that's oh so tender

Get ready baby tonight
Girl I'm gonna make this a night to remember
Get ready, get ready tonight
I'm gonna make this a night to remember
Make this a night to remember

Get ready tonight
Gonna make this a night to remember
Get ready, get ready tonight
Gonna make this a night to remember

This night you won't forget
Gonna make this a night to remember
'Cause your love I won't regret
Gonna make this a night to remember

Let's make a toast to those who helped make this occasion
They turned their back on love but that's what showed you straight to me
Now to you I make a lasting dedication
I'll show you all that love and life can be

And each day that I live I will deliver
Get ready, this night you won't forget, tonight
I'm gonna make this a night to remember
Get ready, 'cause your love I won't regret, tonight
I'm gonna make this a night to remember
Get ready baby, tonight, darling
Gonna make this a night to remember
Get ready, won't be like the past, tonight
I will make it last
Gonna make this a night to remember

Words and music by D. Meyers, C. Sylvers, N. Beard
Reproduced by permission Chappell Music Ltd. On Solar Records



Adam & The Ants

1. What's Adam's real name?
2. Adam's recent hit "Deutscher Girls" was originally featured in what film?
3. Where did Adam go to college?
4. What disaster befell The Ants just prior to the launch of the Prince Charming Revue?
5. What film does Adam plan to appear in during '82?
6. What article of Scottish national costume did Adam adopt in the late '70s?
7. Gary Tibbs came to The Ants from what major band?
8. Who did Adam pay £1000 to for "artistic advice" in 1980?
9. What four well-known characters did Adam dress up as in the "Prince Charming" video?
10. Where was The Ants' first live show?



PHIL COOK/FI

1. Stuart Goddard; 2. Jubilee; 3. Hornsey College of Art, London; 4. Their stage gear was stolen; 5. Yellowbeard; 6. The Kill; 7. Romy Music; 8. Malcolm McLaren; 9. The Godfather; Clint Eastwood, Audopn Valentia & Alice Cooper; 10. The Royal College of Art

ANSWERS

FILMS



Sheena Easton

1. Which singer played Kate in *Breaking Glass*?
2. Which recent film of a charity concert features a solo version of "Message In A Bottle" by Sting?
3. Sheena Easton sang the theme song for a James Bond film. Which one?
4. Bad Manners, Madness, The Selecter and The Specials appeared together in which movie?
5. Which band starred in *The Great Rock 'n' Roll Swindle*?
6. He's made numerous movies, including *Expresso Bongo*, *Take Me High* and *Summer Holiday*. Who is he?
7. Which former Beatle had a role in David Essex's film *That'll Be The Day*?
8. Which Oscar-winning film had a soundtrack written and performed by Vangelis?
9. Whose film was called *Take It Or Leave It*?
10. Which groups starred in the following flicks? a) *Rude Boy*; b) *Head*; c) *Born To Boogie*; d) *Flame*.

1. Hazel O'Connor; 2. *The Secret Policeman's Other Ball*; 3. *For Your Eyes Only*; 4. *Dance Craze*; 5. The Sex Pistols; 6. Cliff Richard; 7. Ringo Starr; 8. Charlot Of Fire; 9. Madness; 10. a) The Clash; b) The Monkees; c) T. Rex; d) Slade

ANSWERS

THE SMASH HITS QUIZ BOOK

INDEPENDENTS

1. What was Adam And The Ants' first album and what label released it?
2. Which British cities are the following independent labels associated with? a) Factory; b) Zoo; c) Postcard.
3. Which of the following acts is *not* on an independent label? a) Pigbag; b) Vice Squad; c) England World Cup Squad.
4. "Temptation" is the latest New Order single. Name their two previous 45s.
5. The Anti-Nowhere League's first single went to number one in the indie charts. What was the song and which British folkie originally recorded it?
6. Name the pioneering London indie who debuted with Nick Lowe's "So It Goes".
7. In 1981 The Associates released six singles on three different labels. One of them was issued under a different name. What name?
8. Whose album was called "Punk's Not Dead"?
9. Frank Tovey's his real name. How is he better known?
10. Soft Cell's "Tainted Love" was such a big hit that Inferno Records re-released the original version. Who performed this version and which early seventies pop star was she married to?



Anti-Nowhere League

1. "Dirk Wears White Sox" on Do-it-Records; 2. a) Manchester; b) Liverpool; c) Glasgow; 3. Vice Squad are signed to EMI; 4. "Ceremony" and "Everything's Gone Green"; 5. "Streets Of London", Ralph McTell; 6. Siff; 7. "Kites" by 49 Lyon Street; 8. The Exploited; 9. Fad Gadget; 10. Gloria Jones, Marc Bolan.

ANSWERS

THE SMASH HITS QUIZ BOOK

DAVID BOWIE



PH. BARRY FLANNERY

1. Bowie recently had a number one hit with Queen. What was the song?
2. In which film does Bowie appear as Thomas Jerome Newton, an alien from outer space?
3. In which of Bowie's songs does Major Tom feature?
4. Bowie has a son. What is his Christian name?
5. On one of his album sleeves Bowie poses with Twiggy. Which one?
6. What British female singer had a hit with "The Man Who Sold The World"?
7. His real surname is Jones. What's his middle name?
8. Bowie played the title role in *The Elephant Man* on Broadway. What was the character's real name?
9. Bowie has made a number of albums with the help of an ex-member of Roxy Music. Name him.
10. Apart from music, Bowie has only ever had one other job. It lasted six months. What was it?

1. "Under Pressure"; 2. *The Man Who Fell To Earth*; 3. "Space Oddity" and "Ashes To Ashes"; 4. Zowie; 5. "Pin-Ups"; 6. Lulu; 7. Robert; 8. Joseph Merrick; 9. Brian Eno; 10. Commercial artist.

ANSWERS

JEALOUS GIRL's new single "Jealous Girl"



ZILCH 21 available thru STAGE ONE

FROM THE RADIO 1 SERIES

The RECORD PRODUCERS

John Walters & Stewart Ginnery

The influence and power of record producers in the world of pop music is immense. They are the main motive force in their world of sound images. But rarely does their actual work receive comment. Now in

'The Record Producers' thirteen top hit-makers air their views and talk about making records and how they get the performances that reach the public on disc and tape. Included in this book are profiles on Tom Dowd speaking of Ray Charles and Rod Stewart; Leiber and Stoller on Presley and Proco; Harum; Phil Spector and George Martin on the Beatles; and many, many more. A selected discography is included for all thirteen record producers featured.

£6.95 from booksellers

BBC
PUBLICATIONS

Get SMART!

Don't get left in the dark! Maybe Luzzo can answer your musical question. Try writing to Get Smart!, Bush House, 33-35 Crosby Street, London W1V 1PP.



Why wasn't Andy Taylor in Duran Duran's "Hungry Like The Wolf" video?
Jo, Leicester.

Filmed in Sri Lanka, the video did feature Andy but you'd have to watch very closely to spot him. He was in a nightclub scene and appeared almost unrecognisable due to a new greased-back hairdo...

I read that "Goody Two Shoes" by Adam Ant would come with a commemorative poster featuring the Ants' previous line-up but mine just had Adam and Marco. Are there two different posters?
Jan Cardwell, Milton Keynes.

In fact, CBS Records decided to only issue the Adam/Marco version and this limited edition came free with the initial batch of singles distributed. Any after that came in just a picture bag.

Where can I write to Big Note Music, the producers of Bardo, Bucks Fizz, etc?
Shirley Rennie, Fife.
Contact Big Note at: Walmor House, Suite 106, 296 Regent

The Associates



Street, London W1, enclosing SAE if you'd like a reply.

The Associates' new LP "Sulk" features a track titled "Gloomy Sunday". Is this their own composition or is it a cover of the Hungarian "death" song?
Richard Elworthy, Glasgow.

"Gloomy Sunday", which induced many people to commit suicide in the thirties, was indeed written by a Hungarian poet called Luzzo Javor. When later translated into English, it became a big hit for singer Billie Holiday and doubtless this is how Billy McKenzie came to record it (he retas her in his All Time Top Ten).

Where did John Peel get his Liverpool sweatshirt, the one he wore on TOTP (May 27th)?
Liverpool & Peel Fan, Birmingham.

It would appear that John has quite a thing about hand knitted jumpers and regularly places orders at a specialised Scottish company of the name 'Fauld Knitwear'. To obtain a quote, write (enclosing, ahem, measurements) to: Paul Fahey, Tigh Geal, Skelmarlie, Ayrshire, Scotland.

Where can I get a copy of "The Beat Biography" by Malu Halessa? Will the band be touring again soon?

Joan, Manchester.
The book's actual title is "The Beat-Twist And Crew" and as well as tracing the group's history, it features personal files, top tens end over a hundred pics and illustrations. It's available mail order from: Eel Pia Publishing, 45 Broadwick Street, London W1, price: £4.45 (inc. P&P). The Beat are currently putting the finishing touches to their third album, with a new single expected in July plus a nationwide tour to follow.

Where was the Madness "House Of Fun" video shot?
Kathryn Jones, Droitwich.
The fun fair sequences were filmed in Great Yarmouth and the rest in London, at locations in Camden Town and Maida Vale.

ROLLING STONES

GOING TO A GO-GO

Going to a go-go, ev'rybody
Going to a go-go, come on now
Going to a go-go, ev'rybody
Going to a go-go, come on now

Well there's a brand new place I've found-a
People come in from miles around-a
They come from everywhere
If you drop in there
You see everyone in town

Going to a go-go, ev'rybody
Going to a go-go, come on now
Don't you want to go
That's alright
Tell me going to a go-go, ev'rybody
Going to a go-go

It doesn't matter if you're black
It doesn't matter if you're white
You take a dollar fifty
A six pack of beer
And we're gonna dance all night

Going to a go-go, ev'rybody
Going to a go-go, come on now
Don't you want to go
That's alright
Tell me

Yeah don't you want to go
That's alright
Tell me

Going to a go-go, ev'rybody
Going to a go-go

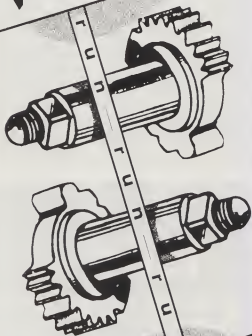
It doesn't matter if you come in drag
It doesn't matter if you come in stag
I'm telling everyone to get down here
Every taxi that you flag is

Going to a go-go, ev'rybody
Going to a go-go
Don't you want to go
And that's alright
Tell me yeah
That's alright yeah

Words and music by Robinson/Johnson/Moore/Rogers
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On Rolling Stones Records



LONDON
funkapolitan



single taken from the I.P.
(7" and 12" versions)

Produced by August Darnell
U.S. Remix by John Luongo
12" version includes EXTRA TRACK

R.S.V.P.

Let's see the stars! Send a personal note with your name to:
10 S. Wacker Lane, London W11 1PL
and we'll be in touch soon.

● Hi boys! We are three girls from Stockholm, aged 16 and we love new romantic groups. If you are into music, clothes, nightlife and travelling, then write quickly. . . Take a pen and paper and send your name to: Anne, Kati or Sari at Harborsvagen 12, 14700 Tumba, Sweden.

● I'm a 17 year old Japanese girl and would like penpals aged 15-18. I like Adams, Visage and Japan. I would love to be a graphic designer some day. Please write and send photo to: Mikiko Tanaka, 2-6-21 Asahi Kuraha, Hirakata-City, Japan.

● My name is Agust and I am 16. I'd like to hear from girls who like the Fun Boy Three, Bananarama, Spexials and all British ska. If you are interested, contact me, Agust Jacknasson at: Bredögata 12, 108 Reykjavik, Iceland.

● I'm a 15 1/2 year old Swedish female, interested in all kinds of music except punk, heavy metal and opera. Want to know more? Then scribble a note to: Maria Berglund, Apisgatan 4, 321 79 Västra Frölunda, Sweden.

● 100% crazy heavy metal frock is looking for girls aged 16+ who like my type of music. Five groups are Iron Maiden, Saxon, Scorpions—the lot! Those who write must be sexy and fast! Contact me, Mark at 38 Saint Michael Street, B'Bugia, Malta.

● This is an offer for those who have the courage. Two girls from the Arctic European frontier wish to have messy strands and beautiful penpals. We like bands such as The Cuts, The Jam and the Stranglers. People aged 15-17 can write to us at: Maro or Taina, Vuonte 14, 28370 Fort 37, Finland

● Wanted: devoted U2 fans to write to a 16 year old music addict from Hawaii. I have eclectic tastes and I'd like similar stacies or females aged 15+ to get in touch. Write to: Jo Ann Endo, 94 474 Apowala Street, Waspaha, Hawaii 96737, USA.

● I am a Chinese boy, aged 15 and into The Jam, The Clash and Japan. I'd love to write to anyone, anywhere. Write to: Chris, 30 Stanton Street, 2nd Floor, Central Hong Kong.

● I like Duran Duran, Queen, Pink Floyd and Ballyho (a local group). I'd like penpals of any age from the UK. I am aged 18. Write to: Derek Llangton, 42 Aldergrove Avenue, Bonzer Park, 1822 Transvaal, Republic of South Africa.

● I'm very lonely for penpals. My name is Duodu Loba and I think I am quite good looking. I love all kinds of music and will share everyone's interest. Contact me at: Box 0258, Osu-Accra, Ghana.

COMPETITION WINNERS

DURAN DURAN COMPETITION (Issue May 27), correct answers were: (1) the name Duran Duran was derived from the 60's space fantasy Barbarella; (2) the group were associated with The Beat Runner; (3) John Taylor's real name is Nigel Taylor. 50 winners receive autographed copies of "Rio": S. Martin, Ely, Linda Wiggins, Wellingborough; Lucy Gerratt, Birmingham; Helen Sanderson, Leamington Spa; Denise Bright, Erdfield; Lucy Wolney, Crowborough; Michele David, Gosport; Louise Williams, Chester; Patricia McLennan, Surrey; Zoe Smith, Ilford; Diane Hadden, Manchester; Maria Banks, Wokingham; Chris Cricklow, London E13; Tracy Whitfield, Whitlsey Bay; Mauraesa Chiles, Halifax; Rhonda North, Nottingham; Melissa Brown, Leighton Buzzard; Samantha Skipp, Birmingham; Jillian Craves, Bromley; Emma Appleton, Trowbridge; Deborah Simmons, Abingdon; Claire Rice, Cheddar; Diane Connor, Brentford; Janet Pantar, Whitlsey Bay; M. Collier, Billerica; Nicky Langridge, Winchester; Sarah Barker, Salisbury; Carol McPherson, Hull; Allison Barlow, Addleborough; Claire Craven, Wakefield; S. Mannan, Benfleet; Julie Haseligg, Southampton; Anita Ravecroft, Kent; Jeaneette Targan, Kendall; Mandy Black, Birmingham; Donna Cowen, High Barnet; Jackie Mitchinson, Newcastle upon Tyne; Annette Brydon, Liverpool; Clytie Hagger, London SW10; Cathy Francis, Portsmouth; Catherine Bush, Chesham; Amber Graham, Wolverhampton; S. Marrell, Harsham; Kathy Jones, Birmingham; Susan Day, London NW5; Karen Wadkin, Sheffield; Sarah May, Cambridge; Diane Aspinall, Manchester; Cherie Wratton, Worthing; Jason Baker, Clacton-on-Sea.

SCRITTI POLITTI COMPETITION (Issue May 27), ten prizes of an autographed photo, two 12" singles plus a poster were won by: Leahy Fern, Stockport; Mandy Broxley, London SE16; Julie Lewis, Bridgend; C. Pratt, Middlesbrough; Phillip Yurt, Basingstoke; Lorraine Metcalf, London E8; B. Seddon, Middlesbrough; Karl Wishart, Kent; Rhona Stewart, East Kilbride; Joanne Atkinson, Mirfield.

DURA-DANCE COMPETITION (Issue May 27), correct answer: (c) the Sadeley Shullie is not a real dance. Copies of the Dura-Dance compilation tape were won by: S. Osborne, Sidcup; Paula Bylett, Norwich; I. Hayward, Essex; Ashley Back, Portsmouth; Claire Tudor, Wakefield; Sally Hearle, Bristol; M. Collier, Billerica; J. Davis, London W11; D. Halsey, Romford; Meade McCloughan, Norfolk.

★ THE CLASH ★

NEW SINGLE
ROCK THE CASBAH
INITIAL QUANTITIES INCLUDES FREE STICKERS
12 OUF



SMASH HITS
STAR
PRIZES

ABC

50 AUTOGRAPHED ALBUMS TO BE WON!

Roll out the red carpet — the **ABC LP** has arrived. It's called "The Lexicon Of Love" and — by the miracle of another *Smash Hits* competition — we're giving away 50 copies FREE. And just to increase their *brill* factor, each one's autographed by the band.

In order to sift out worthy candidates for this treasured item we've dreamt up a two-part test. All you'll require is a smattering of general knowledge and a bit o' wit. Jot down the two answers on a postcard (or the back of an envelope), include your name and address, and send it as fast as possible in the direction of **Smash Hits ABC Competition**, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF. The magic hand will dip into the sack on July 1 and the first 50 right answers get a square package in the postbox.

Yerod!
QUESTION 1: What's Martin Fry's best-known stage outfit? — a) a large pair of blue galoshes; b) a gold lame suit; c) a rotating bow-tie.
QUESTION 2: Martin and Steve Singleton were once members of a Sheffield electronic group. Was it — a) Clock DVA; b) The Human League; c) Vice Versa?

ABC



the
**Lexicon
of Love**

*"A magnificent 110 minutes of music from here to eternity without
a detour, all leading to a curtain fit to cut off the back world!"
Who talks from such conviction when all I want to do is know your
conviction, as they say in Spanish, no tengo su fe, pero la
comparto. The covers reflect the content, right on the target but none of the...*

Mick Karn

Sensitive
aka *The Sound of Waves*

his first
solo single

Produced by
Ricky Wilde
and Mick Karn



WOOLWORTH

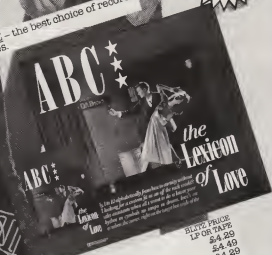
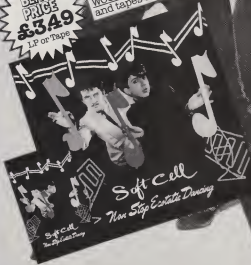
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bauhaus

SPIRIT

TONIGHT I COULD BE WITH YOU
TONIGHT I COULD BE WITH YOU
OR WAITING IN THE WINGS
LIFT YOUR HEART WITH SOARING SONGS
CUT DOWN THE PUPPET STRINGS
CUT DOWN THE PUPPET STRINGS

I WEAR A COAT OF DRUMS
AND DANCE UPON YOUR EYES
TURN THE TABLES UPSIDE DOWN
CHANGE THE LOWS TO HIGHS
CHANGE THE LOWS TO HIGHS

I FILL YOU UP WITH BUTTERFLIES
CROWN THE HEADS OF KINGS
BE GLAD OF FIRST NIGHT NERVES
FOR FEAR GIVES COURAGE WINGS
FEAR GIVES COURAGE WINGS

IF I AM ON THE SIDE LINES
CHANCES ARE YOU'LL MISS
WAIT AT ONE AND SPOTLIT
FOR DOCTOR THEATRE'S KISS

THE STAGE BECOMES A SHIP IN FLAMES
I TIE YOU TO THE MAST
THROW YOUR BODY OVERBOARD
THE SPOTLIGHT DOESN'T LAST
THE SPOTLIGHT DOESN'T LAST

I COULD BE WITH YOU
OR WAITING IN THE WINGS
LIFT YOUR HEART WITH SOARING SONG
CUT DOWN THE PUPPET STRINGS
CUT DOWN THE PUPPET STRINGS

I MAY TAP YOU ON THE SHOULDER
AND WHISPER GO IN RED
STRIP YOUR FEET OF LEAD MY FRIEND
STRIP YOUR FEET OF LEAD

I FILL YOU UP WITH BUTTERFLIES
CROWN THE HEADS OF KINGS
BE GLAD OF FIRST NIGHT NERVES
FOR FEAR GIVES COURAGE WINGS
FEAR GIVES COURAGE WINGS

CALL THE CURTAIN RAISE THE ROOF
CALL THE CURTAIN
SPIRITS ON TONIGHT
I COULD BE WITH YOU WAITING IN THE WINGS
CALL THE CURTAIN RAISE THE ROOF
SPIRITS ON TONIGHT

CALL THE CURTAIN RAISE THE ROOF
SPIRITS ON TONIGHT
CALL THE CURTAIN RAISE THE ROOF
SPIRITS ON TONIGHT

WE LOVE, WE LOVE, WE LOVE
WE LOVE OUR AUDIENCE
WE LOVE, WE LOVE, WE LOVE
WE LOVE OUR AUDIENCE

WORDS AND MUSIC BY BAUHAUS
REPRODUCED BY PERMISSION BEGGARS BANQUET MUSIC LTD.
ON BEGGARS BANQUET RECORDS



Photo: Steve Winters



ABRACADABRA

I heat up, I can't cool down
You got me spinnin'
Around and 'round
'Round and 'round and 'round it goes
Where it stops nobody knows

Everytime you call my name
I heat up like a burning flame
Burning flame full of desire
Kiss me baby let the fire get higher

Chorus
Abra-abra-cadabra
I wanna reach out and grab ya
Abra-abra-cadabra
Abracadabra

You make me hot, you make me aligh
You make me laugh, you make me sigh
Keep me burnin' for your love
With the touch of a velvet glove

Repeat chorus

I feel the magic in your caress
I feel the magic when I touch your dress
Silk and satin, leather and lace
Black panties with an angel's face
I can see magic in your eyes
I hear the magic in your sighs
Just when I think I'm gonna get away
I hear those words that you always say

Repeat chorus

Everytime you call my name
I heat up like a burnin' flame
Burnin' flame full of desire
Kiss me baby let the fire get higher

Repeat chorus to fade

Words and music by S Miller
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On Mercury Records

THE STEVE MILLER BAND

COME BACK MY ART

There's two sides to Dolla: light and dead serious. They both makes cents to Ian Birck. Photo by Sheila Rock.

Three years ago Dolla looked disimilar in the eye. Everything was on the point of collapse.

They were unhappy about the state of their music. The long-standing relationship with their original producer, Chris Neil, had grown staid. They desperately needed new blood and, after hearing "Vince Killed The Radio Star", thought they had found it with Bugle Trevor Horn.

They asked Horn to slip into the vacuum driving seat but he couldn't in the time. He had just agreed to join Yes and that was a full time occupation.

The duo decided to have it go themselves and in June '73 delivered a version of the old Beatles' standard "I Wanna Hold Your Hand". Although it reached Number Nine in the charts, it was a cheerless performance and only served to show their lack of steady songs and studio expertise.

They were equally unhappy about the state of their business affairs. They had switched managers and record companies (from the now deceased Acrobat to Carver), but instead of this allowing a brave new future, they had followed endless legal bickering and a stream of unpleasant court cases.

Worst of all, they were unhappy with each other. Their personal relationship was in tatters. They had been going on together since the mid-'70s and the strain of being in the same person's company twenty-four hours a day had taken its toll. The only solution was to find separate flats. 1980 certainly was a wretched year.

But the seven-in-cavalry was at hand. Trevor Horn left Yes and the trio met up in a Japanese restaurant to discuss what could be done to salvage the situation.

Above all, Dolla wanted to restore their self-esteem and, to do so, needed a "classic radio single". Horn agreed to try out some ideas with one of his co-writers, Bruce Woolley, and the following week, bingol!

In one afternoon Horn and Woolley wrote "Hand Held in Black And White" plus "Mirror Mirror". The trio went straight into the studio and drafted a mighty masterplan. They would create a brand new sound for the '80s by combining the lush, orchestral feel of '60s ballads

with the glitzy snarl of its electronic pop. In Horn's words, it was "Vince Hill meets Kraftwerk". The recipe worked perfectly.

When "Hand Held" was released, the nation suddenly picked up its ears and Dolla's image changed virtually overnight.

Now David and Theresa were fashionable! Their music was taken seriously and they were promoted to pop's first division! "It was lovely," reflects David. "We were back in business at last! And the timing was just right. Punk was tearing into pop and the general outlook was changing. Pop stars were dressing more stylishly and they weren't afraid to say that they'd maybe bought a new car."

People were broadening their horizons and everyone was much more friendly. In fact, Phil Coke came up to me at Top Of The Pops and said that he'd bought every single we'd ever made!"

Theresa was a late convert to the dizzy delights of pop. She had grown up with classical music but at 15 everything began to change.

A school friend introduced her first to "Summertime" by Leonard Cohen, then doleful. By this time David had also ditched post-Beatle of the early '70s, and then to "Goodbye To You" by the Carpenters. The next day she rushed out and bought every Carpenters' record she could find.

"She was determined to make 'showbiz' her career now and attended The Arts Educational, a dance and drama college in London.

"But it just wasn't my good," she adds. "I wanted to go somewhere that was cut-throat. I thought I had enough technique and wanted to do things the hard way."

Not surprisingly, she left the institution and threw herself into the pantomime, summer season and cabaret circuit.

"You get indoctrinated with the fact that you'll do anything, go for any job, no matter what it says in the ad, just in case... During one of her early auditions she met Trevor Horn. Both had applied for a new, middle-of-the-road group that was to consist of three boys and three girls. Both had landed jobs. On a Friday they were told to get ready for a recording session the

following week. However, the telephone didn't ring and the group's backers vanished into thin air.

Theresa was left high and dry. In order to make ends meet she did a host of working men's clubs round Britain. It was an alarming experience.

"I nearly got abducted in Liverpool! We had this tiny touring show of three go-go girls, a blue comedian, an instrumental guitarist and me. Suddenly these two ladies grabbed me and carried me off! I was terrified but I finally managed to get away."

"That was a really hard time and yet I would tell my parents that everything was wonderful. I had learnt to drink whisky and ginger ale, and live on peanuts. I can't even smell whisky now without it making me feel sick."

In 1974 she saw another advert for another proposed three girl three boy band. "I thought it would be the same lot as before so I decided to go along and give them a piece of my mind."

In fact, it turned out to be a completely different operation. The group became Guys And Dolls which, of course, is where David entered the picture.

By this time David had also ditched up plenty of handy experience, although it was more in the acting than singing world. He had attended the famous Italia Conti stage school ("It was my world. I loved it. Very show-biz! Very camp!") and found time between lessons to make TV commercials for everything from Dutch butter to Clark's shoes ("£120 for a day's work") and Coca Cola (in which he pretended to be a French boy).

When he was offered a place in Guys And Dolls, he was busy playing Cousin Yellowstone in a stage version of The Wombles in Manchester.

Guys And Dolls, they both reckon, gave them "invaluable experience" for what was to come later.

"I appreciate it more now," explains Theresa, "when I was in it. The first year really was very glamorous. To be told a record will be a big hit and that you'll drive around in limousines drinking champagne and it all happens, is amazing. But after the glamour wore off, I realised the records we were making were rubbish basically."

"We were very vulnerable," continues David. "We were hungry people thrown together for money and fame. That's why we did it. And that's what I've always been taught: get famous and make money."

After a year or so, cracks within the group began to show. There was continual tension between David and lead singer Dominic.

This rivalry led to crazy situations as with their second single, "Here I Go Again." While Dominic sang the lead vocal on the single, David would take over on stage. And just to make matters even more complicated, the single's bkg featured a picture of David and Theresa only!

The twosome also wanted to expand and experiment in different areas. They wanted to ease out of cabaret, develop their own song writing and work with new producers. "The rest of the band wouldn't listen to us," says David, "and so we left."

It then took them a grueling nine months to convince the record industry that they had the wherewithal to make it as a duo. "No one gave us any credibility at all," remembers Theresa. "We were broke. We only had enough money to buy one outfit each which we wore for every meeting."

"I had a pair of black velvet trousers and a black shirt. I used to feed David liver four times a week because it was cheap and I thought it would do him good. But it never occurred to us to give up."

They finally found a sympathetic ear with the then newly formed Atlantic label and in November 1978 released their first single, "Shooting Star".

Their aim today is still the same "to make perfect pop records". They've just finished a new album in which 8 out of the 12 songs have been penned and produced by the pair.

Theresa gulped: "It scared me half to death doing it, especially after trying it out 18 months ago and it half-working. And anyway trying to stand up to Trevor's production is at bit like looking up at Mount Everest."

But from now on the image is going to take second place to the music.

"We're not faces fronting music. We're serious musicians."



A FLOCK OF SEAGULLS

SPACE AGE LOVE SONG

I saw your eyes
And it made me smile
For a little while
I was falling in love

I saw your eyes
And you touched my mind
Although it took a while
I was falling in love

I was falling in love

I saw your eyes
And you made me cry
And for a little while
I was falling in love

I was falling in love
Falling in love
Falling in love
Falling in love
Falling in love

Words and music by M. Score/A. Score/
F. Maudsley/P. Reynolds
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On Jive Records

CAPTAIN SENSIBLE

HAPPY TALK

Chorus

Happy talk, keep talking nappy talk
Talk about things you'd like to do
You got to have a dream
If you don't have a dream
(I see you gonna meet, make a dream come true)

1st verse

Learn to swim
Find friends to play
Learn to walk on a tightrope
Talk to a little bird
Learn to walk by
Making all the money you can make

Repeat chorus

I can ask about the moon
Learning like a new
Apprentice to the fire-breathing dragon
Talk about the girl
I talk about the girl
Learning all the things you can do

Repeat chorus

Airline

Talk about the boy
Saying to the girl
When baby, I'm a lucky girl
Talk about the girl
Saying to the boy
This old me are lucky to be us

Repeat chorus

Why you don't talk happy
And you never have a dream
If you never have a dream

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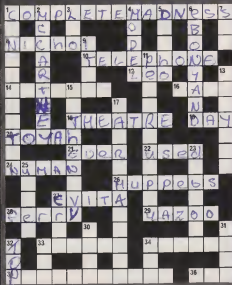
CROSSWORD

ACROSS

- 1 The nutty boys' latest album (8,7)
 8 Germany's Eurovision winner
 10 It always rings for Fun Boy Three
 12 That Sayer fella
 14 "----- Sons" (jam album)
 16 Veteran saxman who just quit The Beat
 18 "----- Of Hate"
 19 The Haircuts' was fantastic
 20 The hair dye makers' heroine
 21 "---- So Lonely" (Monsoon)
 22 "Mama ---- To Say" (Junior)
 24 Flies planes but did better with "Cars"
 26 Kermit and his kin
 27 Hit show starring Elaine Paige
 28 Rocky Bryan
 29 "Only You" twosome
 33 "Rock'n Roll High ----" (Ramones' movie)
 34 Late, great Ian of Joy Division
 35 Haircut's bird went that-a-way (7,4)
 36 Ph.D.'s label (1,1,1)

DOWN

- 1 Dan's tin coat turns into a suspicious minded lady (anag 5,6)
 2 With Stevie Wonder he provided 6 down
 3 ---Creme
 4 Kraftwerk's went to No. 1
 5 H. Ward, the mixed-up TV doctor (anag 2,3)
 6 "----- Ivory" (5,3)
 7 Unhappy like the Cais?
 9 Weller's Rifles
 11 The merry pup who's Bauhaus' mainman (anag 5,6)
 13 Burning city in Ruts song
 15 Nautical hit for the Village People (2,3,4)
 17 BRM on railway --- probably your mum's favourite singer (anag 5,7)
 23 Edit Rot, America's Motor City (anag 7)
 25 "---- Pressure" (Queen and Bowie)
 27 Mr Clapton, we presume
 30 That sax-playing Ms Logic
 31 Supergroup named after a continent
 32 "---- Of The Pops"
 33 Classix's Solo man
 34 Clash record label (1,1,1)



ANSWERS ON PAGE 42

Stay Street Wise



Inter-College



Inter-Giant



Inter-Chicago Dodgers '88'



Inter-Star

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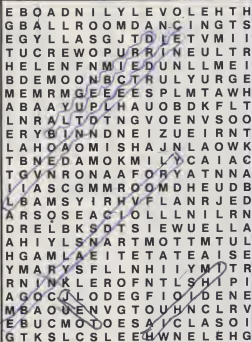
STAR TEASER

- ANOTHER DAY
- BACK SEAT OF MY CAB
- BALLROOM DANCING
- BAND ON THE RUN
- BIG BARN BED
- BLUEBIRD
- C MOON
- COMING UP
- CUFF LINK
- EBONY AND IVORY
- BET IT
- GIRLS SCHOO!
- GIVE IRELAND BACK TO THE IRISH
- HELEN WHEELS
- HI HI HI
- JELLY
- JUNIORS FARM
- JUNK
- LET 'EM IN
- LETTING GO
- LITTLE AND LET DIE
- LONDON TOWN
- MARY HAD A LITTLE LAMB
- MAYBE I'M AMAZED
- MULL OF KINTYRE
- MUMBO
- MY LOVE
- OLD SIAM SIR
- POWER CUT
- RAIN ON
- RECEPTION
- SALLY G
- SILLY LOVE SONGS
- SILENT
- THE LOVELY LINDA
- TUG OF WAR
- VENUS AND MARS
- WANDERLUST
- WATERFALLS
- WITH A LITTLE LUCK



PAUL McCARTNEY

The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letter in the right order, whichever way they run. Some letters will need to be used twice than once — others you won't need to use at all. Put a line through the names as you find them. Solution on p. 42.



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ANSWER (FROM PAGE 41)

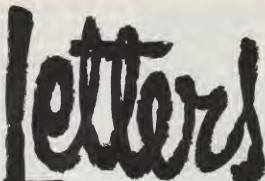


CROSSWORD

ANSWERS (FROM PAGE 40)

ACROSS: 1 "Complete Madness"; 8 Nicole; 10 "The Telephone (Always Rings)"; 12 Leo (Sayer); 14 "Setting Sons"; 16 Sasa; 18 Theatre (Of Her); 19 "Frenzied Day"; 20 Toyah; 21 "Ever So Lonely"; 22 "Mama Used To Say"; 24 (Gary) Human; 26 Moppers; 27 Eric; 28 (Brian) Ferry; 29 Yoko; 33 "Rock 'n' Roll (High School)"; 34 (Ian) Curtis; 36 "Public Strip"; 36 WEA

DOWN: 1 Candy Store; 2 Paul McCartney; 3 Lot (Crima); 4 "The Moon"; 5 Dr Who; 6 "Ebony And Ivory"; 7 Sad (Circ); 8 "Eton (Ritual)"; 11 Peter Murphy; 13 Babylon; 15 In The Navy; 17 Barry Manilow; 23 Detroit; 25 "Under Pressure"; 27 Eric (Cassidy); 30 Lora (Lopez); 31 Asia; 32 Top (Of The Pop); 33 Sal (Gale); 34 CBS.



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Whilst listening to DLT on Radio One the other day there was a contestant in his replay competition called Peter from Leicester. During the conversation he had with DLT he described how he was a lorry driver off sick with a broken leg which was the result of a combine-harvester wheel falling on him.

So what's wrong with that. I hear you ask? Well, later the same day while I was listening to Peter Powell on his Record Race competition he had a contestant also called Peter from Leicester and (guess what?) he was a lorry driver off sick with a broken leg caused by a combine-harvester wheel falling on him.

Some coincidence, eh?
J. Skilton (Madly in love with Clare Grogan), Wickford.

Falling combine-harvester wheels are obviously an occupational hazard of yer lorry driving.

Dear Oliver Nudd,
Your letter in the May 27 issue was positively ridiculous. What the heck is wrong with Iron Maiden recording songs about black magic, hell and devils? They are songs of pure ecstasism and fantasy and are as harmless as the horror films on TV.

As for the sleeve, it's brilliant. Derek Riggs has worked well on it and shows that he has loads of imagination (unlike you, I suspect). I'd rather see Eddie than any forty twerps wearing make-up and pointing all over the place. By the way, the Revelations are from the Bible and most people don't think that is rubbish.

Anyway, what would you rather they sung about? Rising unemployment? Northern Ireland?

I think we've had enough on that score, don't you?
Ronnie, Rugby.

Being very observant and a fan of Status Quo, I noticed that in your last issue you said that it was

Francis Rossi's birthday on May 29, and that he was 33. However, later on in that sell-some edition someone mentioned that Francis first played guitar in a band 20 years ago.

Ergo, doing my sums and assuming they're right, that means he was 13 when he joined the band. Now, this may seem a teeny bit long-winded, but what I'm getting at is, was this group (The Spectres) a teeny-bopper group like Kids International or was our Rossi unusually old for his age?

Please answer or I'll send the Yopans round.
Zaphod Beeblebrox's left hand, Liverpool.

We're inclined to believe that Francis was old for his age, born with a centre parting and given to throwing fearsome tantrums when his denim rompers were in the wash. They grew up early in those days.

I would just like to tell you — and I'm sure many others have noticed as well — that Joanne and Susanne of The Human League cannot dance to save their lives.

I've noticed this before but the other day on *Multi-Coloured Music Show* it became even more obvious. The one with the blonde hair is an imitation of Magnus Pike — her arms are all over the place. The other one simply can't dance at all. Don't get me wrong. I love the music and Phil's singing, but it spolls the whole group when they're sprawled all over the stage. Tell them to take my advice and stick to just being on the videos.
Kay, Worksop.

I am an Adam Ant fan, so why, after reading your interview with Adam, do I feel let down? He came over as hitler and arrogant. He said the kids were buying a style and a personality. Well, if that's Adam's personality I don't want to know.

Please Adam, confine your hitlessness to "Goody Two Shoes" and get back to being the unadulterated fantasy merchant you claim to be.
Cathy Harrison, Blackpool

We are writing to express our views on the recent Adam interview. We were disgusted at the way Mark Ellen conducted the interview. Didn't he realise that every question was putting Adam down? It might not have come to his notice but Adam is at the top of the charts with his new single, not too bad for someone who is becoming "increasingly single-minded about everything, particularly his 'work', as he calls the writing and recording of his new songs".

Doesn't Mark Ellen realise that we don't all make a living from sitting on our backs and asking personal and uncalled-for questions? Adam has worked hard to get where he is today and has to work just as hard to stay there. He might not appeal to everyone, but then who does? From *Two Smash Hits Fans Who Have Suddenly Gone Off Mark Ellen*, Kings Lynn.

Dear Jill Sinclair,

As a fan of Status Quo, I was thrilled to pick up the wealth of information contained in your review of their gig at the Hammersmith Odeon.

For example I learned that their drummer is called Pete Kirchner, that Francis Rossi sounded like he had 'flu, that "Roll Over, Lay Down" was from 1975 and that Rick Parfitt (the 'bond bamshell') joined Quo in 1968!

Well, it so happens that Pete's Dad was a Kiteeb, you'd never have known he had 'flu if he hadn't said so. "Roll Over, Lay Down" is from 1973 and Parfitt joined in '67. Funny, that!

Anyway, having learned all this, I was told that Quo's set was half an hour longer than it actually was and that, this is the high one. Pete looked bored!!!

Are you kidding? If he was bored I'm Alan Lancaster. Sorry, Lancaster, er, Leicester. . .
Jan Oxley, Norwich.

Sorry about that. That's what you get for sending such young reporters to see such old bands.

As Smash Hits is the best pop mag by light years (I'll get a record token yet!) and because Smash Hits readers are very bright and observant they will no doubt have noticed how unusual Kim Wilde really is. Personally I would love to meet the aforementioned star, but I am a Tophan nut (I've got the letter and signed photo from her to prove it).

But the unusual side of Kim Wilde is the rumor currently going round that she does not exist below the waist.

Explanation — so far I have not seen one photograph, except a full size poster, with Kim Wilde from head to toe and any time she is photographed she seems to cross her arms across her chest like a navy during his lunchbreak.

Is there a real Kim Wilde — chest, legs and all? If so, please print a picture of her.
Gordon Brownlie, Glasgow.



Kim rests after a hard day on the building site. Note legs, ankles and feet.

It's no wonder Vince (the Brains) left Depeche Mode. He could see what was around the corner. Blatant commercial dross, as in "The Moaning Of Love" (awww, isn't the sleeve cute?), climbs rapidly up the charts, probably due to all the advance orders from the dewy-eyed schoolgirls or the "it's hip to like Depeche Mode now brigade".

I've been a fan of Depeche Mode since "Dreaming Of Me" and their first three singles were pappy, exciting and above all interesting. Then comes "See You", slower and a diversification from their earlier sound, but still likeable. Now we have to suffer this.

I wonder if the lads still pile into the back of the van for gigs, or is the limo car now? It saddens me to write this letter, but if they don't alter their approach they could become the new Human League.
Ian Crosby, Preston.

That good?

I've got a complaint. It's OK, it's not catching. It's just that every time I read your letters page, you always see some small-minded nerd complaining that Gary Numan sounds like Japan, or he sounds like Bowie, or have you noticed David Sylvian sounds like Bryan Ferry (even my mother noticed that one!).

Everybody has to get their inspiration from somebody else. Also there was someone writing in to say she abhors the way people buy a record because it's in the Top 40. Doesn't she realise some of us work all day and don't get a chance to listen to new releases and some of us are old enough to go to pubs and clubs

and so we miss the John Peel show late at night?

I heard a 13-year-old the other day saying Simple Minds were copying the Human League. I like both groups and they are totally different.

Is anyone over the age of 20 reading this? If so please write in as our old ones need your support.
Anne Ferguson, Carlisle.

I was really looking forward to seeing Echo & The Bunnymen on *TOTP*, but two things spoiled it. One was some moron on a pair of stilts who kept getting in front of the camera. The other was the director who kept making Mac go all fuzzy.

I'm sick to death of these special effects-type people who turn my favourite groups green or send them fuzzy. Another thing that annoys me is these cameramen who focus on the group's drum kit or on the back of their heads.

I watch *TOTP* to see my favourite bands, not to see silly effects.

If I want special effects then I can go and watch *Star Wars*.
Liz, Boston.

On behalf of everyone who's watched their favourite pop star dissolve before their horrified gaze or had their enjoyment of a good video interrupted by completely uncalculated-for shots of those wetties they call "dancers", allow me to award you this £5 Record Token.

It will give you the reasons why I buy your ace magazine every fortnight. In each issue you manage to cram in features on all different types of music that happen to hit the charts and each feature is interesting and accurate.

As soon as a new group gets into the charts, you are one of the first magazines to get an interview with them. Every photo (well almost) is brilliantly taken, and as for Jill Furmanovsky, she must be one of the best photographers around, and I think Barry is the highest and funniest prat around, but I think you should give him more room on your page.
Michael Slevin, Cheltenham.

Eek! A satisfied customer!

I was reading *Smash Hits* the other day when I saw at the bottom of a picture the credit "Eric Watson". Now I already have my own life-size Toyah to play with in the privacy of my own bedroom with, in nearly as big letters, ERIC WATSON, written on it. If nobody's guessed, it's a poster. Anyway, is this somebody's real name, or is it a joke? Is there really someone out there called "Eric Watson"? I get the idea that there's somebody famous, like Patrick Lichfield or David Bailey, who's doing jobs on the side and have

decided to call themselves Eric Watson so that their identity can remain unknown.

You already have such wacky names as Jill Furmanovsky, Sheila Rock and Virginia Turbett (I don't believe this one either) but surely ERIC WATSON is taking things a bit far.

Don't get me wrong, I think his pics are great! I'm an OMD fan and his photo of them for the last tour poster was amazing, but can't you give him his own name?

So what I'd like you to do — Hepworth, Bush, Ellen, Birch, Bostock and Hillier (we'll pass over Duff. I'm still not sure about this one) — is produce the real Eric Watson and get him to admit who he really is.
Monica Ritter, Sevenoaks.



Here he is. The name's genuine and he's available for weddings, school photos and Olympus Trip commercials.

The trailer in your May 13 issue had Duran Duran in larger letters at the top of the trailer. I had visions of a nice big feature or at

least a double page poster. On the 25th I ran up to the paper shop and bought my *Smash Hits*. I turned page after page, but no feature and no poster. Then in a fit of anger I threw it on the floor and noticed the back page. Was this small picture what deserved the large letters? Why didn't the trailer say Toyah or Adam? I was very disappointed, so were many of my friends. Next time could you explain yourself properly and not mislead people.
Claire, S. Yorks.

Trailers are always a problem because we have to write them more than three weeks before the issue in question comes out, and at that stage we only have a vague idea of what features and posters we're going to use. In this case we had a good idea that interviews with Adam and Toyah were going to take place but we don't like to trail things that aren't in the bag (so to speak). Because we had the Duran Duran shot in question as well as 50 autographed copies of "Rio" to give away, we thought it was reasonable to use their name. Sorry if you didn't agree.

First Pirate: I like your earrings. Second Pirate: Good eh? Only two dollars.

First Pirate: Yes, not bad for a huccaneer!
Adam Gardiner, Norwich.

Think we've found Barry's new scriptwriter . . .

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NIGHTS OUT

PHOTO: GARY LAYMAN



The Gang Of Four (less one): (left to right) Sara Lee, Jon King and Andy Gill

GANG OF FOUR Liverpool

The Gang Of Four are one of the few groups who are almost always better on stage than on record. After a sticky patch last year, the revamped version is even better than before.

The group are changing their music but in such a way that they won't lose any fans. The Four were using elements of funk long before it became trendy and now they're refining the rhythmic and percussive emphasis.

The latest additions in the

band are vital here — fully fledged member Sara Lee on bass and part-timer Ed (from Scotland) on additional percussion.

The female backing vocals also give a new dimension to songs like the current single, "I Love A Man In A Uniform", while their appearance injects some much needed style. In fact, they supply the balance that's been missing for too long in a group that prides itself on its sense of

equality.

The band have always been obsessed with theories and what's impressive is that on stage their words are clear and gripping. They're there to be heard because the group have something to say.

Their more recent numbers — especially those from their last L.P. "Songs Of The Free" — are less about society in general than about people's place within it. They are as much about real-life situations as any of Paul Weller's narratives, and beneath all the academic dressing you'll

find plenty of everyday emotion.

The songs are for anyone who ever felt lonely or frustrated and wanted to know why; or who's wondered where they fitted in; or what to do with their lives.

And, again like The Jam, the commitment behind the music gives it vitality and power.

There's anguish and desperation and tension in the songs. There's also a lot of excitement.

Proof that it's possible to make music with a sense of responsibility that's still impossible to resist!

Penny Kilay

Dates

Check locally before stepping out.

A Bev Hillier production.

Culture Club: Derby Blue Note (June 24), Canvey Island Goldmine (25), Southampton College (26), London Charing Cross Heaven (28).

Defunkt: Leeds Warehouse (June 24), London Venue (25,26).

Brighton Jenkinsons (27).

Endgames: London Venue (June 25,26).

Joe Jackson: London Dominion (June 29), Southport Theatre (August 1), Manchester Apollo (3), Birmingham Odeon (4), Newcastle City Hall (5), Edinburgh Playhouse (7), Glasgow Pavilion (8), Bristol Locarno (10), Southampton Gaumont (12), Brighton Dome (13), London Hammersmith Odeon (15).

Possions: Durham Beda Collage (June 25), Worcester College

(July 2).

Pigbag: Bracknell Jazz Festival (July 2), London Hammersmith Palais (6).

Police: Newcastle Gatashead Athletics Stadium (July 31).

Shakin' Stevens: Birmingham Odeon (September 29,30), Manchester Apollo (October 1,2), Newcastle City Hall (3), Glasgow Apollo (4), Aberdeen Capitol (6), Edinburgh Futurist Theatre (9), Scarborough Futurist Theatre (9), Sheffield City Hall (11), Leicester De Montfort Hall (12).

Southampton Gaumont (13,14), **Portsmouth Guildhall** (15), **Brighton Centre** (17), **Bristol Colston Hall** (18,19), **Liverpool Empire** (20,21), **Ipswich Gaumont** (26,27), **London Hammersmith Odeon** (28,29), **St. Austell Cornwall Coliseum** (November 1,2).

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OUT & ABOUT WITH BARRY

Love? Don't talk to me about it, chums. Polydating playboy Barrington knows only too well that the course of true love never runs too smooth. And it's not just me that's down on my luck with the dames, lad. Look at me old mate Marc Almond. Just look. There he is, meant to be having a bit of a fling with this leggy, best-stocking American bint Cindy Ecstasy. And hereby hangs a mystery. How come, ponders your humble pen-pusher, a macho Marc turns up on Top Of The Pops with saucy Cindy for a bit of two-way tonsil-ventilation. All hunky dory by the looks of things. But the next time Soft Cell put in an appearance, there's no sign of Ecstasy and Marc's looking a wee bit miffed, as if he's been waiting under the bus station clock in vain. Fear not, I'll get to the bottom of this, pals.

Talking of pals, all the rest of the journalist chaps in the office are starting to get very jealous of the sacks of fan mail that land on my desk every morning.

Gifts, too I was particularly touched by a little package from a faithful reader who just signed himself "Maurice". Inside this tiny box were a very nice set of marbles with a note that said something like "found 'em for you". Didn't quite get the humour of it myself but the rest of the staff seemed to find it quite amusing, rolling around on the floor, clutching their sides and so on. Birch in particular had to be bunged in an oxygen tent for half an hour before he was fit to return to his desk. Think they're starting to accept me though. Only the other day they gave me two tickets to see The Anti-Nowhere League in Port Talbot, and I only had to pay for one of them!

Keep dropping hints to Mark Ellen about how nice it would be if he'd have me on his radio show — every time he walks past my desk I start talking in this really deep, rich voice of mine — but he's been a bit slow to take me up on it. Probably afraid I'll show him up, no doubt. Hepworth's the same, bragging about how he's on Roundtable on July 2 with Kim Wilde. Wait till I get my own chat show (working title — *Chewing The Fat With Bazza*), then they'll be sorry.

Weird tales from Department 5, Or from Vaughn Touleave, as I called him. (Got rather frosty looks when I did, actually.) Why the new title? 'Cos he's packed his bags to pursue a solo career as they say. I finally admitted

defeat in attempting to find the new Beatles," he says. Didn't even know there was a new Beatles, me, let alone where to start looking for them.

Here's a thing. You know that leggy item who appears with The Associates on Top Of The Pops, sawing away at a violin and all dressed up like a 100 yards freestyle contestant? Well, turns out that she's none other than **Martha Lady**, the Canadian woman who used to lead Martha And The Muffins and suggested the title "Architecture & Morality" to Orchestral Manoeuvres. You'd think she'd



Kevin Rowland sits and wonders just where he put his socks

done enough damage for one lifetime, wouldn't you? (I can wound when I want to, you know.)

I made a mad dash to Mister Bryte yesterday after I caught a sneak preview of the new **Dexy's Midnight Runners** look. Come hither, stout yeoman, I eagerly beckoned to the chubby chap, Fetch forth the brand new Dexy's collection — worthy beret, stonewashed denim overalls, grubby pilmosses, corn cob pipe and general hillbilly clobber — and pronto! Money no object, my man! Said he didn't know what I was on about. Twit. It's no use following fashion. You gotta lead (like me).

My invite to **Bryan Ferry's** forthcoming *Cryer's Lucy Helmore* is doubtless in the post already and so now's the time to think wedding present. Last night I browsed through my Littlewoods catalogue for ideas. It's a difficult business, I can tell you. A Goblin Teasmade, a Russell-Hobbs electric kettle, a fondue set, a toast rack in genuine Scandinavian teak or a set of those clothes pegs that look like sparrows? I'm still undecided. Birch just leaned across and sniggered that a few rolls of Paddington Bear wallpaper might be more appropriate. I told him, in no uncertain terms, that there was no call for that kind of talk.

Cheers
Barry

JOAN JETT



smash hits

What's Adam's real name?

Which members of Japan are brothers? What was The Beatles' first hit? Who played with Slik, Rich Kids and Thin Lizzy? How

many films has Toyah appeared in? Where is Pelican West? How many questions can you answer in

THE SMASH HITS QUIZ BOOK



Hours of fun
for everybody
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How well did you cope with the questions on the cover?
The answers are: Stuart Goddard; David Sylvian and Steve Jansen;
"Love Me Do"; Midge Ure; Four - "Jubilee"; "Quadrophenia"
"The Corn Is Green" and "The Tempest"; On the Thames at Wapping.
Smash Hits Accessory Kit 2