

SMASH

HITS

MADNESS!

THOMMO

For 'e's a jolly good fellow

KEVIN ROWLAND

THE DAMNED

HAYSI FANTAYZEE

Hit songs including **DON'T GO,**
HEAT OF THE MOMENT, FAME
and many others

ABC, HUMAN LEAGUE

in colour

Hundreds of albums
to be won!



**SMASH
HITS
QUIZ
BOOK**

fame

Baby look at me
And tell me what you see
You ain't seen the best of me yet
Give me time I'll make you forget the rest
I got more in me
And you can see it free
I can catch the moon in my hands
Don't you know who I am?
Remember my name

Chorus

Fame
I'm gonna live forever
I'm gonna learn how to fly (high)
I feel it coming together
People will see me and cry
Fame
I'm gonna make it to heaven
Light up the sky like a flame
Fame
I'm gonna live forever
Baby remember my name
(Remember, remember, remember, remember)
Remember, remember, remember, remember

Baby hold me tight
'Cause you can make it right
You can shoot me straight to the top
Give me love and take all I got to give
Baby I'll be tough
Too much is not enough no
I can ride your heart till it breaks
Ooh I got what it takes

Repeat chorus to fade

Words and music by M. Gore/D. Pitchford
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On RSO Records



by **IRENE CARA**

THE SMASH HITS QUIZ BOOK

the third & final part of your pull-out & keep quiz book starts on page 25. See page 24 for assembly instructions and prize competition.

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JULY 8TH	LEEDS, WAREHOUSE
JULY 9TH	BIRMINGHAM, BOURNEBROOK
JULY 10TH	RETFOAD, PORTERHOUSE
JULY 13TH	SWINDON BRUNEL ROOMS
JULY 15TH	BRIGHTON 2 - TALKERS
JULY 14TH	CANVEY ISLAND GOLDRINE
JULY 17TH	LONDON ZIGZAG CLUB
JULY 18TH	HANCHESSTER, HACIENDA
JULY 20TH	DONCASTER, MAINLINE
JULY 23ND	BASILDON RAQUELS
JULY 22ND	BOURNEMOUTH, MIDNIGHT EXPRESS
JULY 24TH	BATH, MOLES CLUB



DRIVEN

A DAY IN THE LIFE OF A MADNESS VIDEO. OUR MAN AT THE GAS-PUMP: NEIL TENNANT. PIT-STO

Last Monday Madness headed West to Shepherd's Bush for the first of two day's filming. It's for the latest in a long line of legendary videos; this time, "Driving In My Car". The first location was, appropriately enough, a garage.

Madness work within a framework of organised chaos — someone sorts out the different locations and props; camera crew, Madness, director Dave Robinson decide what to do after they've arrived. They work with the confidence of people who've already made a whole stack of brilliant videos and see no reason why they should stop making them even better. Patience, professionalism and nutty ideas are the keywords. Barso and Chas work out a routine involving a couple of spanners while Chrisxy-Boy suggests camera angles and Lee gets loopy with an oxygen nozzle. Even the costumes are individually adapted: only Madness could instantly work out seven different ways of wearing identical boiler suits.

All the ideas are funnelled through Dave Robinson and he makes sure the cameras start to roll at the appropriate moments. "We've got seven directors at the moment. As soon as we start moving they can be seven actors."

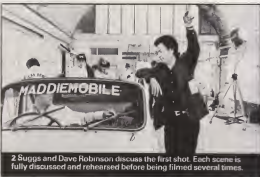
Wherever they work, Madness attract crowds and this Monday was no exception. Autographs were constantly requested and provided with good humour, crowds of onlookers smiled. When they were filmed driving in their car through the streets of London, the friendly, amazed and enthusiastic reactions of people passing on the pavement and in cars were testimony to the fact that Madness hold almost as secure a place in the nation's heart as Princess Di or Morecambe and Wise. "Sound running?"

"Lights!"

"Let them roll!"



1 Arriving on location.



2 Suggs and Dave Robinson discuss the first shot. Each scene is fully discussed and rehearsed before being filmed several times.



3 Suggs gets upwardly mobile.



4 A change of trousers before another scene.

MOVIES



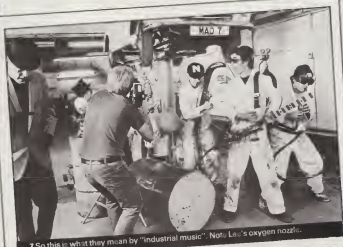
PHOTOGRAPHY: VIRGINIA TURBETT.



5 Chris the cameraman focuses in on Suggs and Lee. The first of many takes.



6 First steps in "Meccanix Dancing."



7 So this is what they mean by "industrial music". Note Lee's oxygen nozzle.



8 Lee shows off his tonsils over a light lunch after a long morning's filming. You'd think Bedders would see enough of Suggs without having to take photographs of him. Note enthusiastic on-looker.



9 Barso: a dog's best friend.



10, 11 Madness meet the locals. Bedders signs autographs while Chris and Lee chew the fat with the lads from the garages next door.



Continues on
page 7...

SUMMER CHEAP

10cc
Associates
David Bowie
David Bowie
Cats
Eric Clapton
Eric Clapton
Ours
Dire Straits
Dire Straits
Peter Gabriel
Genesis
Genesis

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The Affectionate Punch
The World Of David Bowie
Another Face
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SUMMER CHEAPER

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Jam
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Jean Michel Jarre
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Motorhead
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Rolling Stones

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Smash Hits
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All Mod Cons
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SUMMER CHEAPEST

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Roxy Music
Roxy Music
Rush
Siouxie & The Banshees
Siouxie & The Banshees
Siouxie & The Banshees
Soft Cell
Status Quo
Thunder Explodes
Jodie Trake
Vangelis
Visage

Flesh & Blood
Greatest Hits
Mandala
All The World's A Stage (dbl)
Driven Hard
Ju Ju
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Welcome To The Cruise
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DRIVIN' MOVIES continued . . .



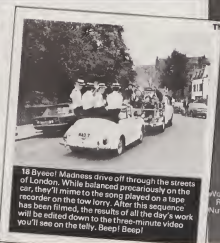
12, 13, 14, 15 Off the coach with a change of costume.



16 Organised chaos as the Camden Seven get set to drive off in the Maddiemobile. The car will be towed while the cameraman perches on the lorry in front.



17 A camera's-eye view.



18 Bye-bye! Madness drove off through the streets of London. While balanced precariously on the car, they'll mime to the song played on a tape recorder on the tow lorry. After this sequence has been filmed, the results of all the day's work will be edited down to the three-minute video you'll see on the telly. Beep! Beep!

driving in my car

I've been driving in my car
It's not quite a Jaguar
I bought it in
Primrose Hill
From a bloke from Brazil

It was made in '59
In a factory by the Tynes
It says Morris on the door
The GPO owned it before

I drive in it for my job
The Governor calls me a job
But I don't really care
Give me some gas
And the open air

It's a bit old
But it's mine
I mend it in my spare time
Just last week
I changed the oil
The rocker valves
And the coil...

Just last week
I changed the oil

Last week it went
Round the clock
I also had a little knock
I dented somebody's fender
He learnt not to park
On a bonder

Ha, ha, he

I've been driving in my car
It don't look much
But I've been far
I drive up to Muswell Hill
I've even been to Seisley Bill
I drove along the A45

I had her up to 58
This copper stopped me
The other day
You're mistaken
What could I say
The tyre were a little worn
They were OK
I could have sworn

I like driving in my car
I'm satisfied
I've got this far

I like driving in my car
It don't look much
But I've been far
I like driving in my car
Even with a flat tyre

I like driving in my car
It's not quite a Jaguar
I like driving in my car
I'm satisfied
I've got this far

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BILLY IDOL

BILLY IDOL CO-FOUNDING MEMBER OF GENERATION X, CREATORS OF ANTHEMS LIKE 'READY STEADY GO', 'YOUR GENERATION' AND 'YOUTH YOUTH YOUTH', NOW RELEASES HIS DEBUT SOLO ALBUM. RECORDED IN AMERICA THIS SELF-TITLED ALBUM WILL SURPRISE SOME PEOPLE. GIVE IT A LISTEN. IT WILL SURPRISE YOU!



Chryslis

DEBUT SOLO ALBUM "BILLY IDOL" CHR 1377. ALSO AVAILABLE ON CASSETTE.

VaZoo

DON'T GO

Came in from the city
Walked in to the door
I turned around when I heard the sound
Of footsteps on the floor
Love just like addiction
Now I'm hooked on you
I need some time to get it right
Your love's gonna see me through

Chorus

Can't stop now, don't you know
I ain't never gonna let you go, don't go

Oh baby make your mind up
Give me what you've got
Fix me with your loving
Shut the door and turn the lock
Hey, go get the doctor
Doctor came too late

Another night I feel alright
My love for you can't wait

Repeat chorus

Came in from the city
Walked in to the door
I turned around when I heard the sound
Of footsteps on the floor
Said he was a killer
Now I know it's true

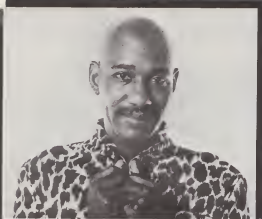
I'm dead when you walk out the door
Hey babe I'm hooked on you

Repeat chorus to fade

Words and music by Vince Clarke
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PH: STEVEN ROSEMAN



HOT CHOCOLATE

IT STARTED WITH A KISS

It started with a kiss
In the back row of a classroom
How could I resist

The aroma of your perfume?
You and I were inseparable

It was love at first sight

You made me promise to marry you
I made you promise to be my wife
But then you were only eight years old
And I had just about turned nine (just about turned nine)
I thought that life was always good
I thought you always would be mine

Chorus

It started with a kiss

Never thought it would come to this
(You don't remember me do you?)

It started with a kiss

Never thought it would come to this
(You don't remember me do you?)

I remember every little thing

Like fighting in the playground

'Cause some good-looking boy

Had started to hang around

That boy hurt me so bad

But I was happy 'cause you cried

Still I couldn't help but notice

That new distant look in your eyes

And then when you were sixteen

And I had just turned seventeen (just turned seventeen)

I couldn't hold on to your love

I couldn't hold on to my dreams

Repeat chorus

You don't remember me do you?

You don't remember me do you?

Walking down the street

Came the star of my love story

And my heart began to beat so fast

So clear was my memory

I heard my voice cry out her name

And as she looked and looked away

I felt so hurt I felt so small

And it was all that I could say

You don't remember me do you?

You don't remember me do you?

You don't remember me do you?

You don't remember me do you?

Repeat chorus

Words and music by E. Brown

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On Rak Records

dolet i love you



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In Disneyland
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Heaven
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Hants
LUMBERING PD, 7 Old High St, Farnborough
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TRACKS, 18 Talbot St, Harpenden
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38 BURN RECORDS, Bridge Rd, Park Gate
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SOUND RECORDS, Commercial Rd, Southampton
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ACORN RECORDS, Clarendon Walk, Truro
HORN RECORDS, 100 High St, Exeter
P.R. SOUNDERS, King St, Malton
MUSIC MAN, Church St, Trowbridge
SOUNDERS, Farn St, Tisbury
RWAL, Park St, Bristol

SOUTH WALES

TRACKS, The Parade, Carmarthen
NARROW, The Parade, Truro, Cornwall
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DEBREE, Station Rd, Port Talbot

SOUFFLE, The Hayes, Cardiff

SPILLERS, The Hayes, Cardiff

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RECORDS, Dale Rd, Birmingham
SAILERS, Bull Ring Centre, Birmingham
FRED PAPER, The Grand, Macclesfield
MUSIC MARKET, 30 High St, Oxford
MUSIC MARKET, 30 Commercial St, Oxford
DISC DISCOUNT, 33 Union St, Leicester
ST. BRADLEY RECORDS, 17, St. Markers, Leicester
REVOLVER, 59 Market Place, Leicester
A TRILITE, 107 Horseman Lane, Leicester
PENGUIN RECORDS, 33 Market Place, Leicester
SOUNDERS
SHERWINS, Sheep Street, Rugby
SOUNDING STARS, Horse Way, Nuneaton
DISCOVEREE, Regent St, Leamington
SOUND CENTRE, 15 Castle St, Nuneaton
SELECTADISC, 18 St. Markers Gate, Nottingham
SELECTADISC, Market St, Nottingham
REVOLVER, Leamington, Nottingham
BRADLEYS, Princess St, Sheffield
BRADLEYS, Farnham, Sheffield
BRADLEYS, 41 Chapel Walk, Sheffield
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SOUNDERS ACE, 14 Talbot Terrace, Birley
DUTY, Park View, Whiteley Bay
REVOLUTION, Newcastle St, Middlesbrough
FEELGOOD, Goole, York

NORTH WEST ENGLAND

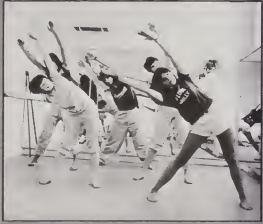
VEES, Farness Parade, York
DISCOUNT RECORDS, George St, Altrincham
LAKES, Gifford Avenue, Preston
RED DYS, Paddy St, Brierleyton
LAKES, Church St, Farns
SPIN IN, Cross St, Manchester
RECALL RECORDS, Ecclesfield Place, York St, Manchester
LAKERS RECORDS, Market Entrance, Lancaster
PENNY LANE RECORDS, Furgate St, Chester
SOLTERS, Market St, Southport
TOWN RECORDS, Last Barn St, Southport
JULY LANE RECORDS, South Rd, Gravelly
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CDR RECORDS, High St, Bangor, North Wales

SCOTLAND

FIESTA, Farnhill St, Glasgow
VEES, 11 Southwark, Glasgow
JUNGLE PRACTICE, Bath St, Glasgow
KIDGUS, Farnhill St, Glasgow
LITTLE, Barrow St, Glasgow
TOM RUSSELLS, Dove St, Glasgow
ALLIANCE, Levens St, Edinburgh
PAINFUL, High St, Edinburgh
RECORDS, 17 The Arcade, Stirling
THE OTHER RECORD SHOP, High St, Edinburgh
RECORDS, 17 The Arcade, Stirling



1. The unfit five line up (left-right), Mulligan, Masu, Dix, Ruth, Sally-Ann. Knackered already and the record isn't even out yet.



2. Hip swivel right: very painful.



3. Tendons twang, biceps beg for mercy and a bad case of "Locked Back" has occurred (far right).

the PICTURES



4. Some particularly tricky manoeuvres... "The Splits"; can be fatal...



5... "The Dreadlock Vertical Hold"...



6... "The Toe Biter"; do not attempt without medical supervision...



7... "The Flat-Out Handrail Grip"; for beginners (and ends!)

Some call it "Popmobility". Others, "Aerobics". We call them "Keep Fit" LPs and they've been piling up in the record racks at an unholy rate of late. So much so that *The Pictures* simply had to investigate. You know the sort of thing — pumping disco music over which some Famous Person tells you to "arch your back, do a donkey kick and a buttock lift", often all at the same time.

Quite how it all started nobody knows. Ever since Olivia Newton-John's "Physical", track suits and headbands began appearing out of thin air. By the time it got to Diana Ross and "Work That Body" you could hardly move for people eating salads and doing painful physical jerks. And then came the "Keep Fit" albums. Messes of them. If you so wished you could start the day doing press-ups with Peter Powell, then indoor jogging with Jane Fonda, and finally rick you your back with Angela Rippon or slip a disc with Felicity Kendell.

But what's it like, we wondered? Can you be fit and still lead a normal life? Does it hurt? And if so, how much? Why not try it and see?

So we did. Or rather, we watched. Track suits were ordered up and five likely (and not so likely) candidates were enlisted for half-an-hour's gruelling gymnastics. First in was Dik, who screeches motorbikes when not playing drums with Fashion. "Fit? Me? Well I have a sauna now and again. I'd like a cassette of these LPs, then I could do the exercises while driving my car."

Hot on his heels was Mulligan (also of Fashion), singer and occasional off-duty horse rider. "I'm dyslexic," says he, "so I have a bit of trouble telling my left from right. This makes it a bit tricky doing exercises and voting."

Plus the incredibly fit Sally-Ann from Bardo, regular tennis-ball basher and dancer. "The records are alright," is the verdict, "except you can't hear what they're saying half the time. The A-sides are easy: it's the B-side's you've got to worry about."

And just to complete the picture, two real live *Smash Hits* readers, Ruth and Mitsy by name, thought they'd give it a whirl. "Keeping fit's for middle-aged housewives," they laughed, foolishly. Thirty minutes later, mind, they were both "a bit stiff".

The quintet were duly ushered into a mirrored room at the *Pineapple Dance Studios*, exposed to "Keep Fit" LPs by Jane Fonda and Arlene Phillips of *Hot Gossip*. From then on the probing lens of Virginia Turbett relates a tale of mounting muscle strain.

Begin top left...



BAD MANNERS

NEW SINGLE
OUT NOW

My

Girl

Lollipop
MAG 232

ALSO AVAILABLE
ON 12" ~ 12MAG 232



HAYSI

MAVZEE

Weird name, eh? Weird group too. For a start there's three of 'em but one doesn't care to have his picture taken. Their costumes aren't exactly conventional either (nor is their hair) and their single, well, their single's called "John Wayne Is Big Leggy" and they go in for all sorts of biza... oh, let Dave Rimmer tell you about it.

"The last thing we went," considers Haysi Fantasyzen person Paul Caplan, "is people taking us seriously." Precious little chance of that, I'll be bound.

Those people may already be known to you by courtesy of their extremely dark debut, "John Wayne Is Big Leggy". This sounds like a Wild West shoot-out between Madness, BowWowWow and Altered Images. Unlikely, but appealing.

And if you haven't heard that, you'll almost certainly have clocked pictures like the one on the facing page, featuring Fantasyzists Kate and Jeremiah clad in what can only be described as cowboy/rasta/Armadillo/wedgie outfits, all dreadlocks, stove-pipe hats and ragged waistcoats.

Jeremiah claims the look is based on "Tom Sawyer, *Indiana Jones* and all those books I read as a kid. They're my heroes, if you like."

"An amalgam of cultural archetypes," is how Paul, Haysi intellectual and the one who tends to dress most normally and steers clear of the camera, sums it up. "But it was really just the way Kate and Jeremy looked when I met them."

It was about two years ago when he first ran into Kate. Paul, now 27, had been at university "for a long time". He'd ended up at Cambridge getting his kicks from an obscure branch of maths called "algebraic topology", he found himself getting "fed up with maths and more and more excited by music."

He ditched his studies and went with "a collection of bands" followed. He and Kate Gernar, also 27, an ex-photographer and model who hails from Wigan, began writing music together. "It was more of a hobby then," she says.

While Paul was also working with derby "futurist" combo Animal Magnet, the pair carried on playing together with a loose band of about eight to twelve others, including three percussionists and four vocalists.

One day Jeremiah Hensley, now 20, turned up at one of their sessions. Paul remembers: "He just grabbed hold of the mike and began sort of sputtering into it." Paul was impressed.

That was about eight months ago. At the time Jeremiah (Paul and Kate call him Jeremy) was "in a wheelchair". He'd bleached his hair grey, he'd matted it with candle wax, and would

just wheel himself around his flat all day in this huge bathchair he'd nicked from the out-patients department of a local hospital. Jeremiah claims there was nothing wrong with him — "I just enjoyed it" — but I'm not too sure.

The group of 12 proved impossibly amiable. Soon ear throbbings got the others and just began writing together.

"We thought we'd write songs," Paul explains, "and then find musicians to play them. All sorts of things: hillbilly, Africa high-life, rock and roll... it depended what the last record we heard was."

Some tentative interest from EMI, to whom Paul was signed at the time through Animal Magnet, led them to spending a feverish three days and nights locked in a rehearsal studio trying to put these songs "in concrete form". It worked and "John Wayne" was one of the products from that mammoth session.

Several months of touting demo tapes round record companies followed. Haysi were offered lots of deals, but eventually found a "borderline" one with Bigrad — a new label financed by former CBS managing director David Deteridge.

As to the Haysi approach: "The one thing we all had in common," says Paul, "was a dislike of doom-laden electronics."

There and several million others. "Well," Kate adds, "we also didn't like the attitude that you can't dance and sweat because you might spoil your make-up."

"And I don't think," Paul continues, "there are any answers to any of the world's major problems that can be encapsulated in a pop song."

Jeremiah explains how, contrary to popular belief, "Big Leggy" is an anti-John Wayne song. They don't like the man. Meanwhile, further consideration leads Paul to decide what his music is about.

"See. Different types of music say different things about sex. A heavy metal musician obviously feels differently about it from a funk musician. If we play calypso or high-life then that's because we like what those types of music say about sex."

He shrugs. Their intentions are simple enough.

"Well, we enjoy it. Why else do you do anything?"



TOBITZ

NIPPON

NOT A

IN

GOOD BUY

Demand for **Japan** tickets has been so great that four days have been added to their autumn tour. There are two further Hammersmith Odeon shows on November 20 and 21 and the other pair are Liverpool Empire (9) and Manchester Apollo (12). Tickets are on sale already.

Backing up the statement from Adam in the last issue, **Teyah** would also like it known that she's not keen on the appearance of the single "Nine To Five" by The Mancoffers. It's from the soundtrack of *Jubilee*, a film they both starred in five years ago. It's release, she says, "is to blatantly exploit the goodwill and loyalty of my recent fans and I disassociate myself from the project".

It's not worth buying anyway.

VIYNL

FRONTIER

SMASH HITS STAR PRIZES

The Fun Boy Free? Why not? This being the nation's most notoriously generous music publication, we have 10 12" copies of

the Fun Boy's latest disc, "Summertime", begging to be given away. With each comes a photo, signed by the band, and to win one such pack you need only to answer the following riddle.

"Summertime" comes from a well-known American musical: Was it a) "The Sound of Music"; b) "Porgy and Bess"; c) "South Pacific"?

Send the correct answer on a postcard with your name and address to **Smash Hits Fun Boy Three Competition**, 52-55 Carnaby Street, London W1V 1PF to arrive before August 5th.

Another sure pile of plastic awaits your attention at the moment and somewhere in the middle of it's a new single from **Dalek I Love You**. Now a trio consisting of Alan Gill (sometime member of The Teardrop Explodes), Gordon Han and Kenny Peers, the record's entitled "Holiday in Disneyland" backed with "Masks And Licences". There's also a 12" version that includes "Heaven Was Bought For Me".

Judas Priest have a new LP out, "Screaming For Vengeance", which apparently has something to do with a winged warrior called Hellion. Hear it and discover more.

On July 23 **Alvin Stardust** reappears as if by magic bearing a new 45 called "I Want You Back In My Life Again". The flip side's "I Just Wanna Make Love To You", from the pen of the man himself.

Riding on the current success of her "I've Never Been To Me" single, Motown hurriedly release an LP of the same name by **Charlene**. The lady's next project will be a duet with Stevie Wonder (see? — they're all doing it!).

Last, and by no means least, Norwich's own sons **The Farmer's Boys** let loose a single on their hometown Backs label. "Whatever Is He Like" is the title and it's no doubt well worth a listen.



Behi Bondage, the Vice Squad scribbler, is about to hit the stage. She's rehearsing for "a nihilistic punk comedy about sexual politics among the young, set in the South of France at the

summer retreat of a disillusioned rock star" (as you hear). It runs from July 27 to August 7, from the Finborough Theatre, Kensington, London W1V

Trio — (left-right) Peter, Steven, Kralie. It's alright, girls, they're not married!

You probably saw **Trio** on *YOIP*. That about haired genius prodding a Cosio, mumbling things in a foreign tongue and trying to make the cameramen feel a little uncomfortable.

"We are a more ironic kind of entertainment than most of the *neue Deutsche welle*, or German new wave, bands," claims the man responsible, singer Steven.

"Not many others have that twinkle in the eye. The song's not just happy nonsense, it's a little bit satirical too." Not many others have the same kind of line-up either. There's drummer Peter, who's an ex-circus clown and "kind of chaotic in a very subtle way", guitarist Kralie, "a rock 'n' roller, always was, always will be", and Steven who describes himself as "a cynical entertainer" and occasionally totes about on toy instruments.

The threesome first hit upon this magic formula in their basement studio in the country house that they all share outside Bremen in North Germany. Since the release of the current single,

"Da Da Da" they've become household names in most of Europe. Under its full title of "Da Da Da I Don't Love You, You Don't Love Me. Aha Aha Aha", the disc's chalked up a Number One spot in Austria, Switzerland and Belgium and a staggering ten weeks at Number Two in their homeland, pipped to the post by, among others, our very own OMD with "Maid Of Orleans".

Much like the rest of their spare and slightly loopy set, the song's about the absurdity of relationships. We write about things around us, "Steven says. "Not the usual pop musician things about living in hotels and waiting at the airport, but things that are familiar to newspaper readers and TV watchers. Slight trouble with the girlfriend, violence on the television, tourists in the Caribbean, that sort of thing. We don't have big effects in our stage show. We have little ones that come from the person themselves."

As you can soon discover, they'll be back to tour England in September.

The **Strangers**' new single, "Strange Little Girl", is their last on Liberty Records. A new deal has been signed with CBS.

HAPPY

RIGHT

BIRTHDAY

QUESTION

WRONG ANSWER

23rd July: **David Essex** (25)
24th July: **Mick Karn** (24)
26th July: **Mick Jagger** (39)
Roger Taylor of Queen (33)
28th July: **Rick Wright of Pink Floyd** (37)
30th July: **Kate Bush** (24)
3rd August: **Kirk Brandon of Theatre Of Hate** (26)

Catch the trick question in the last issue's **Quiz Book** pages, did you? Thought as much. You all know the line "Diddley Qua Qua" comes from "Stand And Deliver" and not "Ant Rap". See, with readers as clever as you lot we can afford to make small errors, er... mistakes... er... giant, great 'orrible cock-ups...

When the sun shines, thoughts turn to holidays and all those months spent scripping and saving to go *Pontamental*.

It's alright for **Tenpole Tudor** though. They've got a free holiday lined up in a villa in Ibiza. All they've got to do in return is play one date at a very posh gig called *The Castle* (which is a castle, apparently). **Geoff Dimes** of *Madness* **Romance** is also going to Ibiza for a sunny spell, cleverly avoiding the Tudar invasion.

Kevin Rowland's already been for his hols. He managed to sneak a week in Majorca in between disciplined **Dexys** rehearsals. **Que**'s Francis Rossi has also jipped off to Spain to fade his jeans for a few weeks.

Portugal is currently crawling with pop stars. Well, **Martin Gore** and **Alan Wilder** of



of the Modes. **Dave Gahan**'s having a fortnight in Salonika while **Andy Fletcher** gets to grips with sun, sand and kebabs in Corfu.

Nick Karn's idea of a sojourn is setting over to Los Angeles. Well, he wonders, hump into **Gary Numan** who's spending a whole year there?

Then there's always the down-to-earth types who don't like to go abroad. **Phil Lynott** of **Thin Lizzy** is having a family holiday back in Ireland. Be warned, **Phil Buster Bloodvessel** is supposed to be on the loose. The gherkin-eater is hoping to stay in an Irish castle and hire a pony and trap.



Depeche Mode are both soaking up the rays for a fortnight there and **CHfF**, plus tennis racket, heads to the same spot in August.

The Bahamas are also getting v. trendy, you know. **Steve Strange** has already been there — that's why he was looking so bronzed on *IOTF* the other week — and **Theresa** of **Dollar** is aiming in that direction too. Maybe she'll hump into **Kate Bush** over on a day trip from Jamaica or catch a glimpse of **Matthew** from **BowWowWow** beaching it on St. Kitts.

The other half of **Dollar**, **David Van Day**, is packing his *Ambre Solaire* and his *St. Laurent* sneakers for a very sophisticated hol. in the South of France, taking in St. Tropes and the Cannes Film Festival.

Greece is popular with the rest



David Grant of **Linx** has already endured a rugged fortnight in the West of Scotland and **Clare Grogan** is enjoying a banks 'n' broes situation on home turf.

But whether **Barry** this summer? Milton Keynes, apparently, for a spin on the ski slopes. Awd' w' ye. Bazz!



You're probably wondering by now just who this **Steve Miller** bloke is. And if you're not, we're going to tell you anyway.

The last seven years in his career — certainly as regards the British market — have been his quietest. Now 38, and born in Dallas, Texas, he first set finger on a fretboard at the tender age of 12, and by '61 was travelling round the campus of his university in Wisconsin touting raw white soul in a group that included **Bob Scaggs**, later to strike gold during the disco boom with tunes like "Lowdown".

By the late '60s, Miller had moved to Chicago and formed the nucleus of **The Steve Miller Band** who made — between then and the mid-'70s — a series of hugely acclaimed LPs. Bearing suitably psychedelic titles like "Recall The Beginning... A Journey From Eden", his mystical lyrics came wrapped in swirling patterns of luxuriously produced soft rock that perfectly captured the spirit of the times.

He never quite cracked the Big

League but did eventually hit the Number One spot in the US singles chart in early '74 with "The Joker".

Things went quiet again 'til '76 when he released "Fly Like An Eagle" which showed a slight change in style. Gone were the fantasy words and long "spacey" solos; the songs were sharply crafted rock/pop about vague-sounding concepts like how "time keeps on slipping into the future" which appealed to leisure-loving Americans who already had lots of Eagles and Fleetwood Mac LPs.

The new album, "Abracadabra", shows how he's crafted this pop sound even further. Cleanly executed melodies with a smooth persuasive backing, all perfect for radio play. Needless to say, spurred on by the phenomenal success of the single, Miller's back in England for a few select dates. Expect a few aghan coats and flared denim in the crowd. His old fans won't desert him just yet.

BINDING YOUR

OWN BUSINESS

Just a quick reminder that if you want to get hold of the official **Binder** in which to house a year's supply of **Smash Hits** and keep them safe from harm, they're still available for £3.95 from the following address: **Smash Hits Binder Offer, Esquire Ltd, Cardley House, 4 Uxbridge Street, Kensington, London W6 7SZ.**



SMASH HITS STAR PRIZES

As a contribution towards **Better Home Entertainment**, **OMD** have put out a 32-minute video entitled "Live At The Theatre Royal Drury Lane".

Shot there on December 4 last year, it of course features such highlights as "Electricity", "Enola Gay", "Joan Of Arc" — in fact just about everything you'd want to hear.

We've got six of them. And — tools that we are — we're giving

them away. For now. If you fancy one, jot the answers to the following questions on a card, along with your name and address, and send it swiftly to **Smash Hits OMD Competition**, 32-33 Carnaby St, LONDON W1V 1PF by August 5.

Question One. Who's the Maid Of Orleans? a) Joan Of Arc; b) Billy Jean King; c) Kelly Marie.

Question Two. Enola Gay was the name of — a) A Twin-Tub Washing Machine; b) Paul Humphreys' synth; c) The American plane that bombed Hiroshima. Which?

100 TOP 100 PECS

DISCO

TOP 50

ALL TIME TOP 10

DAVID GRANT

(of Linx)

1. MARVIN GAYE: I Heard It Through The Grapevine (Motown). This was the second song I remember waking up and singing in bed.

2. SUPREMACES: You Keep Me Hangin' On (Motown). This reminds me of school — switching on the radio and dancing around the room.

3. SLY AND THE FAMILY STONE: Family Affair (Epic). It was the first time I'd heard anyone draw a song. I didn't know if he was a genius or mad. Now I know he's both.



4. MICHAEL JACKSON: Rock With You (Epic). Disco songs then were either about love or dancing. This one is about both.

5. STEVIE WONDER: Superstition (Motown). This follows the Trevor Horn production principle that there must be something happening every second and there must be a good reason why it's happening.

6. ISLEY BROTHERS: Summer Breeze (Epic). I fell deeply in love to this. Eight years later I heard the record again, met her the following day and we fell in love a second time. We realised we'd never fallen out of love. (Aaah. Ed.)

7. O'JAYS: Backstabbers (Philadelphia Int.). I thought they were an Irish group and I wondered how black Irishmen could sound like this!

8. THE BEATLES: A Day in the Life (Parlophone). The first time I'd heard two songs in one.

9. DIONNE WARWICK: Walk On By (Pye). I'm writing for the day when The Good Lord will rain down inspiration on me and let me write a song half as good.

10. CHIC: Good Times (Atlantic). One of the best bass lines on any dance record.

THIS WEEK	LAST WEEK	PECS
1	1	INFLOR BUT OFFICIAL
2	2	A NIGHT BY THE WATERBURY (LIVE)
3	3	100% PURE (LIVE)
4	4	MUSIC AND LETTERS (MUSIC)
5	5	ROCKIN' ON LATELY (LATELY)
6	6	NEW LISA LOVES IT (LISA)
7	7	REPUTATION'S LAW (LAW)
8	8	THANKS TO YOU (LIVE)
9	9	LEFT TURN (LIVE)
10	10	THE FUTURE (LIVE)
11	11	PLAYING LIND (LIVE)
12	12	NEW BEST GIRL (LIVE)
13	13	NEW LISA LOVES IT (LISA)
14	14	MYON (LIVE)
15	15	THE FUTURE (LIVE)
16	16	NEW WALKING ON THE SUNSHINE (LIVE)
17	17	NEW HAPPY HOUR (LIVE)
18	18	I'M A WARRIOR (LIVE)
19	19	NEW LOVE (LIVE)
20	20	NEW LOVE (LIVE)
21	21	NEW LOVE (LIVE)
22	22	NEW LOVE (LIVE)
23	23	NEW LOVE (LIVE)
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42	42	NEW LOVE (LIVE)
43	43	NEW LOVE (LIVE)
44	44	NEW LOVE (LIVE)
45	45	NEW LOVE (LIVE)
46	46	NEW LOVE (LIVE)
47	47	NEW LOVE (LIVE)
48	48	NEW LOVE (LIVE)
49	49	NEW LOVE (LIVE)
50	50	NEW LOVE (LIVE)

INDEPENDENT SINGLES

THIS WEEK	LAST WEEK	PECS	LABEL
1	1	NEW BENTON (YAZOO)	Mercury
2	2	THE WIND (MCA)	Mercury
3	3	THE WIND (MCA)	Mercury
4	4	7 YEARS OF HELL UP PARTICANS	No Future
5	5	THE WIND (MCA)	Mercury
6	6	WANT TO BE BLACKBERRY (MCA)	Mercury
7	7	THE WIND (MCA)	Mercury
8	8	NEW WILD SON (MCA)	Mercury
9	9	LOVE (MCA)	Mercury
10	10	THE WIND (MCA)	Mercury
11	11	THE WIND (MCA)	Mercury
12	12	THE WIND (MCA)	Mercury
13	13	THE WIND (MCA)	Mercury
14	14	THE WIND (MCA)	Mercury
15	15	THE WIND (MCA)	Mercury
16	16	THE WIND (MCA)	Mercury
17	17	THE WIND (MCA)	Mercury
18	18	THE WIND (MCA)	Mercury
19	19	THE WIND (MCA)	Mercury
20	20	THE WIND (MCA)	Mercury
21	21	THE WIND (MCA)	Mercury
22	22	THE WIND (MCA)	Mercury
23	23	THE WIND (MCA)	Mercury
24	24	THE WIND (MCA)	Mercury
25	25	THE WIND (MCA)	Mercury
26	26	THE WIND (MCA)	Mercury
27	27	THE WIND (MCA)	Mercury
28	28	THE WIND (MCA)	Mercury
29	29	THE WIND (MCA)	Mercury
30	30	THE WIND (MCA)	Mercury

INDEPENDENT ALBUMS

THIS WEEK	LAST WEEK	PECS	LABEL
1	1	THE WIND (MCA)	Mercury
2	2	THE WIND (MCA)	Mercury
3	3	THE WIND (MCA)	Mercury
4	4	THE WIND (MCA)	Mercury
5	5	THE WIND (MCA)	Mercury
6	6	THE WIND (MCA)	Mercury
7	7	THE WIND (MCA)	Mercury
8	8	THE WIND (MCA)	Mercury
9	9	THE WIND (MCA)	Mercury
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15	15	THE WIND (MCA)	Mercury
16	16	THE WIND (MCA)	Mercury
17	17	THE WIND (MCA)	Mercury
18	18	THE WIND (MCA)	Mercury
19	19	THE WIND (MCA)	Mercury
20	20	THE WIND (MCA)	Mercury

TAKE 5

The current listening pleasure of a Smash Hits scribbler. This issue **Neil Tennant**, **1. DENNIS BROWN: Love Has Found Its Way (A & M)**, **2. WEEKEND: Past Meets Present (Rough Trade)**, **3. CHERI: Murphy's Law (Polydor)**, **4. BANANARAMA: Don't Call Us (London)**, **5. ABC: All Of My Heart (Neutron)**

FAN CLUBS

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PO Box 300,
Watney Gardens, City
Heath, AL4 9 JY

U2
40 Cavendish High Street,
London, NW1

Queen
46 Portobello Road,
London, W11

Japan
21 Cavendish Place, City
217 Portobello Road,
London, W1E 1HN

PERSONAL INTERESTS

ALF
(of Yazoo)

NAME: Genevieve Alison Lloyd
BORN: [1966]
EDUCATED: Nicholas Comprehensive, Southend Tech., London College of Furniture
FAVOURITE TEACHER: Myself
FIRST CRUSH: Falling off motorbikes
JOB: Hairdresser's, typewriter, photo-copier, salesperson
FIRST RECORD: "The Great Oxen" by Doney Kaye
FIRST CONCERT: Someone called Martin Smart that *The Bull's* Head in Luton
TV PROGRAMME: *Last Of*

The Summer Wine
MOST PRIZED POSSESSION: Piano
BOYFRIEND: Sometimes
FAVOURITE CARTOON CHARACTER: Vince Clarke
HERO: Compo in *Last Of The Summer Wine*
HEROINES: Hedyes Magge (singer/actress)
FAULTS: I cut my hair when I'm nervous
AMBITION: To stop dying my hair
WHAT I'D DO WITH A MILLION QUID: Spend half, to see if I liked doing it
FAVOURITE PHRASE: "Turkey elbows", as in "You've got turkey elbows"
MOST HATED EXPRESSION: "Dobrie!" (this means a 'derice' — Very Knowledgeable Ed.)
HAPPINESS IS: Vodka & Orange squash and playing pool in Southend
WHERE ARE YOU GOING NOW? Home



T H E C H U R C H



T H E B L U R R E D C R U S A D E

The Church's debut album took a lot of people by surprise. The rock press were highly impressed by one of Australia's hottest new bands.

'The Blurred Crusade' is even better! Ten new Church originals including the new single 'Almost With You'.

Get into a new religion.
Look to the Church.

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Marketed and Distributed by R.C.A.

The new album 'THE BLURRED CRUSADE'
(also on cassette)

The first album 'The Church' (also on cassette)
The new single 'Almost With You' in picture bag.

THE DAMNED

A BEGINNER'S GUIDE 1976-82

1976



Rat Scabies (Chris Millar), a drummer, leaves The Masters Of The Backside, a band formed around Chrissie Hynde, and links up with Brian James, a guitarist and writer. Reluctantly, they take on Dave Vanian as singer and Captain Sensible (Ray Burns) as bass player. "He was the last resort. None of us actually wanted him in the group." They play their first gig as **The Damned** at the 100 Club in London's Oxford St, supporting The Sex Pistols. "We were paid five pounds. McLaren, the Pistols' manager, demanded fifteen for use of the PA. We copped our fiver and left as quickly as possible. That's why the Pistols never liked us."

Their debut single, "New Rose", reached 61 in the chart. Punk and The Damned truly arrived with the Anarchy tour which The Damned were thrown off for not being "Political".

1977

They take on an extra member, Lu (right), who debuts at the French punk festival. Captain disrupts the Clash set with stink bombs. "They were so po-faced and serious, I decided that I needed bringing down a peg or two — and I knew how to do it." Rat leaves the band amidst rumours of suicide attempts. Drunkenness is nearer the truth.



The Damned breaks up as Brian becomes what Rat calls "a dictator". Captain takes his famous stage costume of a frilly frock-out to a band called King. Rat forms The White Cats. Vanian works with The Doctors Of Madness.

1979



Even the best things don't last. After tentative try-outs as **The Doomed** and **The Dimmed**, the band reforms — without Brian James — and release their only top twenty hit, "Love Song". New bass player, Algy Ward (left), leaves the group.

1980

They release "History Of The World Part One", a single. Former manager, Rick Rogers, now looking after the vastly successful Specials, sends them a gold disc, "for management services rendered".

1981

They leave their long-time label, Chiswick, and spend nearly a year sorting out the divorce. "We did small pub gigs. You could earn a hundred quid each which'd keep you out of trouble 'til the following week when there was another gig. But the rest of the week was so boring."

1982

They sign to Bronze, releasing "Lovely Money". Captain has a number one hit with "Happy Talk". Obviously, they're more restrained these days. "No," is Rat's opinion, "I think it's more a case of knowing you've got to pay for it. That's the biggest restraining factor I've come across."

Documented and brought up to date by

Pete Silverton

Picture by **Virginia Turbett**

The Damned were recounting the story of one of their messier outrages, one involving a little larceny, a touch of breaking-and-entering and much, much worse. Genuinely interested, I asked if this was the particular occasion they set fire to someone.

"Oh," replied Dave Vanian in the sweetest of tones. "We used to do that all the time."

"I'd never," added Rat Scabies, the fire-raiser in question, "do anything to someone else I wouldn't do to myself. I've been hospitalised three times with serious burns from when I set fire to my drums."

The tale of woe jogged Captain Sensible's memory. "You set fire to me in a pub once."

"Yeah, but I've done the same thing to myself," insisted Rat. "True," admitted the Captain, "but you wouldn't even pour beer over me to put the fire out."

The Damned live in a different world to the rest of us. A world where points are made by waving a petrol pump and a flaming cigarette lighter in your particular direction. A world where Rat can bet me a pound that he could get someone from their new record company to fetch him some cigarettes.

"We're seeing how far we can get away with things. It's not as part of some superstar trip." Captain laughed disbelievingly but Rat won the bet — then complained they'd only bought him ten, not twenty.

While every other graduate of the punk class of '76 is dead, forgotten or at least a little mellow, The Damned are as noisy and messy as ever. Like Peter Pan, they refuse to grow up. They're still the people my mother warned me against mixing with. A Women's Institute coffee afternoon they're not.

But just for once, these Peter Pans have taken on the world outside at its own game. Barely had they begun to bask in the warmth of a new record label, Bronze, where they joined fellow madmen, Motorhead, then Captain Sensible launched his solo career with "Happy Talk" topping the charts within eleven days of release. For the first time

in his life, Captain has become public property. Press photographers haunt his garden. The Guardian runs a feature on him. Nationwide's Sue Lawley says he has a wonderful name. And he's not sleeping at all well, says his ever-concerned girlfriend, Kirsty.

"I never knew it'd be a hit in a million years. I didn't do it for success. The Damned weren't working, I was skint and I needed a couple of bob. I liked the song and I thought it'd be bloody funny to have me doing it. I just did it for that and it went to number one. What the hell?"

While The Damned's extraordinarily loud-mouthed drummer, Rat Scabies, and quiet singer-in-block, Dave Vanian, seemed to draw new strength from Captain's success, the man himself was not nearly so at ease. When I started questioning, he wandered off, claiming he couldn't remember the answers.

Rat sympathised. "I really feel for you, Sensible. I really do. I'd never believed the actual pressures you get from having a hit record till I saw it in him. God knows how Adam feels." As if to prove the point, the Captain was called out of the room to do a phone interview with a radio station.

"The day he went to number one, his phone was engaged all day, there were fifteen photographers round there at one point. When I finally got through to him, he said to me in all seriousness, Rat, I really don't know whether I like this or not. The great thing is he's still the same with us. I really admire that in him." Rat realised he'd admitted to something and added slyly, "But I won't tell him that."

Success has also posed problems that only money can bring. Broke for years, The Damned have run up the most awful debts. Now, those owed are smelling the whiff of crisp fivers and sticking out their hands. "We asked the record company if we'd got any fan mail," said the Captain. "They said, no, only from the courts, there's lots of summonses for

the ROCKY HORROR SHOW

(Now entering its sixth great year . . .)



THE DAMNED minus bassist Paul Grey: left to right Captain Sensible, Rat Scabies & Dave Vanian

you." Rat, in particular, complained bitterly about being sued for two thousand pounds by the drum company which once sponsored him. Perhaps, I foolishly suggested, this was the bill coming in for all the drum kits he'd smashed up.

"No, drums never break. I've got the same drum kit now I bought for the Anarchy tour (in 1976).

"I did break a kit once, in Los Angeles. I took a piece of scaffolding to the kit and it took me fifteen, twenty minutes to break it. It was a horrible kit and it was the last night of the tour. The roddie had to join in to help me. The audience had gone, they were so bored watching these

people smash up a drum kit, just a bit of mindless destruction. It's not really that interesting."

Captain looked at Rat like he'd just let the side down. "I like it."

You like mindless destruction? "I certainly do."

What then, was the pinnacle of The Damned's career in mindless destruction?

"The French tour", stated Rat without hesitation, saying the words with the reverence most people reserve for telling you their favourite flavour of ice cream.

That was where you got arrested for throwing stuff out of the window, right?

Again, Dave Vanian adopted the weariest of voices. "It was

five bombs. This young chap," he indicates a slightly embarrassed Rat, "was showing everyone how to make a Molotov cocktail."

"Worked though, didn't it?" protested Rat. "Survivalists got nothing on me, pal."

After nearly setting fire to the hotel, Rat was arrested, taken to the police station where, inexplicably, he was released and told not to get into any more trouble. Fat chance.

"We got thrown out of four or five hotels that night," continued Captain. "In the last one, we didn't even wait to get in the room, we just walked in, smashed the foyer up and walked out. We couldn't be bothered to get to the room to

start the smashing up."

As Captain whined about going over the pub, Rat explained how they've survived this catalogue of horrors to find life beyond "the comedy rock horror tog we got lumbered with".

"Out of everything we've gone through, the only constant thing we've had is each other. I mean, that", he said, pointing at Captain. "has been the most constant thing in my life for the last six years." Captain cowered in to the sofa. "Can you imagine having to depend on that for constancy?"

"Don't point that beak at me", threatened Captain and drifted out of the room in the general direction of the pub.

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Junior



PHOTO: TONY HARRISON

TOO LATE

When he comes home intoxicated from the club
All the kids they go and snuggle up to Mum
He starts shouting again
They start running again
This ain't no life for them to lead

In her mind she knows she has to let him go
In the children's eyes she sees the fear inside
How does she tell him he won't take it, not him
This ain't no life for them to lead

Chorus

Too late, too late baby bye
Now's my time to (go)
Too late, too late baby bye
Now's my time to (go)

In the morning when he wakes up on the couch
Not recalling what had happened the night before
He starts asking questions he don't get no answers
What the hell's going on in here

Repeat chorus

Too late baby bye
Too late baby bye

She starts saying she can't take it no more
When he comes home he always beats her to the floor
This old line she's giving hey about them leaving
He can't take it at all

Repeat chorus twice

Too late, too late baby bye
Now's my time to

I don't have to stay with you
I can take the kids and go
I can make it on my own
So you think you've got me now
But I'm gonine let you know
I can make it on my own

All these things she said to him
He's said stop and does not know
What he is supposed to say
He starts feeling deep inside
That he's losing something strong
And he does not know just what to do

Repeat chorus and ad lib to fade

Words and music by Junior Giscombe/Bob Carter
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I never meant to be so bed to you
One thing I said that I would never do
A look from you and I would fall from grace
And that would wipe the smile right from my face

Do you remember when we used to dance
And incidents arose from circumstance
One thing led to another we were young
And we would scream together songs unsung

It was the heat of the moment
Telling you what my heart meant
The heat of the moment
Showing in your eyes

And now you find yourself in '82
The disco hotspots hold no charm for you
You can't concern yourself with bigger things
You catch that pearl and ride the dragon's wings

'Cause it's the heat of the moment
The heat of the moment
The heat of the moment
Showing in your eyes

And when your looks have gone and you're alone
How many nights you sit beside the phone
What were the things you wanted for yourself
Teenage ambitions you remember well
It was the heat of the moment

Telling you what your heart meant
The heat of the moment
Showing in your eyes

It was the heat of the moment
Heat of the moment
Heat of the moment
Showing in your eyes

Heat of the moment
Heat of the moment
Heat of the moment
Heat of the moment

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ASIA

The heat of the moment



S

SINGLES

Reviewed by
Dave Rimmer



WEEKEND: Past Meets Present (Rough Trade) A suitable follow-up to their fine debut, "A View From Her Room". The title is appropriate, as Weekend's music has one foot in today, and the other in Radio 2 about 20 years ago back when it was called the Light Programme. This won't be a hit because it's not immediate enough for today's radio. Everything seems to be in the background: Alison Statton's vocals drift dreamily. Spike's guitar plays with an imaginary Beatles riff, Larry Stebin pencils in some mellow sax. But although Weekend don't make an instant impression, they leave an atmosphere hanging in the air afterwards. Three plays and you're hooked on it. Delicious.



SQUEEZE: When The Hangover Strikes (A&M) I'm no Squeeze fan, but this one gets the thumbs-up. Sort of late-night, sorry, morning-after sleaze which reflects gently on the perils of alcohol. Sounds like it belongs in a '30s film set in New York, but for the time being it lives on my turntable.

BRANDI WELLS: Fantasy (WMOT); FAT LARRY'S BAND: Golden Moments (WMOT) A mellow fortnight this: even the disco records are c'l'l slowies. Here's two from the

Philadelphia label which Virgin have taken under their eagle-sized wing. Ms Wells' record is chiefly notable for her fine voice, Fat Larry's for some lush trumpet. Both are good, but unexceptional.



KID CREOLE AND THE COCONUTS: Steel Pigeon (Ze) With a big, bad brass section, charming rhythm guitar, and a tale of an American supergrass who gets lots of money for spilling the beans but loses all his friends. Probably more words of praise have been scribbled about this man than any other current popster. This is superior disco, but really nothing special.

THE STRANGLERS: Strange Little Girl (Liberty) Dear me, "Golden Brown" and now this. Even the nastiest rough Stranglers have gone all mellow and soft in the middle. They're much better this way, actually, even though this one sounds suspiciously psychedelic. A hit, probably.

MADNESS: Driving In My Car (Stiff) The magnificent seven are getting ever more inventive. This latest offering is based around a completely insane rhythm which sounds like it's being banged out on any household item that comes to hand with a car horn or two thrown in for good measure. The vehicle in question doesn't sound too flash though. Great.



ANTI-NOWHERE LEAGUE: Woman (WXYZ) Nothing mellow about these boys. This starts out as a medium-paced declaration of love, then speeds up into a heckneck moan about marriage and a woman who—you guessed—nags all the time. They've already told us how they hate people, but it seems they especially hate women. Probably because they're too ohnoxious to attract any. Awful.

JHALIB: Mysteries Of The East (Virgin) Nothing "mysterious" about this at all. Like Manoson, it's Eastern instruments playing essentially Western music. Unlike Manoson, there aren't Sheila Chandra's vocals to lift it. On the other side there's the equally ordinary "Ananta Snake Dance" by the Suns of Arqa. Both are from Virgin's cash-in-quick "Indi-Pop Compulsion Album". Avoid.



SHEENA EASTON: Machinery (EMI) This jogs along merrily enough in a synthesized sort of way, but doesn't go anywhere in particular. What kind of machinery is she singing about, you're doubtless wondering? Tanks? Tractors? Contraptions for canning spam? Actually, "a piece of machinery" is what she feels like. Sounds like, too.



SPLASHDOWN: It's A Brand New Day (Shack); BAMBOO BLUE: Scarlet On A Thursday (Variety); HOUSTON WE HAVE A PROBLEM: Another Bottle Of Wine (PRT); TOTO COELLO: I Eat Cannibals (Redialcohol) Now that Bucks Fizz and Dollar are supposed to be trendy, there suddenly seem to be hundreds of unheavily healthy-looking groups beaming out from record sleeves like breakfast cereal adverts. Of this latest batch, only Splashdown are worth investigating further than the cover (incidentally, the drabest of this lot). Produced by Fun Boys Neville and Lyval, "It's A Brand New Day" is brassy, beaty and altogether not bad.

DALEK I LOVE YOU: Holiday In Disneyland (Kerova) Dalek I are a synth-pop trio from Liverpool who've been around for ages without accomplishing very much. Some intriguing noises and popping rhythms here, but they've yet to learn that the secret of electro-pop success is using these now-fangled gadgets to play ordinary pop music. Ask Depeche Mode. OK though.



UK PLAYERS: Misbehavin' (A&M) Best yet from this crowd. A tight, bright song with chunky, choppy rhythms and keyboards. Refreshingly different from the rest of the Brit-funk crowd.

DIAGRAM BROTHERS: Disorders 45 (New Hormones) If Dave came from Manchester they'd probably sound like this oddball quartet who, of course, aren't brothers at all. This four-track 10-inch finds them singing lines like "How important is my dinner" over sharp and jerky rhythms. Sounds silly? It is. Good though.

JOHN FOX: Endless (Virgin) Has this man gone psychedelic or what? Fox seems to have programmed his synths to sound like jingly '60s guitar and sings about a woman who's "illuminous" and changes into "someone else". At the end, it all goes backwards for a hit. The question is: who spiked his cocoa?



PSYCHEDELIC FURS: Love My Way (CBS) I've never gone a bundle on the Furs, and I'm still not keen even though there's only four of them left. The drums pound, xylophone tinkles and the singer sounds extraordinarily like Peter Gabriel. Ordinary.

ROY AYERS: Let's Stay Together (Polydor) A below par bash from one of the original jazz-funkers. If you like Shaktakut you should like this soft and sleepy song. But Ayers is capable of much better.

WAR: Just Because (RCA) The soul veterans try their hand at a bit of reggae, but it doesn't work too well.

PAUL HAIG: Justice (*Operation Twilight*) Follow up to the pretty neat "Running Away" from the ex-Josef K man turned European funkster. Slick, but unable to stay the course. Listen out for this chap though; he's got his head screwed on.

MARSHALL CRENSHAW: Cysical Girl (Warners) Top-Of-The-Heap? Hepworth swears by this rocking and rolling American, so I'd better say this is fab, brilliant, amazing, unbelievable and definitely the best thing since either Elvis, The Beatles or the Human League. Can I stop crawling now? (No, Carry on. — Ed.)



PHILIP LYNOTT: Together (*Phonogram*) Uncle Philip monogoes to sound fairly sprightly on this one, courtesy of a precise Midge Ure production. Sounds in fact very like Ultravox with Lynott as guest vocalist, unsurprisingly. Fair to middling.

THE BELLE STARS: The Clapping Song (Sull) Sad to say, but the Bellos murder this fine old Shirley Ellis song by completely cluttering it up with unnecessary bits and pieces. I wish they could get a hit with one of their own songs. I've had it up to here with cover versions.



BUZZ: Hit The Road Jack (*RCA*) A catchy r'n'b rendition of this much covered Roy Charles classic from Dee Sharp and his merry crew. Cuts it much better than "Sorry My Dear".

ASWAD: Girl's Got To Know (*CBS*) Aswad's last single, the crucialy-ignored "Poss The Cup", was one of my favourite reggae records of the year. This one from Britain's finest roots rockers is slow, solid and not half so good. Aswad richly deserve a hit. Unfortunately, I don't think this will do the trick.



ALBUMS

KEVIN ROWLAND AND DEKYS MIDNIGHT RUNNERS: Tee-Rye-Ay (*Mercury*) Discovering baggy dungarees, Jesus sandals and his Irish roots has, amazingly, done Kev a world of good. This is his most rounded record so far — strong songs, fine arrangements that make crafty use of 'hiddles' and brass plus a production (courtesy of Madness maestros, Clive Langer and Alan Winstanley) that keeps the show disciplined and spirited at the same time. Their last four singles (included here) sound better than ever while the newer tracks conceal several nuggets like the deliciously disjointed and piano-backed, "Old". Improves with every spin. (7 out of 10)

Jan Birch



ROBERT PLANT: Pictures At Eleven (Swansong) Ever been to a show where you went in chatting about the main name and came out raving about the support act? That's about the state of things here, where the Led Zeppelin highstepper, who produced the whole deal, sometimes gets left behind in the mix and the listener is left to dwell upon the all-round ability of guitarist Bobbie Blunt, the crisp drumming of Phil Collins, or maybe the spry but effective keyboard work of Jez Woodroffe when Plant does move up front — as he does on the bluesworthy "Fat Lip" — he stomps effectively enough but in the end the songs

don't shape up as much more than average fare and it's really left to Blunt & Co to convince you that there's so much more. (6 out of 10)

Fred Dollar

THE CRUSADERS: Royal Jam (MCA) After Costello, here's the Crusaders hauling in the Royal Philharmonic Orchestra. And not only them, but bluesman BB King too! It's too much. BB's bits are great, but on the rest of this live double the Crusaders turn in some pretty dull versions of old faves, and insist on beginning them all with sickly showbiz introductions. Meanwhile, the orchestra smother everything with sugary strings. That's what you get for employing the makers of the abysmal "Hooked On Classics", I suppose. (5 out of 10)

Dave Rimmer



TALK TALK: The Party's Over (EMI) You don't have to sound sombre to seem serious but T.T. feel that they have to do just that. One sad mood permeates the whole LP as though they're compensating for the fact that they'd like to say something important but can't think of anything to say. Still, attractive tunes and synthesizer phrases slip sliding bass-playing prosper in the big, careful production. If only they'd cheered up, the part might have been much more enjoyable. (5½ out of 10)

Neil Tennant

ERNIE TORME: Turn Out The Lights (Kamaflange) Dublin's gift to the world of hotshot gammen, Torme's been around for quite a while now. Currently on his own again after a stint with Gillan, he professes a fair line in powerhouse pop, dispensing a stronger line in inventive guitar licks than most. But vocally he's no great shakes and ultimately pans out as just another superior sideman who really ought to be scanning the "site var" columns in search of a regular gig with an outfit deserving of his undoubted instrumental talent. (5 out of 10)

Fred Dollar

X: Under The Big Black Sun (*Elektra*) With the exception of

the first two singles from The Dead Kennedy's, this three guy/one girl outfit have produced the most intelligent, American new wave to date. In fact their style has almost as much to do with souped-up rock-a-boogie as it does with punk but the sharp lyric line above the somewhat forced and dated blend of harmonies, fuzzed guitar and furious backbeat to hint at real potential. Worth checking. (6½ out of 10)

Jan Cranra

THE LORDS OF THE NEW CHURCH: The Lords Of The New Church (Illegal) Sounds like a heavy metal band, doesn't it? Actually the Lords are punky types like Sív Bators (ex-Dead Boys) and Brian James (ex-Damned) who seem to believe their music will replace the bible and whap out their End-of-Civilisation gospel at 130 beats per minute. Heavy stuff, this, based around former Baracuda Nicky Turner's pounding drums and James' chiming guitar, but there's nothing new about this kind of rock music. (3 out of 10)

Dave Rimmer

FLEETWOOD MAC: Mirage (*Warners*) Having got the rather rambling "Tusk" out of their system (as well as their various solo projects) Fleetwood Mac are back with the kind of classy West Coast pop that made up "Rumours": tidy, economic songs steeped in harmonies that are sweet but not saccharine. Although Stevie Nicks could do to write a new song instead of re-writing the old one, Lindsey Buckingham and Christina McVie more than make up for her weakness with a series of compositions that quietly seep into the back of the brain. A remarkable return to form. (8 out of 10)

David Hepworth



THE BIRTHDAY PARTY: Junkyard (4 AD) I find The Birthday Party's wild musical excursions quite challenging (and even refreshing) in small doses. But over a whole album they irritate rather than invigorate. This second collection, housed in a grotesque cartoon sleeve, contains all the primal screams, cheese-wire guitar and battered drums you could wish to avoid. (1 out of 10)

Jan Cranra

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Who recorded "The Back Of Love"

We've already asked you who recorded "Enola Gay" and "Strawberry Fields Forever". This time we want to know who made "The Back Of Love". Answer that and you've got the names of three groups and you should be ready for The Big Question.

THE BIG QUESTION: What do all three groups have in common?

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Send this coupon with the two tokens you've collected from previous issues to Smash Hits HMV Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 9UF, to arrive before August 4th.

ELECTRONICS

1. In which city were Soft Cell formed?
2. What is the nickname of Alison Moyet from Yazoo?
3. Apart from "The Model", Kraftwerk have only had one British top twenty hit. What was it?
4. Which band is made up entirely of former members of Gary Numan's backing group?
5. What nationality is Vangelis?
6. Depeche Mode have had four consecutive top twenty hits. Can you name them?
7. Which fashion magazine inspired The Human League to entitle their album "Dare"?
8. ABC and Dollar producer Trevor Horn was part of a duo who made number one in 1979. Name the group and the song.
9. Martyn Ware and Ian Craig Marsh of Heaven 17 produced the debut album for which renowned dance troupe?
10. In their early line-up they featured a drum machine called Winston. Who are they?



Depeche Mode

1. Leeds; 2. Alf; 3. "Aubahán"; 4. Dramatis; 5. Greek; 6. "New Life"; "Just Can't Get Star" by The Buggles; 7. "Voguer"; 8. "Video Killed The Radio Enough"; "See You"; "The Meaning Of Love"; 9. "New Life"; "Just Can't Get Star" by The Buggles; 10. Orchestral Manoeuvres In The Dark.

ANSWERS

DANCE CRAZE

2 TONE & BEYOND

1. "On My Radio" was the first hit single for who?
2. What was the name given to the dancing figure who featured in various poses on the labels of all the early 2 Tone releases?
3. After recording one single on 2 Tone, The Beat departed to form their own record label. What did they call it?
4. What do the initials AKA stand for?
5. What's the name of the all-girl group which features several ex-members of the Bodysnatchers?
6. One group appeared in the film "Dance Craze" despite not being on the 2 Tone label. Who were they?
7. Madness dressed up as policemen for one of their videos. Name the song in question.
8. Rhoda Dakar, formerly lead singer with The Bodysnatchers, had a rather controversial single released last year. What was it called?
9. Terry Hall helped write a number for American outfit The Go-Go's which was a huge hit in the States. Name it.
10. Who are the most recent group to have their debut single released on 2 Tone?

Madness



1. The Selecter; 2. Maff Jabeoo; 3. Go-Fast; 4. AKA; 5. The Belle Stars; 6. Bid Nunnars; 7. "Shut Up"; 8. "The Boiler"; 9. "Our Lips are Sealed"; 10. The Appointates.

ANSWERS

THE JAM

1. Name The Jam's home town.
2. Their manager is the father of one of the band members. What is his name?
3. Paul Weller has branched out recently into book and magazine publishing. What is the name of the company he formed?
4. What was The Jam's first number one single?
5. Bruce Foxton once managed a band who had a big hit single. Name the 45 and the band.
6. One track on "All Mod Cons" is not listed on the sleeve. Name it.
7. Name three Jam songs that mention places in England.
8. Which distinguished poet is quoted on the sleeve of "Sound Affects"?
9. Which of these songs was not written by The Jam? a) "News Of The World"; b) "When You're Young"; c) "Heatwave"; d) "Butterfly Collector".
10. Paul Weller admires the sleeve designs on the records of a certain famous 60s mod group. Are they: a) The Kinks; b) The Small Faces; c) Amen Corner?



The Jam

ANSWERS

1. Woking; 2. John Weller; 3. Riot Stories; 4. "Going Underground"; 5. "Turning Japanese"; 6. Bannarama; 7. "English Rose"; 8. Percy Bysshe Shelley; 9. "Heat Wave"; 10. The Small Faces.

VARIOUS ARTISTS

1. Name the lead singers of the following groups: a) Duran Duran; b) The Teardrop Explodes; c) Spandau Ballet; d) Imagination.
2. Name Britain's 1982 entry for the Eurovision Song Contest.
3. What were *Supersonic*, *Revolver* and *Ready Steady Go!*?
4. What products have the following people helped to advertise on TV? a) Chas & Dave; b) Peter Murphy of Bauhaus; c) Sting.
5. Who are Stobhan, Keren and Sarah?
6. Which of the following artists has never been on the front cover of *Smash Hits*? a) Bob Marley; b) Tony Hadley; c) Bob Geldof; d) Heaven 17.
7. Three songs named after girls. Who had the hits with them? a) "Oh Julie"; b) "Roxanne"; c) "Peggy Sue"?
8. They've only recently hit the charts but their first album, "The Affectionate Punch", came out in 1980. Who are they?
9. What do Anita Ward, Joe Dolce & The Pink Floyd have in common?
10. What do Paul McCartney, Johnny Rotten, Hugh Cornwell and Sophia Loren have in common?



Duran Duran

ANSWERS

1. a) Simon Le Bon; b) Julian Cope; c) Tony Hadley; d) Leeze John; 2. "One Step Further" by Barco; 3. TV pop shows; 4. a) Courage Beer; b) Maxwell Tapes; c) Triumph Brass; 5. Bannarama; 6. Tony Hadley; 7. a) Shakin' Stevens; b) The Police; c) Buddy Holly; 8. Associates; 9. Score scoring number one singles they've not entered the British charts; 10. They've all spent short terms in jail.

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smash hits

STOOL PIGEON

Chorus

There's a gentleman that's going round
Turning the joint upside down
Stool pigeon ha-cha-cha-cha
He's an old ax-on that's ban away
Now he's back no one say
Stool pigeon ha-cha-cha-cha

If you want to squall said the F.B.I.
We can make a deal make it worth your while
So he told it all and in return
He got a credit card and a Thunderbird
And the maximum security
Even after plastic surgery
So go on and squall said the F.B.I.
We can make a deal
Make it worth your while

Repeat chorus

After all the talk than they wired him
And he took a talk with his crooked friends
And they joked about the good old days
And he recorded it on a reel of tape
He caught the mug who did the forgery
And the babe in charge of larceny
So the F.B.I. they rewarded him
Cause they like a guy who will stab a friend

Repeat chorus twice

If you want to squall said the F.B.I.
We can make a deal make it worth your while
So he told it all and in return
He got a credit card and a Thunderbird
He got a spanking new identity
And a condo down in Miami
He bought a plane, a boat and jewellery
But he couldn't buy any company

Stool pigeon
Stool pigeon

Ha-cha-cha-cha, ha-cha-cha-cha, ha-cha-cha-cha

Repeat last verse

Repeat chorus to fade

Words and music by A. Darnall
Reproduced by permission Island Music Ltd.
On Ze Records

kid creole & the COCONUTS



Sheena Easton Machinery

Waiting for the peace of the night

To be shattered

I do believe my illusions are in tatters
When I see the pale moonlight in the sky
I know it's gonna come like a hurricane
I breathe a sigh 'cause it's only the beginning
When I see reflection deep in his eyes
I know he's got the power to hit it

Chorus

I don't believe what he said to me
I'm feeling like a piece of machinery
Gotta get in closer 'cause I can't see
When you're telling me the truth
I refuse to believe

Running underground with my innocence fading

I do believe there is something I am paining
When I get the red hot fever inside

I wanna give it hell!

And behave just like a goner

I wanna stay and reduce the things I wanna
When I see the pale moonlight in the sky
I know he's got the power to hit it

Repeat chorus to fade

Words and music by Julia Downs
Reproduced by permission Dick James Music Ltd.
On EMI Records

JAPAN

1. What's David Sylvian's real name?
2. Which member of the band recently exhibited his sculptures?
3. Which member of the band has a keen interest in photography?
4. In what year did they form? Was it 1977, 1978 or 1974?
5. In 1981 an original member of the band left. Name please.
6. What was the name of the famous Italian producer who took charge of their "Obscure Alternatives" album?
7. David Sylvian plays two instruments. What are they?
8. Sylvian and Jansen have recently been recording with Japanese musician Riuichi Sakamoto. What band does he usually work with?
9. Their first single came out in 1976. What was it?
10. Where did they first meet up?



9. "Don't Rain On My Parade"; 10. At school in Lewisham.
1. David Batt; 2. Mick Karn; 3. Steve Jansen; 4. 1974; 5. Rob Dean; 6. Giorgio Moroder; 7. Guitar & synthesizer; 8. "Yellow Magic Orchestra";

ANSWERS

ANARCHY IN THE UK

THE GOLDEN ERA OF PUNK ROCK

1. John Beverley was better known as who?
2. Jake Burns is their lead singer. Who are they?
3. Provide the "surnames" of the following leading lights of punk. a) Siouxsie; b) Poly; c) Rat; d) Joe; e) Billy.
4. Which major record label released the first Sex Pistols single and then fired them?
5. They recorded "Sheena Is A Punk Rocker" and masqueraded as brothers. Who were they?
6. He used to run a clothes shop and has, in his time, managed The New York Dolls, Sex Pistols, Adam & Bow Wow Wow. Who is he?
7. Name the punk film that starred Adam, Toyah, Jenny Runacre and Little Nell.
8. Which groups recorded the following LPs? a) "Give 'Em Enough Rope"; b) "Another Music In A Different Kitchen"; c) "The Scream"; d) "Crossing The Red Sea".
9. Who had hits with "Hanging Around" and "Peaches"?
10. What did Siouxsie, Sid Vicious and Marco Pirroni have in common?

Sex Pistols



- Club punk festival in 1976 they all performed together as Siouxsie & The Banshees.
Buzcocks; c) Siouxsie & The Banshees; d) The Adverts; 9. The Stranglers; 10. At the 100
Idol; 4. EMI; 5. The Ramones; 6. Malcolm McLaren; 7. Jubilee; 8. a) The Clash; b)

ANSWERS

EYE LEVEL

On questions 1-6 you have to identify certain parts of some very famous people.



1. Whose feet?



2. Whose hair?



3. Whose plimies?



4. Whose heels?



5. Whose knuckle dusters?



6. Whose knitwear?

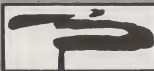
Sections from four distinctive specially designed band logos. Whose are they?



7.



8.



9.



10.

1. The Notorious B.I.G. 2. The Notorious B.I.G. 3. The Notorious B.I.G. 4. The Notorious B.I.G. 5. The Notorious B.I.G. 6. The Notorious B.I.G. 7. The Notorious B.I.G. 8. The Notorious B.I.G. 9. The Notorious B.I.G. 10. The Notorious B.I.G.

ANSWERS

HARD LINES

Name the hit songs from which the following lyrics came:

- "Better stop dreaming of the quiet life . . . cos it's the one you'll never know"
- "In and out my mind goes . . . in and out it goes to show me it's cruel."
- "Jockomo fino a na ne"
- "Don't you worry, there's no worry . . . it's a lovely day, could all be going your way"
- "And birds might fall from black skies . . . and bullies might give you black eyes . . . but to me they're very, very beautiful"
- "You left my ring by the soap"
- "My blood runs cold . . . my memory has just been sold"
- "White man across the sea . . . he brought us pain and misery"
- "Every time just like the last . . . on her ship tied to the mast"
- "Why lord, I was badly beaten from my loved ones, battered by an irate husband . . . searching for a man that wasn't I"

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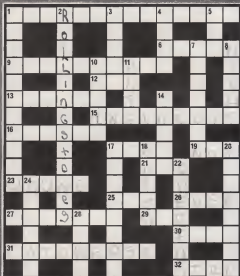
CROSSWORD

ACROSS

- 1 Hot transport for Vangelis? (8,2,4)
- 6 Gary who takes mystery
- 9 Those seven 'Iko Iko' girls (5,5)
- 12 Number of CC's in a chart band
- 13 Colour Of Edwyn Collins' Juice
- 15 Wrong way round hit for Odyssey (6,3)
- 16 Bill who has a column named after him?
- 17 Recent hit for Barry The Nose
- 18 Forget Me --- (Patrice Rushen)
- 21 Label for Eric Clapton and The Bee Gees (1,1,1)
- 23 'Because You're -----' (Classic Nouveaux)
- 25 Phil Mogg's flying sorcerers (1,1,1)
- 26 '---- So Lonely' (see 7 down)
- 27 '----- Boys' (Siam 69)
- 29 Pete Townshend & Co.
- 30 Gang Of ----
- 31 Just the boys for Japan
- 32 Bardo took one further

DOWN

- 1 Land of The Associates? (4,7)
- 2 No girls stolen — on their way to A Go-Go? (anag,7,5)
- 3 A ---- Of Honey
- 4 Where would pop stars be without 'em?
- 5 Label for Odyssey and BowWowWow (1,1,1)
- 7 Their first hit was 26 across
- 8 A ---- To Remember (Shalamar)
- 10 Debbie's Chris
- 11 Recently sacked by Adam
- 14 Hazel's 1991 biggie (1,4)
- 17 Clash thrasher Joe
- 18 ABC's was poison-tipped
- 20 Liable to explode?
- 22 Recent Abba chart-topper (3,2,2)
- 24 When Randy Crawford will fly away? (3,3)
- 28 Rock 'n' Roll Doc.



ANSWERS ON PAGE 47

PHILIP JAP

The Hit Single
save us

AS SEEN ON
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CHINA CRISIS

Ian Cranna investigates yet another Merseyside challenge.

If laughter is indeed the best medicine, then China Crisis must be in a supremely healthy state. With at least their fair share of dry wit and an equally pleasing lack of ego, this ap and coming talented trio laugh at themselves, their mistakes on stage and the stereotypes of rock'n'roll.

Not that all the laughter means they don't take making music seriously, it's just that with a fine disregard for the form book China Crisis prefer such simple pleasures as driving their own equipment truck, taking Polaroids of their audiences and leading unsuspecting interviewers up the garden path. An interview? Keyboard player Gary Daly and drummer Dave Reilly leap at the chance to parody: "So, Gary, why do you change your lyrics when you sing them live?"

"Well basically, Dave, I can't remember 'em."
"Why do you play different keyboards live?"
"Well, Dave, can't remember 'em."

The beginnings of China Crisis lie in Kirby, a new town just outside Liverpool, and in a school friendship formed by Gary and guitarist Eddie Lundon around similar musical tastes. Unimpressed by rock and various romantic attempts to revive it in nearby Liverpool, the pair developed instead a healthy regard for the musical ideas of David Bowie, Stevie Wonder and Eno.

Leaving school with little or no qualifications and equally fed up after experimenting with local pop bands, the duo retired to their bedrooms with their instruments and a shared tape recorder. Where Echo, Wah! and the Teardrops became famous for their socialising, China Crisis stayed at

home and experimented with electronics.

"People put it down but it's only a preference," says Gary. "If you went to be a group and you go and play in some big hall, that's fine. But if you want to buy a load of equipment and sit there in your room, that's another fine."

When they started out, China Crisis had no drums, no singer and no plans to play live. They didn't even have a name come to that, but they did discover a passion for writing, producing what Eddie calls "moody music" and Gary calls "sleazy and weird". But something was missing.

"We said yeah — let's spark up the old songs here and we got a drum machine," continues Gary. "Then we started conforming and putting four bars here and a chorus there, automatically. And the next thing we knew it was songs rather than pieces of music!"

Unusually China Crisis chose to compose not around guitar riffs or keyboard chord combinations but around drum machine patterns, building their melodies on these rhythmic foundations. But eventually Gary and Eddie outgrew the limitations of a drum machine and hired Dave Reilly, now the proud possessor of one of the country's first electronic drum kits, into the fold from the financial security of a cabaret band.

Their first single "African And White" — easily the year's most addictive record — first appeared on the Liverpool independent label Inevitable (also responsible for the early releases of Wah! and Dead Dr. Alvin) before being snapped up by Virgin.

The record babbled under the charts for many a long week and, even after the appearance of a follow-up "Stream Down At Me" (which illustrates the harder, electronic side of their music), continues to attract interest — hence its current re-release.

When it comes to discussing their music, however, the band become somewhat uneasy, equally unhappy with pat answers or laboured explanations of what they do to communicate a certain feeling without having to spell it out. With "African And White" — writes according to Gary (a Howard Devoto fan) at a time when he was hanging about with ex-students watching Pantheon in a flat full of potted plants — the trio are even more wary for fear of being branded political sloganeers.

"Some of the things are so generally obvious," offers Eddie. "For instance, in 'African And White' some people think you've got a political view and you don't have to. It's just every day."

"It's every day but you write a song about it and people say you're political," agrees Dave. "But it's not that you're political, it's just that it's a view and it's to be said. It'll come into someone else's line of speech during the day, so why not write a song about it?"

A suitable questioning note on which to end and an introduction to the serious side of China Crisis. Now back to the more familiar smiles and the, ar, interview:

"What would you do with a million pounds, Dave?"
"I'd give it to you, Gary."
"Ta..."
"Haven't we been this way before?"

China Crisis: (Left to right) Eddie Lundon, Dave Reilly & Gary Daly.



AFRICAN & WHITE

Africana
African and white
You're closer than you really ever
knew
And we all run the risk of
To remain silent I don't know

Chorus
Life is a fever in Israel
Life is a fever in Israel

We need your faith and hostility
To be certain of a change
But could you ever recover from
For ever recover from this prejudice

Repeat chorus

And life is just a fever
And life is just a fever
And life is just a fever
And life is just a fever
And life is just a fever
And life is just a fever

Repeat chorus

And life is just a fever
And life is just a fever
And life is just a fever

Words and music by
Daly/Lundon/Reilly
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Inevitable/Virgin Music
Do Inevitable Records

R.S.V.P.

Looking for pen friends? Send a postcard with brief personal details to
RSVP, Smash Hits,
52-55 Carnaby Street, London W1V 3PF
 and we'll do our best to help you.

● Hi, two handsome intellectual boys, Jim (14) and Pete (13) want to write to nice girls. We like Quo, Toyah, XTC and Iron Maiden. Abba and Bucks Fizz fans needn't bother! Get your pens moving towards: Peter Scott, 74 Western Way, Patefield, Northumberland.

● I am Chinese and would like to have penpals aged 16-20, I'm 18. I like dancing and travelling. Fave groups are Haircut One Hundred, Depeche Mode and Spandau Ballet. Price important! Please write to: Mable Lam, 2 Spa Road, Weymouth, Dorset DT3 3EL.

● My name is Sarah Ellis and I'm 13. I like Midge Ure and B. B. King. Contact me at: Sarah Ellis, 144, Garsington Road, Oxford OX4 1DQ.

don't think I'm scruffy, I'm not. I like people with blonde hair so contact me at: 164 Mansfield Road, Selston, Nottingham NG16 6BB.

● Male futurist, 17, would like to hear from girls aged 15-20. I have been a futurist for four years and interested in Numan, Ultravox, Visage, Japan and Kraftwerk. Write to: Dem Patel, 5 Groveside Drive, Harschbach, Essex.

● Are there any males interested in two Glaswegian girls aged 15 and 17? We like Toyah, Visage, Duran Duran and Soft Cell. But we don't like heavy metal, reggae and punk. Pics if possible to Elaine and Linda Carnegie, 79 Blysside Road, Glasgow G11 6JL.

● I am a 13-year-old rude girl and I like The Beat, The Specials, Madness etc. Dailies include school, school and more school. If there's anyone daring enough to write to me, the writing on the envelope should read: Lisa Jones, 17 Woodland Crescent, Bewcoo, S. Pevensy, LD3 7RU.

● Hi, I'm a nice, sweet 17-year-old and I'm looking for girls who like listening to hard bands such as UB40, Cliff Eastwood and General Sclint, plus other artists. Also love jazz-funk in the best possible taste. Write to: Horace Hanson, 35 Stockfield Road, Streatham, London SW16.

● We are two girls from Gateshead (16 and 18) and we love The Jam, Duran Duran and Queen. We'd just love to hear from two nice boys. Please write, with your pic, to: Gill and Deb, 20 Ascot Crescent, Beaham, Gateshead, Tyne & Wear.

● My name is Kerry Maynard and I'm aged 18. I like Adam Ant, Duran Duran, Altered Images and lots more. My hobbies include collecting badges and cycling. Please write to me at: 105 Flamingo Avenue, Leigh-on-Sea, Essex.

● I am 16 and want to write to anyone, anywhere. I like all types of modern music, including Soft Cell, Duran Duran and Queen. Hobbies include roller skating to disco music and writing letters. Contact: Audrey Kallisher, 26 Brandon Crescent, Dillons Cross, Cork, Ireland.

● Anyone out there with similar tastes to me? I like Bauhaus, The Damned, Peter Dinklage, Thomas Minkley and The Beat. Write to: Minkley, 11, Woodgate, London N16 7JL.

Write to Sara Palmer, 10 Warwick Avenue, Perton, Wolverhampton, West Mids WY7 7RN.

● Two headbangin' males, into Gillan, Motorhead, Iron Maiden and Deep Purple, would like to hear from girls with similar interests. Russ is 16 and Tony is 18. Photo a must, you'll get ours by return. No posers please! Write to: Russ and Tony, 414 Torver House, Llanoson Street, Hull HU3 2NG.

● Three gorgeous girls want to write to hunky guys, aged 16+ and preferably Marc Almond, Peter Dinklage and Simon Le Bon lookalikes. Likes include Depeche Mode, Soft Cell, hamsters and coffee choubbons. We dislike false cream. Those with similar tastes please write with photo to: D. Morse & Co, 30 Beodas Drive, Brantree, Essex CM7 7DS.

● I'm an Austrian girl aged 19 and I would like to write to boys. My hobbies are music, parties, fashion and sports. Contact me, Claudia Ranzacher, at: Oberstrass 122, 9900 Lienz-Tyrol, Austria.

● We are three 13-year-old girls called Lisa, Deb and Michelle. We are absolutely mad about Duran Duran, but we also like Japan, ABC and Level 42. We'd love you to write to us at: 2 Castle Walk, Flowerhill, Suffolk. We want to hear from girls and boys, okay!

● I would love any girls aged 18+ to write to me and cheer me up. I am 19 and I like Japan, Bowie, Scritti Politti and Fashion. I also like photography and laughing. Contact: Dave, 1 Hazel End, Sturminster, Dorset DT9 3JL.

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Every now and then we like to vary our extraordinary prize competitions and give away a compilation album bursting with hit singles. Such a time is now and the LP in question is "Overload", the latest mix'n'match offering from Ronco. No less than twenty two tracks, including hits from bands like Blondie, Yazoo, Toyah, Haircut One Hundred, Roxy Music, Depeche Mode, Simple Minds, Tight Fit, Japan, Kim Wilde, Bardo, Altered Images and The Fun Boy Three.

The question you have to answer in order to get your maulers on one of these fifty albums is a little mathematical but shouldn't be beyond the scope of the well-informed music fanatic.

It's this: if Blondie, Yazoo, Haircut One Hundred, Japan and Altered Images joined forces, how many boys would there be in the band?

Answers on a postcard or the back of an envelope to **Smash Hits Overload Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF** to arrive on or before August 6th. That's when The Hand snatches The First Fifty Correct Answers from the sack. Need I say more?



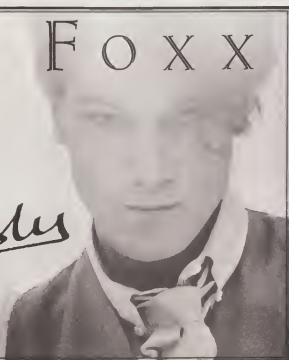
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CHARISMA

HUMAN LEAGUE

the THINGS THAT DREAMS ARE MADE OF

REQUEST · SPOT

ARTIST: The Human League TITLE: The Things That Dreams Are Made Of LABEL: Virgin Records YEAR: 1981 REQUESTED BY: Jerry Vine, Cheam, Surrey

TAKE TIME TO SEE THE WONDERS OF THE WORLD
TO SEE THE THINGS YOU'VE ONLY EVER HEARD OF
DREAM LIFE THE WAY YOU THINK IT OUGHT TO BE
SEE THINGS YOU THOUGHT YOU'D NEVER EVER SEE

TAKE A CRUISE TO CHINA OR A TRAIN TO SPAIN
GO ROUND THE WORLD AGAIN AND AGAIN
MEET A GIRL ON A BOAT MEET A BOY ON A TRAIN
AND FALL IN LOVE WITHOUT THE PAIN

EVERYBODY NEEDS LOVE AND ADVENTURE
EVERYBODY NEEDS CASH TO SPEND
EVERYBODY NEEDS LOVE AND AFFECTION
EVERYBODY NEEDS TWO OR THREE FRIENDS

CHORUS
THESE ARE THE THINGS, THESE ARE THE THINGS
THE THINGS THAT DREAMS ARE MADE OF

REPEAT CHORUS

TAKE A LIFT TO THE TOP OF THE EMPIRE STATE
TAKE A DRIVE ACROSS THE GOLDEN GATE
MARCH, MARCH, MARCH ACROSS RED SQUARE
DO ALL THE THINGS YOU'VE NEVER DARED

EVERYBODY NEEDS LOVE AND ADVENTURE
EVERYBODY NEEDS CASH TO SPEND
EVERYBODY NEEDS LOVE AND AFFECTION
EVERYBODY NEEDS TWO OR THREE FRIENDS

REPEAT CHORUS TWICE

LIKE FUN AND MONEY AND FOOD AND LOVE
AND THINGS YOU NEVER THOUGHT OF

REPEAT CHORUS

NEW YORK, ICE CREAM, T.V., TRAVEL, GOOD TIMES
NORMAN WISDOM, JOHNNY, JOEY, DEE DEE, GOOD TIMES

REPEAT CHORUS TO FADE

WORDS AND MUSIC BY OAKLEYWRIGHT, REPRODUCED BY PERMISSION
VIRGIN MUSIC LTD / DINSONG LTD, UN VIRGIN RECORDS



COME ON EILEEN

By Dexys Midnight Runners & The Emerald Express

*There's a girl named Eileen, she's in a white dress
And she's playing the violin, she's in a white dress
And she's playing the violin, she's in a white dress
And she's playing the violin, she's in a white dress*

*There's a girl named Eileen, she's in a white dress
And she's playing the violin, she's in a white dress
And she's playing the violin, she's in a white dress
And she's playing the violin, she's in a white dress*

*There's a girl named Eileen, she's in a white dress
And she's playing the violin, she's in a white dress
And she's playing the violin, she's in a white dress
And she's playing the violin, she's in a white dress*

*There's a girl named Eileen, she's in a white dress
And she's playing the violin, she's in a white dress
And she's playing the violin, she's in a white dress
And she's playing the violin, she's in a white dress*

Words by Dexys Midnight Runners & The Emerald Express
Music by Dexys Midnight Runners & The Emerald Express





THE DAMNED

LOVELY MONEY

They're on the level, the dungons here
They've built walls from far and near
They're in the Tower and try the beer.

The picking-pockets cost your life
And every jury has to bring
They bring the kids and show the wife

Chorus

It makes them proud to be heard
And take their summer pleasures
To drink at nights in Santa clubs
And end up feeling sick
And we're all making money

Lovely money

Rubbernecks with wash to burn
Export criminals return
They keep on coming never learn
They fill their diaries page by page
And make it sound so thrilling
They're hunting for the real thing
They're flushed and they are willing

And we're all making money

Lovely money

The victors of the opium wars
They take their tips and open doors
They stand upon the actual floor
(Actual floors, or just floors, actual floors)

Repeat chorus

Woh you feel for it and you paid
History we got it made
The daughters they get waylaid

Through this iron thief's gate
The more popular criminals
Those darlings of the crowd
Were taken sailing into the Tower

More money, more money

Remember that it's the bloodstains of Charles D'Armitage
Were never actually washed from the stones

More money, more money

Now off you go way you fly
We've had your money now goodbye
We missed you good we bled you dry

Goodbye, goodbye, goodbye

Repeat to fade

Words and music by **Ret Scabies**, Paul Gray, Dave Vanlan, Captain
Sensible

Reproduced by permission Rock Music Co., Ltd.
On Bronze Records

C L I F F

RICHARD

THE ONLY WAY OUT

Games a time every life
I had to be free
From all of the lies
That used to be me
And the only way out
Is the only way in
And it's you

I've been wasting my time
But not anymore
I've been through the maze
And been led to your door
And the only way out
Is the only way in
And it's you

I spent a lot of time at the crossroads
Getting a lonely feeling inside
Suddenly you stopped the rain
You changed the view
Now every way's leading to you

Let's get this thing going
Let's move it along
Let me do all the things
I've been missing so long
'Cause the only way out
Is the only way in
And it's you

I spent a lot of time at the crossroads
Getting a lonely feeling inside
Suddenly you made the rescue
You pulled me through
Now let me do something for you

Let's get this thing going
Let's move it along
Let's do all the things
I've been missing so long
And the only way out
Is the only way in
And it's you

Yeah the only way out
Is the only way in
And it's you

Yeah the only way out
Is the only way in
And it's you

Only way out
Is the only way in

Repeat to fade

Words and music by **R. Martinez**
Reproduced by permission Rockfield Music Ltd./Warner Bros. Music
Ltd.
On EMI Records



Get SMART!

Don't get left in the dark! Maybe Linda can answer your musical question. Try writing to Get Smart, Smash Hits, 23-25 Carnaby Street, London W1V 1PF.



Where can I write to for a directory of record companies? Dawn Douglas, Oldham. Unfortunately, there isn't anyone supplying free lists, but a detailed guide to music biz contacts/addresses is to be found in the *Music And Video Yearbook*, and this covers all areas from artists and management to radio and video. Updated yearly, the '82 edition is available from: *Music And Video Yearbook*, 40 Long Acre, London, WC2. price: £6.00 (inc. p&p).

I haven't see Mark Lickley in any recent pics of ABC. Hes he left? Devoted Fan.

Mark did leave the group just after "Poison Arrow" became a hit but there doesn't appear to be any specific reason for his departure excepting a number of small disagreements on ABC policies. One such example is that Mark would have liked to play live whereas the rest preferred to do personal appearances at clubs, etc.

How many CC's is Midge Ure's Harley-Davidson motorbike? M. Talboys, Yeovil. Midge's 3-month old bike is 1200cc. Between them, Ultravox have three: Warren also has a H-D 1200cc, and Chris has a Yamaha 250cc.

What has become of Ches Jenkel and when can I contact him? Jillly Benhall, Bath. Chas, who wrote the big hit "As No Corrida", has recently been spending time writing songs in America, but a new single is released on Aug 20 with an album to follow. The single's title is "Without You" (not the Nilsson one) and it's backed by "Reve de Chevre", which translates as "Dreaming Of A Goat"... You can write to Chas c/o Press Office, A&M Records, Richard House, 30-32 Mortimer Street, London W1.

Where does George O'Dowd (Culture Club's singer) have his shop in London? T. Varay. Called *The Foundry*, the shop is based at 12 Ganton Street, off Carnaby Street, London W1. Their selection includes t-shirts, dresses and trousers and prices range from £5 to £45. Actually, *The Foundry* is sister-shop to *Street Theatre* who sell slightly "more flamboyant" clothing, and

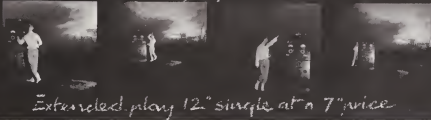
this branch is also off Carnaby Street, in Gt. Newburgh Street.

In the advert for "Iko Iko", Miranda Belle Ster is wearing a checked shirt exactly the same as the one Bedders of Madness sports on the cover of "7". How come? Lynne Kingzett, London N17. Well, when the aforementioned couple used to court each other, they liked to swap certain items of clothing and this particular black and white shirt must have been a favourite of Miranda's, though it's original owner was Bedders.

George of Culture Club.



PH. MARK TAYLOR



Venice
In Peril

12 VIPS 103

STAR TEASER

- A LEGAL MATTER
- BABA O'RILEY
- BARGAIN
- BELL BOY
- BORIS THE SPIDER
- DOCTOR, DOCTOR
- DISS
- DON'T LET GO THE COAT
- HAPPY JACK
- I CAN SEE FOR MILES
- I CAN'T EXPLAIN
- I'M A BOY
- I'M FREE
- I'M THE FACE
- JOIN TOGETHER
- LA-LA-LA LIES
- LET'S SEE ACTION
- LONG LIVE ROCK
- MAGIC BUS
- MY GENERATION
- MY WIFE
- NEW SOUND
- PICTURES OF LILY
- PINBALL WIZARD
- RELAY
- SEE ME, FEEL ME
- SISTER DISCO
- SLY KID
- SPARKS
- SQUEEZE BOX
- SUBSTITUTE
- SUMMERTIME BLUES
- TATTLOO
- THE KIDS ARE ALRIGHT
- THE OX
- THE REAL ME
- WHO ARE YOU
- WON'T GET FOOLED AGAIN
- YOU BETTER YOU BET
- YOUNG MAN'S BLUES



THE WHO

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. 47

ALTAOCEHTOGTELTNOD
XOBEZEUEUQSBBRAPPSBR
MADIMFREEAOETIPTAE
DYLOEYSLBRITTCAESBH
TOOECRLGAIITOTRBEAOAT
SHSBITOEAOUKULRPHE
NIGPLROMNRSOI IPEXG
SIKIILLREEYMSYROPO
YIALRAESDRRTJEEIPT
DAEGGLOBEOHAAHSIBN
SYLEAFATFECLTENASI
EPLLEDTESKMTUIBULO
UALIREEPRENLOAOESJ
LILOB SILWABEORTNSL
BYCUNDUSOSSOWSQUAL
EEOAEGUBNOCDSSELAU
MYCRNB LASSFEIMOLPO
IIZACTMITETEKANNY
TAJIFGEMVAIFELEIGE
RYGYNERXCEETAGAHFR
EAOUPEHTPERLUGTITA
MBOBTPITLLIORTWNO
MYASAOAMMEAACYEUOH
ULIBNMEHSIBIMKIQGW
SSDRAZIWLLABNIPSSL

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QUIT & ABOUT WITH BARRY

Hello, readers. Welcome to another of my speedy raves about the rather weird world of showbiz in which I now play so vital a role. Seems hard to believe, chums, that mara months back I was just a lowly newshound flitting from one fizzy pop-and-pannuts do the next in a desperate search for Famous Parsons, and now I've been transformed — into Barry's One-Page Fab Gossip Gale — into *The Man The Stars All Want To Meet*. Honest, pals — (shy giggle!) — I've been forced to scribble my *by-line* (as they say) so many times of late I'm suffering from a rather nasty affliction called "Autograph-Signar's Wrist". Could be terminal, though not if this Rail Strike continues. I might add (rather amusingly).

But enough of me, fans (if such a thing is possible), and on with *The Show*. Picture the scene — roadhog reporter Baz is zooming towards Reading seated upon his trusty rat-up scooter (faster than a speeding bullet, etc.) when — knock me down with a feather — I spy the unlikely sight of *The Human League* (all six of 'em) outside Martin Rushen's Genetic Studios, trying to push-start this clapped-out old Hillman Minx. To whom, enquired Baz brazenly, does this rust-idden wreck belong (expecting the answer "Mart's Dad" or "Queen Victoria" or something)? Joanna Catharal, comes the answer. Had to leugh, honest! You'd think with all the lolly the League must be making she could splash out on a nippy pop-pop or trendy Metro by now. No sense of style, these people. Oh, almost forgot. New League tracks are currently being recorded. Sounded like a fab marriage 'twixt prima League and The Jacksons (nota racay writing styia there). Can't wait for release day, me.

Talking of style (my kind of language), Boredome Baz want for a nifty Mohican trim ('tough 'our. Me and new boy Neil Tennant were off for a night of fruity drinks down Steve Strange's Camden Palace gaff so thought I'd push the boat out a bit. Gazer with the electric clippers says "orlright, Bozo, wad'yer fancy — 'The Patriotic Punk Look? ". So I says, okay my tsetoo-ed scissor-touter, and d the name's Bazza not Bozo (bit thick, this chap). Next thing, nervous glance in mirror and — *holy haircuts!* — ha's only gona and shavad wavy lines down both sides of me bonce and trimmed this little tuft on top into a scala model of the SS Canberra.

Neil thought it was brill, though. Always rolls around on the floor leughing when he's enthusing about things. Anyway, stuck a sou'wester on for the Palace do (bit draughtly on top apart from anything else), which want a treat with my new Ethnic-Funk look — string vest, kippar tie, loin cloth and a pair of knaa-high green galoshes.

All going well 'til Neil bumps into Boy George from Culture Club. Frosty looks galora. Turns out our boy's panned a v. unkind review of the Club's gig in the last ish of Britain's Brightest Pop Mag (you're reading it, nitwit). Called Neil "very bitchy". Ooh, gae back in the knife-drawer, ducks, say I as quick as a flash (didn't actually 'cos I

rather lost me bottle).

All of a sudden, scarping with Tennant from this fearful "to-do" and almost fall into the arms of Siobhan from *Benenerema* (wish I had). Tells me how the 'Narns are going to do some kind of weirdo TV ad, for Honda motorbikes on Japanese TV. Probably make pots of dough, crafty wanchos. Told her she ought to be making ads for *British bikas* like my brill Vespa, not some wonky Nip job. Laughed like a drain, she did. Deeply annoyed of my headgear, too, I'll wager.

Wanna know a secret, adoring public? Close friends call me "The Shrink". Wanna know why? (course yar do). 'Cos of my brilliant rassaah into "Pop Psychiatry". Look at my probing work with those idolls of millions, *Heicrut One Hundred*. On one of their frequent trans-Atlantic phone calls from the United States I asked them all what was the weirdest dream they'd ever had (rather a brainy bit of quizzing, that). The answers were so ravailing, friends, that I feel duty-bound to tall all.

"My weirdest dream," says Les, "was eating cod and chips in a Batman outfit with Harry Secombe singing 'If I Ruled The World' to a funkbeat standing on a nearby wooden box." Sae? You want a penetrating peek into the Stars' subconscious? — Baz's yer man.

Mark? "Being attacked by walking marshmallows." I said weird!
And Phil? "Bang in the middle of a doorknob that wanted to be President." These are their actual words!

Graham? "Being a sock with a head." Nuts, that lad.

And Nick? "Flying around a football pitch, naked, with nobody there." Good thing, too, if you want my opinion (which you probably don't). Now is that fascinating or what? Poor old Ed. D. Hapworth will now be showarad with fan mail from my loyal readers saying: "mora features from Baz, ha of the crafty lina in questioning, etc". Than again, ha might not.

'Yknow life at the top can really get to you sometimes. This I know, mates, partly because I live at the top of a rather large tower block in Wapping and that gets to me almost all the time. I mean Fame, though. The prying lens, the ringing phona, the goggle of young girls outside the kitchen window. Actually I don't really suffer from the latter as — being on the thirteenth floor — any young girls gagging outside would

suffer a bit of a nasty fall. No, chums, my thoughts are for mostachiodo pen-pusher *Midge Ura* who's been off of lats hiding in his secret country ratraat. So pad up was ha of the constant hounding by brass and public that ha nipped off for a ten-day spall of peace and quiet so's ha could write fab new lyrics for upcoming *Ultravox* stuff.

Don't anybody mention *Weddings*. Not while I'm around. Sick to death of 'em, ma. 'Ad' am up to hars. Same can't be said of some gearar called *Henk Beehive* of *Mari Wilson's* *Visitations*. Got hitchad to a lawyer (quite saneible, really). Someone called Sharon's also just got opized, to hall-raising Heavy Metal songstar *Ozy Osbourne* (not so saneible). Oz, it pains me to reveal, is a loud-mouthed tub of lard who's making a bit of a (bad) name for himself in America by biting the heads off animals. Take nota, lovers of furry folk, don't take your pat gerbil to an Ozy concert for fear that the flabby frontman might come over a bit peckish.

Imagine marrying a twit like that. Morning darling. Fancy a littla brakkia? (*Opens fridge*). Let's ssa, we've got two hamsters, a mongoose, three large Siberian mountain goats and a poodle which seems to have made rather a mess in the salad. Put that budgie down! That sort of thing.

Struck me the other morning, readers (rather meaningfully), what a funny old world it is. Partly, chums, it was to do with hearing the news that Frank Infante's packed his guitar case and decided to quit the good ship *Blondie*. Mostly, though, it's the thought of a world full of *Yotah* "silhouatta discs". Sandwiched 'twixt two bits of transparent plastic in each copy of "Lays" is a rather amazing out-cut of old terror-tonsils. Selling like hot caks, they tell me. Whatvar next, say I?

Actually I could suggest a whole load of cunning devices guaranteed to boost the sales of fab Pop idolls and make me, honest Baz, bundles of crisp green function vouchers, but — tragically, chums — I seem to be getting a bit short of space. Next time. Au revoir and all that stuff. Or, in common parlance...

Cheers!!
Barry



Haircut One Hundred chaps make a mess of their first shava.

PH: Peter Ackroyd



phonogram

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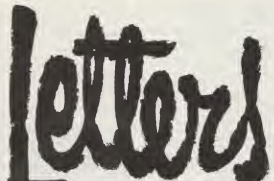
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Smash Hits Letters
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£5 record token for most wonderful letter.

While reading through your June 24 issue I came across a competition to win Gary Numan's new video "Micro Music". This video, as I understand, is to be taken off the market on June 30, thus leaving many fans heartbroken. So when I saw the competition I was immediately interested and was about to enter. Then I saw the question and frankly I was disgusted.

It was so easy that anyone could answer it. Even my 4-year-old nephew got it right first time.

I have been a Numan fan since the heady days of 79 and my loyalty is as firm as ever so you can imagine my disgust at the thought of a five-year-old kid or a non-Numan fan actually winning the competition. Surely the competition should have been aimed at Numan fans exclusively, with a question taken from one of Numan's lesser-known works of art. After all, any self-respecting fan of Numan is bound to know every single line off by heart now and have a good idea of their content.

I did not enter the competition. It just didn't seem worth it and now probably my last chance to obtain the video has been erased before my eyes. Your competition ended with the word "Fair?" For the masses, yes. For the fans, NO!
Mark Rotherham.

I am determined not to be thwarted and unlike many of the manic lobsters who write to you complaining and contesting issues in your letters page, I am going to be hilariously obvious and frank.

To cut a long story short, I have been inspired. I THINK HAIRCUT ONE HUNDRED ARE THE BEE'S KNEES! Not content with being the best thing since Moses, they have to produce the most original and invigorating sound for years.

Don't get me wrong — I know they're a bunch of nice-looking lads — but I'm not fainting over Nick's goody smile. I'm getting down to the rhythm of the sound

Maan! Lay it on me babe!
A Little Trace Of Blytcream On
The Back Seat Of A Triumph
Herald.

Last Saturday I went to see The Rolling Stones at Wembley Stadium. In order to get a good view my friends and I arrived at the unreasonably time of 7.00 am. Time passed really slow and our hums didn't appreciate the hard concrete. A couple of hours later, as other people started arriving and it started pouring, we were pushed further and further forward to where it was under cover.

At 12.00 there was a false alarm, everyone thinking the turnstiles had opened and surging forward, squashing in the process. When the turnstiles finally opened — late — we raced the rest of the hundreds of hysterical fans and grabbed what we thought was a great place. We could see the stage clearly and there were stewards moving on the people who were blocking our view. But how wrong we were.

When Black Uhuru came on it had just stopped raining and more people raced onto the pitch which, although covered, was inches deep in mud and water. When The J. Geils Band came on I could just about see by standing on tiptoes and jumping up and down. By now though more people who had just arrived were pushing to the front and a voice over the speakers told us in the middle to move back (so much for arriving at 7.00 am!)

Eventually, by standing on a plastic container, I could actually see taller — my other friends being taller could see anyway. But my good luck was not to last. 5 minutes before The Stones came on, people once again surged forward and all I could see was a load of backs — I couldn't even see the stage. Everyone of about five foot five and over seemed to be having a great time and a great view — especially the giants in front of me. But there were people like

me — a mere five foot one and a half — who weren't and so by now I was completely pissed off, soaked and splattered with mud. A kind American, seeing my plight, lifted me onto his shoulders and another gave me binoculars and I actually saw a whole song!

Not being able to stay up there forever I left my friends and pushed further back, passing other "small" people with blank and confused faces. Further back I could see the video screen above the stage, although it was not synchronised with the band. Determined to actually see the whole group, I went right to the back of the stadium where I did see them — as large as pinpoints — and the sound was completely distorted and bouncing off the back.

Deciding to make the most of it, I danced along all the same until the end (which was half an hour early) and left to fight my way out and home.

The best view I got at my height was when Mick was lifted on an electric crane a couple of feet above the stage, which I don't think was worth a 13 hour wait, getting filthy, soaked and paying £10.00 for the pleasure. All I've learnt is that Wembley Stadium won't see me again in a hurry!
(A still) Devoted Stones Fan, East Barrow.

Sorry we had to make the odd cut in your original letter but otherwise we'd have had to run it as a three-part series. Anyway, because we don't think bands who impose such wretched conditions on their fans deserve to have fans as dedicated as you, we've decided to award you this £5 Record Token in the hope you won't spend it on a Stones album.



Mick Jagger (on crane) gets into a really close relationship with his audience.

Someone told me there was this idiot giving away £5 record tokens. Well anyway they gave me his address and I've written.

Any luck?
Sandy, North Humberside.

You've just missed him.



STAR TEASER

ANSWER (FROM PAGE 44)



CROSSWORD

ANSWERS (FROM PAGE 34)

ACROSS: 1 'Charita Of Rio'; 6 (Gary) Numbers; 8 Belle; 9 12 Fan; 12 Orange Juice; 15 Inside Out; 16 (Bill) Nelson; 17 'Stay'; 19 'Younger Man Not'; 21 (RSC); 23 'Blessing You'll Young'; 26 UFC; 26 Ever (So Lonely); 27 'Heaven (Boy)'; 29 (The) Who; 30 (Gang Of) Four; 31 Centones (Boy); 32 (Dw) Shop (Further)

DOWN: 1 'Club Country'; 2 Rolling Stones; 3 (A) Tom (Of) Honey; 4 Fans; 5 RCA; 7 Monitors; 8 'An' Night (To Remember); 10 (Chris) Stein; 11 Ants; 14 (D) Gary; 17 Lost (Summer); 19 ('Patrol' Arrow); 20 (The) Teardrop (Explosion); 22 'One Of Us'; 24 'One Day (It) Fly Away'; 26 (Dr) Hook

Letters

From previous page

Adventurously deciding the other day to spring clean my bedroom I found an amazing assortment of "rubbish" under my bed, which consisted of— 2 small transistor radios, one writing set, 2 framed pictures, one faded pair of jeans, 4 photographs, one eyeliner pencil, 17 long-lost singles, one gigantic Duran Duran poster, one forlorn poster of Bucks Fizz, one 3 weeks overdue library book, and last, but not least, 14 tatty screwed up and torn issues of *Smash Hits*. Just thought I'd let you know what I think of you. *Tracy, Hoamor*. P.S. Don't let it go to your head.

You won't be needing a binder then?

Dear Beki Bondage,
In your *Parsonz* File issue (June 24) you mentioned that your most hated phrase was "birds", meaning girls. You said that you

disliked this because violent people are often called "animals".

Well, I thought the reason was obvious — girls are called "birds" because of the worms they pick up.

Simple really. Best of luck with your alternative research centre. *Laura Burton, Loughborough.*

I would like to say how shocked I was at the sudden death of James Honeyman-Scott.

I expect many people didn't even know of his death. Unlike the deaths of many other rock stars the announcement was limited to a few short lines in the papers. Even these did not do justice to a great guitarist and songwriter who co-wrote one of The Pretenders' best numbers, "Brass In Pocket".

Not only was his great musical ability reflected on record but also in the Pretenders' great live performances.

I don't want to make this letter seem sloppy and sentimental but rather try to bring to people's attention the loss of a great musician who will be greatly missed by both the band and the fans. *Katherine Byrd, Brighton.*

Eee, it's reet cool to see The Glitter Band back on *TOTP*, and o see you lot done an interview with 'em in your last issue and o see you thrown in a fleshy pic an' all.

To much, o really think The Glitter Band are rock on. Sequins an' pearls an' all them one-legged trousers, eee, it's really grand. 'Is that... *A Reet Cool Northerner, Manchester.*

What did Barry do before he started working for *Smash Hits*? *A Tee Hee Mug, Bromley.*

Not much.



Gillian Gilbert of New Order.

What o con the so-called New Order interview was. How could you have the nerve to put New Order on the cover and New Order along with Steve Morris, Peter Hook and Bernard Albrecht pictures inside, when all you were doing was talking to Gillian Gilbert?

Anyway, how can she possibly speak for the band as o whole; she may have been with New

Order for two years but that doesn't give her the right to speak for the rest and say why they won't talk to the music press, play *TOTP* or put the band's name on their record sleeve. *A Dead Soul, Larnarkshire.*

Oh, interviews are men's work are they?

What on earth are pop singers' clothes coming to? I am referring to Theresa Bazar of Dollar whom I was very pleased to see on *TOTP*, July 1, singing that fantastic single "Videotheque".

So maybe string vests are fashionable but hers looked as if it had just been pulled out of the dog's basket!

Personally, I think she looked terrible and the designer of her costume should feel ashamed to design such tatty costumes for such an attractive woman. *Haircut Fan, Cranleigh*. P.S. Don't get me wrong, I do like Dollar. Thanks for your feature on them!

I happen to be one of the unfortunate inhabitants of the "boring, horrible doss hole" which Terry and Lynval of The Fun Boy Three called Coventry in your issue June 24. Just what do they expect? We can't all have the Mafia roaming the streets, though Terry and Lynval would probably find that boring too.

TALK · TALK

THE
PARTY'S
OVER



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TALK

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Don't get me wrong. I like their music—it's what they say about this city that's getting me down. If they watched less TV and went out a bit more they would soon find Coventry to be an exciting place.

Perhaps they're getting bored of their own company?

Come on Terry and Lynval. Support your city; you've got it better than most of us here so don't complain. *The Bod From The Doss-Hole, Coventry.*

Phil Oakley was staying at his parents' house for the weekend and as he was feeling rather hungry he went into the garden to pick some peas so he could boil them.

But his mother saw him going to pick the peas and started shouting at him. Phil pretended not to hear so his father went out to him and said:

"Listen to the voice of mother, saying stop your horticulture. Little peas don't like your picking.

Boiled alive for your own eating. Mother's watching. Mother's waiting."
Liz, Llanrwst.

AN APPEAL ON BEHALF OF P.K.W.H. (Preservation Of Kim Wilde's Hair)

You may not believe this, but I was once a crop of healthy, shiny hair with no worries in the world. I didn't ask for much, just the

occasional brush and a wash once a week and, if I was really lucky, a spot of conditioner.

I was known as quite a beautiful barnet in my lifetime until Kim decided she wanted to become a popstar and I became a bleached hunch. It wasn't too bad at first and I must admit I quite enjoyed the glamour but then came more bleach (*whimper*) and backcombing and pieces of me were chopped off (*sniff*).

My ends of which I was proud began to split and more bleach and still more bleach came (*AAAAARGH!*).

Don't think I'm just a mardy mop, but if you've seen me on the new Kim Wilde LP you'll understand the sad state I'm reduced to.

That's why I'm appealing to you to send me conditioner. Any amount will be gratefully accepted, no matter how small it is. But please hurry before it's too late . . .

Worried Kim Wilde Fan,
Nottingham.

We discussed your plight round the office and decided that we'd send you a bottle if only you'll tell us exactly who's running his hands through your curls.

In your June 10 issue when you had Spandau Ballet with Bel Lynch and Bert Tilsley from Coronation Street in The Pictures, my two friends and I

were standing right near the window behind them and just before that I gave Gary Kemp a brown Teddy Bear and the sweet beautiful Gary gave me a present too—the famous "Instinction" twelve inch single.

So you can't say that they don't appreciate their fans now can you?

And tell your famous Barry to stop saying that my darling sweet Gary keeps following that horrible Clare Grogan around, cos what can be seen in her that I haven't got?
Sarah Grace, Manchester.

While listening to Talkabout on Radio One a few weeks back, the subject just happened to be Unemployment. One of the youths giving his views stated: "I've got a mohican hair-do, which is green, and I dress a little way out, but this is no reason why people shouldn't employ me."

He then went on to say that he attended an interview at a shop and was astonished to be turned away. Has this boy no brain? The only job I see fit for him is a road sweeper in Venice.
Diana Spencer's Left Earring.

There's a waiting list in Venice too.

Permit me to bring to your attention something that I have noticed over the last couple of years: with the introduction of

smarter fashions for jellies and short haircuts, have you noticed that males look more yummy these days. (*Is the word "yummy" permissible, Boss? — Worried Letters Ed.*)

However, this trend has gone from the sublime to the ridiculous, i.e. male pop idols (with the aid of very clever make-up) look positively pretty . . . Yes, PRETTY!

Any member of a reasonably "in" pop group will lash out and invest in a lorry load of Maxi-lash before they go on a world tour.

I tell you it's got to stop! Leave the make-up to us females, we need it more (I . . . well I do at any rate). One of the worst offenders is Marc Almond who drives me into fits of hysterical laughter with his "sultry" pouts into the camera when in fact he's about as sexy as frog spawn in a septic tank!

So take heed, oh fickle female Adam Ant worshippers etc., your best bet for natural good looks lies in your frog-like, but lovable boyfriend.

H. Cooper, Southampton.

Why does everyone write in complaining about people who complain about the people who complain in the first place? *The Other Ghost, Kingswear.* P.S. The definition of perfection is David Sylvian.

See who?

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EXPLOITED	DEAD KENNEDYS	THE BEAT	THE BEAT	STATUS QUO
THE BEAT	DEAD KENNEDYS	THE BEAT	THE BEAT	STATUS QUO
MADNESS	DEAD KENNEDYS	THE BEAT	THE BEAT	STATUS QUO
JAM	DEAD KENNEDYS	THE BEAT	THE BEAT	STATUS QUO
OMD	DEAD KENNEDYS	THE BEAT	THE BEAT	STATUS QUO
DURAN DURAN	DEAD KENNEDYS	THE BEAT	THE BEAT	STATUS QUO
STATUS QUO	DEAD KENNEDYS	THE BEAT	THE BEAT	STATUS QUO
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ON AUGUST THE FIFTH 1982 THE WORLD WILL END

but in case it doesn't you'll be wanting a copy of the next issue of **Smash Hits**

FEATURING (among others)



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NIGHTS OUT

PHOTOS: MARK FAYERS

THE CAMDEN PALACE

London

It's Tuesday night at London's fabulously trendy club, The Camden Palace. An 'On The Air' sign flashes at the side of the stage. Something Very Special is in progress.

Gary Crowley, part-time deejay at London's Capital Radio and a man who uses fifteen words where only one would do, is cheerleading the audience while shaking a pair of maracas.

He's brought his regular Tuesday Club radio show to a live audience and they don't come much livelier than this! The atmosphere sizzles as the dance floor instantly fills up with people lashing themselves into action.

Our man with the mike also has a few surprises stuffed down his leg-warmers. First, Culture Club bounce on stage and sing along in a wildy slapdash way to their single, "I'm Afraid Of Me".

To call this musing 'would be pitching it a little high but then that's not the band's intention. They're there simply to be seen and generally take part in the fun. Boy George throws a pill of presence to the winds and spends all his time slinging out free records and teasing the front rows.

About half-an-hour later Bananarama stumble into view for their 'personal appearance' and tear around the stage to the strains of "Shy Boy". When not cavorting in this ecstatic manner, Siobhan (pint in hand) was seen to be chinwagging keenly with every pop star in the place. Among them, incidentally, was old Romeo Bohdy Bluebell and remember where you heard about that In-and-Ship first! Last on the bill are Norwich funksters The Higsons who shock everyone by playing their instruments. It might be a ramabackle set but by this stage of the evening does anyone honestly care? **Len Blythe.**



Only here for the beer (left to right): Jennie Belle Star, Joe Strummer (note the Mohican baret), Jerry Dammers and Chrissy Boy.



Boy George, not enjoying his pint much.



Bananarama: getting a taste for beer.



Switch Higon: somebody's nicked his pint (but he doesn't seem too bothered).



The audience: 10 pints over here, please!

Dates

Check locally before stepping out. A Bev Hillier Production.

Associates: Edinburgh George Square Assembly Rooms (August 18, 20, 21), Glasgow Ultratech (22, 24), Manchester Hacienda (26), London Cambridge Theatre (28), London Camden Palace (30).

The Birthday Party: Manchester Hacienda (July 27).
Bucks Fizz: Hull City Hall (July 29).

Huddersfield Town Hall (24), Skayness Festival Pier Theatre (25), Leicester De Moxford Hall (26), Tunbridge Wells Assembly Hall (27), London Hemmeramith Odicon (30).

Buzz: Manchester Hacienda (July 26).
Elvis Costello & The Attractions: London Royal Albert Hall (December 24, 27).

Modern Romance: Somerset Trovit IIAF Camp (July 31), Torquay 430 Ballroom (August 1), Stockton Freest Club (4), Glasgow Tiffanys (5), Durstable Queensway Hall (28).

Motorhead/Saxon: London Hackney Rock Festival (July 25).
J. Walter Negro & The Loose Joints: Manchester Hacienda (July 30).

smash hits



PAUL & PAUL

By Linda McCartney