

# SMASH HITS

**SOFT CELL  
IMAGINATION  
BEKI BONDAGE**

**ASSOCIATES, NICK HEYWARD,  
BANANARAMA & YAZOO in colour**

Hit Songs by  
TEARDROP EXPLODES  
PAUL McCARTNEY  
JAPAN  
& many others

**SMASH  
HITS  
QUIZ  
BOOK**

# THE TEARDROP EXPLODES

## Tiny Children

Half the time  
As I sit in disarray  
I am thinking of a dream I never had  
Then I awake  
And for a while I call your name  
In Colin's house  
But tiny children have a way of falling down

Oh I could make a meal  
Of that wonderful despair I feel  
But waking up  
I turn and face the wall

The car arrives and takes me back again  
Drifting through imaginary plays  
And fighting men aboard a raft  
A sailing ship has run aground  
And confidence is valued in these days

But each character is plundering my home  
And taking everything that is my own  
Oh no I'm not sure about  
Those things that I care about  
Oh no I'm not sure, not anymore

Oh no I'm not sure about  
Those things that I cared about  
Oh no I'm not sure, not anymore

Words and music by Julian Cope  
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On Phonogram Records



# THE SMASH HITS QUIZ BOOK

The second of your  
three pull-out and keep  
sections starts on page  
25. Watch out for  
assembly instructions  
next issue.

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THE



6 MARC ALMOND

# MAMA IN BLACK

Marc Almond gets a few things off his chest. Neil Tennant provides the vapour rub.

Marc's feeling a bit chesty today. He's got to go and see a specialist tomorrow. There's no mistaking him when he walks into the room with his headband and mascara, black clothes and two different earrings. Only a bad cough and sudden bursts of nervous laughter interrupt his continuous staccato chatter.

"Actually, I've got a bit of a throat infection at the moment. I'm feeling very sort of hoarse and a bit tense and a bit horrible. I've always had problems with throat and chest things and I have a feeling I might have caught something off Steve because he's had whooping cough and everything."

Steve is Soft Cell's legendary manager and the owner of Some Bizarre. He has a reputation for being rather more than some bizarre himself. Stories abound of his outrageous exploits, from threatening to jump off the window ledge of his hotel room to entertaining the clientele of a South London disco with a mixture of "Cabaret Certainly and The Sooty Show".

"He's certainly a character but I think it's good in the music business where you meet so many people who are either so suit-and-tie and very straight-faced or belong to the silk bomber-jacket brigade. I think he puts a bit of character into it, he shakes it up."

One gets the impression that people in the music business neither understand nor like Soft Cell; perhaps they even resent their success. They see Marc prancing about on *Top Of The Pops* singing in an out-of-tune voice one of those dreary songs which have nothing to do with music and which is another *Top Three* hit!

"They find it all very annoying because they'd like us to be moulded into a nice sort of Dollar situation — not that I've got anything against Dollar — where we'd be totally presentable and nice and smart."

"I don't like the safe and ordinary, people who aren't prepared to take a little risk every now and again." So instead of being packaged end clean, Soft Cell continue to scratch a lot of people with their rough edges.

On television Marc comes across as the most extraordinary performer, pouting and waving his arms, while an impressive David Ball stands with his synthesizer, looking like the quiet bank manager who has a secret life behind the lace curtains.

Imagine the scenes all over the country when Soft Cell appear on *Top Of The Pops*. Dads peering over their newspapers and Mums dropping their knitting in horror — "What does he think he looks like?" — while teenage offspring hiss them into silence.

"I know we don't seem to fit into *Top Of The Pops* but I'm really glad. Who wants to fit in? I don't. I always send myself up in that sort of thing. I think in some ways that's why certain people in the press have always been annoyed about us because we were the ones who never should have made it and I was the one who should never have been a pop star."

"When I was younger, I liked the unusual, I liked things my parents didn't like — things that were a little bit on the edge. And I think Soft Cell fans do as well, judging by the mail we get! We get hate mail as well, I think it's as interesting having hate mail as having good mail because I like controversy. I'd hate a situation where everybody liked you or was against you."

A lot of controversy was generated recently by news of the "Sex Dwarf" film they made as part of a video album. All something to do with raw meat and

chamswax, apparently. Marc reckons the whole thing was blown up out of all proportion.

"The annoying thing was that the video was in an unfinished state at the video company and they let it out overnight to people who bootlegged it — so that's how it got in all the papers. It shouldn't have been let out."

"But I think it's good that so much controversy was caused and ironic that the first people to latch on to it were the *News Of The World* who were giving a poke in the ribs to the song. We were saying people love their Sunday newspapers which play on sensation and are very hypocritical about it. It was very tongue-in-cheek."

"Anyway, I don't think that version is going to appear on the video special because we've got another idea. I'm not going to say what we're going to do — it's top secret!"

The hour-long Soft Cell video special will feature videos based on songs from "Non-Stop Erotic Cabaret" among others end should be released in the autumn.

At the time of writing, The Human League are at the top of an American *Top Twenty* which also includes Soft Cell's "Tainted Love". The single was released in America five months ago.

"It's been hovering around the *Top 75* there for months and months and so has the album. Now all the radio stations have really picked up on it."

"I know The Human League would like to think they broke the path for us but ask any American DJ and he'll say that they eventually gave "Don't You Want Me" a break on the radio because of "Tainted Love" — before that the electronic sound was unheard of in America. It wasn't accepted at all."

It's difficult to imagine Soft Cell actually being accepted in the land of Rick Springfield and Fenimore.

"I think we're probably classed as 'New Wave', possibly even as 'Punk' in America so we get a lot of that audience — the same audience, from what I can gather, as The B52s and Tom Tom Club."

"We've got a very large cult in New York, but there's New York and there's America. The only place I've been to besides New York is Florida where they're very red-neck and right-wing. You walk into a little motel restaurant and everybody will be quiet and look round at you. Even if you're not wearing anything special and I went toned down."

Although Soft Cell's American success is obviously very exciting, Marc has mixed feelings about it.

"I'm very scared of America in a lot of ways. I'm very scared of being swept up into a whirlpool of people telling you what to do and unsavory people hanging around. It's strange for us. The Human League geared themselves for the huge sort of Abbey/Big star thing — that's what they wanted, or so I gather from reading about them. But that's not what we set out to do at all and it seems strange."

"America to me means manipulation and manipulation is just not my M.A. at all. I don't like people telling me how to present myself and telling me what to do. I often think that I cannot last in America and will not do those things that people want me to do."

Nevertheless, a few days after I spoke to Marc, he and Dave were off to Los Angeles for a promotional visit.

Marc still lives in Leeds but not in the famous

beddeter any more. He's bought a little semi-detached house which he shares with his old friend, Anne, with whom he's been recording some songs for release as "Marc And The Mambas".

"I try and keep as quiet as possible. The only trouble is you occasionally get some of the kids round the area finding out where we live and they come round standing on boxes trying to look through the windows."

"I've been trying to decorate it slowly but surely. The tiny living-room is like a sort of jungle because I've got mead on plants. I've just started work on the bedroom. It's in lilacs and purples. Hugh, who did the covers for 'Say Hello, Wave Goodbye' and 'Torch', is doing a huge mural based on those sleeve designs on my bedroom wall."

Marc's unusual looks and frequent television appearances assure that he gets recognised all the time.

"Sometimes I get a bit crazy. Especially when you go out on a morning and you feel like death, shuffling down the road, thinking about your shopping and someone comes up to you and goes 'flah!' Everyone with a camera seems to have a flash!"

"I'm getting a little bit introverted, you know. I tend to want to stay in and hide away a lot of the time. Whereas Dave seems to be becoming the secret extravert these days! He really enjoys going out to clubs whereas I've tended to do a lot less of that recently."

David Ball, the strong, silent half of Soft Cell, has also been very busy recently working at home on an album for the new Soft Cell LP and producing several bands in Leeds. Recording will begin shortly with late autumn release likely. At the end of July a new single will be released, "What", with "So" on the flip side.

"What" has up a whole year for us. We started a year ago with a Northern Soul song that had people dancing. We've gone through a full circle and before the second era starts with a new sound and a new album, we have a bit of a breather and a dance with "What", another soul number."

Marc comes across as very highly strung in conversation, excitable and sensitive, saffron and tongue-in-cheek. He doesn't mind his new way of life easy.

"I'm happy with the things that we're doing with Soft Cell but I'm not happy in a lot of ways — like I've been getting a lot of hate from people. People in the streets or in clubs have been very unpleasant to me."

"I also get very sensitive about my singing and records that. I don't mind being criticised for things like that. I get very sensitive of delays on the radio taking the mick out of me. I can laugh at it once but after a while I feel they're doing it in a really derogatory way."

"I suppose I never set out to have a pop star image. I like to be on the same level as people and I like to talk to people and go places and I often get very impossible for me. I often find myself getting very nervous when I go out now. I get big bouts of nerves and occasional bouts of depression. Half of me's very happy and half of me's not."

Are you going to grow old gracefully?  
"No, probably I'll be one of those terrible old people who are a total nuisance, a real pain. My lifetime looks good anyway, so I'll probably be around for ever."

# BILL NELSON

NEW ALBUM

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WHIRL 3



# LINX-PLAYTHING

We've been friends for much too long now  
 And I can't go on pretending any more  
 I've got more to lose than I can gain  
 But I really should have shown you and told you  
 I want to be more than a friend could ever be  
 Mean as much to you as you do to me  
 Find a special place inside your heart  
 What I'm trying to tell you girl is

Chorus  
 I don't wanna be your plaything any more  
 I don't want to be your plaything!  
 I don't wanna be your plaything no more  
 I don't want to be your plaything!

You may act like a sleazebag  
 But don't expect a brother in return  
 When you're near me I feel tempted  
 And I really wanna hold you and touch you  
 And I want to be more than a friend could ever be  
 And mean as much to you as you do to me  
 Find a special place inside your heart  
 What I'm trying to tell you girl is

Repeat chorus  
 When you don't call me I can't stand it  
 But I hate the conversations when you do

You talk all about your boyfriend  
 Oh and I wish I was in his place right near you  
 Then I would be more than a friend could ever be  
 And mean as much to you as you do to me  
 Find a special place inside your heart  
 What I'm trying to tell you girl is

I don't wanna be a plaything any more  
 I don't want to be your plaything!  
 I don't wanna be a plaything no more  
 I don't want to be your plaything!  
 I don't wanna be your plaything any more  
 I don't want to be your plaything!  
 I don't want to be your plaything any more

No I just want to be more than a friend could ever be  
 And mean as much to you as you do to me  
 Find a special place inside your heart  
 What I'm trying to tell you girl is

I don't want to be a plaything any more  
 I don't want to be your plaything!  
 I don't want to be your plaything no more  
 I don't want to be your plaything!  
 No, no, no

I don't want to be your plaything  
 I don't want to be your plaything  
 I don't want to be your plaything

Words and music D. Grant/D. Bramble. Reproduced by permission  
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## Japan

### I SECOND THAT EMOTION

Maybe you want to give me kisses sweet  
 But only for one night and no repeat  
 And maybe you'll go away and never call  
 And a taste of honey is worse than none at all  
 Oh little girl

In that case I don't want no part  
 I do believe that that would only break my heart  
 So if you feel like loving me  
 If you got that notion  
 I second that emotion  
 So if you feel like giving free  
 A lifetime of devotion  
 I second that emotion

Maybe you think that love will tie you down  
 But you don't seem to like to hang around  
 Or maybe you think that love was made for fools  
 So it makes you wise to break the rules  
 Oh, oh, oh

In that case I don't want no part  
 I do believe that that would only break my heart  
 So if you feel like loving me  
 If you got that notion  
 I second that emotion  
 So if you feel like giving free  
 A lifetime of devotion  
 I second that emotion

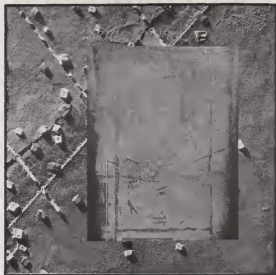
I second that emotion  
 I second that emotion  
 I second that emotion

Oh, oh, little girl  
 In that case I don't want no part  
 I do believe that that would only break my heart  
 So if you feel like loving me  
 If you got that notion  
 I second that emotion  
 So if you feel like giving free  
 A lifetime of devotion  
 I second that emotion

I second that emotion  
 I second that emotion  
 I second that emotion

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# SKIDS

*- fanfare - VM2*

\*including:

Into the valley

Yankee dollar

Masquerade

Circus games

## THE DEFINITIVE COLLECTIONS

*special moments from the careers of two special bands 1977-1981*

# MAGAZINE

*- after the fact - VM1*

\*including:

Shot by both sides

A song from under the floorboards

The light pours out of me

About the weather

Virgin





# the PICTURES

There's snaps and then there's photos. You can either go for the blurred polaroid, have your pics taken by A. Booth, or you can pay a visit to Mr David Bailey, the chap generally considered in the music and fashion worlds to be *The Sultan Of Snaps*. Spandau Ballet did. So did Steve Strange. And now, to celebrate the release of his latest LP, "Imperial Bedroom", **Elvis Costello** has plonked himself in front of the Bailey viewfinder. Comes out of it looking quite distinguished really. E.C. is also setting out on tour real soon (see *Nightsout* for details).



Fashion continue the Bailey connection. Just to make their new album, "Fabrique", that fraction more irresistible, each copy comes complete with a chance for the lucky punter to win an Olympus camera. Seems all you have to do is take a snap that "illustrates" any of the tracks on the album and you could be in with a chance of a free camera or, if you're really lucky, a day in the studio with Bailey and Fashion themselves. Catch is you gotta buy the album. These people aren't all that daft.



No, it's not a matching pair of former members of Ken Dodd's Diddy Men (now there was a band!!); it's Jeremiah and Kate of new London outfit **Haysi Fantayzee** modelling the latest line in Dickensian *Dread Duds* for the young swinger-about-town. They also make records, the first being a catchy rap effort going under the bizarre title "John Wayne Is Big Leggy". We never doubted it for a moment.

# THE BLUEBELLS OF SCOTLAND

Not the dodgy old tune but the neat new band. Mark Ellen chats with Robert Hodgens, alias Bobby Bluebell, alias a bit of a card.



**The Bluebells** (left to right): Ken McCluskey (harmonica, vocals), Lawrence Donegan (bass), David McCluskey (drummer), Robert 'Bobby Bluebell' Hodgens (vocals, guitar), Russell Irvine (guitar).

It was the letters that started it. One a and two's to begin with: then five at a time, finally a steady stream of them, growing bigger by the day. All from lucky persons who'd just seen *Altered Images* or *Hercut One Hundred*, and all with one common enquiry: just who was that support band, and why weren't we writing about them?

As it happens, they're *The Bluebells*, and we are.

The quintet in question are a batch of extremely carefree Glaswegians, wearers of striking second-hand clothing and vendors of sturdy guitar-driven pop music with a distinctive ringing tone which — once heard — isn't easily forgotten.

The same can be said of leader/singer Robert Hodgans (23) who, when on bend duty — which is most of the time — becomes magically transformed into Bobby Bluebell Lurking behind the stipendous specs in a slightly gawking figure often decked out like a geeky American student — cord trousers, check shirt, bushy moustache — which gives the distinct impression of *Ferrimanant Youth*. Quite fitting, really. Especially as most of his songs are about the problems of "growing up". Any easy process? "Umna," he says. "I haven't got there yet."

Orizty downtown Glasgow, Bobby claims, was not the most thrilling piece to live. Fortunately this view was shared by a good few of his friends, not least of them *Cleve Grogan*, who lived "just along the road" and who he first met at the age of nine.

By the late '70s, with "Glam New Wave" to one side of his "Punk" on the other — this tight-knit knot of kindred spirits fragmented into various groups like *Altered Images*, *The Fire Engines*, *Josef K* and *Orange Juice*. All released records on the Postcard label and were firm believers in *bnsk* uplifting pop topped off with lashings of good humour. "Brass necked cheek and a total irrelevance to what was going on" were the orders of the day.

Bobby, at the time, wasn't among them. Instead he was busy scribbling articles on Postcard musicians for the local fanzine *Ten Commandments*. When he'd run out of bands to write about he quite simply invented imaginary ones, like *Frank Sinatra* and *The Pop Guns*, and then filed glowing reports about them. So glowing, in fact, that people enquired about their songs. So he made some up, with titles like "Ava Gardner She Hates Travel" and other such whimsy, all filched from headlines in old women's magazines that he found under carpets in his job as a furniture remover.

Then they wanted to hear these songs — so he wrote some, like "Wishful Thinking" and "Some Sweet Day" (still Bluebells standards) — and when the public demanded to hear them performed he was eventually forced to piece together *The Oxfam Warriors*. Their brief appearance at lunchtime in a Glasgow Art School was greeted by "hit" and "miss" cards held aloft by the audience (mostly "miss"), though the final verdict was "terrible group but quite good songs".

By April '81, he'd recruited *The Bluebells* and a meke-shrift set was

distilled from early Bowie and various American legends such as *The Lovin' Spoonful*, *The Velvet Underground* and *Mike Nesmith* (the one in *The Monkees* with the deft walloo hat).

"Before punk," Bobby recalls, "you bought a lot of old '60s and '70s records 'cos there was nothing worth listening to at the time. When punk came along you went off and bought punk singles, and by '78 you were back with your old records again. Much the same ideas as *Nick Heyward*," he adds, chucking, "but then I've been a very great influence on him."

The next major stepping-stone in Bluebell history was when a rough tape fell into the hands of *Elvis Costello*. Impressed, he offered to produce some songs for them. *Elvis* they liked, partly because "in some ways his ideas are similar to ours: he judges songs solely on whether they're good or bad, not whether they're fashionable", and partly because of his eccentric eating habits. Lunchtime *Elvis*-style consists, apparently, of cereals, cheap cawer, gallons of *Perrin* water and very little else.

"Lucky he can take a laugh," he adds. With possible singles being lined up for release and major contracts (hopefully) being signed as you read this, Bobby sounds more than confident about the road ahead.

"In ten years time I'd like to see a book written about us: *A Bluebells File*, or a documentary. Or to have written a song as classic as 'Satisfaction' (*Rolling Stones*), 'Mr. Tambourine Man' (*Bob Dylan*) or 'Anarchy in the UK' (*Something that sums up the times. I think we'll always be contemporary 'cos we're not trying to catch up with anything. It's bad to try and be ahead of the times 'cos when you put a record out it's always out of date.*"

To support all this, various lines of clothing have made brief outings and then ducked back into the group wardrobe. One was roughly based on the movie *Kes*, which basically meant posing in sporty caps, tweed waistcoats, knotted scarves, with a shot-gun slung across the shoulder.

This survived one day. More recently, Bobby's tended to go for the Young American look intended to resemble *Holden Caulfield*, the upstart hero of the infamous novel *Catcher In The Rye*. Hence the lumberjack shirt and general US hiking gear. "Me hair's a bit long, though," he reflects.

"I liked that book. Especially the way *Caulfield* expressed himself. Very black and white. Also I liked the fact that it was all about growing up. I've got to try and get a hunting cap like his. All the boys in the group have got hats except me, but then I've got a funny-shaped head. I'm not as handsome as them but I gull more girls," he decides. "Put that in the article. And that I'm charming, charming and heartbroken. Put that in too. My girlfriend's left me 'cos she thinks I'm too flippant. Oh, and I'm in love with *Siohban* from *Banarama*. Put that in. And I'm doing quite well! Don't forget, charming and heartbroken, got a girlfriend in *Glasgow*, doing well with *Siohban*... you've got to put all that in..."

Excitable type, isn't he?

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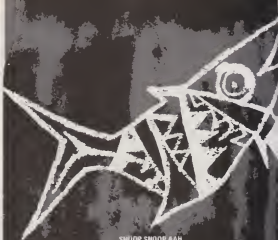
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SMASH HITS  
STAR  
PRIZES

# BANANARAMA

**YES, WE HAVE  
SIX BANANAS ...  
AND YOU CAN HAVE ONE!**

After they'd finished rolling around amongst the giant inflatable bananas for the picture on the right, Siobhan, Karen and Sarah very kindly signed their names on six of them and donated them as prizes in this special fruit-flavoured competition. All you have to do to win one of your very own (ideal for lounging against on hot summer days) is amuse us with a short, snappy joke involving fruit. You know the kind of thing: what's green and furry and goes up and down? A gooseberry in a lift. Get the picture? It must be short enough to go on the back of a postcard along with your name and address, and it must be concerned with things fruity—apples, pears, cherries, mangoes, bananas etc. Send your postcard with joke to Smash Hits Bananarama Competition, 52-55 Carnaby Street, London W1V 1PF to arrive here before July 22. It's laughter we're after!



SHOOP SHOOP AAH  
SHOOP SHOOP AAH  
SHOOP SHOOP AAH  
SHOOP SHOOP AAH

HE USED TO BE A SHY BOY  
UNTIL I MADE HIM MY BOY  
I NEVER MISSED A HEARTBEAT  
JUST SITTING IN THE BACKSEAT, YEAN  
I'M GONNA GIVE HIM ALL MY LOVE  
EACH AND EVERY NIGHT  
ONE THING I'M ALWAYS DREAMING OF  
I WANNA SQUEEZE AND HOLD HIM TIGHT

CHORUS  
BUT DON'T IT MAKE YOU FEEL GOOD (SHOOP SHOOP AAH)  
AND DON'T IT MAKE YOU FEEL GOOD (SHOOP SHOOP AAH)  
DON'T IT MAKE YOU FEEL GOOD (SHOOP SHOOP AAH)  
AND DON'T IT MAKE YOU FEEL GOOD (SHOOP SHOOP AAH)

EVERY MINUTE WE'RE TOGETHER  
SEEMS TO LAST FOREVER  
HE KNOWS ABOUT A GOOD TIME  
GONNA MAKE HIM ALL MINE (ALL MINE)  
HE GIVES ME LOVING LIKE NOBODY ELSE  
I LIKE THE WAY HE TURNS ME ON  
I WANNA KEEP HIM ALL TO MYSELF  
IF MY HEART COULD BE THAT STRONG

REPEAT CHORUS

I'M GONNA GIVE HIM ALL MY LOVE  
EACH AND EVERY NIGHT  
ONE THING I'M ALWAYS DREAMING OF  
I WANNA SQUEEZE AND HOLD HIM TIGHT

BUT DON'T IT MAKE YOU (SHOOP SHOOP AAH)  
BUT DON'T IT MAKE YOU (SHOOP SHOOP AAH)

HE GIVES ME LOVING LIKE NOBODY ELSE  
I LIKE THE WAY HE TURNS ME ON  
I'M GONNA KEEP HIM ALL TO MYSELF  
IF MY HEART COULD BE THAT STRONG

REPEAT CHORUS TO FARE

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# BANANARAMA



**SMASH HITS  
STAR  
PRIZES**

Those odd folk from Some Bizarre are quite literally insisting that we dole out 12 copies of "Non-Stop Ecstatic Dancing", Soft Cell's tribute to the joys of itchy feet, which contains remixed versions of five of your love Cell songs and their next single. Frankly, we didn't like to say "No" in case they came round and did something weird.

All you have to do to acquire one of the dirty dozen is to send in the correct answer to this question: "Where Did Our Love Go?", which appears on the flip side of "Tainted Love" and on "N.S.E.D." was first recorded by: a) The Four Tops, b) The Supremes, or c) Bonnamora?

Send the answer (on a postcard or the back of an envelope) to: Smash Hits Soft Cell Competition, 52/55 Carnaby Street, London W1V 1PF, not forgetting your name and address. On July 22 the first twelve correct answers will be plucked out of the sack and a copy of the above-mentioned disc dispatched to each of them.

**Haircut One Hundred** are locked in a secret studio, furiously recording a batch of new songs. These are hot rumours that one of these new numbers, "Coming Home", will be their next single at the end of July.

Little did we know at the time, but lurking in the last issue of Smash Hits was a Human League exclusive!

On the albums page we printed a pic of the front cover of "Love And Dancing", the LP of instrumental versions of songs from "Dare". Just after the page had gone to press a horrified Virgin Records person phoned to tell us not to reproduce the sleeve because The League had insisted that it be withdrawn because they hadn't approved it. If you look left you can see the cover that will appear in your local disc emporium.

The only difference between the 2 sleeves is the arrangement of the wording on the front cover. These pop groups *hate* us!

**James Honeyman-Scott**, The Pretenders' lead guitarist, died in his sleep at a friend's flat on Wednesday June 16. He had recently returned to Britain from a well-earned American holiday following the completion of The Pretenders' world tour.

James was born in Hereford 25 years ago and joined The Pretenders in 1978, sharing the enormous success of singles like "Brass In Pocket" and "I Go To Sleep" and their two albums. The cause of his death is not yet known.

Pete Farndon, The Pretenders' bass guitarist, had already left the band because of "musical differences". Christie Hynde and Martin Chambers, the two remaining members, have been so shocked by the news of James Honeyman-Scott's death to consider any immediate plans.



**JAM  
ON IT**

Top pop magazine, *Jamming!*, emerges this month after a year's hibernation with a content list brimming with variety. As well as the usual reviews and features (Scruti Politti and TV21 in Poland), there is a poetry corner plus "Paul Weller on Pop". The real coup, however, is a chat with Paul McCartney which shows what a bonzer bloke he really is. Good value for 40p. If you have any difficulty finding *Jamming!*, write to 45-53 Sinclair Road, London W.14.

**HAPPY  
BIRTHDAY**

- 8th July: **Glenn Jones of Haircut One Hundred (21)**
- 9th July: **Marc Almond of Soft Cell (23)**
- 14th July: **Chris Cross of Ultravox (30)**
- 16th July: **Stewart Copeland of The Police (30)**
- 19th July: **Brian May of Queen (35)**
- 20th July: **Paul Cook of The Professionals (25)**

**VOX**

**POP**

Reach for your wallets, **Ultravox** fans. The Ultravox Information Service has produced a fab box, pix 'n' info package for all its members. It costs four quid to join and in return you get a very stylish folder (gold printing on maroon card, no less), containing a copy of *The Voice* (a glossy magazine which includes photos, interviews and songwords), two black-and-white photos of Ultravox, a colour poster, a colour snap of each member of the band and a badge. You'll also get sent the next two issues of *The Voice* as they appear. Send a cheque or postal order for £4 made payable to "IN THE CITY" to: Ultravox Information Service, 234 Camden High Street, London NW1. It's all official, by the way.

**ADAM UP**

**TO HERE**

EG Records, who own the rights to the *sublime* soundtrack, are releasing yet another single featuring **Adam**, this time as a member of The Man Enters along with **Tayah**. Adam, quite rightly, is not at all happy about this.

As he points out, he was only involved in writing the music of "Nine To Five", the single in question, and he had no idea that it might eventually be associated with his current career.

Accordingly, he will be donating all royalties from its sales to The Multiple Sclerosis Foundation, "as I do not wish to profit personally from what I believe to be inferior product."

"I would advise my fans not to buy this record," he says. Quite right too.



Geoffrey takes a breather from the non stop ecstatic "Body Popping"

Recognise him? He of the riveting dance routines on a recent *TOTP?* "Body Popping" is the official term for it, the last in a long line of strange gyrations devised by **Geoffrey Daniel of Shazamar**. He was raised on standard American steps like The Philly Dog and The Monkey and The Shing-A-Ling, secured himself a slot on a worldwide TV dance extravaganza called **Soul Train** and eventually reappeared in Shalamar under the stage name of Colonel Pop. "The idea of the character is that he's romantic, adventurous, very energetic and a hero. He

stands for good quality entertainment. I grew up with performers like Louis and Herdy, Denny Kaye, Fred Astaire and Gene Kelly, and I'd like to be thought of as an equivalent to them by people today. Someone who appeals to all ages and all races."

Colonel Pop has a solo LP out soon called "In The Movies", and the band Geoffrey produces, Eklipse, will soon be offering a long-player enticingly titled "Invasion Of The Body Poppers". There's no doubt, it's spreading.

# 101TZ

TRACKS FOR  
THE MEMORY

FUR  
DEAL



Everything But The Girl

When Elvis Costello and Martin Fry featured on *Roundtable* the other week, they both wanted one record to take home with them. The single in question was Cole Porter's classic '30s ballad "Night And Day" by a group called **Everything But The Girl**.

Tracey Thorn and Ben Watt, who make up EBTG, were both already individually signed to Cherry Red Records and when they ended up studying together at Hull University, someone had the bright idea of getting them to record a single together. "Night And Day" actually started life on the flip side but has since attracted considerable attention and a certain amount of airplay. "It's just a favourite standard, really," says Tracey. "A classic song."

Jazz seems to be all the go at the moment, what with Weekends and Central creeping into the indie charts, not to mention the whole Vic Godard/boggy suits

syndrome, and Ben and Tracey rate jazz vocalists like Ella Fitzgerald as well as modern songsters ABC and Yazoo for their ability to convey emotion with style and melody. "You can put over as much feeling as Jay Division used to and have a good tune," Tracey maintains.

For the moment *Everything But The Girl* projects will have to take second place to Ben's solo career and Tracey's involvement in *The Marine Girls*. "We never imagined once we'd done "Night And Day" that we'd ever be asked to do anything else but now various people have shown interest in producing us," says Ben modestly.

The big question remains. Where did they get that name from?

Tracey: "It's the name of a furniture shop in Hull whose slogan is 'We'll sell you everything but the girl'."

Let's hope they decide to stay on sale.

**John Fox** has finally come out of hiding with a new single on July 18. Called "Endlessly" it was written and produced by The Metalbox Marvel in his own studio, The Garden. He also has various other long-term projects on the boil and one of them should be out in the shops and on your screens by the end of September. Johann's contributing to the soundtrack of "Identification Of A Woman" the latest film from arty Italian director Antonioni.

It's the silly season when pop stars pack up their Samsonite shoulder bags and head off for a fortnight in Torremolinos. To fill the gap, record companies often pump out new packages of old songs by defunct bands.

Virgin have two such items on offer. There's "Alter The Fact" by **Magazine**, the group once led by the extremely brainy and balding Howard Devoto.

The critics went wild about their blend of epic arrangements and baffling words but hardly anyone bought their records. The two tracks here give a good idea of the group's style between 1979 and '81.

There's also "Fantasy by **Skids** which moves through the outfit's stormy history since the "Sweet Suburbia" single in late '78. Richard Jobson's poetry-and-bluesier hasn't worn particularly well, although John Peel, who wrote the sleeve notes, would violently disagree. Both LPs should be available at specially reduced prices so scout around before you dash for your cash.

**The Psychedelic Furs** have flatly refused to disband. Despite two of them quitting last year, the remaining quartet soldier on with a new single, "Love My Way", plus a special 12" version with a dance mix of the B-side "Aeroplane".

**Weekend** have a follow-up to their marvellous "The View From Her Room" single. It's called "Past Meets Present".

**Echo & The Bunnymen** have finished celebrating the success of "The Book Of Love" and the track in the single is another work on their third album. As yet unlisted, *Resonance* will be included on the previous Bunnymen album, by Ian Brodie, and they hope to have it in the shops by September when they've raised a major west. See *Nightout* for details.

Out next Friday (16) is the new **Madness 45**. Another Clive Langer/Alan Winstanley production, it's called "Driving In My Car" and was penned by Mike Barson.



The Specials may have gradually disintegrated but 2-Tone quietly carries on. The latest band to be snapped up by the label is **The Apollinaires** from Leicester. There are six of them, all boys, and they used to go under the name of The Volkswagens. Jerry Demura has produced their first single, "The Feeling's Gone", on which you can also hear The Swinging Laurels, the horn section that The Fun Boy Three featured on "The Telephone Always Rings", as well as Rhoda Dakar whose single, "The Bolter", was a 2-Tone mini-hit earlier this year.

Jerry Demura and Brad are now the only remaining members of The Special AKA, as Sir Hercules Gentleman quit a couple of months ago, and the toothsome two-tone crew, even as we speak, recording some new songs for release later this year.



# 10 CITZ 'N' PIECES

## ALL TIME TOP 10



## CAPTAIN SENSIBLE

- 1. THE ELECTRIC PRUNES:** *Get Me To The World On Time* (Elektra). Cos it's cosmic. It gets me there, qu'ner.
- 2. SMALL FACES:** *Tin Soldier* (Immediate). Great pop song. Saw them at the Fairfield Halls in Croydon once; the PA went off and I could still hear Steve Marriott's voice from the back.

- 3. THE DAMNED:** *Love Song* (Chiswick). Best group since The Beatles.
- 4. AUNTIE PUS:** *Highway To Venezuela* (Septic). Auntie is a famous pilferer. He stole me an electric kettle once.
- 5. DOLLY MIXTURE:** *Everything And More* (Respond). Love 'em. So different from the other girl groups.
- 6. WIRE:** *Outdoor Miner* (EMI). Thought the production was brilliant. It was non-production; they left the microphone off. Total pop.
- 7. JIMI HENDRIX EXPERIENCE:** *Purple Haze* (Track). Whacky wonderful chap. He really made his guitar 'talk', as they say. No-one else will ever be as good.
- 8. THE ANTI-NOWHERE LEAGUE:** *So What* (WXYZ). Disgusting bunch of animals. They sang something abysmal. Best band The Damned ever toured with.
- 9. THE SUPREMES:** *Reflections* (Tama Motown). Don't like the group (cos they're Yanks), just the noises. Showed what you could do with a bit of imagination and no synthesizers.
- 10. PINK FLOYD:** *Arnold Layne* (Columbia). Syd Barrett shows you don't have to sing Americanisms. He's my hero. He did exactly what he wanted.

# DISCO TOP 40

THIS WEEK'S NO.	LAST WEEK'S NO.	ARTIST	TITLE
1	1	THE SUPREMES	DISCO SUPERSTAR
2	2	THE SUPREMES	DISCO SUPERSTAR
3	3	THE SUPREMES	DISCO SUPERSTAR
4	4	THE SUPREMES	DISCO SUPERSTAR
5	5	THE SUPREMES	DISCO SUPERSTAR
6	6	THE SUPREMES	DISCO SUPERSTAR
7	7	THE SUPREMES	DISCO SUPERSTAR
8	8	THE SUPREMES	DISCO SUPERSTAR
9	9	THE SUPREMES	DISCO SUPERSTAR
10	10	THE SUPREMES	DISCO SUPERSTAR
11	11	THE SUPREMES	DISCO SUPERSTAR
12	12	THE SUPREMES	DISCO SUPERSTAR
13	13	THE SUPREMES	DISCO SUPERSTAR
14	14	THE SUPREMES	DISCO SUPERSTAR
15	15	THE SUPREMES	DISCO SUPERSTAR
16	16	THE SUPREMES	DISCO SUPERSTAR
17	17	THE SUPREMES	DISCO SUPERSTAR
18	18	THE SUPREMES	DISCO SUPERSTAR
19	19	THE SUPREMES	DISCO SUPERSTAR
20	20	THE SUPREMES	DISCO SUPERSTAR
21	21	THE SUPREMES	DISCO SUPERSTAR
22	22	THE SUPREMES	DISCO SUPERSTAR
23	23	THE SUPREMES	DISCO SUPERSTAR
24	24	THE SUPREMES	DISCO SUPERSTAR
25	25	THE SUPREMES	DISCO SUPERSTAR
26	26	THE SUPREMES	DISCO SUPERSTAR
27	27	THE SUPREMES	DISCO SUPERSTAR
28	28	THE SUPREMES	DISCO SUPERSTAR
29	29	THE SUPREMES	DISCO SUPERSTAR
30	30	THE SUPREMES	DISCO SUPERSTAR
31	31	THE SUPREMES	DISCO SUPERSTAR
32	32	THE SUPREMES	DISCO SUPERSTAR
33	33	THE SUPREMES	DISCO SUPERSTAR
34	34	THE SUPREMES	DISCO SUPERSTAR
35	35	THE SUPREMES	DISCO SUPERSTAR
36	36	THE SUPREMES	DISCO SUPERSTAR
37	37	THE SUPREMES	DISCO SUPERSTAR
38	38	THE SUPREMES	DISCO SUPERSTAR
39	39	THE SUPREMES	DISCO SUPERSTAR
40	40	THE SUPREMES	DISCO SUPERSTAR

## INDEPENDENT SINGLES TOP 30

THIS WEEK'S NO.	LAST WEEK'S NO.	ARTIST	TITLE
1	1	THE SUPREMES	DISCO SUPERSTAR
2	2	THE SUPREMES	DISCO SUPERSTAR
3	3	THE SUPREMES	DISCO SUPERSTAR
4	4	THE SUPREMES	DISCO SUPERSTAR
5	5	THE SUPREMES	DISCO SUPERSTAR
6	6	THE SUPREMES	DISCO SUPERSTAR
7	7	THE SUPREMES	DISCO SUPERSTAR
8	8	THE SUPREMES	DISCO SUPERSTAR
9	9	THE SUPREMES	DISCO SUPERSTAR
10	10	THE SUPREMES	DISCO SUPERSTAR
11	11	THE SUPREMES	DISCO SUPERSTAR
12	12	THE SUPREMES	DISCO SUPERSTAR
13	13	THE SUPREMES	DISCO SUPERSTAR
14	14	THE SUPREMES	DISCO SUPERSTAR
15	15	THE SUPREMES	DISCO SUPERSTAR
16	16	THE SUPREMES	DISCO SUPERSTAR
17	17	THE SUPREMES	DISCO SUPERSTAR
18	18	THE SUPREMES	DISCO SUPERSTAR
19	19	THE SUPREMES	DISCO SUPERSTAR
20	20	THE SUPREMES	DISCO SUPERSTAR
21	21	THE SUPREMES	DISCO SUPERSTAR
22	22	THE SUPREMES	DISCO SUPERSTAR
23	23	THE SUPREMES	DISCO SUPERSTAR
24	24	THE SUPREMES	DISCO SUPERSTAR
25	25	THE SUPREMES	DISCO SUPERSTAR
26	26	THE SUPREMES	DISCO SUPERSTAR
27	27	THE SUPREMES	DISCO SUPERSTAR
28	28	THE SUPREMES	DISCO SUPERSTAR
29	29	THE SUPREMES	DISCO SUPERSTAR
30	30	THE SUPREMES	DISCO SUPERSTAR

## INDEPENDENT ALBUMS TOP 10

THIS WEEK'S NO.	LAST WEEK'S NO.	ARTIST	TITLE
1	1	THE SUPREMES	DISCO SUPERSTAR
2	2	THE SUPREMES	DISCO SUPERSTAR
3	3	THE SUPREMES	DISCO SUPERSTAR
4	4	THE SUPREMES	DISCO SUPERSTAR
5	5	THE SUPREMES	DISCO SUPERSTAR
6	6	THE SUPREMES	DISCO SUPERSTAR
7	7	THE SUPREMES	DISCO SUPERSTAR
8	8	THE SUPREMES	DISCO SUPERSTAR
9	9	THE SUPREMES	DISCO SUPERSTAR
10	10	THE SUPREMES	DISCO SUPERSTAR

## TAKE 5

The current listening pleasure of a Smash Hits scribbler. This week: **Tim de Lisle**.

- 1. ASSOCIATES:** *Sult* (Associates)
- 2. STEVIE WONDER:** *Do I Do* (Motown)
- 3. CAPTAIN SENSIBLE:** *Happy Talk* (A&M)
- 4. ROLLING STONES:** *Out Of Time* (Decca)
- 5. KID CREOLE & THE COCONUTS:** *Tropical Gangsters* (Zel)

## FAN CLUBS

- Imagination** (no Dingo)  
34 Salisbury Street  
London NW3 6QE
- ABC**  
PO Box 88  
Sheffield S1 1LP
- Modern Romance**  
Fusion Merchandising  
PO Box 88  
London SW 15 2RN
- Madness**  
PO Box 75  
London W1 3RA

## PERSONAL FILE

# KEVIN ROWLAND

(of Dexys Midnight Runners)

**NAME:** Kevin Rowland.  
**BORN:** 17.8.53 in Wolverhampton.  
**EDUCATED:** St Gregory's, Harrow; Willesden School Of Building; St James, Burnt Oak.  
**FAVOURITE TEACHER:** Peter Bagley-Kent.  
**FIRST CRUSH:** Peter Bagley-Kent.  
**JOB:** Singer.  
**FIRST RECORD:** 'My Baby's Got A Transistor Radio' by Benny Hill.  
**FIRST CONCERT:** An all-day at Wembley featuring Amen Corner in '68.  
**TV:** *Last Of The Summer Wine*.  
**MOST PRIZED POSSESSION:** None. I don't believe in possessions.  
**CARTOON CHARACTER:** None.  
**HEROINE:** Helen O'Hara who's the fiddle player with Dexys.

**FAULTS:** Dwelling on my faults.  
**FOOD:** Haggis.  
**FAVOURITE PHRASE:** None (Funny thing to say all the time — Ed.)  
**MOST HATED EXPRESSION:** 'Turkey', 'Boobs' and 'Loo'.  
**HAPPINESS IS:** The next step up from determination.  
**WHERE ARE YOU GOING NOW?:** Who knows...





# The Apollinaires



*New Single*  
*The feeling's gone*

CHSTT 20

Also Available in 12" CHSTT 12 20

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RPM

2  
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# ABC ★ the ★ Lexicon ★ of Love



Dear Reader,

Let me tell you about 'The Lexicon of Love' a collection of songs for any season the first long player from ABC. Still very much with you the discerning customer in mind. A to Z Affectionately 1 to 10 Alphabetically

Yours sincerely,

*Martin Fry*

*'The Lexicon of Love' is the Premiere Long Player from ABC. Incorporating the hit singles 'Tears are Not Enough', 'Poison Arrow', and their recent offering 'The Look of Love' with added attractions 'Show Me', 'Valentine's Day', 'Date Stamp', 'All of My Heart', 'Many Happy Returns' and '4 ever 2 gether'. Available now on record NTRS 1 and cassette. NTRSC 1*



NEUTRON RECORDS (subsidiary of Ink products) P.O. BOX 92, SHEFFIELD, S11 1P



# PAUL McCARTNEY



## take it away

TAKE IT AWAY  
WANNA HEAR YOU PLAY  
TILL THE LIGHTS GO DOWN  
TAKE IT AWAY  
DON'T YOU WANT TO STAY  
TILL THERE'S NO ONE ELSE AROUND

TAKE IT AWAY  
WANNA HEAR YOU PLAY  
TILL THE LIGHTS GO DOWN  
TAKE IT AWAY  
DON'T YOU WANT TO STAY  
TILL THERE'S NO ONE ELSE AROUND

LONELY DRIVER  
OUT ON THE ROAD  
WITH A HUNDREO MILES TO GO  
SOLE SURVIVOR  
CARRYING THE LOAD  
SWITCHES ON HIS RADIO

TAKE IT AWAY  
WANNA HEAR YOU PLAY  
TILL THE LIGHTS GO DOWN (DOWN DOWN)  
TAKE IT AWAY  
WON'T YOU WANT TO STAY  
TILL THERE'S NO ONE ELSE AROUND

TAKE IT AWAY  
WANNA HEAR YOU PLAY  
TILL THE LIGHTS GO DOWN (DOWN DOWN)  
TAKE IT AWAY  
WON'T YOU WANT TO STAY  
TILL THERE'S NO ONE ELSE AROUND

IN THE AUDIENCE  
WATCHING THE SHOW  
WITH A PAPER IN HIS HAND  
(IN HIS HAND, IN HIS HAND)  
SOME IMPORTANT IMPRESARIO  
HAS A MESSAGE FOR THE BANO

TAKE IT AWAY  
WANNA HEAR YOU PLAY  
TILL THE LIGHTS GO DOWN (DOWN DOWN)  
TAKE IT AWAY  
DON'T YOU WANNA STAY  
TILL THERE'S NO ONE ELSE AROUND

YOU NEVER KNOW WHO MAY BE  
LISTENING TO YOU  
YOU NEVER KNOW WHO MAY BE  
LISTENING TO YOU  
YOU NEVER KNOW WHO MAY BE  
LISTENING TO YOU  
TAKE IT AWAY, TAKE IT AWAY

AFTER HOURS  
LATE IN THE BAR  
BY A DARKENED CORNER SEAT  
FADED FLOWERS WAIT IN THE JAR  
TILL THE EVENING IS COMPLETE

WORDS AND MUSIC BY McCARTNEY  
REPRODUCED BY PERMISSION  
MPL COMMUNICATIONS LTD  
ON PARLOPHONE RECORDS



# STAR TEASER

- ATOMIC
- BACKFIRED
- CALL ME
- CHROME
- DANCEAWAY
- DENIS
- DO THE DARK
- DRAGONFLY
- DREAMING
- EAT TO THE BEAT
- EURDPA
- FACES
- FADE AWAY (AND RADIATE)
- FAN MAIL
- FOLLOW ME
- HANGING ON THE TEARDROP
- HEART OF GLASS
- I'M ON E
- IN THE FLESH
- IN THE SUN
- ISLAND OF LOST SOULS
- KUNG FU GIRLS
- LIVE IT UP
- MILITARY RAP
- DASIS
- ORCHID CLUB
- PICTURE THIS
- RAFTURE
- SHAYLA
- SLOW MOTION
- SUNDAY GIRL
- T-BIRDS
- THE BEAST
- THE TIDE IS HIGH
- UNION CITY BLUE
- VICTOR
- WALK LIKE ME
- WAR CHILD
- X-DFFENDER



**BLONDIE**

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, letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them. Solution on p.45

DEMLLACSLRIGUFGVNUK  
 DUKUNGFHSELFEHTNIS  
 ORMILITARYRAPBILCI  
 TOAUXSISAOASSWOSTNN  
 EPIGNODENESSVNHSTHE  
 NAKNOCOMXAACAUAHGRD  
 OMILANOALLIYNEIEEE  
 HPOFXRFGKTLDSHCROT  
 PKIAHCSFLYAAUSOUNOA  
 ETUCSOIBYYNINTCRAI  
 LANFTKLMGXEOPHCWSD  
 EEIREULIODIATHAKKA  
 TBAMEKRHITRSILARTR  
 EEENLLSTONAEKDALD  
 HHXAADEMHEGFADIIDN  
 TTWERHWGBIODEMVLLA  
 NOBITOYEULSHREIEY  
 OTBALAHTLITOIHANWA  
 GTFSDTROCCOTTCMOAGW  
 NAXNGAWTDCURNMEFWA  
 IEUNEMHUIPAADIOLE  
 GSAHETFVHWFFAOXNSD  
 NHDERIFXKCBFILIMUA  
 ADNEFFOXREDNEFFOXF  
 HSLUOSTSOLFODNALS I

Haysi  
Fantayzee



DEBUT  
SINGLE

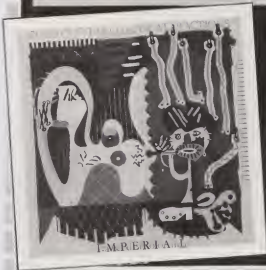
JOHN  
WAYNE  
IS  
BIG  
LEGGY

GROOVY  
LONG VERSION  
AVAILABLE ON  
3 TRACK 12"

REGARD  
records

# ELVIS COSTELLO

SMASH HITS  
STAR  
PRIZES



## 50 AUTOGRAPHED ALBUMS TO BE WON!

Elvis Costello has never made a bad album and from what we've heard of his latest, "Imperial Bedroom", he's not about to start now. Turning aside the Nashville songs of his last effort, he's back on his usual stinging form and so pleased with himself that he's given us no less than 50 autographed copies of "Imperial Bedroom" for the winners of this special competition.

All you have to do is give us Elvis Costello's real name. Is it: a) Declan Costello; b) Elvis McManus; c) Declan McManus?

Put the correct name on a postcard with your name and address and send it to **Smash Hits Elvis Costello Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF**, to arrive no later than July 22. The first 50 correct answers to be plucked from the postbag on that date will become the proud owners of a copy of "Imperial Bedroom", signed by the man himself. Now there's something to treasure.

## DAVID-ESSEX

THE NEW ALBUM AND CASSETTE INCLUDES THE SINGLE "ME AND MY GIRL (NIGHT-CLUBBING)"  
WATCH "THE DAVID ESSEX SHOWCASE" BBC1 SATURDAYS 6.45pm LP MERS 4 TAPE MERS C 4

## STAGE-STRUCK



# S

## SINGLES

Reviewed by

Ian Birch



**YAZOO: Don't Go (Mute)** A sharp successor to the delicious "Only You", Vince coaxes a sterling song out of his synthesizer while Ali balances its metallic clip with a deep, emotion-picked vocal that gets better with every hearing. Peculiar picture sleeve though: a mad-eyed Pead Piper lures forth a host of Cindy dolls. Is this meaningful?



**PATO AND ROGER: Pato And Roger (Ago Talk) (Go-Feel)** Not so much a verbal duel as an eminently danceable duet from Ranking Roger (courtesy of The Beat) and his mate Pato (lead singer with fellow Birmingham band, Crucial Music). The Beat, not surprisingly, provide the knuckle-listed rhythms.

**M:Danube (Stiff)** Once again M's maverick, Robin Scott, tries desperately to rekindle the sorcery success of his first single, "Pop Musik", released back in '79. Once again, he misses the bulls-eye. The new gimmick is to sellotape some mid-European folk flourishes on to that well-known, jaunty computer beat. To complete the flavour, he has a certain Brigit Novik sing words that sound like a corny holiday brochure. Too contrived for its own good.



**DARYL HALL & JOHN OATES: Your Imagination (RCA)** Another medium-paced ballad which is as smooth, streamlined and sultry as ever. But wouldn't it be an idea, boys, to try something a little more unusual? Go on, we dare you.

**GANG OF FOUR: Call Me Up (If I'm Home) (EMI)** Bands like the G4 still forget that it's much easier to digest a knotty message when it's delivered with a good tune. Barked vocals, boisterous drums and a dentist's drill guitar are no substitute.

**BLONDIS: War Child (Chrysalis)** The second song to be prised off "The Hunter", and Blonde sound as uninterested as they did on "Island Of Lost Souls". A studly production full of chattering percussion and lumpy horns are offset by Debbie's dangerously romantic words about the world's battle-zones. Pass very quickly.

**HAYSI FANTAYZEE: John Wayne Is Big Leggy (Regard)** Despite the silly name and title, this lashes the limbs into action quite effectively. A bubbling rhythm, plenty of ideas and a sense of humour could easily land the trio a hit. Is this the start of dreadlock rock?



**FIGBAG: The Big Bean (Y Records)** A frantic foot-stomper. What's so refreshing about Pigbag is that they manage to sound happy, dedicated and experimental all at the same time. After a couple of spins, spines will start to dislocate.

**MODERN ROMANCE: By The Way (I'm Still In Love With You) (WEA)** If their last two singles were ideal for the office party, this is perfect for a quiet night with your special girl at the local bistro. Geoff Deane

croons against an elastic bass line and a shush of trumpet.

**TELEX: Haven't We Met Somewhere Before? (Interdisc)** Yet another record where style has shown content the exit door. Once you've edged past the cover which has been snipped out of a book called "Bees: Their Vision, Chemical Senses And Language" (really), you're up against a hollow synthesizer read-out which is beginning to sound oddly dated.

**PATRICE RUSHEN: I Was Tired Of Being Alone (Elektra)** As a follow-up to "Forget Me Not's", this does its job reasonably well. The production is crisp and Patrice can't be faulted in the vocal department. But there's nothing that shouts out: Take me, I'm different! Whereas . . .

**THE APOLLINAIRES: The Feeling's Gone (2 Tone)** If you thought that 2 Tone had slipped out the back door recently, you'd be mistaken. In association with producer Jerry Dammers, The Swinging Laurels' horns and Rhoda Dakar's backing vocals, The Apollinaires have whipped up a rich, supple and furiously energetic brew. My copy's already glued to the music centre.



**DEKXYS MIDNIGHT RUNNERS & THE EMERALD EXPRESS: Come On Eileen (Mercury)** Trading in his track suit for a pair of baggy dungarees, Our Kevin has re-discovered his Irish roots, and there's no escaping the fact. The number kickstarts on a sprightly Irish fiddle and then builds in their usual breathless and burly way. If Kevin could only inject a mile more humour into his delivery, this would be a great song.

**THE DOOLEYS: Will You Or Won't You (Epic)** A tearful tale of indecision as The Dooleys agonise over who will go off with whom as the last bus comes into sight. Solid, searful-waving stuff.

**THE DAMNED: Lovely Money (Bronze)** This might come as a surprise to you. It certainly did to me. A wickedly funny look at the money grabbing side of the tourist trade (from "Beeslectors to

bacon-burgers!"), this smacks strongly of mid-60s psychedelia. Are paisley shirts, long hair and love beads really lurking round the corner?

**RANDY CRAWFORD: Look Who's Lonely Now (Warner)** Here's no mistaking the singer here. As usual, Randy's silky tones wrap themselves around the rhythm and the result is ahhh . . .

**PULSALLAMA: Ungawa Part 2 (Y Records)** A jumbo-sized outfit. The nine girls look like a pick and mix of every modern look today. There's a splash of Mari Wilson, a touch of the '40s, a whiff of Bananarama and so on. Their music is rough and ready and rubs like sandpaper. The fashionable word is 'tribal' but let's forget that. Great fun!

**TRIO: Da Da Da (The Mobile Suit Corporation)** Already a monster hit in Germany and Switzerland, this will probably follow suit here — especially if Radio One fosters it. A deliberately dumb synthesizer pattern and equally loony words make it infuriatingly catchy. I hate it.

**BEGGAR & CO: We All Work Out (RCA)** After a terrific start this settles into a chunky lilt that soon hites deep into the memory. Don't let this one pass you by.



**GARY U.S. BONDS: Seal Deep (EMI America)** One for fans of Mister B. Springsteen. Together with his trusty guitarist Miami Steve, he produced this for the '80s star who has recently made a massive comeback in America. An epic sound full of gruff passion and swelling chords.

**PAUL MCCARTNEY: Take It Away (Parlophone)** What's amazing about Macca is that he makes everything sound so effortless. He probably knocked this one out while boiling the milk for the family's cocoa. The song bounces along, picking up en route honcy-dew harmonies, quick-fire guitar and snappy brass. Watch it streak into the top five.



# ALBUMS

**ELVIS COSTELLO: Imperial Bedroom (F. Beat)** I can find no mention of either bedrooms or Emperors, but in every other respect Elvis certainly isn't mucking around. The songs go for the throat; the singing has never been more for keeps. His voice comes looming through almost majestic arrangements, accurate and sympathetic at the same time. There's a studied looseness about the whole thing, a feeling of things being ever so slightly bent out of shape, that once again puts Elvis Costello ahead of the field. **Way ahead. (9 out of 10)**

David Hepworth



**ODYSSEY: Happy Together (RCA)** Hot on the tracks of the single "Inside Out" comes the album and I see no reason why it should blanch their incredible track record. Producer and mastermind Jimmy Douglas has secured his usual, impeccable array of session musicians, this time roping in The Chic Organisation for an extra bonus. The sound is as perfect as ever although none of the songs matches "Inside Out" for sheer quality. Their version of "Happy Together" (the old Turtles' classic from the '60s) sounds like a strong contender for the next single. **(7 out of 10)**

Beverly Hillier

**PALAIS SCHAUMBERG; Palais Schaumberg (Kamera); DIE KRUPPS; Valle Krait Venus (WEA)** Interesting young Germans department: both reject the standard Anglo-American forms

in favour of striving to create something new, new and essentially German (translations provided). Die Krupps go for earnest but largely tuneless rhythm but largely tuneless while Palais Schaumberg opt for sarcastic, jazzy pop which sounds like a cross between Pigbag and The Flying Lizards (whose David Cunningham produced here). It's wonderfully freaky fun spoiled only by a few pretentious lyrics and by running out of steam near the end. **(6 out of 10; 7 out of 10)**

Ian Crauna



**BILLY IDOL: Billy Idol (Chrysalis)** Idle he hasn't been since the demise of his old band Generation X some two years ago. He's become resident in the USA, polished up his ability to pose and pout, and caused a minor stir with a couple of singles tailor-made for their mainstream market. This get-rich-quick policy is written all over his debut album. Gone is the raw-edged pop of Gen. X, only to be replaced by a set of third-rate rock songs, all with titles about as interesting as their worn out melodies (e.g. "Hot In The City" and "Shooting Star"). The Americans will love it. Me? I think it's a load of ... **(1 out of 10)**

David Bostock



**PETE TOWNSHEND: All The Best Cowboys Have Chinese Eyes (A&M)** Now 17 years on from "My Generation", the Modfather still musically kicks backades deserving of a well-aimed boot, yet seeks to put an arm around those whose vulnerability leaves them victims every time. Sparking the whole deal with "Stop Hurting People", a plea for universal understanding that comes in an orchestral setting, Pete moves on to remember both winners and losers, West Coasters and West Londoners. And he does it in a

manners suggesting that this kid, even at 37, is still alright. **(8½ out of 10)**

Fred Dellar

**JOE JACKSON: Night And Day (A&M)** Joe's fifth album brings his third change of style. Out goes the successful "Jumpin' live" and in comes a set of ten new songs made in New York. Half of them are upbeat ("Day") and half slow ("Night"). There are no guitars and the influences range from Frank Sinatra through Swing to Paul Simon. Jackson has a lot to say, plays the piano superbly and has discovered a brilliant percussionist, but two or three of the melodies let a fine LP down. **(6½ out of 10)**

Tim de Lisle

**POSITIVE NOISE: Change Of Heart (Stetih)** Rose Middleton (Positive's Noise's ex-frontman) may have been so desperate to impress that it was embarrassing but at least he could rise above his Joy Division/Magazine obsessions to produce that vital spark. That touch of inspiration is exactly what this album of slick, synthesised funk lacks. Apart from the two tracks part-written by Rose, it's competent, complacent and dull. More than a change of heart is required. **(3 out of 10)**

Ian Crauna



**GAP BAND: Gap Band IV (Total Experience)** If you like what you've heard of the Gap Band in the past, this won't disappoint. Produced by Lonnie Simmons, it sticks to what the boys are best at but does it a little better than ever before. Uptempo tracks like "You Dropped A Bomb On Me" and "Talkin' Back" are sharper than ever while ballads such as "Lonely Like Me" and "Outstanding" are sweet enough to tug at anybody's heartstrings. Compulsory purchase order on this one. **(7½ out of 10)**

Beverly Hillier

**BILL NELSON: The Love That Whirls (Diary Of A Thinking Heart) (Mercury)** The title says a good deal. Depending on your point of view Bill Nelson's music tends to be either pretentious and obscure or clever and fascinating. For me this LP is mostly the latter — varied, danceable, highly

original rock that lies somewhere between the Associates and The Cure (though Nelson, of course, did it first). Far from faultless but worth a listen. **(7 out of 10)**

Tim de Lisle



**FASHION: Fabrice (Arista)** If you know nothing about Fashion, you might expect horribly chic, synthesiser wallings. But you'd be wrong. The revamped band have come up with a delicious formula that creeps up quietly and wins you over completely. Inspired intros which are sharp without grazing the ears, are followed by some fluid bass work, restrained vocals, elegant funk rhythms and a little electronic icing for good measure. The result is a cleverly sustained atmosphere which doesn't throw up barriers for anyone. Now that The Human League have broken America, this is the kind of music that could follow there. **(7 out of 10)**

Ian Birch

**LIGHT OF THE WORLD: Check Us Out (EMI)** It's a year since Light Of The World split up, three of them forming Beggar And Co., but now they're back with an album of luxury funk. Producer and arranger Nigel Marinnes has created a smooth, layered sound that never becomes bland. Rich burn-yaping dominates with thorough vocal harmonies and there are a couple of brilliant alto sax solos. A lot of thought has gone into the percussion (five different people have a bash at it) which bumps and clicks. The only drawback is that some of the songs have routine rent-a-funk tunes but when you're dancing you might not notice. **(7½ out of 10)**

Neil Tennant

**STEVE MILLER BAND: Abecedario (Mercury)** Like Mr Kipling's cakes, the Steve Miller Band are exceedingly pleasant. Also, as with those much publicised pastries, their songs are best paraken one or two at a time, a whole album's worth of pleasantness sometimes proving just a little too much to take at a single sitting. Nevertheless, there are several tasty bits to be enjoyed, particularly the ICC like "Young Girl's Heart" and The Beach Boys-go-bluegrass bowdown which is "Goodbye Love". So go on, stuff yourself silly — and chance the occasional burp! **(7 out of 10)**

Fred Dellar

# ROCK THE CASBAH

# THE CLASH

Now the king told the boogie man  
You have to let that raga drop  
The ad down the desert way  
Has been shaking to the top  
The sheik he drove his cadillac  
He went a cruising down the Nile  
The mezzala were a stonking  
On the radiator grille

Chorus  
Shareef don't like it  
Rocking the casbah, rock the casbah  
Shareef don't like it  
Rocking the casbah, rock the casbah

By order of the prophet  
We ban that boogie sound  
Degenenerate the faithful  
With that crazy casbah sound  
But the bedouin they brought out  
The electrical casbah from  
The local space disco  
Got his guitar picking dumb  
As soon as the shareef  
Closed the square  
They began to weel

Repeat chorus  
Now over at the temple  
Oh they really pach 'em is  
The la crowd say it's cool  
to dig this chaunting thing  
But as the wind changed direction  
And the untine hand took free  
The crowd caught a jive  
Of that crazy mezzal jive

Repeat chorus  
The king called up his jet fighter  
He said you better run fast pay  
Drop your bombs between the minarets  
Given the casbah way

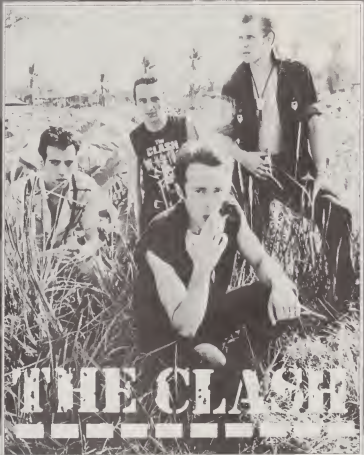
As soon as the shareef  
Was classified onto there  
The jet pilots used to  
The cockpit radio blare

As soon as the shareef  
Was onto their bay  
The jet pilots washed

Repeat chorus

Shareef don't like it, he thinks it's not cooler  
Rocking the casbah, rock the casbah  
Shareef don't like it, fundamentally can't take it  
Rocking the casbah, rock the casbah  
Shareef don't like it, you know he really hates it  
Rocking the casbah, rock the casbah  
Shareef don't like it

Words and music by The Clash  
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Smash Hits



HMV  
COMPETITION  
2

Who recorded  
"Strawberry Fields  
Forever?"

## WIN ALL THE LP'S YOU CAN CARRY!

We told you in the last issue about the amazing prize in this special three part competition, how the winner gets to spend two whole minutes in the HMV Shop, Oxford Street, London, during which time they can help themselves to as many albums as they can carry. If you were tuned in last time you should already have snipped out one of the little question tokens below. Here's another, containing another clue. Cut it out and keep it safe. The final one is coming up in the next issue. By then you should be able to answer the Big Question we've got prepared for you. Think of all those brand new shiny albums, just waiting to be snatched up and taken away...



# THE SMASH HITS QUIZ BOOK

## ART ON YOUR SLEEVE

Below are sections from four famous LP sleeves. Can you identify them?



Which album covers feature the following people and things?

5. A bespectacled blond tucking into a bowl of rice beneath a picture of Chairman Mao.
6. Six smartly coiffured chaps covered in leaves.
7. A girl perched on top of a rock, wearing pixie boots and horns.
8. Two blokes and two girls, all in full parachute gear.
9. A dapper chap cradling a glamorous lady in one arm and aiming a pistol with the other.
10. Seven blokes huddling together outside Chalk Farm station.

ANSWERS

1. "Ghost in the Machine" by The Police; 2. "Sound Affects" by The Jam; 3. "Flesh & Blood" by Roxy Music; 4. "Pinky Blue" by Altered Images; 5. "Tin Drum" by Japan; 6. "Peleon West" by Hericr One Hundred; 7. "The Changing" by Toyah; 8. "Are You Ready?" by Bucks Fizz; 9. "The Lexicon Of Love" by ABC; 10. "Absolutely" by Madness.

# THE SMASH HITS QUIZ BOOK

## VARIOUS ARTISTS

1. Which music business legends are occasionally billed as: a) The Thin White Duke; b) Old Blue Eyes; c) The Boss; d) The Godfather Of Soul?
2. Three famous names. Which one *isn't* real? a) Simon Le Bon; b) Kim Wilde; c) Toyah Willcox.
3. He made his name singing with Genesis and now enjoys a successful solo career. Name, please.
4. Which famous American female star "discovered" The Jacksons?
5. Which solo performers do the following groups play with? a) The Attractions; b) The Banshees; c) The Coconuts.
6. How did The Teardrop Explodes get their name?
7. Which famous acts made their vinyl debuts with the following flop singles? a) "Tar"; b) "Memorabilia"; c) "A Day's Wait".
8. David and Thelma of Dollar used to form part of a larger hit group. Which one?
9. In the 60s Davey Jones, Mickey Dolenz, Peter Tork and Mike Nesmith made up one of the best-known groups in the world. Supply the name.
10. Here are four flip sides of recent big hits. Name the A sides. a) "Give Us Back Our Cheap Fares"; b) "Marine Boy"; c) "Theme From Man Trap"; d) "Seconds".



Dollar

ANSWERS

1. a) David Bowie; b) Frank Sinatra; c) Diana Ross (also Bruce Springsteen); d) James Brown; 2. Kim Wilde (her real surname is Smith but she adopted her father's stage name); 3. Peter Gabriel; 4. Diana Ross; 5. a) Elvis Costello; b) Siouxsie; c) Kid Creole; 6. From a caption in a Marvel comic book; 7. a) Visage; b) Soft Cell; c) Altered Images; 8. Guys Plus Girls; 9. The Monkees; 10. a) Really Saying Something by Bananarama; b) "Love Plus One" by Hericr One Hundred; c) "Poison Arrow" by ABC; d) "Don't You Want Me" by The Human League.

# THE POLICE

1. One of the following Police songs did not get to No. 1 on the charts. Who's it? "Every Little Thing That Does Is Magic," "Don't Stand So Close To Me," "Walking On The Moon," "Spirits In The Material World," "Message In A Bottle."
2. Sting's surname is *Sumner*. What's his real Christian name?
3. Are any of the band's original blonds?
4. Who's the mysterious figure (*right*)?
5. One of the Police's videos was banned by the BBC. Which song was it made for?
6. Sting's wife is a well-known actress. What's her stage name?
7. Before joining The Police, Andy Summers was a member of eight different bands. How many can you name?
8. Who was the original Police guitarist?
9. Sting appears in one feature film singing Eddie Cochran's "Three Steps To Heaven". Name the film.
10. What brass instrument has Sting recently taken up?



1. "Spirits In The Material World"; 2. Gordon; 3. No; 4. Kirk Kent (Stewart Copeland); 5. "Invisible Sun"; 6. Frances Tomelty; 7. Zoot Money's Big Roll Band; Dantalian's Chariot, Soft Machine; The Animals; Neil Sedaka Band; Kevin Coyne Band; David Essex Band & Kevin Ayers Band; 8. Henry Pedernini; 9. "Radio Dr."; 10. Saxophone.

ANSWERS

# ★ FUNK ★



1. His real name's James Johnson, but who's this little beauty above better known as?
2. Who embarrassed true disco freaks with these hits? a) "Dance Yourself Dizzy"; b) "D.I.S.C.O."; c) "Feels Like I'm in Love".
3. Who was "Funkin' for Jamaica" in 1980?
4. Linton Beckles and Lipson Francis are members of which London-based funk outfit?
5. What have the following groups got in common? The Gap Band, Earth Wind & Fire, The Whispers and Spandau Ballet.
6. Who had a hit with the theme for the movie *Carwash*?
7. Who are Nile Rodgers & Bernard Edwards better known as?
8. Who are Master Spoonie Gee, Big Bank Hank and Wonder Mike.
9. Name the girl singer who got her big break singing on The Crusaders' hit "Street Life".
10. What have the outrageous trio Imagination got in common with girl singer Grace Kennedy?

1. Rick James; 2. a) Liquid Gold; b) Ottawan; c) Kelly Marie; 3. Tom Browne; 4. Central Line; 5. They each feature a pair of brothers; 6. Rose Royce; 7. Chic; 8. The Sugarhill Gang; 9. Randy Crawford; 10. Grace is drummer Errol's sister.

ANSWERS

# SHAKATAK 'STREETWALKIN'

I'm walking around on the street again  
Thinking it out on my own  
Help me get back on my feet again  
'Cause you know I can't make it alone

I'm walking around on the street again  
Thinking it out on my own  
Help me get back on my feet again  
'Cause you know I can't make it alone

I'm walking around on the street again  
Thinking it out on my own  
Help me get back on my feet again  
'Cause you know I can't make it alone

Streetwalkin', streetwalkin', streetwalkin'  
Streetwalkin', streetwalkin', streetwalkin'  
Streetwalkin', streetwalkin', streetwalkin'

Words and music by W. Sharpe/R. Odell  
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On Polydor Records



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GOT MORE  
KICKS  
THAN THE  
WORLD  
CUP!

associates

BY JESSICA KAPLAN

smash hits

Well I've been working hard to reach my target  
To earn a few bob for a day trip down to Margate  
I'm gonna blow the lot tomorrow on all me family  
We can't go to the bank at 8, so don't be late  
I'll be waiting to see the sea  
I'll be waiting for Grandad  
Come on, let's go

Down to Margate

Don't forget your buckets and spades and cozzies and  
Down to Margate, we'll have our fill of jellied aels at the coddle stall  
Down to Margate, we'll go on the pier and we'll have a beer  
Aside of the sea

Down to Margate, you can keep the Costa Brava  
I'm telling you mate I'd rather  
Have a day down Margate with all me family

Along the promenade we'll spend some money  
Then we'll find a spot on the beach  
That's if it's sunny  
The kids will all enjoy themselves  
Digging up the sand  
Collecting stones and winkle shells  
To take back home to Nene  
Behave yourself Grandad  
Or you won't be going

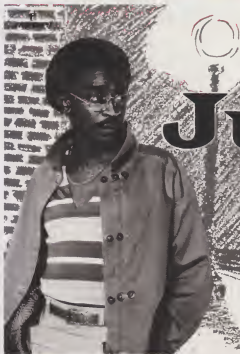
Repeat chorus

You can keep the Costa Brava  
And all that pelevra gonna bother me  
I'd rather have a day down Margate with all me family

Words and music by Hodgson's  
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On the same records

# CHAS & DAVE

## MARGATE



MER 112(7)  
MERX 112(12)

# Junior

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# HUMAN-LEAGUE

1. Before joining The Human League Phil Oakey was a) a local government officer; b) a hospital porter; c) an art student.
2. Which League album sleeve featured a photo of numerous small babies?
3. "Being Boiled" refers to "sericulture". What's it mean,?
4. Which League member started off operating the group's slide show?
5. What do a cruise to China, Norman Wisdom and ice cream have in common?
6. Which of the following tracks did they not write themselves? a) "Love Action"; b) "Nightclubbing"; c) "Don't You Want Me".
7. Martyn Ware and Ian Marsh left the League to form B.E.F. What do the initials stand for?
8. Susanne and Joanne were reputedly discovered in a Sheffield disco. Can you name it?
9. Which member of The League previously played with The Rezillos?
10. In 1979 The Human League released a single called "I Don't Depend On You". Under what name?



1. Hospital porter; 2. "Reproduction"; 3. Silk-worm breeding; 4. Adrian Wright; 5. They're just some of "The Things That Dreams Are Made Of"; 6. "Nightclubbing"; 7. British Electric Foundation; 8. The Cray Daisy; 9. Joe Calls; 10. The Men

ANSWERS

Name the hit songs from which the following lyrics came:

1. "I'm the dandy highwayman who you're too scared to mention . . . I spend my cash on looking flash and grabbing your attention"
2. "This means nothing to me"
3. "You were working as a waitress in a cocktail bar when I met you"
4. "In the jungle, the mighty jungle"
5. "Standing in the door of The Pink Flamingo . . . crying in the rain"
6. "She's keeps a Moet and Chandon in her pretty cabinet . . . let them eat cake, she says, just like Marie Antoinette"
7. "Little Catholic girl who's fallen in love"
8. "Diddley qua qua"
9. "Fallen leaves in the night . . . who can say where they're blowing"
10. "Waiter!"

1. "Stand And Deliver" by Adam and The Ants; 2. "Vivienne" by Ultravox; 3. "Don't You Mind" by The Human League; 4. "The Love Shack Tonight" by Tom Elvton; 5. "She's Keeping A Moët & Chandon" by Queen; 7. "John of Arc" by Orchestral Manoeuvres In The Sky; 8. "More Than This" by Royalty; 9. "Return Of The Los Palmas 7" by Madness (it's the only word on the record); 10. "Waiter!"

ANSWERS

# THE SMASH HITS QUIZ BOOK

## GOLDEN OLDIES



PH. BARRY PASTERNAK

1. Name the following artists' backing groups. a) Smokey Robinson; b) Bill Haley; c) Bob Marley; d) Cliff Richard; e) Buddy Holly.
2. Don & Phil were famous singing brothers. What was the family name?
3. Chuck Berry wrote a classic song named after Elvis Presley's home town. What was it?
4. A 1963 Lesley Gore hit made No. 1 again last year. Name the song.
5. What was Elvis Presley's middle name?
6. Who's this lot pictured above? They're still in the charts today.
7. How were the following people better known? a) Richard Penniman; b) Robert Zimmerman; c) Paul Gadd; d) Harry Webb.
8. Famous Radio Two deejay who had No. 1's in 1955 with "Man From Laramie" and "Unchained Melody".
9. Which rock'n'roll classic starts with the legendary line "It's one for the money, two for the show"?
10. Why is Motown so called?

ANSWERS

1. a) Miracles; b) Comets; c) Waiters; d) Shadows; e) Crickets; 2. The Everlys; 3) Little Richard; 4) Bob Dylan; 5. Aaron; 6. Status Quo (1963); 7. a) Little Richard; b) Bob Dylan; c) Gary Glitter; d) Cliff Richard; 8. Jimmy Young; 9. "Blue Suede Shoes" by Elvis Presley; 10. It was initially based in Detroit, America's "Motor City".

# THE SMASH HITS QUIZ BOOK

## HEAVY METAL

1. Which groups performed the original versions of these three hard rock classics? a) "Smoke On The Water"; b) "Stairway To Heaven"; c) "Purple Haze".
2. They're still chart regulars today but their first hit was "Pictures Of Matchstick Men" way back in 1967. Who they?
3. This German guitarist had spells with The Scorpions and UFO before forming his own group. What's his name?
4. Which towns do the following British HM outfits hail from? a) Saxon; b) Iron Maiden; c) Def Leppard.
5. How is Ian Kilminster better known?
6. He's a keen hunter and has had huge-selling albums with titles like "Cat Scratch Fever" and "Call Of The Wild". Name, please.
7. Which hugely-successful HM band took their name from a grisly medieval torture device?
8. Drummers tend to be the most anonymous members of bands. Name the famous bands that the following chaps drummed for. a) Bill Ward; b) John Coghlan; c) Brian Downey.
9. What was odd about Led Zeppelin's fourth album?
10. Live albums are the staple diet of HM. Who recorded the following in-concert LP's? a) "No Sleep Till Hammersmith"; b) "Alive" & "Alive 2"; c) "On Your Feet Or On Your Knees".



PH. BARRY PASTERNAK

ANSWERS

1. a) Deep Purple; b) Led Zeppelin; c) Jimi Hendrix; Experience; 2. Status Quo; 3. Michael Schenker; 4. a) Barnsey; b) London; c) Sheffield; 5. Lemmy; 6. Ted Nugent; 7. Iron Maiden; 8. a) Black Sabbath; b) Status Quo; c) Thin Lizzy; 9. Inhead of the Riff; 10. a) Motorhead; b) Kiss; c) Blue Öyster Cult.

# KING TRIGGER



DEBUT SINGLE

# RIVER

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Chrysalis





**IT'S FIVE YEARS SINCE THE ROYAL JUBILEE, FIVE YEARS SINCE THE SEX PISTOLS' "GOD SAVE THE QUEEN" UNLEASHED THE FILTH AND THE FURY UPON AN UNSUSPECTING BRITAIN. AND PUNK STILL PROSPERS, ALBEIT ON A SMALLER SCALE. WE ASKED BEKI BONDAGE OF VICE SQUAD WHETHER THERE WAS ANY POINT IN CARRYING ON. YES, SHE SAID ...**

# THIS TIME (WE'LL GET IT RIGHT)

INTERVIEW: MARK STEELS PICTURE: MARK RUSHER

If anyone had dared to suggest in the summer of 1977 when the Sex Pistols ruled Britannia that in five years time Captain Sensible of the Damned would have a number one hit with a song from the musical South Pacific, or that Toyah Willcox would be appearing on the Michael Parkinson show, or that Adam Ant would be wearing "Goody Two Shoes" or that Malcolm McLaren's next discovery would be singing about 'candy', they would have been run out of town.

Beki Bondage, chanteuse with Bristol band Vice Squad, was 13 at the time. Some of her fans were even younger. Despite the fact that in early 1978 the media officially declared punk to be dead, it simply refused to give up the ghost.

"Punk will never die" shouts Beki, "as long as it allows kiddies the opportunity of having their say. Working class kiddies. Where it all got screwed up before was when it became a whole fashion thing. And places like the Kings Road had a field day. It's certainly not as posey now."

"Punk was never intended for people with bags of money: it was strictly for working class kids who maybe didn't have a lot of cash but who still knew how to have a good time. We've still got Skunks, the 100 Club and places like that but most of the clubs have now closed down. As soon as the owners saw that there was money to be made, up went the prices and out went the real punks who couldn't afford them. Those who were in it just for the fashion are probably New Romantics now."

Unfortunately, Beki admits that many of the new punks don't have a lot of time for the 77 innovators save for listening to the odd indie.

"Well, they all sold out didn't they? To be commercial is to lose all of your credibility in a punk's eyes — which I think is totally ridiculous. Slagging off The Clash and The Pistols is nothing but total jealousy and envy."

"I mean, just because we signed to EMI there are many punks who think we're rolling in it but nothing could be further from the truth. Big record companies are still regarded as an 'enemy' but I tell you what: it's the small independents who are really ripping the bands

off. They know there's a market out there and that the idea of being on an independent label is still attractive. Ever tried getting royalties out of an independent?"

It seems then, that whilst the Spirit of '77 still permeates the 1982 model, a number of contradictions have also crept in — a fact which Beki finds disturbing. For example, punk appears to hold two totally different views on royalty and patriotism.

In 1977 when the Queen celebrated her Silver Jubilee, almost every honest-to-goodness punk rallied round the anti-royalist banner. But now, with the victory in the Falklands and the birth of The Royal baby, many punks find themselves supporting the government and celebrating the Royal Birth in grand style.

"Patriotic punks really annoy me. How can they possibly support someone who goes fox-hunting or someone who goes stag-hunting and then cries her eyes out when the stag gets shot?"

"They have absolutely nothing in common with the working classes. All this flag-waving and Union Jack t-shirt stuff really makes me sick. What makes the whole thing worse is the fact that the baby is a boy which means that now we are going to get at least two kings in a row. Do you realise that this country had its best times when it was ruled by queens?"

Beki admits that punks easily fall out with each other over rival bands. "Oh, yeah. Exploited fans hate Crass fans and vice versa."

So what is the common thread which has kept a movement going for such a long time? "I think the idea of looking different and challenging at the same time is why many kids become punks. They want to be noticed, want to stand out in a crowd."

"They'll all claim to be individuals but, in reality, they all feel a need to belong to something and to have a common enemy. That need to belong is part of human nature but I'm afraid there really are a lot of punks who follow like sheep. To be a real punk you must have strong beliefs about something and be prepared

to express them. I'm totally against vivisection and cruelty to animals. Others are anti-establishment or anti-war."

But how do you tell the genuine from the fakes? "Oh, you can spot the fakes a mile away. They're the kind of people who'll say, 'I hate war, I hate war, and if you don't agree then I'm gonna kick your head in!'"

"Look, we're not going to change the world through gigs or records but I do believe that what we say might actually make people think about the world in which they live. I'd rather we got to them than school."

Okay, Beki, I like the idea of a good night out down at the local palais but I don't really want to feel left out. Tell me — just in case I get collared at the bar — who are my heroes, what movies should I have seen and what records should be on the old punkola jukebox?

"Wattie and Crass would be your heroes, I think, although I think Siouxsie is still held in high esteem. Films are not as important to punks as they are to other cults but I think The Great Rock 'n' Roll Swindle and Scum are exceptions. Anything with violence in will do."

"Records? 'CID by the Subs, 'White Riot' and 'Complete Control' by the Clash, 'Cocaine' by Dillinger, plenty of ska, 'Anarchy' and 'God Save The Queen' by the Pistols, maybe some Cure and Joy Division, anything by Gary Glitter and lots of Motorhead. Oh yes, and 'Last Rockers' by us."

Come again, Motorhead?

"There's a lot of crossover between punk and heavy metal. Lots of punks love Motorhead because they don't take that horrible stance that so many heavy metal bands do. Being a girl I find a lot of what they try insulting and some of the blokes who go along to their gigs and really get off on all that anti-women pose just don't realise how much they might be hurting their girlfriends. Motorhead and Girlschool are alright, though. The most important thing to remember is to do what you want to do. I even like Greig and Rumsky-Korsakov."

Greig and whaaaat????

"Y'see! Just cos I'm a punk everyone expects me to go 'worr'."

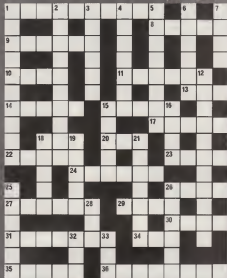
# CROSSWORD

## ACROSS

- 1 Madness' place of amusement (5,2,3)  
 8 Watford's Rocket man  
 9 Eurovision song winner  
 10 'White ----' (Clash)  
 11 Blondie's explosive offering  
 13 and 16 down. They recently put 'Temptation' your way  
 14 ---- Of The World  
 15 ---- 'Piano' (Diana Ross)  
 17 They've scored several bullseyes with revived oldies  
 18 Where Kool And The Gang went steppin'  
 20 ---- Life' (Depeche Mode)  
 22 Duran Duran's favourite planet  
 23 Rusty part of Visage  
 24 Patrice who requests that you not forget her  
 25 See 1 down  
 27 XTC knew a respectable one  
 29 Three Minute ---- (Selector)  
 30 ---- Below Zero  
 31 Changed, like those images  
 34 What Marty Wilde is to Kim  
 35 Repetitive hit for 26 down (2,1,2)  
 36 Pop Quiz' mainman (4,4)

## DOWN

- 1 28 and 26 across Could this be the state of Simon Le Bon's appetite? (6,4,3,4)  
 2 Yell twice for this Rocky Sharpe winner (5,5)  
 3 When Randy Crawford will fly away (3,3)  
 4 and 25 Tight Fit's dream spot (7,5)  
 5 It's brave, claims Toyah  
 6 Do they go by rail or simply 'Walk On By' (1,5)  
 7 Pandu or Partridge?  
 12 Turn cleaner lint into a funky chart act (7,4 anag)  
 15 They're half Simple  
 16 Human League's chart-topping album  
 18 See 13 across  
 19 The Fun Boys' number  
 21 Do they only gig on Saturday and Sunday?  
 26 McIown Stevie  
 28 See 1 down  
 32 Take It On The Run' Spedwagon (1,1,1)  
 33 ---- All The Lights' (Donna Summers)  
**Answers On Page 45**



# mad

new



# driving

# Get SMART!

Don't get left in the dust! Maybe Leeds can answer your musical questions. Try writing to Get Smart!, Smash Hits, 52-55, Cannonby Street, London W1V 1PF.



In the Marc Almond Q & A (Issue April 29) you printed a picture of Marc sitting in front of a Steve Strange poster. Where can I get one?

Darren Thane, Cheltenham.  
Originally made for the American market, it's since been made available through Steve's fan club, based at: 9 Disraeli Road, Putney, London SW15. The poster in the pic hangs at Trident Studios in London's West End.

What's become of the proposed album from Andy Summers (of

The Police) and Robert Fripp? Yvette, Nottingham.

The as yet untitled, all-instrumental album is due for release at the end of August. Andy and Robert, who share the same hometown of Bournemouth and have long been friends, play all instruments including synthesizers, drum machines, guitars, etc.

What does Terry Hall (FB3) ask for when he gets his hair cut? Hopeful Terry 2.  
We asked Tel and he said: "I just ask for a 'Terry Hall'. And I keep it

in this style by not washing it. I don't get it cut anymore. I used to get it cut but now I'm not going to ever again."

On "Love's Got Me in Triangles" (from "Palacen West") by Haircut One Hundred, Mark Fox says something in German. What do the words mean? Keren Pells, Norwich.

Mark, who used to teach German before joining HC100, says: "Hello, my name is Helmut Boring and I haven't got any friends..." And, just barely audible, Nick replies: "Yes, but do you drive a Volkswagen?"

Any info on Southern Death Cult, who recently did sessions for John Peel and "Something Else"?

Michelle, Jonathan & Fi.  
From Bredford and all aged 20, the Cult consider themselves "a friendship rather than a band" and are: Aky (drums); Barry (bass guitar); Buzz (lead guitar) and Ian (vocals). Currently on tour supporting Theatre of Hate, a one-off single titled "Fatman" is pencilled in for August release on T.O.H.'s Burning Rome label. Formed six months ago, they take their name from a Red Indian religious cult.

Am I right in thinking that two of the brass players appearing with Genesis on TOTP were Luke

Tunney and Ted Emmatt of The Teardrop Explodes? Katie, Stowmarket.  
You're correct about Luke but the other players were Gery Barnacle (Laisure Process) and Peter Thoms. The original brass section on "Paperjets" was Erth Wind & Fire but when a new backing track had to be recorded for TOTP, Genesis chose the aforementioned as they considered them the "top three" in the country...

Terry Hall: not so much a haircut, more a way of life.



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| P206  | TAN BERS            | B052   | JONNY PAGE              | P3256 | WHITENAKI          |
| P100  | OLIVIA NEWSON-JONES | B061   | JIMI HENDRIX            | P3266 | LED ZEPPELIN       |
| P106  | ROD VERA KAY        | B067   | BRYAN FERRELL           | P1267 | BECKING            |
| P342  | MIKE NEW WADDY      | B012   | GARY NEMAN              | P1268 | BECKING            |
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| B187  | ANGUS YOUNG SAC D   | B027   | OSZIE OSBORNE           | P1079 | MOTORHEAD          |
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| P1211 | BALANCEUS           | T4106  | ADAM ANTS               | V1200 | TOYAH              |
| P1271 | JAM                 | T4106  | BARRY MANLOW            | V1019 | ANNA GURSH         |
| P1271 | FRE SHOOTERS        | T41062 | HAIRCUT 100             | V1023 | ANNA BOWS          |
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WHAT THEY WANT FOR THEIR LIVES  
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IT'S VERY LIGHT  
WHAT THEY WANT FOR THEIR LIVES  
DID YOU GLIDE IN WITH GREAT STRIDE  
TAKING STRENGTH FROM A SMILE  
PRESENT STATE OF MARINE LIFE  
I CROSS THE SEA IN SOMETHING  
WAS IT NICE

WHAT THEY WANT FOR THEIR LIVES  
WHAT THEY WANT FOR THEIR LIVES  
DID THEY FALL INTO GRAND SALON  
WHAT WAS THAT SMILE JUST ABOUT  
I CROSS THE SEA IN SOMETHING  
WAS IT NICE

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 NICK HEYWARD

PH: SHANE BATES



*imagination!*

# BODY TALK

An international language. Imagination speak it fluently. Pete Silvertown translates.

Whatvar also you might feel like saying about Imagination, you could never, ever accuse them of being shrinking violets.

You might not recognise the faces but you could hardly forget the bodies. Whenever Imagination appear on TV they willingly expose more male flesh than you'd get in a straight week of professional wrestling bouts. They make *Top Of The Pops* resident dance troupe appear positively over-dressed.

Even if you can't remember their music, the smooth, late-night dancing soul of "Body Talk" through to the newest, "Music And Lights", you're unlikely to have forgotten the clothes. Loincloths, gold chains, feka-fu jerkins and enough silver lamé and sequins to keep a trio of Liberace happy. With all that bara flash, their belovéd satin and tat, the dry ice they're always wandering through and their slow, slinky dancing, an Imagination appearance is less like a piece of pop promotion than an extract from a particularly deranged Hollywood "Eastern". *Sinbad The Singer*, perhaps.

Yet, despite four straight top twenty hits in 18 months, Imagination are scarcely household names. While much deserved fuss has been made about a new generation of young black British talent — Beggar & Co., Linx and Junior Giscombe are some obvious names — Imagination somehow always get left off the list. They're certainly British and most definitely black. (Admittedly, "young" is not an adjective that fits them with great comfort. They refuse to give their ages. Any estimate, though, would start with informed guesses around the late 20's/early 30's mark.)

Yet, while others have scooped the attention, Imagination have been quietly plugging away in the background, like one-hit wonders who refused to concede their five minutes of fame were up. Perhaps the lavishness of their image has something to do with it. Or maybe it's because they come from the same stable

that once brought us the gormless Kally Marie.

Offscreen as well as on, lead singer Lee John is the one who demands most attention. "He's a person," says Ashley Ingram, his heavy bulbous eyes fixing the table with an intense stare, "you can hear before you see him coming. After you've described that, you know Lee John." A North Londoner by birth, Daily Express reader Lee spent a hunk of his adolescence in the USA, an experience which gave him a wider sense of what was possible for a black teenager than London in the late '60s ever could have done. Even now, traces of that time can be heard in his accent, a soft, unstable mixture of New York and Finsbury Park. As interested in theatre as music, Lee has done a little acting and talks with wild ambition to read all of Harold Robbins, he'd been in the Sun Valley Sereaders, part time entertainers of South London bingo players and part time backing group for visiting American soul acts.

Imagination itself started with a Lee and Ashley track cut with ABC and Dollar producer, Trevor Horn, nearly five years ago. As plans to release it were finally taking shape, both Lee and Ashley auditioned for the soul group Midnight Express, both after a little money to subsidise their own project. Ashley passed, Lee flunked but, more important, they discovered a "great drummer", Errol Kennedy, brother of TV singer Grace. Errol was recruited for Imagination.

Then, at the last moment, they met up with Tony Swain and Stava Jolley, both engineers and former cameraman on *The Muppet Show*. Such was Swain and Jolley's impact that they took over the production of Imagination, dumped the ancient Horn track and cut the glistening "Body Talk", within a very few weeks the team — which is still together today — had their first hit single.

Since then there's been "In And Out Of Love", "Flashback", "Just An Illusion" and, now, "Music And Lights", all of them as lavish and glossy as the sarongs Lee wears for public appearances. It's a soul train that's brought them success right across Europe. "Where a lot of other black artistes are faltering, we're not. It's not their fault. It's just that their companies are not pushing them in these territories. "We've been to Holland, Belgium, Italy, France, Portugal — we did the Miss Portugal TV show — and you get used to working in different countries. It's like getting into eating soup. After a while, you get into eating it either fast or slow, hot or cold. And it's hard work. They don't let you go one minute of the day. "You squeeze every ounce of that lemon out... then they grate the rind. Although they've had all those hits, Imagination have yet to tour. Originally, they intended play live this Spring but the plans were moved forward to the Summer instead. They say they were too busy. Critics might suggest that the relative failure of "Flashback" had some influence on the decision. But, while they weren't treading the boards, Mari Wilson and the Imaginations wars, resulting in a lawyer's letter to Miss Wilson suggesting she dropped her backing band's name. Lots of people were going to her gigs thinking they were going to see us and they were turning away very disappointed. We were checking out more territory than she is — that's not to say it'll always be that way. All the same, at the present time, we are. And something had to be done."

Ironically, Ashley's group nickname is *Mary Wilson*, in honour of the former Supreme. Errol is, according to how he feels that day, either Cindy Birdsong or Florence Ballard, the dead one. Lee is, of course, Diana Ross. "He knows her backwards, all her phrases," says Ashley. "He can imitate her perfectly and you've got know someone so well to do that." The Supreme tribute?

every arranger and producer she worked with there. No big thing. "It was always my job to know who produces, who writes, who arranges it. You can't learn it overnight."

The name Imagination was very much a last minute decision, "a basic tribute" to John Lennon. "Imagins" was number one the week we picked the name and, hopefully, if he's up there, he can sprinkle a bit of knowledge into our concepts." But, behind that snap decision, lay a lot of work. Lee and Ashley were old fiends from way back when. The closest Lee had come to a taste of success was a single made as one half of a duo named Russ and Lee but he'd spent literally years singing the soul circuit — small, smelly clubs, bingo halls and US air force bases.

With Ashley, a bassist from Northampton whose current ambition is to read all of Harold Robbins, he'd been in the Sun Valley Sereaders, part time entertainers of South London bingo players and part time backing group for visiting American soul acts.

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# PARIS

## NO GETTING OVER YOU

Written by David Byrne and Chris Frantz  
 Produced by Chris Frantz and David Byrne  
 Recorded at The Record Plant, Los Angeles  
 Mixed by Chris Frantz and David Byrne  
 Mastered by Chris Frantz and David Byrne

### Details

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## J. GEILS BAND

### ANGEL IN BLUE

We met in a bar  
 On Chesapeake Bay  
 With her white patent boots  
 And her blouse red lame  
 A table-top dancer  
 She would smile on cue  
 On those lips of an angel  
 Angel in blue

She'd been dancing for ages  
 Through cities of bars  
 She was kicking the habit  
 Of scoring in cars  
 She'd been trained of her kind  
 All caged up in this zone  
 Oh a wildcat angel  
 Angel in blue

And as she stared out into the night  
 I thought she might break down and cry  
 So when I whispered I thought I could love her  
 She just said baby don't even bother to try  
 And I watched as she spoke  
 Her words chilled my bones  
 All her friends did her favour  
 I just were really just loons  
 And she never had dreams (never had dreams)  
 So they never came true  
 The palest of angels  
 Angel in blue

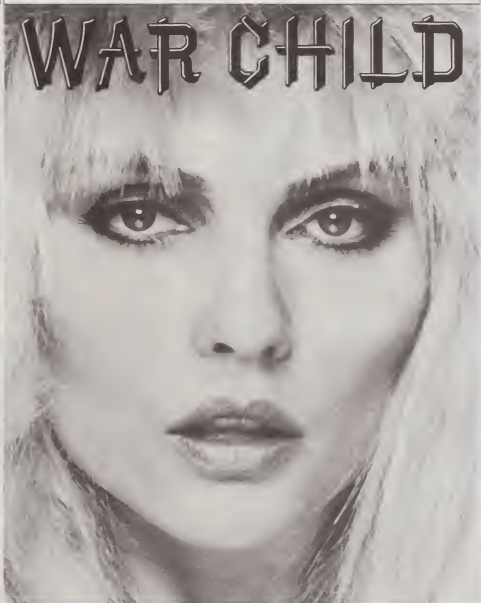
And the bees they had stung the  
 The birds they had flown  
 There were guys she could number  
 But none had she known  
 And she never had dreams (never had dreams)  
 So they never came true  
 Oh my fade-away angel  
 Angel in blue

Angel in blue  
 Fade-away, fade-away, fade-away angel  
 Angel in blue  
 Fade-away angel  
 Fade-away angel  
 Angel in blue  
 Fade-away, fade-away, fade-away  
 Fade-away, fade-away, fade-away  
 Angel in blue

Words and music by Seth Justman  
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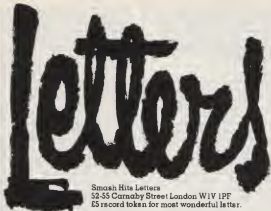
ANSWERS (FROM PAGE 20).



## CROSSWORD

ANSWERS (FROM PAGE 36).

ACROSS: 1 'House Of Fun'; 5 Elton John; 9 Nicola; 10 'White' Riot; 11 'Atomic'; 12 and 18 down New Order; 14 Light (2); The World; 15 'My Old Flame'; 17 Carter; 18 'Steppin' Out'; (Walk Right) Now; 22 'Planet Earth'; 23 Susay Egan; 24 Patricia Ruthen; 27 'Inevitable' Street; 28 (Three Minute) Hero; 30 Nine (Slow Zone); 31 Altered (Images); 34 Dad; 35 'Do I Do'; 36 Mike Reed.  
DOWN: 1, 28 and 26 across 'Hungry Like The Wolf'; 2 'Shout, Shout'; 3 'One Day (I'll Fly Away)'; 4 and 29 'Rattley Island'; 5 (Brown) New Wonder; 8 Train; 7 Andy (Partridge); 12 Central Line; 15 (Single) Wines; 16 Dora; 19 (In Boy) Three; 21 Weekend; 25 (Sister) Sledge; 32 RIG (Speedwagon); 33 'Dim (All The Lights)';



Smash Hits Letters  
52-55 Carnaby Street London W1V 1PF  
£5 record token for most wonderful letters.

Please could you tell me how many fillings Jennie McKeown (Belle Stars) has in her top teeth? I could only see the bottom layer on the front cover (June 10). Ta. Nick Rhodes' hair colourant, Normanshy.

My Mum thinks it's terrible that, on the front of glossy mags, there should be people with tooth problems. She says it encourages people to have bad teeth (and she's a dental assistant).

What does Jennie Belle Star find such a scream anyway? Winkie, Sevencocks.

### Steady on. You'll hurt her fillings.

While reading *Smash Hits* (June 24), I came across an article in *Biz* saying that the Police were playing their only UK gig this year at Gateshead. Great. I thought, then looked at the *Nightout* column to find that Gateshead is in Newcastle of all places.

How the hell am I meant to get to Newcastle from Brighton? It's over 200 miles, for God's sake.

The Police don't give a damn about their fans. They could at least play Wembley too. I think the only thing Sting and Co. are interested in are big fat royalties from their US concerts.

Meanwhile, my year's membership at the Police Fan Club is almost up. I'm still not sure if I should join again. Michelle Webber, Brighton.

Two ex-ABC fans, Harrogate. In reply to your harping on about the Nolans and their "sweet little dance routines", I just wanna tell you a story...

On June 8th, The Nolans were playing at *The Hexagon* in Reading. My loved one dragged me along 'cos he's mad (oops, sorry — mad on McCreesh). Ze feel, thought mol. Having set down I sunk into my seat for fear of being spotted, having already run the one minute mile from the car to *The Hexagon* for the same

reason.

Then — the dreaded moment — they came on stage and began to sing. After a few hours of "Tame" I thought: what's this? And, as I raised my butt slightly in order to see, I thought: by golly, this sounds jolly decent!

And it really, really was! No-one was more surprised than mol. They played most of their hits and several others, were called back four times and everyone was dancing and clapping. I left at the end feeling thoroughly entertained and pleased at such a great evening.

So, ex-ABC fans, before slagging off The Nolans, take a leaf out of my book and see them for yourself. They're great! A now-Nolan fan, Reading.

**This is nothing to be ashamed of. In a slim and generously priced volume, soon-to-be-four times and, entitled *Barry's Hot Tips For Hipsters*, the author lists The Nolans as being "the trendiest lot in the whole pop scene at the mo". And doesn't Baz sex goes ... doesn't it?**

Dear Barry,

Your mindless little comment in your puerile column epitomises the gormless state of the listening British public today. I refer, of course, to your weed quakings at the prospect of having to listen to those big, butch Staff Little Fingers men — horrid masculine people who wouldn't dream of putting on make-up and who get all hot and sweaty at concerts from the exertions of playing real instruments instead of posing poutingly at a keyboard.

"Real musicians" are now to be zereoed, are they? Heaven help the next generation. My 10 year-old cousin can already play any tune you care to hum on his little computer game, which is just about the level of the masquerading musicians or groups such as ABC, The Human League and Ultravox.

I personally can't imagine anything better than all the false musicians of the world being banned to make way for Staff Little Fingers.

Au revoir.  
Your lovable SLF lover, Stockport.

Every time I buy a copy of *Smash Hits* and read the *Letters*, all I see is "Adam's gray", "New Romantic is pouffy", "The Nolans are rubbish", "I hate Bucks Fizz", "Japan are copying Roxy Music", and I wouldn't be surprised if someone writes in next week saying "David Bowie copies The Associates".

My God! Are we human or are we human? Will somebody please tell me why everyone has to pick music to pieces? I mean, everybody knows that The Nolans are rubbish and that New Romantics are pouffy without it being printed in *Smash Hits* every issue. So come on, let's have some intelligent letter-writing for once. A weird-looking person with a terribly crushed brain, Lincoln.



**Hang about. I thought we'd just decided The Nolans were "hip"! That's Four Faces For '82 up there and don't you forget it!**

A short excerpt from Shakespeare's *Twelfth Night*:—  
Count Orsino: "It must be the food of love, hang on a sec, while I get me banjo."  
Exunt.  
A. Phil Oopher.

**Odds bodkins, Sirrah! Methinks you're soft in the head.**

Britain is in dire need of a Radio Station. A proper Radio Station, not like that "row funky ultra-with-it" Radio One. Personally I do not enjoy listening to pseudo-American backside who crack folk jokes and play happy, happy jingles. I'm talking about a station with a sensible, intelligent DJ such as John Peel or Alexis Korner.

Then you could have evenings of jazz, punk, folk and reggae, reflecting different cultures and tastes. At least two hours a day could cater for bands like Orange Juice, A Flock Of Seagulls, Bauhaus, Shamoko Sry Wah!, Talk Talk, Scritti Politti (all excellent bands just waiting for a



# Letters

**between the two and you're undoubtedly not alone in this. In fact you've just won the solid support of one of our carefully distributed free £5 RECORD TOKENS. Have fun with it.**

I feel like having a go at someone so here I am. I wanted to have a word about that scrowny-eyed wazock Dave "Rotten Liar" Rimmer who had a go at Queen.

Is this boy a fool or just the village idiot? He can't even tell good music when he hears it. Even when people buy their records by the million and they play sold-out concerts right around the world.

Well I suppose I've got to feel sorry for him so keep stringing your ears, and sticking the tablets. Dave. Oh. and take to darkened rooms out of the sun. A *Black Belt All-In Wrestler And Queen Fan*, somewhere in Essex.

**Sorry you lost your temper. Any more . . ?**

We'd like to say thank-you for the article you wrote about the Queen concert in Leeds. Unfortunately, though, we can't.

You said that The Teardrop Explodes was "the best set of the day and from here on in, it's downhill all the way." We think you must have missed something. Even we, Teardrop fans, found them slightly boring.

although we must admit we admired Julian Cope's guts.

Freddie Mercury was superb and his "promoting" was a lot better than Julian Cope's "let's pretend to be an aeroplane" bit, whose call "I've landed," provoked answers of "I wish you'd take off again" from all around.

Throughout the two hours that Queen were on stage, every person — except you — experienced absolute joy. The only small criticism we'd like to make is that all the lead singers were wearing black — except Freddie Mercury — and as a lot of the equipment on stage was black, it was difficult to see them.

In spite of this we really enjoyed our day at Elland Road and thought it was worth every penny. Thanks to anyone who was involved. Janet, Jacqui, Sally, Diane and Deana, Roundhay, Leeds.

Did you 'ear about the hedgehog who walked across the road? He went to see his flat mate! Geddit? Dave, Bedford.

**Has he gone?**

**STOP PRESS:** This week — How The Jam Make Good Records! Next Week — How To Nail Jolly To The Ceiling! Carol, Billerica.

**Out! Get her out!**

To all Spands fans (especially Michelle, Loreaine, Caroline and Theresa of Manchester — issue June 10).

How right you are! I have met the super Spands and I'm now a devoted fan. I met them while I was supposedly "dancing" for the programme *Get Set For Summer*. Not only do they look good but Tony Hadley sings and the rest play even better than they look.

After the programme they stayed in the Beeb's Manchester foyer 'til all the fans that had waited outside had been shown in and got all the autographs they needed. Ta, Dea, Cheshire.

P.S. Adams Ant was on and he never signed a thing.

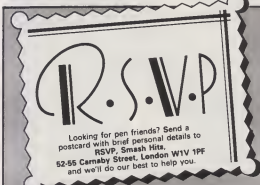
**This doesn't appear to be a good day for Antpersons . . .**

Dear Adam Ant,

Who the hell do you think you are? A few weeks ago, on one of David Jensen's weekday shows on Radio One, when you were asked what you thought of Nick Heyward's comments about you, you said something like:

"Personally, I can't stand people who dress like Rupert Bear and look like someone out of Hans Christian Andersen."

Have you seen yourself recently? You look like a reject from *The Magnificent Seven*, only you're not so magnificent. Clare, Glasgow.



Looking for pen friends? Send a postcard with brief personal details to  
**RSVP, Smash Hits,  
52-55 Carnaby Street, London W1V 1PF**  
and we'll do our best to help you.

● **Ht girls!** Are you aged 16-18, live in Stratclyde, London or Surrey, and are looking for a penpal? Good! I'm an 18 year old guy into groups like Ultravox, ELO and The Human League. Don't be shy, write to: 227 Broadwood Road, Glemsburn, Paisley.

● **Hallo,** we are the "atcrash bureau"! But seriously, we are two 18 year old nutty Numazoids who seek two similar guys, aged 16+. Write to: "Blue Eyes" and "To The Water", 11 Romsey Road, West Norwood, London SE27.

● **13 year old boy** wants 12-14 year old girl for penpal. Preferably not a mod, punk, heavy or metallor. But must like

Japan, Duran Duran and Classic Nouveaux. Most other futurist music accepted. Even more chuffed if you're a Toyota lookalike, with or without punk hair. Contact Andrew, 8 Quayley Street, Rushden NN10 5XH.

● **I am 11 years old and my fave groups are The Human League and Toyah.** I am looking for a male or female 11 year old. Possibly living near Colchester but that's not essential. Hurry before I do a love-doll! Send pics, if you have any, to: Julie Durrell, 18 Upland Drive, Colchester, Essex.

● **My name is Paul.** I am a bit shy so I would like friends to write to. I like Siouxsie, PIL, Thompson Twins.

Bowie and all music except for disco. I would like to write to girls aged 18+ I am 17. Send pics if possible to: Paul Dixon, 25 Canterbury Road, Duxultham, Manchester.

● **Attention all model!** Crazy models who is scooter mad would like to get in touch with mods aged 15-17 from all over Britain. I like The Jam, The Who, The Kinks, Naze Below Zero and Christ-God. If anyone out there is interested, please send pic to: Mairead at: 55 Inver Road, Cahra West, Dublin 7, Ireland.

● **Two girls from down under** seek two guys aged 16-18. Must be into Duran Duran, Depeche Mode, Ultravox and Japan. Come on all you good-looking guys, start writing now! Contact Julie and Christina at: 35 Petrocellia Avenue, Wheelers Hill 3150, Melbourne, Victoria, Australia.

● **14 year old girl** into HCl100, ABC and David Bowie wants nice boys to write to, aged 14-18. Write to: Caroline Hunter, 9 Cherry Avenue, Yapton, Nr. Arundel, Sussex.

● **16 year old male,** into most types of music except punk and funk, requires people aged 14-18. So if you've nothing better to do, then write to: Andy Vernon, 42 Royal Oak Road, Wythenstone, Manchester M23 8ED.

● **I'm aged 12 and would like a male** to write to, a handsome one. My fave groups are Bucks Fizz, Duran Duran and Bardo. Send your pic to: Tammi Gouldie, 69 Norwich Road, North Walsham, Norfolk NR26 0DY. P.S. No punks, please.

● **Glad, 23, lives in bed after-lund,** loves Bowie, Roy, Springsteen and others. Interests, music, art, photography, reading and writing. Wishes to write to interesting people anywhere so get in touch soon. Write to: Wendy, Flat 1, 278 Aylestone Road, Leicester LE2 7QT.

● **I'm an 18 year old Japanese girl** and I like The Clash, Madness, U2, The Bunnymen, The Birthday Party and more. Please write to: 2-10-8, Shimbun, Nizao-shi, Tokyo, 592, Japan.

● **I'm a 16 year old male** who likes the Stray Cats, Adam and Madnes, I also like swimming, football and all sports. Anyone aged 10-12, please write to: Mark Goodale, "Amberwood", Wheatley Park, Walsoken, Wisbech, Cambs PE1 6 7AY.

● **My name is Martin Jenner and I am 14.** I like all new wave bands, especially Visage, Landscape and Gary Numan. I have a Steve Strange hairstyle and I love to see him. I have lots of hobbies so to find out more, wing your letters this way to: 19 Forth Road, Moss Side, Manchester.

● **Greetings Earth people!** Take us to your leader . . . we are two pretty female Martians aged 14 light years. We can Burp. We can Burp! "War Of The Worlds" (translated as Duran Duran) and Haircut One Hundred. We would like to hear from two male species, aged 14+. If you're out of this world, write to: Ally & Amanda, 8 Tree Top Close, Stoke Newington, Buck's PF22 CU. Beams us up, Scotchie!



**Magnificent Ad and new bodyguard face the flak**

Why the hell does everyone bring their letters with "Who the hell . . ." or "What the hell . . . ?" I mean, why the hell do they do it? A Member of the "Hate Peter Powell League", Stockport.

**Hell knows.**

Why are hlokes so horing? Sorry if that sounds a bit rude and all that, but I really think it's true. If you read *Letters* (and I do every issue, best hit), you always notice that the ones written by hlokes are always defending groups like Quo and sticking up for the "denim and leather brigade" and are really narrow-minded about anything else. It doesn't matter how awful a record their fave band's made, or how useless their concert was, they still claim they're the best

thing since canned hear (or whatever) and won't hear of any criticism.

Duff, if you want my opinion. At least us girls have got a hit of time for things other than our one type of music and our one type of clothes, etc. So there! *Roberta Sayers, Cheltenham.*

**I'm not sure if this is going to go down too well . . .**

On reading the issue out on June 10, I read a piece on what was wrong with *TOTPhy* Susannah Walker. I agreed with most of what she had to say but I couldn't agree with her when she said: "Not many people want to see obscure bands, which is why they are obscure".

Surely bands are obscure because people haven't heard of them or their music? One good example is Pigbag. To the public at large they were probably an "obscure" band around March '81 when they first released "Papa".

It wasn't a hit then so why has it only recently been a hit? If *TOTPhy* (or even the radio stations) had shown a little interest when it was first released then it would probably have been a hit then. Admittedly *TOTPhy* wouldn't have lived up to its name by showing a band that hadn't had a hit but then it gets very boring watching the same bands every other week.

One reason why the charts are

such rubbish is because most people haven't heard many things outside the Top Forty. I would probably think the current Duran Duran single was ace if I hadn't listened to music by such bands as The Band AKA, Bushhaus, Suicide and Rip Rig & Panic.

I'd just like Susannah Walker to think of all the bands she knows of at one time in their very humble beginnings which haven't been "obscure". *Neil Innes Nottingham.*

OK, let me add my verdict to the *Sylvian v. Ferry* beauty contest. If David Sylvian's vocals sound so much like Bryan Ferry's, then how come the *SH* editorial team contradict themselves?

Whereas Ferry's voice is "haunted and heartbroken", and "beautiful", David Sylvian's is described as "a fearful, bloodless drone".

Obviously nobody cares about anything other than slugging off DS and the boys. I expect before long some idiot will write in saying Mick Karn's sculptures are copied from that heap of bricks in the Tate Gallery. *The Only Leather T-Shirt Wearer in Formby.*

Dear David Sylvian's Knee-cap, Chipping Sodbury.

I reckon Mick Karn's sculptures are copied from that heap of bricks in the Tate Gallery and . . .

**. . . sorry about that. Just couldn't resist it. Now, where were we . . . ?**

Please please please could you print this. If you don't I'll scream. *A. Nutter, Derby.*

**Brief, to the point . . .**

Here's an interesting fact: my friend's sister was in the same class at school as Kim Wilde. *A friend of LT, Hove.*

**No-one's in the same class as Kim Wilde — D. Hepworth.**

Dear Beki Bondage,

Please can I have your leather jacket when you've finished with it? *Last Rocker in London.*

I think Green of Scritti Politti is the most incredible looking hloke in the whole universe. Am I allowed to say things like this in public? *Jan 'Jaffa Cakes' Peters, King's Lynn.*

**It's alright. We won't tell anyone.**

Q: Where's the best place to water-ski?

A: A lake with a slope. *Sharon, Aberdeen.*

**Roll on my holidays.**

# ALTERED IMAGES

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# BLONDIE WAR CHILD



I need city lights  
reference and weaponry  
No way of knowing  
My life expectancy

I learn resistance  
Like I learn to see  
A living witness  
A lonely refugee

**Chorus**  
I'm a war child  
I'm a war baby  
And that's the difference  
Between you and me  
I'm a war child

My occupation  
Is being occupied  
I stop at the corner  
To be identified

Across the border  
They pretend victory  
I'm playing in the rubble  
And dream of destiny

**Repeat chorus**  
You weren't discovered by the Khmer Rouge  
We hear of troubles on the nightly news  
PLO lovers courting after curfew  
Your father and brother have the West Bank blues

**Repeat last verse**  
I'm a war child, I'm a war baby  
I'm a war child, I'm a war baby  
I'm a war child

Words and music by D. Harry/N. Harrison  
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# OUT & ABOUT WITH BARRY

A page! A whole page! I couldn't believe it either, readers. Your very own personal purveyor of piping hot gossip (m, twit) has been allowed yet more room for his saucy tales of pop biz scandal. By public demand, of course.

So popular has your inky scribble become of late, friends, that he was a bit miffed not to find mention of his fab new enlarged column in the Daily Peps. Something like *Gossip Guru in Bumper Print Capers*—*Baz Tells All*. Sadly, no. They're all creamed with bilge on Chuck and Di's new-born carpet-crawler and unkind jibes about *Her Haughtiness Princess Anne* just 'cos she's been saying rather rude things to photographers. Don't blame her, me. Know the feeling. The pressures of fame surround us Public Figures night and day, pals. Even the sturdiest of souls needs to escape every now and again. If I didn't have Scooter Club I'd be a bit barmy by now, believe me.

Pressures of another kind assailed my old chums *Spandau Ballet* a week back. Almost a 'bless my cotton socks I'm in the nude' situation, say I (rather wittily). Travelling 'twix venues across the paille-filled plains of sun-soaked *Espana* (he means Spain—Ed.), the ballet brigade went wild up for 48 strength-sapping hours in Madrid Airport. Bit fed up and not surprised. Next thing, they turn up at the evening's appointed party perle and—*the horror!*—no stage clothes! Got lost en route, apparently. So's not to disappoint the horde of eager Spanish *novs romantice* (or whatever they call 'em down there), the boys set about ripping up their hotel sheets and making v. trendy hairbands, scarves, lozgs, etc., out of them. So pose you're expecting some dodgy joke about "sheet music". Well you're not getting one. Ne-e-ext . . .

No worries like that for creaking old codgers *The Rolling Stones*, mind you. Not on your life. Popped along to Wembley Footy Pitch to see them and—hello—car-park seems a bit full. Asked some 'official' chappie what all these lorries were doing parked in the spacia I'd intended for my speaking new pop-pop and he says they're all belong to the band. No kidding, 32 articulated trucks to cart all their speakers about, plus 150 people in the road crew including two doctors. Could have done with one myself after my three-hour traffic jam home. Took in 2 million quid in two Wembley shows, the Stones,

so the rumours go. Bit rich, I reckon.

Probably not as rich as *Captain Seneble*, mind. The crafty Cap, upon releasing *Feb solo disc* "Happy Teik", took out an insurance policy that the single wouldn't hit Number One. Reason being, if he got a Number One he feared he'd be expected to lash out on a Smart New Image—socks, toothbrush, trendy haircut, bar of soap, etc.—something he could ill afford. So now he's got both the insurance loot and the dough from record sales (rather a lot, probably). Asked him how much, when I see him driving off in his van the other day, and he signalled "two quid". Made some very rude faces to boot.



Tell you who's really hitting the Big Time and that's *Squeeze*. Just played Madison Square Garden in New York (20,000 persons in the audience: hardly *Galaxy Leisureland* on a Monday night) and decided to do the whole trip in *STYLE*. They whizz in dans *Le Concorde* (very chizz: rather noisy as well) having had adverts put out on the radio saying 'anyone wanting to greet *Squeeze* at the airport turn up at eo-and-so-time and make a very loud racket'. Sure enough, place's packed. Group end punters had a rare old punt, apparently, pretending it was the arrival of the fab *Beatlas* nearly 20 years ago. Autographs, fainting females all over the shop, waving from the top of the steps, all that jazz. Probably get jelly-babies bunged at them end ell.

Guess who else is striking it rich Stateside (as they say)—*The Human League*. Number One in the US Charts with "Don't You Want Me" and Number 4 in the LP Charts with "Dere". All the lads in the office keep linking arms, tears streaming down their cheeks, wailing "Rula Britannia" and waving Union Jacks out the window. (Funny, that, 'cos it was dead quiet when that *Nicole* was top of the heap.) Old *Phil Oakley*'s been spouting about what a rotten dancer he is. Says he: "Even my best friend says I look like a sick giraffe when I dance. My legs are too skinny. I'm thinking of taking up

weight-lifting." Modest, like me.

Here's a leugh. There's a bit of a theory making the rounds these days in pop biz circles as to the true meaning of "Goody Two Shoes", recent fab hit by that *Ant Chappie*. They reckon it's a dig at *Dexys*. Land an arm, amigoes, and *Baz* will quote the relevant and revealing lines: "Gat down on one knee/Sing your heart out and think you're *Al Green* . . ." Subtle stuff.

Been to a few of those "reception" things lately. All twiglets and fizzy pop and annoying blokes trying to take your picture. Went to one for *Bill Nelson* (stern synth-prodder) and there's old *Jim* from *Altered Images* getting between me and one of the cameras. Bit down in the dumps, I'm duty-bound to report. See ya on *Top Of The Pops*, say I in jovial and uplifting fashion. Frosty look. Don't know if we'll ever be on *Top Of The Pops* again, says he, all fed up, between generous mouthfuls of strawberries. And for why, say I, keen to know. "Cos look what happened to "Pinky Blue", says he. Very mardy, by this time. Needless to say, the producer on the next *All 45* probably won't be tape wiz *Martin Rushent*.

Getting rather fed up with the sound of wedding-bells, if you want to know. First off, old *Casanova Bryan Ferry* gets hitched to 22-year-old *Lucy Hillmore* in some very rustic little village called *Duncton* in *Sussex*. Very secret 'do'. So secret my invite didn't turn up. That's the post all over.

Not to be outdone, old *Martin Stewart* (the of *Bad Manners*) goes and gets spiced with sometime sweetheart *Penny Black*. They're the two in the pic in the dresses. Bit noisier than *Bry's* affair, this, with various members of the group showing up hell-bent on enjoyment including *Buster Bloodvessel* who looks as thin all over as he is on top. Bit disappointing, that. Lats the side down.



Bumped into *Martin Fry* the other day, he with the Number One LP in the British charts. Good stuff. Had a bit of a chin-wag about his lyrics ("soppy" according to some nitwit in *Letters* recently; rather touching in my view). Guess where he gets

his ideas from. Those *Baz Mills* & *Born True Romance* comic books. No word of a lie. You know the type, chums—sodgy nurse meets thunky doc in operating theatre; he's dating trainee dentist; tears, etc.; all of a sudden, trip down the jeweller's, rings, roses, wedding bells, loads of rosy sunsets. All the same. *Mart* swears by 'em. Reads stacks of them on long train journeys. Wish life was really like that (sigh) . . .

Life ain't what they say it is for *Mari Wilson* and *Marc Almond*, though. Let learned *Baz*, in touch with vital facts and figures, impart the truth on the duo's supposed on-going whovits. Not so, me hearties. My pic here shows *Mari* and *Marc* chown together solely for the benefit of a prying lens (the sort of thing which has, all too often, reduced your reporter's normally stable love life to tatters). Note *Mari's* weirdo gloves. Bit loony.



PH. STEVE HAZARDON

As it happens, window-shoppers, it's bow-ties that are all the rage at the current mo. This I can reveal having witnessed the meeting 'twix *Jo Bowie* (pronounced *Boo-ey*), leader of very hip and groovy New York 'dancer' group *Defunkit*, and *David Bowie* (our old mate with the doggy dentures and the ukelele). There's *Jo*, sitting in his nightclub, loafing about, sipping fruity drinks, wearing a bow-tie, when in walks *David Bowie*, also wearing bow-tie. Spies similar thing round neck of *Jo* and makes beeline in order to remark on shared dress sense. The twosome then spend a happy evening carousing 'til 4 in the morning.

Been in the place five nights a week ever since, me, sporting a whole range of dickie-bows, and no-one's taken a blind bit of notice. They call it "Bazza's Luck" round here. What? A whole page gone? Well doesn't time just fly when yer having fun . . .

Cheers !!  
Barry

# LIGHTS OUT

## Dates

**Average White Bands:** Bristol Colston Hall (July 18), Corwell Coliseum (20), Southampton Gaumont (21), Birmingham Odson (23), Dundee Caird Hall (26), Southend Ciffs Pavilion (28), Brighton Dome (29), London Dominion (30), Deeside Leisure Centre (31), Edinburgh Playhouse (August 1).

**George Benson:** London Wembley Arena (October 20, 21, 22).

**Blasphemers:** Leeds Warehouse (July 5), Birmingham Sournbrook (9), Retford Porterhouse (10), Swindon Brunel Rooms (13), Brighton Extremes (15), Canary Island Golfcourse (16), London Zigzag Club (17), Huddersfield Hacienda (18), Doncaster Mainline (20), Basildon Raquels (22), Sournmouth Midnight Express (23), Bath Mokes Club (24).

**Elvis Costello & The Attractions:** Southampton Gaumont (September 11), Oxford Apollo (12), Birmingham Singley Hall (13), Sheffield City Hall (14), Manchester Apollo (16), Edinburgh Playhouse (17), Aberdeen Central (18), Glasgow Tiffneys (20), Newcastle City Hall (21), Scarborough Futurist Theatre (22), Derby Assembly Rooms (23), Leicester De Montfort Hall (24), Ipswich Gaumont (26), Southend Ciffs Pavilion (27), Brighton Dome (28), Hamel Hempstead Pavilion (30), Wolverhampton Civic (October 1), Lancaster Uni. (2), Bristol Locarno (4), Cardiff Top Rank (5), Leeds Uni. (6).

**Echo & The Bunnymen:** Cork Savoy (September 4), Dublin Francis Xavier Hall (9), Belfast Queen's Uni. (8), Hanley Victoria Hall (9), Liverpool Empire (10), Manchester Apollo (12), Bristol Colston Hall (13), Brighton Dome (15), Guildford Civic Hall (18), London HammerSmith Odson (18), Ipswich Gaumont (19), Birmingham Odson (21), Leicester De Montfort Hall (21), Sheffield City Hall (24), Lancaster Uni. (26), Newcastle City Hall (26), Edinburgh Playhouse (27), Glasgow Tiffneys (28).

**Light Of The World:** Southend Zero 8 (July 23), Gravesend Woodville Halls (24), Brighton Top Rank (25), Tufnell Park Assembly Hall (26), Southampton Top Rank (27), Cardiff Top Rank (28), Manchester The Venue (29), Hitchin The Regal (30), London HammerSmith Odson (31).

**Steve Miller:** Oxford Apollo (July 18), Birmingham Odson (17), Manchester Apollo (18), Glasgow Apollo (19), Liverpool Empire (20), London HammerSmith Odson (21).

**Modern Romance:** Swindon Brunel Rooms (July 9).

**The Menopausal Sat:** Liverpool Warehouse (July 9), Strirling Avant Centre (15), Glasgow Night Moves (18), Derby Bioscote (24), Cambridge Sound Cellar (23), London The Venue (28).

**Second Image:** Sheffield Limit Club (July 8), Swanssea Berons Club (16).

**Talking Heads:** London Wembley Arena (July 12, 13).

## CULTURE CLUB London

There's a nightclub in London called Heaven which is normally ruthlessly well run, organised for fun and good value. Tonight it's catering for a "rock" audience so, of course, the story is different.

At eleven o'clock 200 people are standing in a crush round the door trying to get in to see Virgin Records' trendy new signing, Culture Club. No one's saying whether it's sold out or not or what. It doesn't really matter because a "rock" audience is expected to put up with anything.

Actually getting into the club was the main excitement of the night, after which just about

everything was an anti-climax.

Inside the fashion accent was on the head. The hats, big brims, stove-pipes, rasta woolies, a couple of tribbles. The hair-dos: dreadlocks, plaits, pony-tails and a beehive (hair is longer). Everyone had come expecting an occasion and they didn't get one.

Support act, Musical Youth, were definitely the stars of the show. They're a very young reggae band with a keyboard player and a guitarist/vocalist who looks as though they're still at primary school. Phrases like "Infectious enthusiasm" spring to mind when one recalls these toasting tots.

By the time Culture Club came on stage it was way past my bedtime (well, after one) and they did little to help stifle the yawns. Lead singer, Boy George, has studied at the David Sylvian School of Vocalising but adds a heavy dub echo and looks very pleased with himself. Tight white reggaean rhythms were boosted out by the band and a tape recorder, but few of the packed audience danced.

When George made a taunting reference to the lateness of the hour — "How are you all going to get home tonight?" — it was time to go.

**Neil Tennant**

### Boy George: It's only lock 'n' roll



SMASH HITS YAZOO

