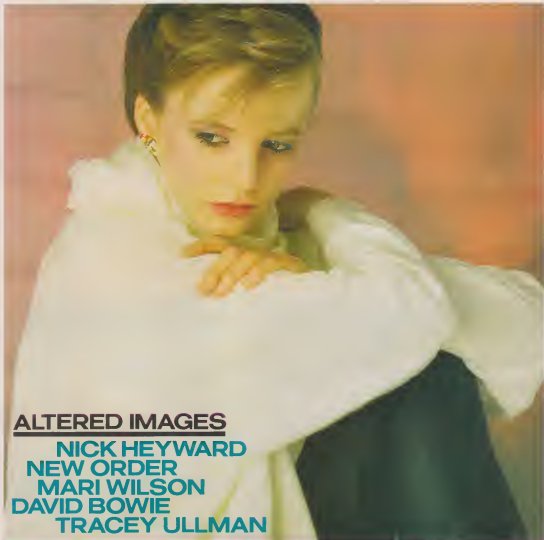


40p (Ereir 62 pinc. VAT) MARCH 31-APRIL 13 1983



# Smash HITS



## ALTERED IMAGES

NICK HEYWARD

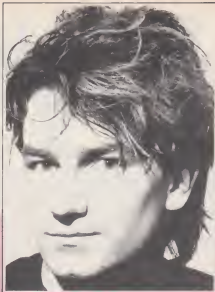
NEW ORDER

MARI WILSON

DAVID BOWIE

TRACEY ULLMAN

HIT SONGS BY CULTURE CLUB, UFO, KAJAGOOGOO, U2 & MANY MORE



I don't know  
I don't know which side I'm on  
I don't know my right from left  
Or my right from wrong

They say I'm a fool  
They say I'm nothing  
But if I'm a fool for you  
Oh that's something

Chorus  
Two hearts beat as one  
Two hearts beat as one  
Two hearts

I can't stop to dance  
This is my last chance  
I said I can't stop to dance  
Baby this is my last chance

Repeat chorus

Baat on black, beat on white  
Beet on everything, don't get it right  
Baat on you, baat on me, beat on love

I don't know  
How to say what's got to be said  
I don't know if it's black or white  
There's others see it rad

I don't get the answers right  
I leave that to you  
Is this love out of fashion  
Or is it the time of year  
Are these words distraction  
To the words you want to hear

Repeat chorus

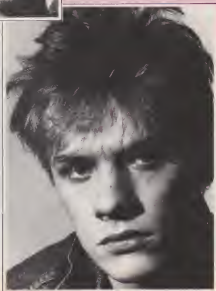
I try to spit it out  
I try to explain  
The way that I feel  
Oh yeah  
Two hearts

I can't stop to dance  
Baby this is my last chance  
I said I can't stop to dance  
Baby this is my last chance  
I said I can't stop to dance  
Baby this is my last chance  
I can't stop to dance

Words and music by U2  
Reproduced by permission  
Blue Mountain Music Ltd.  
On Island Records



# Two Hearts BEAT AS ONE



# U2

# Smash HITS

## SONGS

TWO HEARTS BEAT AS ONE U2	2
MY FOOLISH FRIEND TALK TALK	7
THE HOUSE THAT JACK BUILT TRACIE	7
CHURCH OF THE POISON MIND CULTURE CLUB	13
JOY THE BAND AKA	19
STAND BY ROMAN HOLLIDAY	19
THE CELTIC SOUL BROTHERS DEXYS MIDNIGHT RUNNERS	27
BREAKAWAY TRACEY ULLMAN	29
YOU CAN'T HIDE (YOUR LOVE FROM ME) DAVID JOSEPH	31
ME, I DISCONNECT FROM YOU GARY NUMAN	37
BLUE MONDAY NEW ORDER	40
WHEN IT'S TIME TO ROCK UFO	45
YOUNG, FREE AND SINGLE SUNFIRE	45
OOH TO BE AH KAJAGOOGOO	50
FIELDS OF FIRE (400 MILES) BIG COUNTRY	63
YOU DISAPPEAR FROM VIEW THE TEARDROP EXPLODES	63

## FEATURES & COLOUR

ALTERED IMAGES: THE CLARE FACTS	8/9
NICK HEYWARD: SO HIGH, SO LOW	14/15
TRACEY ULLMAN: SHE'S NOT DULL	28/29
DAVID JOSEPH	31
MARI WILSON	32/33
NEW ORDER: ROUND TWO	40/41
THE KIDS FROM FAME: TAKE FIVE	47/48/49
DAVID BOWIE	64

## PLUS

START!: EDWYN COLLINS, THOMPSON TWINS AND MORE	4/5
GET SMART!: STUFF FROM DUFF	10
BITZ: DAVID BOWIE, MEZZOFORTE, VIDEOS, STYLE COUNCIL COMP., CULTURE CLUB O&A AND LOTS MORE	16/17
COMPETITION: TEARS FOR FEARS LPs; STAR TEASER	21
BARRY: A LOON ON THE LOOSE	35
SINGLES: U2, FARMER'S BOYS, DEXYS, TWISTED SISTER	23
ALBUMS: UNDERTONES, PINK FLOYD, SAXON, GO-BETWEENS	24
CROSSWORD: CELEBRITY SQUARES	42
RSVP: MAKING FRIENDS MEET	43
LETTERS: THE MAIL TRAIL	53/54/55
NIGHTSOUT: SOFT CELL, FB3, PALE FOUNTAINS, U2	58/59
DATES: COMPETITION WINNERS; BADGE OFFER	61

COVER: CLARE SPOGAN BY ERIC HATSON

# SMOKEY ROBINSON

## Touch The Sky



## THE NEW ALBUM

ALBUM STML 12175 · CASSETTE CSTML 12175

INCLUDES THE SINGLE  
I'VE MADE LOVE TO YOU  
A THOUSAND TIMES

7" TMG 1295 · 12" TMGT 1295

12" SINGLE INCLUDES GREATEST HITS MEDLEY



Marketed and Distributed by RCA

# PERSONAL FILE

## EDWYN COLLINS (of Orange Juice)



**NAME:** Edwyn Stephan Collins  
**BORN:** 23 August, 1959, in Edinburgh.

**FIRST MEMORY:** When I was a kid I had a sort of security blanket which I called a gow-gow and I used to stuff about half of it down my throat and then regurgitate it. I'd actually have swallowed about half a sheet. My parents were a bit concerned about this but I really enjoyed it. It must have been when I was about two or three.

**FIRST RECORD BOUGHT:** Well, I got my parents to buy me "Good Vibrations" by The Beach Boys in 1966. I liked the theramin, the very primitive synthesiser that goes ooooooh. I thought that was great. It really reminded me of Dr Who because at the time they used one of them in the theme music.

**FIRST CONCERT ATTENDED:** Sparks in the Caird Hall, Dundee, when I was 14 or 15. Pilot were supporting. I thought it was very exciting and one of the best concerts I've ever been to.

**DO YOU TAKE SANDWICHES OR HAVE SCHOOL DINNERS?** At primary school my Mum used to make me digestives and cheese but then later on I had school dinners. I thought they were disgusting.

**WERE YOU GOOD AT FOOTBALL?** I was good at dribbling in the playground but

the captain of the football team at primary school didn't let me on the team because I used to make the ball rebound off the wall too much, rather than tackle someone. I've never been one for body contact.

**ARE YOU STILL TAKING SINGING LESSONS?** No. I just had four lessons then I realised I belonged to the classic school of non-singers like Dylan and Lou Reed. I've learnt to accept that. **WHAT TIME DO YOU GO TO BED?** About four o'clock in the morning. I just stay up talking. Sometimes I compose on my guitar — try and get a new song. Often I have these creative bursts where I have to write down all this rubbish that comes into my head: big rambling short stories. **LAST RECORD BOUGHT:** "The Best Of The Faces" about two days ago. I really like that track, "You Can Make Me Dance, Sing Or Anything" and it's unavailable on a single so I had to fork out £7 to get it on this album.

**LAST BOOK READ:** John Stein's biography of Edie Sedgwick. It's an interesting document of the '60s and Andy Warhol.

**LAST FILM SEEN:** A video of *A Clockwork Orange*. I like the book but I didn't enjoy the film as much.

**WHY ARE YOU ALWAYS LATE FOR EVERYTHING?** I don't know. I'm very inconsiderate, very selfish. I'm not one of these people who can be laisurly about things and still be on time. I like to relax totally and as a result I'm late because I do everything so slowly and I'm really lethargic.

**WHERE DO YOU LIVE?** In Heckney, London, on top of a leanderate with two Australian beauties! I've been there since November.

**FAVOURITE DRINK:** Wine — no particular kind; orange juice; and I sometimes like American Cream Soda in the summertime.

**WHAT POP STARS DO YOU FANCY?** Nons.

**DO YOU LIKE DANCING?** Sometimes. I haven't danced for a while. Sometimes I go out with girlfriends to The Palace or somewhere but I haven't been out recently with anyone who liked to dance.

**DO YOU LIKE DAVID BOWIE'S NEW SINGLE?** I've not heard it. Lots of people have said to me that they haven't liked it. I'll have to try and hear it.

"Bye bye, Sooty, bye bye, Sweep." People are really mature at Smash Hits you know. Dave Hepworth (right) and Steve Bush (left) are now so grown-up that they've moved out of this office and into one of their own to be Managing Editor and

Projects Editor respectively. Quite what this means remains to be seen but it sounds extremely important. Mark Ellen, meanwhile, is easing himself into the Editor's comfy chair. Sooty and Sweep were unavailable for comment.



PHOTOGRAPH BY VIRGINIA TUCKER

No, it's not cendy floss. It's a baby seal. And the person holding it is, of course, Beki Bondage, pictured here at a "Stop The Seal Cull" rally in Trafalgar Square. Having left Vice Squad, Ms Bondage is currently formulating solo plans, all of which will be revealed soon.



PHOTOGRAPH BY VIRGINIA TUCKER

# Start!



Another bunch of musical youths? This lot are called New Edition, hail from Roxbury, Massachusetts, are all aged between 13 and 15, do some natty dance routines, and have a record out that we here at Start! consider fairly fab. It's called "Candy Girl", has been written and

produced by Maurice Starr and Michael "Jonzun Crew" Johnson, and sounds not unlike early Jackson 5 meets modern electronic disco. Already riding high in the US disco charts, we wouldn't be a bit surprised if it was a big hit here too.



(Right) Let's shed some light on the matter. The new Thompson Twins single is called "We Are Detective", which goes some way towards explaining why they're all dressed in long coats, carrying magnifying glasses and touting handcuffs. Yes, it's another one of those videos . . .

## identity crisis

We've recently "fallen apart", counted furiously, and have just been on tour for the first time. Who are we? (Answer on page 16)

(Left) Who do you reckon? Lene Lovich? Boy George in his winter woolly? Why, it's Pete Burns, vocalist with Liverpool five-piece Dead Or Alive. They've just signed to Epic Records who release a D.O.A. single called "Misty Circles" on April 22.



PH: STEVE ROBERTS

# THE TAPES WE'RE ALMOST GIVING AWAY.

	NEW OFFER PRICE	NEW OFFER PRICE		NEW OFFER PRICE	NEW OFFER PRICE
1000 Greatest Hits	\$5.49	<b>\$4.29</b>	Kiss Creature of the Night	\$5.29	<b>\$3.99</b>
ABC Lexicon of Love	\$5.29	<b>\$3.79</b>	Kool & the Gang As One	\$5.29	<b>\$3.99</b>
Associates Affectionate Punch	\$5.49	<b>\$3.99</b>	Level 42 Pursuit of Accidents	\$5.49	<b>\$4.29</b>
Black Sabbath Live Evil (dbl)	\$6.99	<b>\$5.29</b>	Steve Miller Greatest Hits	\$5.29	<b>\$3.99</b>
Blancmange Happy Families	\$5.29	<b>\$3.79</b>	Steve Miller Abracadabra	\$5.29	<b>\$3.99</b>
Bowie Another Face	\$3.49	<b>\$2.79</b>	Van Morrison Beautiful Vision	\$5.29	<b>\$3.99</b>
Eric Clapton The Clapton Collection (dbl)	\$5.49	<b>\$4.49</b>	Orange Juice Rip It Up	\$5.29	<b>\$3.79</b>
Eric Clapton Time Pieces	\$5.49	<b>\$3.99</b>	Rolling Stones Rolled Gold (dbl)	\$6.99	<b>\$5.49</b>
Billy Connolly The Pick of	\$5.49	<b>\$4.29</b>	Roxy Music Greatest Hits	\$5.49	<b>\$3.99</b>
The Cure Pornography	\$5.49	<b>\$3.99</b>	Roxy Music Flesh & Blood	\$5.99	<b>\$3.99</b>
Dexys Midnight Runners Too-Rye-Ye	\$5.29	<b>\$3.79</b>	Roxy Music Avalon	\$5.99	<b>\$3.99</b>
Dire Straits Making Movies	\$5.29	<b>\$3.79</b>	Rush Signals	\$5.49	<b>\$4.29</b>
Dire Straits Love Over Gold	\$5.29	<b>\$3.99</b>	Shakatak Drivin' Hard/Night Birds (dbl)	\$5.49	<b>\$4.49</b>
Peter Gabriel '4'	\$5.49	<b>\$3.99</b>	Shakatak Invitations	\$5.49	<b>\$3.99</b>
Genesis Poptrot/Selling England (dbl)	\$5.49	<b>\$3.99</b>	Siouxsie & the Banshees		
Genesis Duke	\$5.99	<b>\$3.99</b>	Kiss in the Dream House	\$5.49	<b>\$3.99</b>
Jimi Hendrix Smash Hits	\$5.29	<b>\$3.79</b>	Siouxsie & the Banshees Once Upon a Time	\$5.29	<b>\$3.79</b>
Jam All Mod Cons/Setting Sons (dbl)	\$5.49	<b>\$4.49</b>	Soft Cell The Art of Falling Apart	\$5.49	<b>\$3.99</b>
Jam Modern World/In the City (dbl)	\$5.49	<b>\$4.49</b>	Soft Cell Not Stop Erotic Cabaret	\$5.29	<b>\$3.79</b>
Jam Dig the New Breed	\$5.49	<b>\$3.99</b>	Status Quo 12 Gold Bars	\$5.29	<b>\$3.99</b>
Jam Sound Affects	\$5.49	<b>\$3.99</b>	Status Quo From the Makers of	\$9.99	<b>\$7.49</b>
Jean Michel Jarre Equinoxe/Oxygene (dbl)	\$5.49	<b>\$4.49</b>	Donna Summer On the Radio (dbl)	\$7.49	<b>\$5.49</b>
Jean Michel Jarre Oxygene	\$5.29	<b>\$3.79</b>	Teardrop Explodes Kilimanjara	\$5.29	<b>\$3.99</b>
Jean Michel Jarre Equinoxe	\$5.49	<b>\$3.99</b>	Vangelis Chantors of Fire	\$5.29	<b>\$3.79</b>
Jean Michel Jarre Concerts in China (dbl)	\$7.49	<b>\$5.49</b>	Visage Visage/The Anvil (dbl)	\$5.49	<b>\$4.49</b>
Jon & Vangelis Short Stories	\$5.49	<b>\$4.29</b>			

# THE TAPES WE ARE GIVING AWAY.

**MONSTER TRACKS** including  
 Tainted Love - Soft Cell  
 Jealous Guy - Roxy Music  
 Young Parisians  
 - Adam and The Ants  
 Romeo and Juliet - Dire Straits  
 You Better, You Bet - The Who  
 Visage - Visage  
 Reward - The Teardrop Explodes  
 Show Me  
 Dexys Midnight Runners



**ROLL ON** including  
 Ope Upside Your Head  
 - The Gap Band  
 Ladies Night - Kool and the Gang  
 Living in the UK - Shakatak  
 Do You Feel My Love - Edy Grant  
 You're Lying - Luxx  
 And The Beat Goes On  
 - The Whispers  
 Celebration - Kool and the Gang

THE GREAT  
 TAPE GIVE AWAY  
 STARTS  
 FRIDAY 1st

Choose any of the cassettes listed above and you won't just save up to £2  
 You'll also get to choose between the 'Monster Tracks' and 'Roll On' compilation  
 albums. Either of which we'll give you free.

It's all part of our massive cassette campaign.  
 A campaign designed not just to show you that our collection of cassettes  
 is one of the biggest in town.

But that we also offer cassette buyers a fair deal.

Maximum of 2 free cassettes per customer. Limited quantities only. The products on offer may not have  
 been sold for 28 days in the last six months at the previous HMV selling price shown. All offers subject to availability.



363 OXFORD ST. (NEXT TO BOND ST. TURN) TEL: 019 1240. BEDFORD: SILVER ST TEL: 271354. BIRMINGHAM: NEW ST TEL: 643 7029. BOSTON: EXCHANGE ST TEL: 294914  
 BRADFORD: CHEAPMAN TEL: 2181. BRIGHTON: CHICHESTER SQUARE TEL: 2980. BURNLEY: BRADSHAW TEL: 25841. COVENTRY: HERFORD ST TEL: 3801. DERRY:  
 ST PETERS ST TEL: 36470. EDINBURGH: ST JAMES CENTRE TEL: 516 1216. ENFIELD: CHURCH ST TEL: 363 0184. EXETER: GUILDHALL SHOPPING CENTRE TEL: 38084. GLASGOW:  
 UNION ST TEL: 221 6870. GLOUCESTER: KINGS WADE TEL: 2229. HULL: WHITEHARTGATE TEL: 22610. LEEDS: TRINITY ST TEL: 453196. LEICESTER: HATHMARKET CENTRE TEL:  
 512123. LEWISHAM: ANCADALE TEL: 652 3449. LIVERPOOL: COLLEGE ST TEL: 708 8813. LONDON: ARCADE CENTRE TEL: 35290. MANCHESTER: MARKET ST TEL: 614 9200  
 NEWCASTLE: NORTHUMBERLAND ST TEL: 232470. NORWICH: (IN TOP SHOP) HATHMARKET TEL: 25493. NOTTINGHAM: BROADMARKET CENTRE TEL: 51891. NOTTINGHAM: GATE:  
 NOTTING HILL GATE TEL: 229 9416. OLDHAM: TOWN SQUARE SHOPPING CENTRE TEL: 637212. PLYMOUTH: NEW GEORGE ST TEL: 32067. PORTSMOUTH: COMMERCIAL  
 RD TEL: 29418. SHEFFIELD: PADLINGTON ST TEL: 25445. SOUTHAMPTON: HANOVER BUILDINGS TEL: 23654. STOCKTON: HIGH ST TEL: 6674. SUNDERLAND: HIGH STREET  
 WEST TEL: 41741. SUTTON: HIGH ST TEL: 642084. SWANSEA: THE QUADRANT CENTRE TEL: 462094. WOLVERHAMPTON: THE GALLERY, MANDER SQUARE TEL: 25916.



# TALK TALK

## My Foolish Friend

Lay your hands into my hand  
I've been rude  
I don't care what you do  
Some recall is not enough  
I've seen a few  
Creeping like you do

Chorus

My foolish friend  
Don't try to live my life  
Upon this weary line  
My foolish friend  
Don't tell me if I'm right

Teenage tears the saving grace  
Of this fool  
But no-one's watching you  
Save this mirror for your face  
There are two  
No matter what you choose

Repeat chorus

When my chameleon hour  
Is already started

Repeat chorus to fade

Words and music by M. Hollis/S. Brenner  
Reproduced by permission Island Music Ltd.  
On EMI Records

# TRACIE

## The House That Jack Built

Who owns the house that Jack built  
Who owns the house that he built  
Who owns the house that Jack built  
Don't you know that we own the house that he built

(And the house that Jack built) yeah is crumbling away  
And the house that he built is a quarter  
(And the house that Jack built) yeah is sliding away  
If you hold on to the sides than you go down with it

Repeat chorus

(And the house that Jack built) yeah has taken its toll  
On all the lives swept underneath the carpet  
(And the house that Jack built) yeah is more than diseased  
It's made bitter young minds and a home for hatred

Repeat chorus

Is it my imagination  
Or a living foundation  
Is it my imagination  
Ooh ooh ooh ooh  
Is it my imagination  
Or a living foundation  
Is it my imagination  
We got nothing to lose

(And the house that Jack built) yeah is more than diseased  
It's made bitter young minds and a home for hatred

Repeat chorus to fade

Words and music by Paul Barry/John Robinson  
Reproduced by permission EMI Records Ltd.  
On EMI Records



# “WE WERE RUNNING WHILE

One moment Altered Images were everyone's heroes, the next they hadn't got a friend in the world. What happened? Ian Birch finds out.

Hands up everyone who thought Altered Images had become a dusty museum piece. Thought so. Those of little faith, take yourselves to the back of the class.

Still, it was an easy mistake to make. A year ago the group looked invincible. They scooped all the music paper polls as 1981's most promising newcomers. They had chalked up a fistful of hit records and in January started work on their second album at Martin Rushent's Genetic studios in Berkshire.

But, suddenly, the tables turned. When "Pinky Blue" was released in May '82, it unleashed a ferocious backlash against the group. Everyone appeared to hate the LP and this spiteful mood continued throughout their following UK tour.

It was like a cheap Hollywood movie. Overnight the heroes turned into villains and, in particular, Clare's sparkling charm was seen as a syrupy, oddball condescension. They couldn't win. Then in June news hit that guitarist Jim McIlhenny and drummer Tich were leaving due to those infamous "musical differences" and that Steve Liron had been recruited. After that, a long silence. What had happened?

"I really don't like talking about this", sighs Clare as we start picking through the events of '82.

It's hardly surprising. The new Altered Images are dramatically different to the first version. They not only look older (see the wrinkles under those eyes) but also act with a new hard-earned confidence. They're more diplomatic than ever, balancing honesty and restraint in healthy measures. As Tony quips: "We're probably more cynical, world-weary now. That's what the music business does for you."

But back to '82. The problems began during the recording of "Pinky Blue". There were pressures from every side. Producer Martin Rushent was incredibly busy, trying to complete his suite, set up a record label, finalise international deals and, of course, work with Altered Images.

This created a prickly tension within the band who began to disagree about the type of sound they wanted. Jim and Tich favoured Martin's more precise, computer-based approach while the others preferred a more natural, live feel. At one point the differences became so marked that they almost scrapped the whole project.

What's more, the group hadn't realised how tired they were. In a mere nine months they put out six singles and two albums and that's not mentioning all the touring and press they had done. When you're that exhausted, tempers can easily become frayed.

Clare puts it in a nutshell: "We were there for three months and a lot of that time we weren't even working on the album. Instead we were doing interviews, photo sessions and TV. We were in a situation where after having spent so much time trying to get any recognition at all, we were suddenly being offered everything and it was hard to refuse. We made a mess of it. We were running when we could only walk."

Matters were made worse when they read the reviews of "Pinky Blue". "It was terrible," Clare

continues. "We were all devastated. The press made it out to be more of a disaster than it really was. We all got gold discs for 'Pinky Blue' so somebody bought it! But, on reflection, a certain amount of the criticism was justified. A lot of it was our own doing."

"We'd done too much too quickly and we needed a rethink. Jim and Tich just didn't come into those plans. It sounds hard but I think they were as happy about the break as we were."

There was only one sensible course of action—a holiday. Johnny went to Paris with his girlfriend. Tony bought a European rail pass and went youth hostelling with an old mate, taking in Paris ("I lived on a bread and wine diet"), Munich ("I really liked that city"),

Nice ("I stayed there the longest because of all the girls") and the French city of Lourdes for a day. "I had the illusion of it being a holy place," he says, "but it's just a joke. You pay £3 for a jug to carry the holy water."

Clare went to Nice where she did absolutely nothing and loved every minute of it. "I'd get up at seven, go to the beach and stay there until it got dark. I was a physical wreck."

When she arrived back in Glasgow, her sister Kate told her the band had a new member. "I said, is he nice looking?" she laughs.

The newcomer was Steve who was doing a business studies course of Glasgow Tech. The course involved a year's industrial experience and Steve did his at the Human League's management company, run by Bob Last of Edinburgh. "I was the accounts clerk," he smiles.

Steve had met Bob when he was playing in Restricted Code, a cult outfit who released a couple of 45s through Bob's Fast Product label.

When Restricted Code folded, Steve auditioned for Artec Camera, was offered the job but turned it down. He didn't feel ready for the commitment. Then along came The Cooltones which was a deliberate attempt to create "the next Hericrut One Hundred".

They drummed up so much business interest that on their second live date a posse of record-company executives flew from London to see the gig in Glasgow. "It was a disaster", remembers Steve. "We just weren't ready."

That was the end of The Cooltones. Then Gerry McIlhenny, Johnny's brother and the band's manager, invited him along to a rehearsal. The chemistry clicked and within an hour they were writing a new song, "Love To Stay", which should appear on the next LP.

His disco-drenched guitar style brought a breath of fresh air into the group. He's crazy about such discotasters as Prince and Shalimar; his favourite records include Marvin Gaye's "Sexual Healing" and an early '70s classic, "Ghetto Child" by The Detroit Spinners.

As the band's new single, "Don't Talk To Me About Love", shows, they have evolved a style that is both tougher and more danceable. Tony explains: "When we listened to 'Pinky Blue' we realised what we didn't

want. From that we got an idea of what we did want and that was something with more depth and edge to it. A more dance-based sound."

"Like Dexys, you should stand and fall by your songs and hopefully we'll still be making records in ten years time. We want to make a career out of music."

Venety is now the key word. The new LP will be a careful mix of slow and fast numbers which will be spiced up with everything from sax to strings, congas and "French-style accordion" (after those holidays, I'm not surprised).

They obviously wanted a new producer and after toying with the possibility of Jolley and Swan (who've worked with Spandau and Imagination), they opted for Mike Chapman—mainly because of his work with Blondie.

Unfortunately, there was only enough time to do four songs with Mike (first in London and then in Los Angeles) before he had a prior engagement to produce a solo album with Agnetha from Abba. They looked around again and found Tony Visconti whose work with David Bowie they all loved. And that's where they are at the moment—locked in a London studio with Mr. V.

This determination to concentrate on their music means that Clare won't be doing any more acting in the near future. Since her triumph in the film *Gregory's Girl*, she's been offered plenty of parts but she's turned them all down. And for a very good reason.

"I'm going to wait because as everyone sees me as the adolescent school-girl type but I'd like to get away from that. I'd rather wait until everyone thinks I'm more mature and can handle older parts. I'm quite happy to wait."

Anyway, *Gregory's Girls* is still keeping her busy. Last September she and Gordon Sinclair (Gregory himself) went to America for a month to promote the film which had just been released there.

"That was really strange as well," roars Clare. "In three-and-a-half weeks I did 96 interviews. It was horrendous. Until the last week, we didn't have a meal without an interviewer being present."

"We even had a chaperone called Sandy and she literally wouldn't let us go to the bathroom on our own."

There's also an uncanny coincidence surrounding this film. Its director, Bill Forsyth, has just finished a new film called *Local Hero*. One of its stars is David Capaldi who, amazingly, has joined the new group started by ex-members, Jim and Tich.

Finally, after all the drama of the last year, what does Clare dread most?

"If this single doesn't do well, it will be terribly upsetting. We've forgotten all about credibility but it would be nice to prove we can write a song that thousands of people want to buy. A lot of groups still can't do that."

The single is already polevaulting up the charts.



# N WE COULD ONLY WALK”

Altered Images Mark 2: (from left to right) Johnny McElhone, Tony McDaid, Clare Grogan and Steve Lironi.



Get a musical question? No matter how major, no matter how slight, Linda should be able to dig up the answer. Write to: Get Smart!, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.

# GET SMART!



Can you settle a long and drawn-out argument between two? Which was the first Jam single to go straight in the charts at Number One, "Start!" or "Going Underground"? Ray &kev, Ilford.

● "Going Underground" was the first single since 1973 to go straight to the Number One slot, achieving this in March '80. "Start!" followed in its course five months later, while the "Sound Affects" LP did likewise in the album charts.

Having recently bought the debut single by Cindy & The Saffrons, I was surprised to find out that the lead singer was also known as one Joanne Whalley who was playing a part in a pantomime at a local theatre. I sent her my record sleeve plus a note asking her to sign it but, months later, still no reply. Can you do anything? Dave, Sheffield 5.

● Unfortunately, it appears that "Wendy" (in her Peter Pan role) didn't receive the sleeve but promises to make up for any disappointment by putting a fresh, specially signed copy of the single "Past Present And Future" in the post to you. The follow-up, "Terry", is scheduled for release at the end of April but in the meantime Joanne is concentrating on her acting career and plays the part of a 16 year-old Belfast girl in Kete, currently showing at the Bush Theatre, London W12.

I don't wish to appear morbid or anything but can you tell me the date and the year in which Bill Haley died as my mate will insist he's still alive? There's a fiver on the answer. C. Atkin, Belfast 13.

● Bill Haley, whose single "Crazy Man Crazy" was the first rock 'n' roll record to enter the US Top 40 chart in 1955, died from a heart attack in his Texas home on Feb 10th, 1981. He was 55.

I've liked the Thompson Twins for a long time and would be ever so grateful if your printed contact address for them. Jenni, London SE25.

● Although a fan club of sorts has been in operation for a couple of years now, they

improved the service six months ago so that fans would receive a special "Teefax Pack", to include photos, membership card, biography, etc. They stress that every letter they receive gets a reply and that their fan club is "more involved" than most, citing as an example that, when the Twins went to America last year, they sent each and every member a postcard! Write, enclosing SAE, to: Teefax, 9 Eccleston Street, London SW1. Membership fee: £4.00.



Andy Warren, we ask—does this man look like Boy George? (No—Ed.)

After learning that Boy George was once in Bow Wow Wow and that said group were once the original Ants, I would like to know if one of the early Ants, by the name of Andrew Warren, is actually Boy George in disguise as I think they look identical.

Jeanette Case, Wigan.

● I'd hazard a guess that neither of these two young men would thank you for your comparison but, no, they are not one and the same. Andrew Warren went on to play bass in The Monochrome Set, who issue a new EP titled "The Jet Set Junta" on Cherry Red Records at the end of April.

You never seem to answer my questions but it's always worth another try... Please could you print a complete discography of Joy Division and New Order? Andy, Kilmarnock.

● I blush (she's overworked—Concerned Ed.) Total output on Factory lae as follows: for Joy Division, releases were "A Factory Sample" featuring Joy Division (double EP), "Unknown Pleasures" (LP), "Transmission" (single), "Love Will Tear Us Apart" (single), a free Factory 2-track flexidisc, "Kommikino", "Incubation", "Atmosphere" (12"), "Closer" (LP) and "Still" (double LP). The New Order catalogue to date is

"Ceremony" (single), "Movements" (LP), "Everything's Gone Green", "Temptation" and "Blue Monday" (all singles), plus a new album titled "Power, Corruption And Lies", scheduled for April release. All should be easily obtainable except for the "Sample" and the flexi-disc. Also, for the record, there's a few releases not on Factory. They are: "Atmosphere" on Sordide Sentimental (solely released in France) and two tracks on "Earcorn 2", a Fast Product Sampler in '79. And New Order recently supplied two rather monotonous 'sound collages' to the Tapezine "Touch" (available through Rough Trade).

I am a great fan of Mari Wilson and, when I recently came across a pound note with the words "Mari Wilson Owned This" written across it, I became very anxious to know whether it was genuine or not. Can you ask her if she writes such things? Esther Conran, Hales Park.

● She certainly does. She signed her first one while in a slightly frivolous frame of mind at a New Years' Eve party in London's Dingwalls and, since then, has on occasions continued the practice. She's also very proud of the fact that autograph hunters now ask her to sign five pound notes as well, having donated her debut inscription in Hull three weeks ago.

Could you possibly tell me who sang the oodle called "You're Having My Baby"? A friend says it's by Paul Young but none of my local shops seem to be able to get hold of a copy for me. Julie, Coventry.

● Paul Anka had a hit with this in September '74 when it reached Number Six in the charts, but it has since been deleted, and although the oodle specialist label Old Gold Records have decided to make available copies of his more well-known hits, "Lonely Boy" and "Diana", they have yet to re-issue the one you're looking for. Shops specialising in secondhand records may be your only chance.

I recently bought a secondhand copy of "Absolutely" in a Camden Town store and noticed that the cover was different to the new copy I bought ages ago. In this a rarity, as the dealer insisted? Also, could you please tell me who sings "Madness Is All In The Mind"? Deborah Spackman & Arron Moore.

● Both sleeves are from the same photo session but after 10,000 covers had been printed, Madness decided that they didn't, after all, like that first shot much and opted for another, resulting in 10,000 with one sleeve and a good deal more with their later choice. Featured vocals on "Madness Is All In The Mind" are by Carl Smyth.

Some time back, one of your reviewers mentioned a single called "I'm So Hot For Your Love" by Bobby 'O' but, so far, I can't get hold of it. Has it been released yet? Tracy McNamara, Warrington.

● It was released last November on "O" Records, which is distributed through PRT. The correct title is "I'm So Hot For You" b/w "Still Hot 4 U" and the catalogue no. is: QUE2 (7) and QEL2 (12").

## THE MUMMY PROGRAMME

A Get Smart! Extra . . .



Wylie impersonator Terry Dene, in 57

● Mrs Dilly Bartlett of Southampton is not only a Smash Hits reader but she has also come up with some invaluable information for a fellow Mum, Mrs Simon of Wrexham, who was puzzled as to exactly which singer it was that Pete Wylie from Walsl reminded her of (Get Smart! Feb 3rd). Mrs B. reckons it was a Londoner called Terry Dene, described in 1957 as "the newest name in rock 'n' roll". Dene was "discovered" in the same West End coffee bar where Tommy Steele began his career, and that same year, he embarked up hits with "A White Sports Coat", "Start Movin'" and others. However, he was later drafted into the army, and then suffered a nervous breakdown.

pink  
floyd  
the  
final  
cut



new music available on harvest records and cassettes

# Just out.



Duran Duran  
The video  
£19.95

# Just in.

# WHSMITH



WHERE YOU SEE THIS SIGN  
Prices correct at time of going to press. Subject to availability





# CULTURE CLUB

## CHURCH OF THE POISON MIND

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

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

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

WATCH ME CLINGING TO THE BEAT  
I HAD TO FIGHT TO MAKE IT MINE

THAT RELIGION YOU COULD SINK IT NEAT  
JUST MOVE YOUR FEET AN' YOU'LL FEEL FINE

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

REPEAT CHORUS

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

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

REPEAT CHORUS TO FADE

WORDS AND MUSIC BY CULTURE CLUB REPRODUCED BY PERMISSION VIRGIN MUSIC (PUBLISHERS) LTD.  
ON VIRGIN RECORDS

# BACK TO SQUARE ONE

"I am what I was before when I came into this business and if people don't like it I don't mind."

Neil Tennant meets an older, wiser Nick Heyward

"Is it really worth talking about?"

Ask Nick Heyward what he's been up to in the six months since the release of "Nobody's Fool", the last Haircut One Hundred single, and that's the response you get. Officially, you see, he's supposed to be looking forward to a bright future as a solo artist and forgetting about the past.

"It's great. I feel like I haven't been in the music business before," he claims. But scratch the surface and you'll find a brooding, hurt, maturing young man, still smarting from his split with Haircut One Hundred.

Let's turn back to the origins of that group to find out what went wrong.

"It was me, Les and Graham at first. It seemed like the perfect situation. Then suddenly the session players joined and it all got disjointed."

The "session players" were Blair Cunningham, Phil Smith and Mark Fox who joined the group for recording and stayed.

Their first single, "Favourite Shirts", was an immediate hit and pretty quickly the image of Haircut One Hundred as a bunch of clean, silly lads in big pullovers, yellow sou'wester hats and trousers tucked into socks with a fetish for tractors and old Monkees' records was established in the public eye. Nick encouraged this image.

"I sold myself cheap by ignoring the music. When I was going out in public I put on my sou'wester or whatever and the band would say: 'Oh, that's what Nick wants the image to be.' And they'd go out and buy six fishing hats and we'd come over as something bordering on pretentious drivel. So the music got ignored. It was our own fault."

Nick's twee, more-or-less meaningless lyrics all contributed to the image.

"That was my commercial art background coming out and now that's gone out of me. Most of them were like advertising slogans. I had trouble remembering them because they were nothing to do with anything."

So why did you write them?

"I fell into a trap. I didn't stop to think. In the beginning everything you do is what you want to do but then you get side-tracked."

There was a lot of excitement and enjoyment as the group notched up another couple of hit singles, a number one LP, "Pelican West", and attracted screaming crowds on their tour. Two exhausting trips round America established them there both in the charts and as an energetic live proposition.

"We won them over, although I always felt totally out of place there."

It was last autumn, when they had to get down to work in the studio and record a second LP, that things began to fall apart. This LP was originally scheduled for release in November, then December and finally in February of this year. It never appeared. Rumours flew round the music business that Nick Heyward was being very difficult. That he wouldn't record his vocals over the completed backing tracks, for instance.

"That was only for about three days! Let's get a grip on this. I didn't like the way it was going — it was 'Pelican West' Part Two. Nobody wanted to change."

By the end of last year there were strong internal divisions within the group.

"I'd only have to have a day off out of the studio and they'd all clump together and say how they hated me writing songs. Obviously, from their attitude now, they didn't like me being the front man or whatever."

Were they jealous that you got all the attention?

"No. They were jealous because I could write songs and everything."

One can't help feeling that Nick and Mark Fox are the main protagonists in this story. Mark left the group last November by general agreement, but then returned a few weeks later.

"He came back and it was alright for a



The original Haircut One Hundred: the beach party that hid 'to love'

couple of days and then it was strange."

During this period Nick was depressed, tired and confused. Suddenly there seemed to be a barrier between Nick and his old chums, Les and Graham. Nothing was fun any more.

"They're not the friends I thought they were. Once we got into the music business I should have thought, OK, they're just members of the band now. But I didn't. I kept on thinking that they were my mates when it's shown from what they're doing now that they obviously weren't friends."

His family and friends began to worry about him but he was able to learn from his father's past mistakes.

"He had a big factory and lost it all. He really used to sell himself cheap, play down what he was really good at and try to be reasonable

with everyone and let people tread all over him. Suddenly I thought, you've learnt by his mistakes before, why not now? And I did."

By the beginning of this year it was planned for Haircut One Hundred to split up after a final record and a farewell tour. "Ending on a high note," Nick tells us. But for some reason, the rest of the group decided to announce in January that they'd be continuing without him — Mark Fox taking over as lead singer. There was no final record, no farewell tour. Conflicting statements were issued, writs issued, old friendships wracked.

"The last month I've had to come to terms with that. I've tried going round to their houses loads of times and they won't have it. I don't know what they're doing. They can't be in the studio because they seem to be in the law courts every day. They tried to get my single stopped. They took it to court but realised that they wouldn't have a chance so they dropped it. They're not on it, they didn't write it, so how could they stop it?"

Nick and his manager, David Botterell, have picked up the pieces and started all over again. He's about to start recording his first solo LP with a wide variety of musicians "so I can get a clump of songs and every one will sound different. I'm able to take risks now."

"Whistle Down the Wind" isn't exactly an exercise in risk taking, though, is it?

"It's a beginning. I had to compromise a little bit because you can't suddenly go out and completely change. But the next single might be quite a rocky number. It sounds like Gillan!"

One risk he will be taking is going on a short tour with a six-piece soul band, "a appearing in certain places and just delivering a six-song powerful set to whoever's out there."

And one risk he's already taken is accepting an invitation to go out for a chat with Paul Weller, who's always been one of his fiercest critics.

"We got on really well, actually. I had some scrambled eggs and tea and we got talking. He didn't like my lyrics, really. He said: 'Where does it go from here? It's down to the lake I fear. Where's your head, Nick?' And I said: 'Come on, Paul, what do you mean, where's my head? In the city there's a thousand things I want to say to you. You know?'"

"Then we had a go at each other and realised that there wasn't anything to have a go at and we stopped all that. Where does it actually get you, shouting?"

He goes on to tell me about his new flat, his girlfriend, his night out drinking with Gary Kemp the other week, his two rabbits (Bigwig and Devon) and the video he's going to make in America. Life seems very full.

"I'm open to anything now. I am what I was before I came into this business and if people don't like it, I don't mind. I was very good at hiding before — I used to hide behind humour. Now if somebody asks me a question, I'll answer them back."

That's the spirit.



## HAPPY BIRTHDAY

- Mark White** of ABC (22) on April 1  
**Billie Currie** of Ultravox (31) on April 1  
**Marvin Gaye** (44) on April 2  
**Keren Woodward** of Bananarama (22) on April 2  
**John Oates** (34) on April 3  
**Dave Hill** of Slade (31) on April 4  
**Everett Morton** of The Beat (32) on April 5  
**Agnetha Fältskog** of Abba (33) on April 5  
**Neville Staples** of The Fun Boy Three (28) on April 11  
**David Cassidy** (33) on April 12

**Identity Crisis** answer from page 5: Soft Cell.

**The Teardrop Explodes** current hit "You Disappear From View" is featured on their final offering, a five-track EP that also includes a new version of "Suffocate". The remaining three tracks represent the group's last recordings, made for their third LP which was left unfinished after the band's untimely split.

**The Belle Stars** have finalised a fan club. It's called the B.S. Bandists and you can join by sending a S.A.E. to: PO Box 454, London SE17 1DH.

**David Joseph, Sunfire** and **The Band AKA** have all got big disco hits at the moment, notes our dance correspondent, but who are they? Read on and you'll find out. Remember — there's not a problem we can't fix, 'cos we can do it in the Bits.

**David Joseph** used to work for London Transport as an electrician before he joined Britfunksters, Hi Tension, in the late '70s. The band, insists David, is not dead — his current hit, "You Can't Hide (Your Love From Me)", is strictly a solo effort.

"Young, Free And Single" is the debut British release by American soul trio, **Sunfire**, who were formed by veteran disco producer, Reggie Lucas. In fact he co-produced the single with his long-time partner, Mtume. The two have previously produced albums by Roberta Flack and Donny Hathaway.

**The Band AKA**, meanwhile, are a nine-piece funk band from all over America. Their new single, "Joy", is riding high in the U.K. disco charts, as did their previous single, "Grace" (which can be found on the flip side of "Joy"). Brought together in 1979 by producer/producer James Garrett, they've individually done session work for Quincy Jones, Marvin Gaye and The Drifters. You'll be able to catch them on tour throughout Britain in April.

OK, class dismissal

## MY TOP TEN



### Pete Wylie (Wah!)

- 1. THE TEMPTATIONS: Get Ready (Tamla Motown)** This was the first record Josie gave me just before our whole romance started — she was trying to entice me, it's wild.
- 2. FRANK SINATRA: Strangers In The Night (Capitol)** Well cool. This is the 90-minutes-on-hour version, as played by the Walls ice-cream van in End Street.
- 3. THE CHI-LITES: Have You Seen Her? (MCA)** Really moving and atmospheric. It was also the inspiration for Part Two

- of "The Story Of The Blues". I'd always wanted to do something like that but about something else, rather than talk about a girl.
- 4. JAMES BROWN: Sex Machine (Polyder)** This spells hazard. I say this is the deepest love I ever felt.
  - 5. THE CLASH: Straight To Hell (CBS)** Everyone writes people off but The Clash came back with something as good as this. A slap in the face for detractors everywhere.
  - 6. THE SEX PISTOLS: Anarchy In The U.K. (EMI)** You don't bear this coming from ice-cream vans. It's got such massive adrenalin that it gave me butterflies.
  - 7. JOSIE JONES: Mac, Acid And Dappie (Eternal)** I'm from her/forthcoming album.
  - 8. DAVID BOWIE: Sweet Thing (RCA)** He's been my main man since '72 but having seen him then and in '73, I think it'd be a real disappointment to go and see him again.
  - 9. ROXY MUSIC: Out Of The Blue (EG)** I first heard this in a house we used to call Quiff Castle where all of my mates had really good quiffs. I like it because of the line: "Out of the blue, love came rushing in".
  - 10. JOHN BARRY: Theme From Midnight Cowboy (U.A.)** Sometimes you can meet a person and, without either of you doing anything, you just know there's that bond there. In this film, it's the bond between Dustin Hoffman and Jon Voight.

## ARTY POLITICAL BROADCAST



**David Bowie** breezed into London a couple of weeks ago for the sort of occasion reserved only for members of the Very Big League: a World Press Conference.

Someone announced the arrival of "possibly the highest superstar in the world" and in he sauntered — serene, confident, almost disgustingly healthy — to be greeted by a barrage of clicking film crews and a crowd of eager press persons from all corners of the earth and positively bristling with microphones.

He announced a world tour — called, would you believe, the "Serious Moonlight" tour — his first concerts for over five years. This took about a minute and then it was Question Time.

And what questions. How's the pointing going? Which incredibly famous film director hasn't he worked with? As he's so talented at just about everything, what's left for him to do? Etc. Non-stop flattery for 35 minutes.

Odd hits of interest emerged, though. His new material is "more positive and down-to-earth" than his work in 1980; he now lives in the South Pacific, South America and Switzerland (what's wrong with Wiltshire? — Ed); his two new films are *The Hunger* — "bloody and sexy," and *Merry Christmas Mr Lawrence* — "more intellectual"; he gets up at 6.30 every morning and goes to bed at 10pm; his 11-year-old son Zowie likes Maths and adores his Dad's most embarrassing release "The Laughing Gnome"; his latest single "Let's Dance" is "a desperate love song".

Then he was gone. And the press were left loose on the salmon and asparagus.

See *Nightout* for UK dates. Tickets (4 per person max) are available by mail only from S&G Promotions, PO Box 4NZ, London W1A 4NZ. State which night and venue you prefer and include an SAE. Tickets are £10.30 and £3.30 (London) and £9.60 and £2.80 (Birmingham).

**Dollar** have finally called it a day. David Van Day's first solo single will be released on April 13, titled "Young Americans Talking". Not to be outdone, Theresa Bazar makes her debut as producer on a new single by Tommy J, called "Some Time Same Channel". Solo efforts of her own are expected.

## CULTURE CLUB

*La-a-dies and gentlemen!* We here at Biz are proud, nay, honoured to announce the grand opening of your own, your very own Smab Hits Culture Club Readers' Q&A (tunderous applause).

Yes, the four Club members have consented to answer the questions you, dear readers, decide to chuck in their direction (shouts of joy and rics of "Heal! Heal!").

You know the rules, Earmark your query either "George", "Jon", "Milkey" or "Roy", scribble it on a postcard or the back of an envelope and send it straight off to: **Culture Club Q&A**, Smab Hits, 52-55 Carnaby Street, London W1V 1PF (sound of massed scribbling bites and licking of stamps).

Don't forget to include your name and address because, yes, the sender of each question used will receive a signed copy of the new Culture Club single (hysterical cheering, bats being thrown in the air, etc., etc.). Go to it, friends.

### SMASH HITS STAR PRIZES

Never let it be said that **The Style Council** are a bunch of old sasses. Why? Because they've just given *Biz* one Style Council badge, posters and copies of "Speak Like A Child" signed by Paul Weller and Mick Talbot, that's why. If you want to win one of each kind if you don't why don't you?, all you've got to do is answer this question and you're in with a chance.

Which of these songs is on the flip side of "Speak Like A Child" (a) "Party On a Beach", (b) "The Year Of Decision", (c) "Barriers".

Send your answer on a postcard or the back of an envelope to **Smash Hits Style Council Competition**, 52-55 Carnaby Street, London W1V 1PF and get it free by April 13. Why? Because if you don't it'll be too late, that's why. Go on then — get on with it!

Fascinating, this. Pres. Carter's daughter Amy's love bands are The Clash and The Jam.





## YOU BE NAUGHTY

It's video boom time. So off to the month on EMI Music Video is "Duran Duran". Lasting 55 minutes and costing around £20, it roams through eleven videos many of which — like "Rio" and "Save A Prayer" — you'll know inside out.

These are mainly directed by video whiz Russell Mulcahey who specialises in exotic locations and James Bond-style glamour. (These are those who don't describe this approach as deeply sexist and they'd have a point.)

The less familiar items have not been shown on TV for a very good reason — they're extremely unattractive in parts. The "Charivari" for instance, is a clutter of leather corsets, bare breasts and various camera angles. "Guns On Fire" — which Top Of The Pops banned — involves ice cubes on nipples, mud wrestling and pillow fights on cream covered boats. This is bound to offend a lot of the band's potential customers.

**Soft Cell's** "Non-Stop Erotic Video Show" (also on EMI Video and selling for about £20) takes a totally different tack. Made on a shoe-string budget, most of the footage is new and bristles with a gloriously real and grossy sense of fun that knows where to draw the line.

"Touch" sees Marc crooning to Cyndi Lauper on a plumb while "What" is a pop-art burlesque with Mori Wilson. Each video is linked by corny — and sometimes overlong — vignettes like the duo enjoying their elegance (cheap sherry) in London's Soho.

The immensely likeable **Razmatiaz** returns in a few days' time. It's all set for a 16 week run with a new presenter, Lisa Stansfield, who replaces Susanne Dando.

Lisa celebrates her 17th birthday with the opening show on April 5 which includes Dany, Katoogoo and (possibly) Nick Heyward. After that there's The Belle Stars, Junior and Chris Real (April 12); Phil Collins and The Fun Boy Three (13); A Flock Of Seagulls, Blancmange and Spandau Ballet (26) and The Thompson Twins and Laura Branigan (May 3).

Many other acts, equally wonderful, are said to follow.

## SMASH HITS STAR PRIZES

those fine folk at London have donated no less than fifteen **Blancmange** picture disc LPs plus fifteen "Waves" 12's to be distributed, with no strings attached, to the poor and needy. That's you. To claim your copies, all you have to do is bend your brain round the following problem. Which of the following was the first Blancmange single on London: a) "Satan's Sitting-Room", b) "God's Kitchen, or c) "John The Baptist's Bathroom"?

Answers on a postcard or the back of an envelope to **Smash Hits Blancmange Competition**, 52-55 Carnaby Street, London W1V 1JF. Replies no later than April 14. Get cracking.

**Shalamar's** "Friends" LP has spent One Whole Big Year in the Top 100 and has now notched up Platinum sales of over 300,000.

## SYLVIAN SCREEN



**David Sylvian** recently popped over from his new home in Paris to Tokyo to record the title song for *Merry Christmas as Mr Lawrence*, the film that stars Mr D. Bowie. The movie's music was written by none other than David's chum, Ryuichi Sakamoto. Also get ready for a bumper Japan video which, rumour has it, boasts everything from concert footage to moody shots in South East Asia.



**Mezzoforte:** (left to right) Eyður Gunnarsson, Gunnlaugur Briem, Friis Karlsson, Kristinn Sveinsson, Johann Árnússon.

Iceland isn't much like Britain. Quite apart from its chilling climate and lorry-loads of la-é, there's no singles market or national singles chart. Most of the records are imported and most of those are British, Duran Duran and The Human League being the current favourites. There's only one TV show — a fortnightly slot largely made up of videos — and there's only one national radio station, cleverly titled Radio Iceland.

And **Mezzoforte** got played on it. A miracle, this, as it's "a little old-fashioned" in the words of their bossat Jó Árnússon. To support themselves while playing their light tanelful band of jazz-funk they work in record shops, or as carpenters or music teachers.

Iceland's music lovers (quite a large number of its 38,000 population) have, he says, embraced punk, New Wave and now electric pop and rock 'n' roll. Few homegrown groups ever break out of the small and poorly paid circuit, but Mezzoforte have been luckier than most. David Jensen, who's married to an Icelandic, gave them a few plays on his evening show, the single "Garden Party" got a foothold in the charts and the British have taken to them in a big way.

The reverse is also true. The group are going to base themselves an UK turf for a few months and set up a tour while the going's good.

"It's hard to be a professional musician back home," Jo says. "In fact it's impossible."

There's more to the Wilson family than Mari. Brother John has started a group called **The Heartbeats** who have signed to RCA Records. Their first 45 is "Magic Man" and it's out now.

Casualty Corner: **Adam Ant** has just emerged from a painful operation on his knee. While touring America, he fell off the stage in Cleveland, Ohio, and ripped a cartilage so badly that doctors advised him to jet off to Los Angeles for elaborate micro-surgery. Had he not had the operation, they said, Adam might have been left with a limp. Everything went so well that he's already back on his feet (groan — *Humour Ed*) and finishing off the US tour. Get well wishes should also go to Peter Murphy, Bauhaus vocalist and *Mazell* mogul. A nasty attack of viral pneumonia recently despatched him to hospital. This has delayed the new Bauhaus single, "She's In Parties", which should now appear in early April.

"Nipped In The Bud" is the title of a new album just released by Rough Trade which features the work of three related groups:

**Young Marble Giants, The Gist and Weekend.** Originally intended only for Japan (which makes the title rather dodgy), it comprises nine tracks from the Giants, three from The Gist and six from Weekend. All of these have been released before, which makes it a poor buy for fans but a good one for the uninitiated.

## FAN CLUBS

**Spandau Ballet**  
Suite 7  
89 Gt Portland St  
London W1

**Soft Cell**  
17 St Anne's Court  
Windour St  
London W1

**U2**  
PO Box 48  
1 emsp, NA, SRL

No matter how fast the fashion trends change, Clockhouse keeps you right in style

Bigger than ever!  
More exciting!



**NOW!**  
Come on in!

Cotton string knit. Small or medium. \$5.99  
Heavy cotton cropped trousers. Sizes 8-12. \$9.99  
\*Select from a selection. All C&A Stores.



Where value is  
always in fashion

# JOY

## the band aka

### CHORUS

YOU HAVE TO PUT SOME JOY INTO YOUR LIFE  
DO IT NOW DON'T THINK ABOUT IT TWICE  
YOU HAVE TO PUT SOME JOY INTO YOUR LIFE  
IT WILL MAKE YOU FEEL SO VERY NICE

### REPEAT CHORUS

WHEN LIFE'S PRESSURES GET YOU DOWN  
TURN YOUR SMILE INTO A FROWN  
KEEP YOUR SPIRITS ALL INTACT  
AND ALWAYS STAY ON THE RIGHT TRACK  
PAIN WILL COME AND PAIN WILL GO  
LET YOUR LOVE CONTINUE TO FLOW  
SO MANY MOUNTAINS TO CLIMB  
JUST TAKE IT ONE STEP AT A TIME

### REPEAT CHORUS

THE GOING GETS ROUGH THE GAME IS TIGHT  
DON'T GIVE IT UP WITHOUT A FIGHT  
MAKE EVERY DAY A LOVELY DAY  
CAUSE IF YOU MISS ONE IT'S THE END OF YOUR PLAY  
LISTEN NOW FOR A TIP  
DON'T WASTE YOUR TIME ON YESTERDAY TRIPS  
LET THEM DIE AND LET THEM LAY  
NO MORE BLASE HEARSAY ABOUT DO THEY

### REPEAT CHORUS TWICE

YOU HAVE TO PUT SOME JOY INTO YOUR LIFE  
YOU HAVE TO PUT SOME JOY INTO YOUR LIFE  
YOU HAVE TO PUT SOME JOY INTO YOUR LIFE  
YOU HAVE TO PUT SOME JOY INTO YOUR LIFE

WORDS AND MUSIC BY J. J. JARRETT  
REPRODUCED BY PERMISSION MINDER MUSIC LTD.  
ON EPIC RECORDS



## ROMAN HOLLIDAY

# STAND BY

RUBY SAID  
THAT YOU WERE ON YOUR WAY  
A RED ALERT WAS SOUNDED  
AND IT BLEW THE NIGHT  
LOCK ME IN THE BACK ROOM  
OUT OF THE WAY

WELL WHEN THEY SAY  
YOU'VE LOST YOUR TOUCH I SMILED  
YOU KNOW THEY COULDN'T HANDLE ANYTHING  
YOUR LAYING DOWN

IT'S A FACT  
YOU PUT THE SNAP IN CROCODILE

CHORUS  
YOU SENT ME CRAZY  
WHEN YOU SAID I LOOK BUT  
WE'RE GONNA SPEND  
ALL DAY IN BED

(MY HEART'S BEAT BUT OF 3/4)  
I GET SCARED INSIDE  
WHEN YOU STAND BY

MY AFTERSHAVE  
HAS GIVEN MY HAIRING PLACE AWAY  
STILLETO WELLS A SPLIT SKIRT  
YOU'RE A DREAM  
BUT WHEN YOU LOCK THAT BEDROOM DOOR  
I SCREAM

### REPEAT CHORUS

I GET SCARED INSIDE  
WHEN YOU STAND BY

RUBY SAID  
THAT YOU WERE ON YOUR WAY  
WELL A RED ALERT WAS SOUNDED  
AND IT BLEW THE NIGHT  
LOCK ME IN THE BACK ROOM  
OUT OF THE WAY

### REPEAT CHORUS TWICE

WORDS AND MUSIC BY S. LAMBERT & LAMBERT  
REPRODUCED BY PERMISSION ZUMBA MUSIC PUBLISHERS LTD.  
ON JOY RECORDS



**MEN AT  
WORK**

**NEW SINGLE**

**OVERKILL**

EPC A 3220

**OUT NOW**



SMASH HITS  
STAR  
PRIZES

Tears For Fears  
the hurting



# SIGNED

## Tears For Fears

### ALBUMS TO BE WON!

Tears For Fears, as you no doubt know, have an LP out. It's their first, it's called "The Hurting" and it's also rather good.

Now, together with their free-banded record company, Phenogram, we've devised an extremely cunning method of procuring a copy. You merely solve the following quiz (a real brain-strainer) and you stand a chance of winning one that's not only COMPLETELY FREE but is also SIGNED by the band. Simple, really.

Right. Have a squint at the question below, jot the answer on a postcard (or the back of an envelope) and send it at high speed to *Smash Hits Tears For Fears Competition*, 14 Holkham Road, Orton Seouthgate, Peterborough PE2 0UF. On April 14 Lady Luck (known to her friends as Deirdre) will pluck 50 correct solutions from the sack and their senders will get a signed record apiece. Fair deal?

Start now . . .

The Question: Curt and Roland of Tears For Fears were in another group a few years back. Was it — a) Graduate; b) Spandau Ballet; c) The Pinkees; d) The Incredible String Band.

# STAR

## TEASER



### BOWWOWWOW

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

ANSWERS ON PAGE 62

- APHRODISIAC
- BOW WOW WOW
- CHIHUAHUA
- COWBOY
- ELIMINATION DANCING
- FOOLS RUSH IN
- GOLD HE SAID
- GOLLY GOLLY GO BUDDY
- HELLO HELLO DADDY
- I'M AT TV SAVAGE
- I WANT CANDY
- I WANT MY BABY ON MARS
- JUNGLE BOY
- KING KONG
- LOUIS QUATORZE
- LOVE ME
- MARIO
- MILE HIGH CLUB
- ORANG-OUTANG
- PRINCE OF DARKNESS
- QUIVER
- RADIO 3 STRING
- RICKI DEE
- ROUSTABOUT
- SEXY EIFFEL TOWERS
- SINNER SINNER SINNER
- SUN SEA AND PIRACY
- TOMMY TUCKER
- UDDO SEX AL APACHE
- WHAT'S THE TIME
- WHY ARE BABIES SO WISE
- W.O.R.K.
- YOUR CASSETTE PET

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

robert palmer

■ *you are in my system*

*new single*



# S

## SINGLES

Reviewed by  
Kimberley Leston



**CULTURE CLUB: Church of the Poison Mind (Virgin)** An astute, ear-packing harmonica intro. George doing his best! Steve Norder impression and a backing singer whose voice you can feel in the pit of your stomach make for a solid chunk of soul that you may not even recognise as being Culture Club. Don't be put off. There's enough modern trimmings here to separate it from the recent swarm of Tamla Motown soundalikes — not least a good tune. For heat, results, dance and song at the same time.



**KEVIN ROWLAND AND DEXYS MIDNIGHT RUNNERS: The Celtic Soul Brothers (Phonogram)** This was released before "Come On Eileen" hurtled forth and has now been trundled out once more in the hope that the phantom fiddle formula will do better second time around. Jaunty enough, but there is, in fact, less here than meets the eye (or ear). And smug with it.

**PETER TOSH: Johnny B. Goode (EMI)** Straightforward reggae version of Chuck Berry's classic R&B number with the brakes on. It's peevish with a gentle touch and contains a pleasingly old-fashioned guitar break. A warm and wonderful

record, and not too rootsy for the charts.

**KJAGOGOGOO: Oh To Be Ah (EMI)** Imagine "Too Shy". Keep all its tricks and twiddles, take away its vital hook and this is what you're left with. A very thin record, indeed, with an almost stunning lack of melody and some really — I mean really — inane lyrics. It'll probably be a monstrous hit but it deserves to founder.

**TRACIE: The House That Jack Built (Response)** Paul Weller's new young band makes her debut with a neat and pleasant '60s-styled bopper. Tracie's voice is fresh and keen and the whole affair keeps on its toes throughout with the help of what sounds like a battery of pop guns. Infectious but I'd rather have less soul and more heart.

**HEVI ELASTICA: Suck A Little Honey (Virgin)** Terrible focus-on-girl's-mouth slobber. Starts exactly like something I can't place and which is undoubtedly less gauche than this racy, clever-clever pop that leaves me cold.

**THE LONG HONEYMOON: The Amusee (A&M)** A Tilbrook/Difford concoction from the Musical Labelled *With Love* in which sophistication, disco and strings couple with a cockney rap telling a woeful tale of a local drinker being changed into yer trendy cocktail lounge. I expect it works better on stage.

**THE FIRM: Long Live The National (Stiff)** Bit of a non-runner in usual CBs and Dave style cashing in on the Big Race.

**BEN WATT: Some Things Don't Matter (Cherry Red)** Ben Watt of Everything But The Girl fame sings soft and sweetly to an acoustic ballad in which "This boy . . ." poignantly laments lost love. Purest slush but lifted cleverly by some well placed sax. Sensitive types bring tissues



**THE FARMER'S BOYS: Muck It Out (EMI)** Everybody hoots on down in the background but it's Box's straining, yearning vocal that captures your attention here. My

eyes smart at the mere thought of how he hits those high notes. He doesn't quite hit them actually, but I like it anyway.



**ROBERT PALMER: You Are In My System (Island)** Synthesizers at their most raw and aggressive but at the same time laboured. Robert Palmer sounds like he ought to have grown out of this sort of thing. After the first ten seconds you'll note then likely nip off the dance floor for a nice little sit-down.

**MARVIN GAYE: Joy (Part 1) (A&M)** A mediocre, though faultless portion from someone who could do better. His voice is the best thing here even if it is singing the virtues of seaweed babes and morning dew. More suited to downtown clubland than uptown raves.

**VICIOUS PINK PHENOMENA: Je T'Aime (Warehouse)** Oh, for a way to describe how atrocious this record is. The infamous snoozer set to drum machines and with the singularly most execrating vocal I've ever been obliged to endure. A pearl of utter tpr.

**TWISTED SISTER: I Am (I'm Me) (Atlantic)** Swarty rock for the lads delivered by a gruesome-looking bunch an extremely ungainly tone.

**GEOFF DEANE AND THE VALLEY GIRLS: Navy Lark (SWA)** Six months after leaving Modern Romance, GD teams up with two lasses for a frolicsome skip along the deck complete with trilling pipes, cymbals and seagulls. Guaranteed to melt the ice at parties, so beware gatecrashers hoisting up your garden path.

**U2: Doo!-Doo! (CBS) OK.** Settle down. They're here. The band with no name. I mean why have a silly old name when you can have a squiggle resembling a poorly tapeworm instead? Suffice to say the pic of the band is taken through wibbly glass and the most substantial lyric is "We go doot-doot . . ." I don't believe this.

**THE CHURCH: Sing Songs EP (Carrere)** Five underground tracks including Paul Simon's "I Am A Rock". Slow and wordy but not drage-like with more than a passing nod to psychedelia.

Reminiscent of The Only Ones but darker. Deserves to lure new fans.

**LEESA PARADISE: Waiting (EMI)** Steve "Culture Club" Levine produced disco that shimmers its way through snake-charm pipes and silurs, moody bass and exotically alluring vocals — from an equally exotic-looking lady. Oriental and interesting.

**U2: Two Hearts Beat As One (Island)** Fast, furious, very dense and carried out with do rigour anger. I quite like the guitar that sounds as if it's being sawn in half but otherwise it lacks either high or low points. I know all about their massive Irish following but I can't help feeling U2 take themselves more seriously than anyone else does.

**THE TUDORS: Tied Up With Leo Cou (Stiff)** Minus Eddie Tenpole. The Tudors can still manage a porky ditty with a nice line in Country-unc-Francaise accordion and jiggy fiddles. Nonsensical words sung so fast it makes you giddy — something about telephones and washing-up.



**GRACE JONES: My Jamaican Guy (Island)** A slice of cultured nourishment from the queen of sophisticated Simple, medium-poced, expensive and gripping. You'll find yourself wanting to see just how low Ms. Jones' voice can go.

**ROSE TATTOO: It's Gonna Work Itself Out (Carrere)** Let's hope so.

**PULSALLAMA: Out-Of (Y)** New York's rasque answer to The Belle Stars. A poppy chant sung badly over all manner of bongos, coconut shells and jangly things. Makes "The Clapping Song" sound like Ella Fitzgerald.

**KENNY EVERETT: Snot Rap (RCA)** All the standard *Video Show* material rapped over a predictable backing and all done in the best possible taste! Choc-full-o-Ken.

**TO TO: Resanna (CBS)** Heartfelt, middle-of-the-road caribem from the crew who brought us "Africa" — the song, not the continent. Big, grueling production that struggles to hide a dull song.



# 20 ALBUMS

forward to the day when she and they make a proper record. (5 out of 10)

Neil Tennant

**DIVINE: Jangle Jezebel (O Records):** Divine's movies are gross, lurid and trashy, so I expected the worst from his hot vinyl offering. But what a surprise — this is a truly great funk record! Ignore the lyrics — not hard with tracks like "Alphabet Rap" — but check out "Native Love" for a future dancefloor classic. (7 out of 10)

Joanne Smith

**BLACK FLAG: Everything Went Black (SST Cherry Red)** Black Flag may be revolutionary big shots in Hollywood but over here they're just a bunch of spoilt middle-class drop-outs who discovered how to trash punk guitars six years after the event. Twenty-four songs include three called "Depressions". That figures. (2 out of 10)

Jim Shelley



**NOVEMBER GROUP: November Group (Feed Your Thought Records)** This is a 5 track mini-LP from an American band the press release describes as "professional and soaked in potential". Half right, I'd say. It may well be very clever and tight German-sounding disco, but does it have to be so mechanical? (4 out of 10)

Peter Stockton

**THE UNDERTONES: The Sin Of Pride (Ardeck)** The Undertones are back, with 12 more of their neatly observed songs about girls. It has been worth the two-year wait. As ever, Feargal Sharkey delivers simple, yet love lyrics with a fiery conviction. However, the unfortunate addition of female vocals and a myriad of vogueish instruments is superfluous and messy. Best track? The sweetly uncluttered "Soul 7". (6½ out of 10)

Josephine Hocking

**SMOKEY ROBINSON: Touch The Sky (Motown)** Eight memories of love: joyous love, sad love, and even glad-to-be-unhappy love, provided by the possessor of the most emotive voice in the whole damn world. Smokey shakes you up, breaks you up and when he's through even the most maudlin will be forced to wring their hankies dry. Believe me. (8 out of 10)

Fred Dollar



**THE TEMPTATIONS: Surface Thrills (Motown)** A slightly tougher stance from The Temps this time around. Hard rock guitars and synth sounds add extra bite to the funky fiveosome's ever distinctive vocals. After 21 years, they remain as contemporary as ever. (7 out of 10).

Fred Dollar

**VAN MORRISON: Inarticulate Speech Of The Heart (Phonogram)** The best late-night album of the year. The songs are quite beautiful, the arrangements dazzling and Van's rich, soulful voice has never sounded better. It's difficult to single out tracks from such a worthy collection but "Irish Heartbeat" is guaranteed to send shivers down your spine and "Have On, John Donne" is a lyrical masterpiece. (9 out of 10)

Mark Steels

**PINK FLOYD: The Final Cut (Harvest)** As Roger Waters' influence increases so the Pink Floyd narrow their range down to two approaches — fabulous sound effects (footsteps, gunshots etc) and sombre ballads full of nonsense verse. (4 out of 10)

Peter Silverton



**SAKON: Power And The Glory (Carrere)** With songs — if you can honestly call them that — titled "Warrior", "Nightmare" and "This Town Rocks", this is another cliché-infested heavy metal album. And a pretty dreadful one at that. Screaming vocals, shrieking guitars and thrashing drums are not my idea of aural bliss. (1 out of 10)

Deborah Steels

**LOU REED: Legendary Hours (RCA)** An sparkling return to form by the ageing greaser. Lou's at his best when he places tender love songs in the company of bristling street rock 'n' roll, throws in a few New

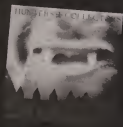
York characters and makes almost flippant remarks about the seamy side of city life ("Martial Law" and "Pow Wow" are superb). Sleazy but breezy and his best since "Street House". (8 out of 10)

Mark Steels



**THE GO-BETWEENS: Before Hollywood (Rough Trade)** Quite pleasant if ultimately forgettable, simply because the melodies and their performance very little from track to track. "Cattle And Cane" and "That Way" are stand-outs in a set which for all its proficiency lacks bite. Too much Doors and not enough Bunnyman. (6 out of 10)

Deborah Steels



**HUNTERS AND COLLECTORS: Hunters And Collectors (Virgin)** Yet another Australian band and this lot don't believe in putting their picture on the sleeve. Instead, there are artfully blurred images and a frantic collage of fruitcake items — just like the music inside. The aim is to confront and challenge through the brittle drum sound, barked vocals, marching drum sound and weird words. Should do well in the fringe market. (5 out of 10)

Ian Birch

**VARIOUS ARTISTS: In The Mix (Capitol)** A compilation of six recent dancefloor twelve-inches which leads off with "Last Night A DJ" (from which, of course, the title is taken) and winds through re-mixes of Imagination's "Chances" and Q's "The Voice Of Q". These are the only two re-mixes included — a pity both because of the title and because good re-mixed versions of many of these tunes do exist. Good value though. (7 out of 10)

Dave Rimmer

**NILE RODGERS: Adventures In The Land Of The Good Groove (WEA)** Amazing! Incredible! Chic's Nile Rodgers' first solo album is the best thing I've heard in the last five years. The title track is certain to succeed Funkadelic's "One Nation Under A Groove" as THE funk anthem. If David Bowie's LP is half as good, it will be excellent. (10 out of 10)

Joanne Smith

**THE FLIRTS: 10¢ A Dime (O Records)** The debut album by the all-girl, sleaze 'n' tease trio from New York. Produced and mostly directed by Bobby 'O', it combines danceworthy melodies with deliberately dogared words. Unfortunately, the sound could be a lot brighter and more urgent. (5 out of 10)

Ian Birch

**SHRIEKBACK: Care (Y)** Touted by some as Great White Hopes, this threesome make sparse, rhythmic dance music with one foot in white funk and the other in artsy experimentation. Unsurprisingly, this results in both fair moments and foul. (5 out of 10)

Dave Rimmer



**MARINE GIRLS: Lazy Ways (Cherry Red)** Three girls, two acoustic guitars, one bass and 14 pale and wistful songs. Just like their first LP, this sounds like a collection of demos, but there are some plaintive melodies and strong, sad singing from Tracey Thorn which make one look



# Kaja Goo Goo

## NEW SINGLE 'OOH TO BE AH'

AVAILABLE ON  
7" - EMI 5383 12" - 12 EMI 5383



### MAY

### SEE THEM ON THE U.K. TOUR

- |                                |                           |                                    |
|--------------------------------|---------------------------|------------------------------------|
| 3 MARGATE, Winter Gardens      | 13 HANLEY, Victoria Halls | 24 NEWCASTLE, City Hall            |
| 4 NORWICH, U.E.A.              | 14 BIRMINGHAM, Odeon      | 25 DERBY, Assembly Rooms           |
| 5 IPSWICH, Gaumont             | 15 LIVERPOOL, Empire      | 26 BRISTOL, Colston Hall           |
| 7 AYLESBURY, Friars            | 18 SHEFFIELD, City Hall   | 27 POOLE, Arts Centre              |
| 8 SOUTHAMPTON, Gaumont         | 19 MANCHESTER, Apollo     | 28 ST AUSTELL, New Cornish Riviera |
| 9 BRIGHTON, Dome               | 20 EDINBURGH, Playhouse   | 30 LONDON, Hammersmith Odeon       |
| 10 LEICESTER, De Montford Hall | 21 GLASGOW, Apollo        |                                    |
| 11 LEEDS, University           | 22 ABERDEEN, Capitol      |                                    |

EMI

# THE LIQUIDATOR!

Only **MUTANTS**  
pay more!!

## DOUBLE-PLAY CASSETTES

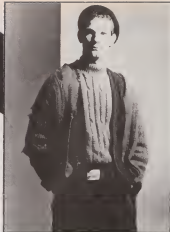
**YES** *Fragile + Close To The Edge*  
**MANHATTAN TRANSFER** *Pastiche*  
+ *Manhattan Transfer*  
**EAGLES** *Desperado + One Of Those Nights*  
**THE DOORS** *Morrison Hotel + L.A. Woman*  
**GROVER WASHINGTON** *Winglight + Paradise*  
**THE DOORS** *Soft Parade + An American Prayer*  
**JACKSON BROWNE** *The Pretender*  
+ *Late For The Sky*  
**CARLY SIMON** *Anticipation + No Secrets*  
**NEIL YOUNG** *After The Goldrush + Harvest*  
**JONI MITCHELL** *Clouds + Blue*  
**GEORGE HARRISON** *33 1/3 + George Harrison*  
**GEORGE BENSON** *Breezin' + In Flight*  
**FLEETWOOD MAC** *Rumours + Fleetwood Mac*  
**VAN HALEN** *Van Halen I + Van Halen II*  
**EMMYLOU HARRIS** *Luxury Liner + Elite Hotel*

**RANDY CRAWFORD** *Raw Silk + Now We May Begin*  
**VAN MORRISON** *Moodance + His Band*  
+ *Street Choir*  
**DOOBIE BROTHERS** *Takin' It To The Streets*  
+ *Livin' On The Fault Line*  
**JAMES TAYLOR** *Sweet Baby James*  
+ *Mud Slide Slim*  
**TALKING HEADS** *77 + More Songs About*  
*Buildings + Food*  
**GARY NUMAN** *Replicas + The Pleasure Principle*

# 3.99.

Virgin  
JAMES

OUT OF LONDON SHOPS BIRMINGHAM 74 Bull Street BRIGHTON 5 Queens Road BRISTOL 12/14 Merchant Street CARDIFF 6/7 Duke Street CROYDON 46 North End  
DURHAM Unit 9, Milburn Gate Centre, North Road EDINBURGH 131 Princes Street GLASGOW 2B/32 Union Street LEEDS 145 The Briggate LIVERPOOL Units 4 & 7 Central  
Shopping Centre, Ranelagh Street MANCHESTER Unit 8B, Arndale Centre, Market Street MILTON KEYNES 59 Salisbury Arcade, Secklow Gate West NEWCASTLE 10/14  
High Fins, Eldon Square PETERBOROUGH 34 Queensgate Centre PL YMOULTH 105, Armada Way PORTSMOUTH Units 69-73 The Trecorn, Charlotte Street SHEFFIELD 35  
High Street SOUTHAMPTON 16 Bargate Street LONDON SHOPS 9 Marble Arch MILGASTONE 14/16 Oxford Street ALSO AT AMES RECORDS AND TAPES  
ACCRINGTON 25A Broadway ALTRICHAM 91A George Street BLACKBURN 19 Market Way BURNLEY Balcony, Market Square CHESTER 52 Northgate Street ECCLES 74  
Church Street NELSON Marsden Mall Arndale Centre PRESTON 12 Fishergate Walk RAWTENSTALL 27 Bank Street ST. HELENS B Palatine Arcade STOCKPORT 20  
Deanery Way WARRINGTON 2 Dolmans Lane, Market Square



# DEXYS MIDNIGHT RUNNERS



## THE CELTIC SOUL BROTHERS

LADIES AND GENTLEMEN I GIVE YOU  
THE CELTIC SOUL BROTHERS AND THE STRONG DEVOTED

MORE PLEASE AND THANK YOU  
MORE PLEASE AND THANK YOU  
INTRODUCING THE CELTIC SOUL BROTHERS  
AND FEATURING THE STRONG DEVOTED

LADIES AND GENTLEMEN  
WOULD YOU NOW PLEASE TAKE YOUR LEAVE  
BECAUSE WE'VE SAT BACK LOOKING AND NEARLY BEEN TOOK  
AND I'VE BEEN SCARED BUT NOW I DON'T CARE  
AND I'M TELLING ANYONE WHO'LL LISTEN  
SEEN WHAT'S ON SHOW AND NOW THERE'S NO MORE TO KNOW  
I'VE BEEN THERE, I'VE BEEN SEEN THERE  
SEEMED IT, DREAMED IT, SCHEMED IT

WE'RE COMING THROUGH, HOW DO YOU DO

EXCUSE ME PLEASE, YOU'RE STANDING IN MY SPACE

SO STEP ASIDE, NOW YOUR TIME'S UP  
COME ON MY FRIENDS, I WOULD NOW LIKE TO PROPOSE A TOAST  
TO THE STRENGTH I SEE THAT'S SURROUNDING ME  
'CAUSE I'VE BEEN SCARED BUT NOW I DON'T CARE  
AND I'M TELLING ANYONE WHO'LL LISTEN  
I'VE SEEN WHAT'S ON SHOW  
AND NOW THERE'S NO MORE TO KNOW  
I'VE BEEN THERE, I'VE BEEN SEEN THERE  
SEEMED IT, DREAMED IT, SCHEMED IT

YOU SEE I KNOW THIS TO BE TRUE  
NOW WOULD I LIE TO YOU  
AND I'M NOT WAITING FOR APPROVAL FROM YOU  
WE'RE COMING THROUGH  
MORE PLEASE AND THANK YOU  
MORE PLEASE AND THANK YOU  
WE'RE COMING THROUGH, HOW DO YOU DO  
MORE PLEASE AND THANK YOU  
REPEAT AND AD LIB TO FADE

WORDS AND MUSIC BY ROWLAND/PATERSON/BILLINGHAM. REPRODUCED BY PERMISSION EMI MUSIC PUB. LTD./  
COPYRIGHT CONTROL ON MERCURY RECORDS

# U2

NEW SINGLE  
**TWO HEARTS  
BEAT AS ONE**  
LIMITED EDITION  
WITH FREE SINGLE  
SPECIAL U.S. REMIXES



ISLAND

# ONE OF A KIND

TRACEY ULLMAN BEGAN AS A DANCER, WENT INTO ACTING, STARTED DOING CHARACTER SKETCHES AND HASN'T LOOKED BACK. NOW SHE'S MAKING RECORDS TOO. MARK STEELS IS PRETTY IMPRESSED ALL ROUND.

"Who's that singer with the Fun Boy Three?" asks Tracey Ullman.

Terry Nail.

"Do you know what he reminds me of? He's like the kid who's been asked to play Joseph in the school Nativity Play. He doesn't really want to, he's really nervous and because his Mum's in the audience he forgets all his lines and sults. Every time he comes off stage I can imagine his mum saying: 'There, there, Terry. I thought you were really good... and anyway, the shepherds were useless!'"

Every bit so funny off the air as she is on, Tracey Ullman has a rare gift for making people laugh. As one of the stars of the hilarious *Three Of A Kind* television series and co-presenter of the wonderfully satirical *West Ending* programme on Radio 4, she is arguably the funniest lady to be heard or seen anywhere. And yet, she got into comedy almost by accident.

"I'd been a dancer in musicals and done repertory acting when I got a big break in an improvised play called *Four In A Million* by Les Blair at the *Royal Court* (in London). It was about four nightclub entertainers and in it I played this singer in a sparkly, halter-necked evening gown doing things like 'I Only Want To Be With You', and, you know 'don't go-we-we-we-ohio-pin...'. Anyway, it was a big success and I got all these offers to do straight theatre. But Paul Jackson, the producer of *Three Of A Kind* offered me this comedy show."

Satisfied that she would have a big say in the choice of material, scripts and costumes, Tracey eventually agreed. "I just thought that the way women were used in comedy was disgusting," she explains. "All these jokes about traffic-warriors, barmaids and wives ironing the cat with a fog kanging out of their mouths were awful clichés. Characters drawn from real life are much funnier and that's why I'd prefer to be called a character-actress rather than a comedienne."

Almost inevitably, Tracey's superb send-ups of Teyah and Thorez Bazar prompted Tim Rice to ask her if she'd ever considered making a record.

"After Tim's show," she giggles, "all these record company people —

innate guys called Howard in red-rimmed spectacles — started calling me with things like 'Er, hi... you know, I think we could really do something together. Maybe if you came down to the studios we could get some sounds together and take it from there. Do you write your own songs? No? Oh, that's okay... I'll write them.' You could almost hear the cash registers going round."

Eventually, after a "crucial" chin-wag to the hairdressers with the wife of *Silly Records'* boss, Dave Robinson, Tracey signed up and the first fruit of their labours,

"Breakaway", is bending up the charts. "It's actually speeded-up so don't try to dance to it," recommends Tracey. "You'll have a coronary."

It's not, as many suspected, a parody — although Tracey does admit that whilst looking around in the studio she did "a Teyah version, a Dolly Parton version and a Clora Grogan version".

The video, on the other hand, is appropriately wacky, drawing on her unique ability to make people laugh at themselves, and her powers of observation. "Oh, I couldn't do one of those trendy things with me standing on a windswept Northumberland hillside dressed in rags. It was important for me to be me."

"I remember when we were young, we used to do these shows for our mum when she was ill in bed. She'd pull open the curtains and we'd all be there on the window-sill, singing made-up French songs into our hairbrushes. We've all done things like that."

So, with a neat touch of irony, Tracey now finds herself competing with those the parodies and, as debut, her visits to *Top Of The Pops* will provide her with her next victims.

"Did singers today seem so concerned with image and the songs most of them sing are useless. I can imagine girls wanting to be like Dusty Springfield or Sandie Shaw. At least, in those days, they were so good as the boys. But *Bananasaram*???? Actually, they'd be great to do."

And the boys?

"Wet — you mean

Catch-A-Poo-Poo? Well and see..."



PHOTOGRAPH BY GARY

## BREAKAWAY

I made my reservation  
I'm leaving town tomorrow  
I'll find somebody new and  
There'll be no more sorrow  
That's what I do each time  
But I can't follow through

*Chorus*

I can't breakaway  
Though you make my cry  
I can't breakaway  
I can't say goodbye  
No I'll never  
Never breakaway from you  
No, no, no no no no, no no  
No no no no no no no no no no

I make a vow to myself  
You and I are through  
Nothing can change my mind  
I'm sorry it just won't do  
That's what I say each time  
But I can't follow through

*Repeat chorus*

Even though you treat me bad  
And many cruel words are spoken  
You have got a spell on me that  
Just can't be broke no, no

I'll take your picture down  
And throw it away  
There'll be no baby saw  
For you to call each day  
That's what I say each time  
But I can't follow through

*Repeat chorus to fade*

*Words and music by  
Jackie De Shannon/Sharon Sheeley  
Reproduced by permission  
United Artists Music/CBS Songs  
on Stiff Records*



# TOTO

NEW SINGLE  
**ROSANNA**

WINNER OF THREE GRAMMY AWARDS

RECORD OF THE YEAR  
BEST POP VOCAL PERFORMANCE  
BEST ARRANGEMENT

TAKEN FROM THE SMASH HIT ALBUM "TOTO IV"  
WHICH INCLUDES THE HIT SINGLE "AFRICA"

A2079



DAVID JOSEPH ★ YOU CAN'T HIDE (YOUR LOVE FROM ME)

You can't hide your love  
Repeat 8 times

And now your time has come for me  
Girl your love I adore  
You fill me with such ecstasy girl  
'Cause I want you for more

Chorus  
You can't hide your love  
You can't hide your love from me  
You can't hide your love  
You can't hide your love from me

And now your time slips gently by  
It's just like being alone  
Our hearts and minds they both combine  
That's for being in love

Repeat chorus

Don't let go  
Your tenderness so warm so bliss  
It's such a feeling of love  
My pride and joy you are my toy  
Don't you see I'm in love

Repeat chorus and ad lib to fade

Words and music by D. Joseph  
Reproduced by permission Screen Gems E.M.  
On Island Records









TDK  
Battle OF THE  
BANDS  
Final

DOORS OPEN 7-30pm  
TICKETS £3 FROM BOX OFFICE  
AND USUAL AGENTS  
EVERYONE  
RECEIVES AN AD C60 CASSETTE  
PRIZES INCLUDE  
AN AKAI STEREO RACK SYSTEM

HAMMERSMITH  
ODÉON  
APRIL

HOSTED BY  
*David Jensen*

STARRING • *Dutch* • *Moscow* • *Umo Vogue*  
*Kick Partners* • *Blasé* • *Sugar Ray Five*

# BARRY

ON

## THE WICKED WORLD OF POP

FRESH BACK FROM HIS HOLS AND HEAD-FIRST INTO ANOTHER RED-HOT CONTROVERSY!!  
(DON'T MAKE ME LAUGH—ED.)

Hello, readers. Arrivederci amor and wufu eating and drinking for favor merci, as they say back upon the v, exotic turf upon which your sun-soaked scribbler hath been sojourning for the enjoyment of a fortnight's hols. And whet e lortnight, mates. Girls, discos, crazy music, pony-trekking, got-holing, wetching the crimson current bun dip slowly into ye tempting near-tropical briny whila guzzling a v. large beaker of the old jungla juice. That's the kind of thing that was going on down the old Costa Dal Sol apparently but — for reasons which now seem rather pascid, mates — Baz and chum Norman (a rari bozo) from Scooter Club only got as far as Baulogne on their Projected Passion Pushbike Tour of trans-continental climas. Didn't see a whole lot of *les fraysne filles* but did manage to lose Keith for a few days. A blessed relief, friends, believe me. Sew the old dingbat almost immediately after returning to Baz Towers, Wepping, and I tell you this riveting bit of info, fans, es with him was Gary. Gaz! Most horribla punk in Potter's Bar. Walking disaster eree — hair dipped in diesel oil, bits of too cheim pinned to his cheeks. Allow Baz, ya trashy communter upon that game called Lila, to relate e selatory tale...

Wandering through the office t'other joar when Baz chences upon e pair of piping hot articles on the desk of Ian Birch. One on Nick Heyward, the other, friends, upon Altair Imagas. They're both contained in the magazine in your mitt, mates, and tell a sorry story indeed. A story, moist-eyed listeners, of two fresh young pop gobs, dressing up in v. deli' gear, skipping innocently into the rether wicked world of the music biz end, next thing you know, it's grief from all sides, ampletz scribbles from evil pop hacks, legal probs and generally tears in beers all round. Sadder still, shocked comrades, it is e tale all-tee-often told in the cruel whirlpool of pop.

How does Baz know, I hear you how? 'Cos I too, friends, have litten foul of Fate. Hark back, close cronies, to the spiky days of '79. Punk hit Potter's Bar, chums, and Potter's Bar hit back. Young blades round town — like yours truly, Baz, the Baron of the bin-liner — cleoured to the clarion cell, treaded in our priceless sats of v. rare for aign stamps and brought ninth-hand electric guitars. Those were the days, mates. Bands formed, millions of 'em, popped up overnight. The Daad Bats. Up Yer Bum, Blokes In Chains. All young, v. carafra, just doing their own thing. We were no different, emigos Keith Kleep on guiter (raccognisa him?), Kan Quassy drums, the rether horrible Gery Gob

playing the bass. And moi doing the old warbling bit. Bitty little name to boot, mates. Berry Boredom & His Crazy Punk Scene. Yeah. Gave 'em a lesson down ye old Bedminston club Bar-B-Que. I'll swear they'll nawar lorget. Raw, mates. Spiky. Uncompromising. Power end passion sarvad up straight with e wiggly vocal topping that could make ya string vaa' run up yer beck like a window-blind.

Then the hevy hasslas started. Things got v. weird. The Craziest inked e menagement deal with the bloke from the second-hand cer shop. Handled hands all his life. Big names like Fred Zappalin and The Stralling Bonas. Keith's brother hed as LP called something like "Fred Zep 2" so we all thought, wow this is the big one. Baz Boredom for President, etc. Ink deal with manager and, next thing you know, erengez Je v. dodgy deal with Rook Records. Bloka from Rook erengez loads of rather castly gear from Fly-Fi Inc, the Mobile Music Centre. Bloka from Fly-Fi rigs up a trensit van from Hot Trux and wa ra all sat for the list rockin' gig supporting Wendy & The Werts in the Church Hell, Bedruff. Next thing, chums, the blokes from the radio station take away e van and trenfy guitars, etc. No sign of managers or record company parsons, and our old chum Gaz Gob starts claiming he wrote all our numbers (ia — "I'm So Bored Of Potter's Bar"), owns half the drum kit and is off to join some v. lamous punky outfit es "the whole Barry Boredom syndrome didn't giva him room to express his loads of free artistic thoughts about how the world is like raindrops on e bit of double glazing end rether depressing to boot".

We hit the earth with a bang, mates. One minute, megastars; the next, down the dumper. Keith became a Boy Scout Leader. Ken a traffic warden. Gaz now goes around "painting bus-stops" with an aerosol can (not sure why — says he does it for free too, which seems v. decant of him).

And yours truly? Well, worshippers, the rest — as someone rather leמוש once said — is *L'Historie*. Whenever thou thinkest that "if life is e bowl of charrias, what am I doing in the pits?", taka haart, leebie friends, end think of all ya great names who've Been down all e same bouncing back.

Lemme see, Napoleon, Midge Ure, Charles Darwin, Adam Ant, Ronald Reagan, Clara Grogan, General De Gaulle, Nick Heyward, Baz...

Cheers  
to  
Barry  
☺

# BAUHAUS

NEWS SINGLE

## SHE'S IN PARTIES



7" + EXTENDED 12" VERSION  
WITH EXTRA DUB MIX (REGIST)  
ON CHANNEL 4 NOW!

Deppera, Deppera

## Toni Basil

Don't miss Toni Basil's Brand New TV Special, TAPE 2 on BBC2 at 9pm on Friday 8th April. Among other new numbers Toni will be performing HER NEW SINGLE: STREET BEAT



THE

# BELLE

# STARS

## SWEET MEMORY

SEE

THE BAND LIVE

Mon 29th April Manchester Apollo  
Tues 30th Newcastle City Hall  
Wed 27th Glasgow Tivoli  
Fri 29th Birmingham Odeon  
Sat 30th Nottingham Spire Concert Hall  
Sun 1st May Hammersmith Palais London

NEW SINGLE

Buy 174



STMP  
RECORDS

Picture Disc P-Buy 174

# ME, I DISCONNECT FROM YOU

## REQUEST SPOT

ARTIST: Tubeway Army  
TITLE: Me, I Disconnect From You  
LABEL: Beggars Banquet  
YEAR: 1979  
REQUESTED BY: Susan Lawrence,  
Middlesbrough.

## TUBEWAY ARMY

The elerm rang for days  
You could tell from conversations  
I was waiting by the screen  
I couldn't recognise my photograph  
Me, I disconnect from you

I was walking up the stairs  
Something moved in silence  
I could feel his mind deceying  
Only inches ewey from me  
And I disconnect from you

Please don't turn me off  
I don't know what I'm doing outside  
Me and the telephone that never rings  
If you were me what would you do  
Me, I disconnect from you

*Words and music by Gary Numan  
Reproduced by permission Beggars  
Banquet/Andrew Heath Music Ltd.  
On Beggars Banquet Records*

Featuring your choice of golden eldix, album track or obscure classic. For your own personal song page send a postcard to: Request Spot, Search Nos. 52-55 Carrey Street, London W1V 5PF

# EASTER SALE

ALL THESE **Wea** ALBUMS

ALSO AVAILABLE ON CASSETTE

ONLY  
**£3.99**  
OR LESS  
EACH  
WHILE STOCKS LAST



SHALAMAR  
FRIENDS



FLEETWOOD MAC  
RUMOURS



FLEETWOOD MAC  
MIRAGE



FOREIGNER  
RECORDS



DONALD FAGEN  
THE NIGHTLY



RANDY CRAWFORD  
SECRET COMBINATION



THE DOORS  
BEST OF



CHRISTOPHER CROSS  
CHRISTOPHER CROSS



NEIL YOUNG  
AFTER THE GOLDRUSH



LED ZEPPELIN  
FOUR SYMBOLS



EAGLES  
HOTEL CALIFORNIA



DOLLAR  
THE DOLLAR ALBUM



AC/DC  
HIGHWAY TO HELL



GEORGE BENSON  
GIVE ME THE NIGHT



TALKING HEADS  
REMAIN IN LIGHT



RY COODER  
BOP TILL YOU DROP



JOHN LENNON/YOKO ONO  
DOUBLE FANTASY



PRETENDERS  
PRETENDERS I



ELVIS COSTELLO  
ARMED FORCES



ROD STEWART  
GREATEST HITS

YES / THE YES ALBUM  
YES / GOING FOR THE ONE  
EMERSON LAKE & PALMER / BEST OF  
RANDY NEWMAN / TROUBLE IN PARADISE  
ELVIS COSTELLO / ALMOST BLUE  
RANDY CRAWFORD / WINOSONG  
OONNA SUMMER / OONNA SUMMER  
VAN MORRISON / MOONDANCE  
CROSBY, STILLS, NASH & YOUNG / OEJVA  
ROBERT PLANT / PICTURES AT ELEVEN  
BLACKFOOT / MARAUDER  
BLACKFOOT / STRIKES  
BLACKFOOT / TOMCATTIN'  
BREAD / THE SOUND OF BREAD  
CARLY SIMON / BEST OF  
JONI MITCHELL / CLOUDS  
LINDA RONSTAOT / BEST OF  
JACKSON BROWNE / THE PRETENDER  
LITTLE FEAT / DIXIE CHICKEN  
JOHN COUGAR / AMERICAN FOUL  
ECHO & THE BUNNYMEN / CROCOOILES  
ECHO & THE BUNNYMEN / HEAVEN UP HERE  
RICKIE LEE JONES / RICKIE LEE JONES  
FOREIGNER / "4"  
LED ZEPPELIN / ZEPPELIN II  
LED ZEPPELIN / ZEPPELIN III  
LED ZEPPELIN / COOA  
AC/DC / BACK IN BLACK  
AC/DC / IF YOU WANT BLOOD  
FLEETWOOD MAC / "THE WHITE ALBUM"  
STEVIE NICKS / BELLAOONNA  
RY COODER / BORDERLINE  
EAGLES / GREATEST HITS  
TALKING HEADS / FEAR OF MUSIC  
GEORGE BENSON / IN FLIGHT  
ASSOCIATES / SULK  
THE DOORS / 13  
NEIL YOUNG / HARVEST  
JOHN MARTYN / WELL KEPT SECRET  
DOODIE BROTHERS / MINUTE BY MINUTE

# AVAILABLE FROM THE FOLLOWING DEALERS

## **PENNY LANE RECORDS**

69 Church Street, Liverpool 1.  
114 Penny Lane, Liverpool 18.  
77 Foregate Street, Chester.

## **CHEVERTON RECORDS**

20 Richmond Street, Liverpool.

## **RIVAL RECORDS**

54 Park Street, Bristol.  
7 The Corridor, Bath.

## **VIBES RECORDS**

3 Princess Parade, Bury.

## **RAINBOW RECORDS**

30 The Precinct, Pontypridd.

## **SPILLERS**

36 The Hayes, Cardiff.

## **THE OTHER RECORD SHOP**

46 High Street, Edinburgh.  
1/7 The Arcade, Stirling.  
224 Union Street, Aberdeen.  
3 Market Brae, Inverness.

## **LISTEN RECORDS**

8 Renfield Street, Glasgow.

## **DEANS**

St. Thomas's Street, Scarborough.

## **SYDNEY SCARBOROUGH**

Under City Hall, Hull.

## **BOSTOCKS RECORDS**

Market Way, The Amdale Centre, Manchester.

## **REVOLVER RECORDS, TAPES & VIDEOS**

Listergate, Nottingham.  
Four Seasons Centre, Mansfield.  
Idlewells Precinct, Sutton-in-Ashfield.  
Market Place, Leicester.  
Gold Street, Kettering.  
Amdale Centre, Wellingborough.

## **ANDYS RECORDS**

Lower Goat Lane, Norwich.  
St. Nicholas Street, Ipswich.  
Bridge Street, Peterborough.  
St. John Street, Bury St. Edmunds.  
High Street, Bedford.  
Mill Road, Cambridge.  
Cambridge Market, Cambridge.

## **BRAOLEYS RECORDS**

Manchester  
Sheffield  
Doncaster  
Huddersfield  
Halifax  
Rochdale  
Barnsley

## **VENUS RECORDS & TAPES**

9 Tunsgate Square, Guildford, Surrey.  
23 The Woolmead, East Street, Farnham, Surrey.  
6 St. George Street, Winchester, Hants.  
23 Octagon Parade, High Wycombe, Bucks.

## **SELECTADISC**

Bridlesmith Gate, Nottingham.  
Market Street, Nottingham.

## **PRIDES RECORDS & TAPES**

St. Marks Lane, Newark.  
Stonebow Centre, Lincoln.  
Friargate, Riverhead Centre, Grimbsy.

## **DISCOVERY RECORDS**

Regent Street, Leamington Spa.

## **AINLEYS RECORDS & TAPES**

10/12 Haymarket, Leicester.

## **ST. MARTINS RECORDS**

Leicester.

## **F.L. MOORE RECORDS LTD.**

19 Market Place, Stevenage.

## **MAX RECORDS**

4 Grove Road, Eastbourne.

## **SHAQY DEALS**

20 High Street, Putney SW15 (by the bridge).

## **SOUNDS RIGHT**

110 High Street, Walthamstow, E17.  
38 The Broadway, Stratford, E15.

## **SUBWAY RECORDS**

The Friary Centre, Guildford.

## **HARUM RECORDS**

44 Fortis Green Road, Muswell Hill.

# NEW

**They make brilliant dance records. They have possibly the most fanatical and devoted following of any band in Britain. And they very rarely give interviews. But what are they like? Dave Rimmer met New Order and was very surprised. Mark Risher tried to get some pictures.**

## BLUE MONDAY

How does it feel  
To treat me like you do  
When you've laid  
Your hands upon me  
And told me who you are  
Thought I was mistaken  
I thought I heard you words  
Till me how do I feel  
Tell me how you do I feel  
Then who come before me  
Lived through their vacations  
From the past until completion  
They'll turn away so more  
I still find it so hard  
To say what I need to say  
But I'm quite sure  
That she'll tell me  
Just how I should feel today

I see a ship in the harbour  
I see and shall obey  
But if it wasn't for your misfortune  
I'd be a heavenly person today  
And I thought I was mistaken  
And I thought I heard you speak  
Till me how do I feel  
Tell me how you do I feel  
Now I stand here waiting

I thought I told you to leave me  
While I walk down to the bench  
Tell me how does it feel  
When your heart grows cold  
(Grows cold, grows cold, grows cold)

Words and music by New Order  
Published by B Music  
On Factory Records

I've always had this picture of New Order — four sombre, sensitive types permanently locked in a darkened studio arguing about the merits of their latest rough mix. The truth is a slightly different story.

Here's an example: there's this guy, see, who decided to write a book about the band's early days (when they were called Joy Division). What did he do? He approached New Order for help. And what did they do? Well...

Quickly coming to the conclusion that he was a) "a bit of a loopy", and b) "a complete prat", finding the manuscript to be full of mistakes and not being v. keen on the idea in the first place, they decided not to co-operate.

Still he carried on pestering them.

And then one day he chugged along to a New Order gig on the natty new Vespa scooter "that he'd bought with the advance money from our book". Seizing on this chance of a jape, New Order hauled the bike fifteen feet up in the air on the tail-lift of their truck, left it hanging there, then instructed the deejay to announce that a scooter with the registration so-and-so was causing an obstruction and would the owner please go out and move it.

Oh how they laughed. And if that weren't a revenge enough, later that evening a bunch of New Order roadies propelled the hapless scribe headfirst into a bathful of icy water. True "rock band" behaviour, in fact.

Hearing this tale, your reporter begins to count his blessings. Sitting chatting with the band and manager Rob Gretton in their spruce new rehearsal room he's so far only had to endure endless in-jokes, interruptions, a lot of time wasting and a general reluctance to take even the simplest of questions seriously.

Try this... What was Australia like (the band toured there in November)? "Warm." Is the material on the new album similar to "Blue Monday"? "Listen to it and find out." What

do you think of the music that's around at the moment? Long silence eventually broken by a few rude remarks about Kajagoogoo.

I do discover that they've recently been to New York to record two tracks with disco producer Arthur Baker (who's worked with Rockers Revenge and Soul Sonic Force). They liked his work, they say, and found the idea of going into a studio with nothing prepared "challenging" though ultimately "murder". Mind you, all this information takes about half an hour to tease out, largely because singer Barney Burchett lets slip that they did a lot of drinking while waiting for Baker to finish work on a Freeze record. The band then seem incredibly worried that I'll put this in the article, as if going to the booze is not something that suits their "doom, gloom and deadly serious" image.

But then are the pop press to blame for this mystique that seems to surround the band? Or are the band themselves to blame for doing nothing to counter it? There's no denying that their hardcore fans do take them incredibly seriously.

As we sit drinking later in a Manchester hotel bar-room, I can't help feeling New Order are as unlikely a bunch to be placed on some sort of pedestal as you're ever likely to meet. On the whole they're remarkably ordinary. Barney is nonchalant, unforthcoming, on a diet. Steve Morris, the drummer, is straight-forward and eager to please and the others seem to tease him a bit. Peter Hook, the bass player, keeps making uncalled-for comments about every girl who walks in and would pass unnoticed in a Rugby Club bar. And Gillian Gilbert, the keyboard player and Steve's girlfriend — who was so bright, friendly and talkative when we interviewed her last year — doesn't utter a word. Silenced, I suppose, by the "boy's talk" of the other three.

But however they ended up with that image, and however much they might claim not to care about it, it's apparent they all

rather enjoy having this reputation for being difficult. They joke about it all the time, go to great lengths to stress it's not true and then all have a good laugh covering up their faces when Mark Risher tries to get a photo of them together.

Or another example. They were asked to do *Top Of The Pops* but when I talked to them they were going to refuse simply because they weren't allowed to actually play their instruments live. On the other hand, this does demonstrate a level at which they genuinely don't care: they know how many extra records a *TOTP* appearance would sell them. Clearly they do enjoy their work for its own sake.

But then again, why should New Order worry? They sell records all over Europe and they seem to be making money. They're buying the building they use for rehearsing and are thinking of converting it into a studio. They're all getting newish cars on hire purchase and, on top of that, they pay themselves £72.50 a week each.

And as for the charts, as a smiling Steve puts it: "If you believe in the charts, then you might as well believe in fairies!"

The oddest thing about this curious New Order myth is that it extends not just through their fans and the press but also to the people who work with them.

While arranging the interview, your reporter was told by the band's press officer not to mention "the past" — meaning Joy Division. After the interview, Peter Hook quite casually starts chatting about Joy Division, asserting that they're "still the same band really", and dismissing the idea that they're touchy about the subject.

"Get some more drinks in, Dave," urges Rob Gretton. And the band start plotting what they might do to the author of the Joy Division book when they hear they're going to be on *The Switch* programme with him next week.

"It's live, isn't it?" muses Barney. "I bet if we gave Slim a fiver he'd tip a bucket of water over him."

# ORDER

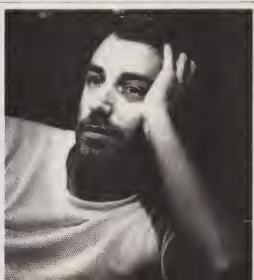
Steve



Gillian



Peter



Barney



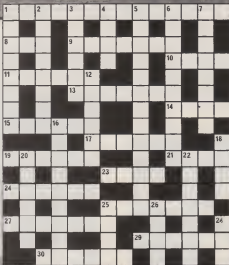


# CROSSWORD

**DOWN**

- 1 See 1 across
- 2 Twins who brought love to your side
- 3 Sort of holiday enjoyed by Change
- 4 '--- Sweat' (Thin Lizzy)
- 5 Toto Coelo's debut hit (1,3,9)
- 6 Wheat Trees, a Valentine's anagram (10)
- 7 That Madness residence (3,5)
- 8 American high-flyers
- 16 How Midge Ure claimed he wasn't sorry (2,7)
- 18 Forrest did it to the boat
- 20 Add 17 and you have a band
- 22 Hands Up hitmakers
- 25 Just the plant for Mr Kinsey
- 26 '--- Of The Night' (Imagination)
- 28 The cry of Pete Dinklage?

Answers on page 62



**ACROSS**

- 1 and 1 down. Successful hackout for Bonnie Tyler? (5,7,2,3,5)
- 8 Oie! — it's Jeff Lynne and his mates (anag 1,1,1)
- 9 Sort of people with a YMCA connection
- 10 .... And The Bunnymen
- 11 '----- State Human' (Human League)
- 13 They're black, heavy and paranoid
- 14 'If Leaving Me Is ---' (Phil Collins)
- 15 Fun Boy Three's is full of love
- 17 '----- Said Than Done' (Shakatak)
- 19 In Britain such listings began in 1952
- 21 Toot around for this band (4, anag.)
- 23 She follows Billie according to Michael Jackson
- 24 Mick of The Stones
- 25 Well dressed band or Bowie hit?
- 27 Vengeance sought by Rockers?
- 29 The Rat's republic
- 30 Grace Jones's record label

## BLANCMANGE

Limited edition picture disc  
of Blancmange's album

**Happy Families**

SHPD 8.552  
Produced by Mike Howlett



containing  
Laying on the ceiling  
and the new single version of  
Waves



● Hi! I'm a Duran Duran and Culture Club fan looking for penpals aged 14-18 from anywhere. My name is Aliso and I live at Highcroft, Hills Road, Steyning, Sussex BN1 3QG. So get scribbling 'cos I'm waiting!

● My name is Cath. I'm 14 and would love to hear from any males aged 15-18 into Toyah, Visage, Soft Cell and other Futurist groups. Write to Cath Eastwood, 49 Market Street, Ely, Cambs CB7 4LP.

● Clara Chameleon (20) seeks Numan lookalikes! I like Tubeway Army, Dramatic, synth and techno. I don't like Bowie or Toyah. Contact: 14 Geraldine Road, London SW18 2NU.

● My name is Mick and I'm 16 and into AC/DC, Motorhead etc. I'd like to write to my headbanger girls, so write to Turfside, Sweetwater Lane, Shamley Green, Nr. Guildford, Surrey.

● If you write to me I'll explode with appreciation! I like China Crisis, Scritti Politti, Stoukale and The Cure. Age is not important, just you, me, brown rice and a subtle sense of humour. Write to Sue, 11 Allens Close, Beetham, Chelmsford, Essex CM3 3DR.

● One 19 year old, green eyed, blond haired, hunky male who's very modest (!) would like to hear from girls 18+ into Duran Duran, Depeche Mode and Japan as soon as possible. Write to Mike at 15 Rossini Street, Seaford, Liverpool L21 4NS.

● I am nearly 12 and want a penpal of 12-15 into Modern Romance, Fame and Shaky. My hobbies are jogging, netball, disco dancing and writing letters. Contact Sara Gibson, 82 Muirside Avenue, Rosebank, Kirkcaldy, Glasgow, Scotland G66 3PR.

● If you live in America or anywhere abroad and are over 16 and like Soft Cell, then why not write to me. Dawa, at 44 Rusely Lane, Ewell, Surrey KT18 0BZ. I'll answer all letters.

● Two rockers are looking for two girls aged 15-17 who must be into Iron Maiden, Quo, Rainbow and AC/DC. Must have a good sense of humour. Write with photos to: Barry and David, 396 Meanwood Road, Leeds 7, LS7 2LP, Yorkshire.

● Hi! I'm Patricia, a 13 year old modette into The Jam, The Who and Madness. I would like to hear from males aged 13-15. Photos if possible to Patricia Durne, Moaks Site, Shillingborough Road, Immingham, Nr. Grimsby, S. Humberside DN40 1NW.

● I am a 12 year old boy called Carl who is interested in all sport. My favourite groups are Meatloaf, U2 and Abba. I'd like a penpal of my age from anywhere. I'll answer letters. Contact Carl O'Mahony, 83 South Main Street, Bandon, Co. Cork, Ireland.

● Two boys aged 14 and 15 seek two attractive girls of the same age. We're into Simple Minds, Culture Club, FB3



and The Specials. We like going to concerts. Pics if possible to Jason and Mark, 863 Melton Road, Thurmalton, Leics.

● A 16 year old female from Denmark wants to write to male or female Yanoo and Culture Club fans aged 16-20. If you're interested write to Iben Thorup, Vasendammen 6, Haldovre, Denmark.

● 18 year old art student looking for artistic people to get together the skeleton of a band. Anyone into playing, writing, designing are welcome but you must like Bowie and Japan. Contact: 20 Gooch House, Portpool Lane, London EC1N 7SE.

● I am 15 and I like FB3, Yanoo, Spandau and Heaven 17. I like Tracey Ullman (as a comedienne) and Lenny Henry. I detest Fame and legwarmers.

Female suitcases of 15 required. Scrawl to Paul Griffin, 5 Brownsaworth Avenue, Normanby, Middlesbrough, Cleveland TS6 0EE.

● My name is Colin Mitchell. I am 9 and I am looking for a boy penpal of the same age. I like The Jam and Madness but I hate Adam Ant. My address is: 33 Halbeath Road, Dunfermline, Fife, Scotland.

● I am a 16 year old boy who would like to correspond with anyone aged 15 upwards. My main likes are Joy Division and Orange Juice but I also have a tendency for The Psychodelic Furs and the Buzzinems. Contact: Neil Hollins, 1 Ceyrolds Close, Cheswick Green, Solihull, West Midlands B30 4EU.

● My name is Karee and I'd like to hear from boys and girls aged 13-18. My love groups include Madness, Kapogooog and FB3. Please contact: Karen Scott, 1 Bodiam Place, Corby, Northants.

● Hi! I'm a buffalo gal into Malcolm McLaren, Imagination and Michael Jackson. I'm 14 and dabble Heavy Metal and Shaky. Boys write to Tracy Davies, 24 Claremont Road, Waverley, Liverpool 15.

● My name is Mandy. I'm 15 and into jazz funk, soul and illegal radio stations (eg. Horizon and JFM). I want good looking male penpals aged 16+ to write to me. Mandy White, at 187 Waller Road, New Cross, London SE14 5LX.



Looking for pen friends? Send a postcard with brief personal details to **RSVP, Smash Hits, 52-55 Carnaby Street, London W1V 1PF** and we'll do our best to help you. Please enclose a phone number where we can contact you. This will not be published.



Their New 7" & 12" Single Entitled

DOOT-DOOT

12" Special Extended Mix

7 CBS A 3141/12 CBS A13-3141, Both Available In Limited Edition Embossed Sleeve.



# SHRIEKBACK

## CARE

Intriguing... enjoyable hypnotic *Johnny Black - Smash Hits*

Little short of brilliant - it would be sweet if it were a monster *Tom Bailey - The Thompson Twins*

Majestic - This could start a Hula-Hoop craze *Geoff Brown - Time Out*

Exciting tension *Tony Mitchell - Sounds*

Shriekback - worth further exploration *Simon Hills - Record Mirror*

THE ALBUM INCLUDES  
THE CHART SINGLE 'LINED UP'  
7" - Y 102 · 12" - YT 102

SHRIEKBACK

CARE

ALBUM

**£3.99**

CASSETTE

AVAILABLE AT MAJOR RECORD DEPARTMENTS OF

**WOOLWORTH** And Woolco

ALBUM - YLP 502

CASSETTE - YLK 502

DISTRIBUTED BY **IDS**

**Y**  
RECORDS



# UFO

## WHEN IT'S TIME TO ROCK

IT'S HOT UP IN THE WEST END  
THERE'S PANIC RIGHT DOWNTOWN  
AS THE GANGS ASSEMBLE  
COMING UP FROM UNDERGROUND

WELL JESUS I DON'T KNOW  
WHICH SIDE I SHOULD BE ON  
I'M A CLASS CONTENDER  
IF ANYTHING GOES WRONG

CHORUS

WHEN IT'S TIME TO ROCK  
WE'RE THE ONLY ONES  
NO ONE TAKES THIS BLOCK  
'CAUSE WE'RE NUMBER ONE

WE SNEAKED THROUGH THE NO GO  
VERY LATE LAST NIGHT  
OUT UP FROM THE BACK STREETS  
CRUISING FOR A FIGHT

WELL JACKIE'S GOT HIS SIX STRING  
HE CAN PLAY BEHIND HIS BACK  
MICKEY'S OUT FROM BELLE VUE  
HE'S JUST MAKING TRACKS

REPEAT CHORUS

AS WE ROCKED THROUGH THE MIDNIGHT  
TOOK 'EM ALL BY STORM  
THE PALACE BOYS DIDN'T HAVE A CHANCE  
DIDN'T EVEN GET WARM

OH DADDY WHY AM I SITTING HERE  
I'M NOT A MEMBER OF THE BAR?  
I'M NOT THE ONLY WILD ONE  
IN A HOT WIRED CAR

REPEAT CHORUS

WORDS AND MUSIC BY CHAPMAN MOGG  
REPRODUCED BY PERMISSION CHRYSALIS MUSIC LTD.  
ON CHRYSALIS RECORDS

# SUNFIRE

## YOUNG, FREE AND SINGLE

IF YOU'RE DOING NOTHING THIS WEEKEND  
GIVE ME A CALL  
'CAUSE IF WE CAN HOOK UP BABY  
PLEASE LET ME KNOW

CHORUS

WELL I'M YOUNG, FREE AND SINGLE  
I JUST WANT TO MINGLE WITH YOU LADY  
WELL I'M YOUNG, FREE AND SINGLE  
I JUST WANT TO MINGLE WITH YOU GIRL

I KNOW WHEN I SEE YOU BABY  
NO 'S, ANDS, BUTS OR MAYBES  
IT'LL BE ME AND YOU YEAH Y'YEAM  
SO WON'T YOU TAKE ME BY YOUR HAND  
AND LET ME BE YOUR MAN  
'COZ FEELS SO GOOD HAVING YOU AROUND

REPEAT CHORUS

I DON'T KNOW WHERE YOU'VE COME FROM  
I DON'T KNOW WHERE YOU'VE BEEN NO  
ALL I KNOW IS I WANT YOUR LOVE  
SO LET MY LOVING IN

REPEAT CHORUS TWICE

I DON'T KNOW WHERE YOU'VE COME FROM  
I DON'T KNOW WHERE YOU'VE BEEN NO  
ALL I KNOW IS I WANT YOUR LOVE  
SO LET MY LOVING IN

REPEAT CHORUS

SO WON'T YOU STAND BY MY SIDE  
AND LET ME BE YOUR GUIDE  
OOH GIRL OVER AND OVER AGAIN  
I'M GONNA TAKE YOU BY YOUR HAND  
AND LET ME BE YOUR MAN  
OOH I WANNA LOVE YA, OOH MAKING LOVE BABY  
LET ME LOVE YOU  
LET ME HOLD YOU GIRL  
SAY YOU MEAN THE WORLD TO ME

WORDS AND MUSIC BY ROWLAND SMITH  
REPRODUCED BY PERMISSION BRAMPTON MUSIC LTD.  
ON WARNER BROS. RECORDS



**Orchestral  
Manoeuvres  
In The Dark**

The new 7" single  
From the album  
**Dazzle Ships**

**T E L E G R A P H**

Produced by/  
Rhett Davies for  
E. G. Management Limited  
and Orchestral Manoeuvres  
In The Dark



**Orchestral Manoeuvres In The Dark Tour 1983**

April 14—BRISTOL Colston Hall/15—LIVERPOOL De Montfort Hall/17 18—SHEFFIELD City Hall/19 20—LONDON Hammersmith Odeon/24—POOLE Arts Centre/23—BRIGHTON Centre/  
25 26—BIRMINGHAM Odeon/27—EDINBURGH Playhouse/28—GLASGOW Apollo/29—NEWCASTLE City Hall/May 1 2—MANCHESTER Apollo/3 4—LIVERPOOL Empire/  
5—NOTTINGHAM Royal Concert Hall/6—IPSWICH Gaumont/7—OXFORD New Theatre/9—LONDON Hammersmith Odeon/24—BELFAST Mayfield Hall/25—DUBLIN Francis Xavier Hall

# THE FAMOUS FIVE

... better known as Leroy, Coco, Bruno, Danny and Lydia.  
Dave Rimmer travels the length and breadth of America in search of the Kids from Fame.  
Jill Furmanovsky takes the photos.

In the New York High School For The Performing Arts, an end of term party is going on. In the hall a band is playing and Leroy dances with his teacher, Lydia. Over by the bar, crusty music teacher Professor Shorofsky chats to Coco over a drink ...

But hang on folks, it's just an illusion. Look up! there's no ceiling. Just racks of studio lights. For though it looks genuine, this isn't the real School For Performing Arts on which the show is modelled. It's a set in the MGM studios at Culver City, Los Angeles. And this isn't an end of term party. It's a "rap party", held to celebrate the end of filming a second series of Fame.

The mood, as it happens, is uncertain. After they've shown the traditional "gag reel" — a collection of mistakes they made during filming — a few speeches are made. Although Fame is huge in Britain, in the US its ratings are low and MGM are thinking of cancelling it. There's a sad feeling in the air: these people aren't sure that they'll be working together again.

Whether it's cancelled or not, there's still plenty of work to be done. A nationwide Fame tour of Britain has just started. After here they're going all over Europe. In May there's an album and more singles.

After that, who knows? Lee Curreri, for one, is thinking of launching a solo career in England and the others all have solo plans if the show should fold.

In between the end of the filming and the beginning of rehearsals for the British tour, we tracked down the five best-known actors from the show at various locations in Los Angeles and New York.

So here goes. Let's meet ...



Fame

## CARLO IMPERATO

Ask Carlo Imperato what makes him laugh. He'll shrug and say "funny things". Ask what makes him angry. He'll reply: "the same sort of things that make you mad — just put them down." Ask him how he relaxes. He'll cry out: "Wow! We're getting personal over here."

Oh yes, he's a wig this one. In fact he seems very like his character Danny. "Well, they give me lines to say the way I'd say them. But they aren't necessarily the lines I'd say. People tell me I have a personality, but I don't want to be a comic. I don't want to act stupid in front of people all the time."

Carlo is smart, relaxed, talkative and owns an elation dog called Major. He grew up and still lives in an Italian area of the Bronx. His mother is a secretary, his father a fruit and veg market trader. At the moment Carlo is helping them to move to California and open a restaurant.

"They're tired of the weather and their car being stolen all the time."

His first acting job was at the age of 13 in a play called *The Runaways*. It lasted two years. Before that he'd just been interested in basketball and sports. "I just, or, hung out, you know."

After that he had "a lotta calls", did some commercials and small parts on television and then, about a year and a half ago, ended up in Fame. So what's it been like?

"It's been fun. How else would a kid from the Bronx like me travel to England? It would be nice if it goes another series."

And if it doesn't? "Well, I'll just pick up and start again. Fame has been easy. There's nothing to it. As an actor I can go further."

The only problem with Fame is that his family and his dog ("he's too wild to take to L.A. with me") don't see too much of him.

As to the future, Carlo wistfully remarks that he'd like to do a movie with Robert DeNiro, asserts that he really just wants "to be happy" and that he's got "other friends who aren't in the business and are just as happy", and then finally winds up with:

"I'd like to win the lottery for a million dollars so I wouldn't have to worry about anything except keeping my Mom and Dad happy. If I win the lottery I'd quit Fame right now."

He chuckles.

"No, don't write that. I'll get fired."



CONTINUED OVER

Debbie Allen is a professional. She's been "in the business" for years, knows exactly how to handle interviews, has a bawdy sense of humour, is friendly and very helpful.

Somehow though, as we sit chatting in her new little Hollywood "crash pad" with her manager sitting in the corner listening, it feels that the very slickness of her interview technique prevents you from really getting to know her.

I dunno, maybe statements like the following are the real Debbie Allen: "I've always thought of myself in relation to the universe. Not to the city of Houston, or the state of Texas, not America, but the planet Earth and the universe. I've grown up with that kind of spirit."

Houston was where Debbie grew up. She traces her interest in showbiz back to visiting the circus when she was five.

Texas in those days was a pretty racist place. Debbie tried to get into ballet school when she was eight, but they wouldn't take her because she's black. She had some private tuition and was eventually taken on at the age of 14. Later she studied at Howard University and ended up at the Duke Ellington High School Of The Performing Arts in Washington DC doing "much the same job" as her character Lydia plays in *Fame*.

"I taught the brightest young

people," she remembers, and proudly points out that Ami Stewart — who had a hit here several years back with "Knock On Wood" — was one of her students.

Her relationship to Lydia is "very real", and she reckons the differences between her and the character would only show up if the programme went more closely into Lydia's social life.

"Lydia's DK, I like her. But I think Debbie Allen is a lot more fun!"

Since working at the school, she's had all sorts of roles in plays and films. She proudly reels off a list of awards she's won and details ambitions that take in producing as much as dancing and acting.

When she's not working she sleeps, flex kites and goes roller-skating. "I find it very easy to relax although I don't have much time to. I've learnt to tear off the phone or just disappear where my manager over there can't find me. And to-o-o-ough titty!" she laughs, as we say in Texas.

So for Debbie's answers have been confident and prompt. It's only right at the end, when I wonder what makes her angry, that she hesitates:

Self-indulgence. Ermm... things that are unfair... Ermm... racism. Racism really makes me angry. I mean racism of all kinds — against black people, Jewish people, women, gays. It's so dumb. Am't it dumb?"  
It sure is.



Erica Gimpele seems a very busy young woman. Tracking her down at first appears an impossible task, and when we finally do, it's for a hasty interview in the lobby of her voice coach's apartment in midtown Manhattan. She had just finished a session.

Although others in the cast went to the real Performing Arts School, Erica was the only one who graduated. Unlike Gene Anthony Ray, she loved it.

"It was fantastic, but it was very different from the TV series. In the show they can't deal very much with the techniques that are taught, with peoples' day-to-day struggles with their abilities. The School is much more raw. People don't come in all dressed up, they just wear regular cut-up T-shirts. And it's not so much orientated towards dance."

"I guess the producers feel that to show that would be kind boring. But I wish the show depicted the other, more depressing side of it."

As to her character: "I love Coco. I think she stands for what a lot of people in this day and age are trying to do — follow their dreams. I've learnt from her, but I think I'm a lot calmer than she is."

Erica, a native New Yorker, began following her dreams at the age of seven. Her mother, also her manager, is a singer and her father a writer and actor, so she had a lot of

encouragement. One of her first jobs was touring in a musical with her mother at the age of twelve. Despite her success in *Fame*, she still feels like she's "got a lot more studying to do".

As you're probably beginning to realise, Erica is very much the serious, young artiste, dedicated to her work. This doesn't stop her laughing and smiling, but it certainly seems to guide her ambitions.

"I'd like to work in theatre. I'd love to play Antigone or Joan Of Arc — the great female roles. Also parts that show the ideals that people are trying to hold on to in this day and age. I'd like to do a film or play that really said something about the world we're living in, you know."

What makes you laugh, Erica? "Um... children. No, don't put that. A lot of things make me laugh."

OK, what makes you angry? "Uh... when people take a project that really could be something special and manipulate it to where it's only being commercial."

Are you talking about *Fame*? "Well, I don't think I should say anything about that. Wait 'til you see the new series, then you'll see what I'm saying."

And with that, she dashes off down the street to her next appointment, waving good-bye over her shoulder as she goes.



The only place in Los Angeles where people actually get out of their cars seems to be the boardwalk at Venice beach — a kind of free market by the sea. Strangely though, everybody is able on wheels: all manner of odd characters sweep up and down on roller skates. There are even dogs on skateboards!

This is where Lee Curreri lives, in the rented upper floor of a small wooden house just off the beach. As he strolls by the sea, lots of people recognise him. There's a busker with a piano. "Hey, come and play," he shouts. Lee sits down and obligingly bashes out a few chords. As he walks away, the pianist calls: "My sister really loves your show. She watches you every week!"

"Aw, tell her to go read a book or something instead," Lee calls back.

He's serious. Lee has more reservations about the show than any of the characters we spoke to.

"I like parts of it, but it could be a real celebration of music and dance. In the American TV system — the whole Hollywood thing — that can easily get distorted."

Lee feels that musically the show is "ten years behind the times" and clearly nurtures some frustration that they "I only let him write ballads. Really, he's more interested in disco and R'n'B. Thomas Dolby, incidentally, is a big hero of his."

He doesn't much like his character Bruno either: "I'm not so quiet, so conservative or serious as him. The similarity is that we're both composers. That's where it ends. I can get real crazy — go to a sophisticated restaurant and put the chopsticks up my nose. Bruno would never do that."

A native of Yorkers, just outside New York, Lee had his first music lessons when he was six. At 16 he moved to Manhattan and began freelancing as an arranger, pianist, singing coach and demo producer.

"I had to do it," he shrugs. "Through that kind of work he 'developed contacts', one of whom put him in touch with the Fame producers. You get the impression that Lee wouldn't be too sorry if the show did end: he has plenty of ideas for solo work. He beavers away in his little home studio — gecked full of drums and synthesizers — all the hours that God sends, and hopes to use his lim and TV experience for future multi-media projects of his own."

Oddly enough, Lee has a 17-year-old brother, John, currently at the real Performing Arts School.

"I want to see him there the other day. One of the teachers wanted me to talk to a class but it was over-rated. It ought to be a class for me. The school and its students are much more sophisticated than the show depicts them."



Most people speak with gestures, expressions and tones of voice as well as words. Sometimes this is difficult to capture on paper. With the very animated Gene Anthony Ray, it's more difficult than most.

As we sit over cheeseburgers in a New York diner, Gene pleads with me to delete some of his more colourful language from the interview, jokingly covers up my microphone from time to time and answers as many of my questions with looks as with words.

A query about how he relaxes is met with a stare that means "do you really want to know the answer to that?" then he sings "mind your business" before confessing a passion for — would you believe — backgammon.

When I ask what makes him angry, he fixes me with another look, then quips "mess with me and find out!" before admitting to "snobs, Los Angeles, the producers of our show and my cheques. There should be more zeroes on 'em."

By his own admission, Gene is "fickle". Though he "tries to be a good boy", he has a habit of disappearing for days on end, until we catch up with him in the foyer of MGM's New York offices, it's uncertain whether the interview will actually happen.

Gene and his mother have just moved to the New York suburb, but he grew up in the black ghetto of Harlem. He claims to have begun dancing at

the age of three and to have realised he was good at it when he began winning every dancing competition he entered. Sometimes he won trophies, sometimes cash. "That was my favourite prize."

When he got to high school he began thinking of taking it up professionally and ended up for a six-month spell at the New York High School For The Performing Arts. After developing a distaste for the "everything is beautiful" attitude of the school, he had various shouting matches with teachers and was slung out — or, as the school put it, "recommended for a transfer" and told he "wouldn't make it" if he left.

Gene was kicked that, after the success of Fame the movie, he was asked back there to speak. He covers up the microphone before telling me what he would have said if he'd done it.

Despite superficial similarities, Gene carefully distances himself from Leroy. "I like him. He's fun to play. But he ain't Gene. He's way more arrogant than I've ever been."

And as for the likelihood of being typecast as a Leroy: "With all the aense I got? I could play a doctor tomorrow. That's right. I'd love to do Broadway. Smoothly. I'd love to play 'Dithello on Broadway one day.'"

Gene glances down at his barely touched cheeseburger — "this thing is disgusting" — and says goodbye.





# KAJAGOOGO



ooh  
to be ah

Pick and choose, the things you wear  
Feel free to look around, with no obligation  
Times have changed, so break new ground  
Feel free and take your time take a little  
Extra time, more time with no obligations

Clothes, in vogue are all the rage  
But don't expect too much, they can't perform miracles  
Head to toe disguised again, it's heavy when they say  
We don't perform miracles, no we don't perform miracles

Chorus  
Ooh to be ah, jetsetter  
Be ah, head start  
Ooh to be ah, ooh to be ah

Look at me, ooh in something new  
Ooh to be ah

Cool glossy mags, reveal the facts  
With a little bit of goo, it's usually in the Who's Who  
Place your bets, predict the favourite party of the day  
You'll find it in the Who's Who, who's there  
You'll find them in the Who's Who

Repeat chorus and ad lib to fade

Words and music  
by Limahl/Kajagoogoo  
Reproduced by permission Tritec Music Ltd.  
On EMI Records

# Orange Juice "Rip It Up"

The Album & Cassette

(includes the Hit Single "Rip It Up")

Appearing Live: London Lyceum March 31

Manchester Hacienda April 4 ; Nottingham Rock City April 5



# CULTURE CLUB

NEW SINGLE  
Available on 7" and 12"

カルチャー・クラブ



V557(12)

12" CONTAINS  
EXTRA TRACK  
"MYSTERY BOY"

Church of the Poison Mind +

I could think of something to write I would, but I can't so I won't.  
*A Failure, Surrey.*

#### Promising start.

Will Keren of Bananarama marry me? We've got a lot in common — I can't dance either.  
*The Oard of Wis, Accrington.*

#### I should audition for Zoo, quick, before you fear.

It has just occurred to me that when Boy George dresses like a girl and wears make-up, people call him a poof and won't accept him. But when Annie Lennox of Eurythmics dresses exactly like a man, nobody says anything.  
*Louise, Dunstable.*

#### Alright, she's a pool too.

Kajagoogoo? Yazoo? How about some decent names for a change? Here are my suggestions — 1) Fungus & The Bogleymen. 2) Ipo Facto. 3) That Jacket. 4) Pike Have Got Teeth.

Alternatively they could just call themselves things like "Fred" or "Dave". Or why bother to have a name at all? That would confuse people!  
*The Style Consultant, Hertford.*

#### There's something in what you say. (Something very stupid — Ed.)

So, Paul Weller's new band is called The Style Council, eh? He'll probably put the rates up now.  
*An Optimistic Pessimist.*

#### Then again, he might help get rid of some of the rubbish (V. Profound Philosophical Theory, Cont. Pg 92).

What is music for? Now, before you write me off as a philosophical nut, let me finish. As far as I can see, music is something that provides a source of pleasure for the listener. Agreed? Well then, why are 95% of those who listen to music hell-bent on ruining it for the remaining 5%?

If Paul Weller wants to sing about unemployment, social deprivation and manipulation by the media, then fine. If Wham! want to sing "Get back, hands all go for it" and Bucks Fizz want to sing "If you can't stand the heat get out of the kitchen", fine again. Who says lyrics have to be pessimistic and meaningful? Has anyone ever heard of TOLERANCE?  
*Alexander Woolfall, Southampton.*

I don't know about you, but the recent "innovation" of doing a Video Top Ten on TOTP is getting on my nerves.

On the surface it looks like a

reasonable idea — these people make wonderful videos, so why not show them? But to my mind this practice is just making it all the more difficult for new bands to succeed. A TOTP appearance is undeniably the highest factor in the initial breakthrough of any group but the Video Top Ten took up about 15 minutes of last night's programme. Not only is it irritating to see a good record cut off after about a minute's play, but there's less time left over for other bands.

Kajagoogoo have now appeared on, I believe, four programmes in a row. Bonnie Tyler and the Eurythmics on two consecutive weeks, and God knows how many times I've had to endure that Toto video. If for one would like to see some new bands.

How long will Orange Juice stay in the charts if only a few people know of their existence? Or Blancmange? Is it just? I don't think so.  
*Keith Muir, Glasgow.*

#### Nor de I, if that's any comfort.

Before Gallup took over the charts there was a lot of hyping going on. Gallup said the new system would put an end to this. Since now there are only 250 chart return shops, it's easier for the record companies to spot them because they all have one of those sales machines.

Where I live we have three record shops and only one of them is a chart return shop. In this shop there are always loads of special offers — free 12" singles, free tapes with certain records — and many of the prices are lower than usual. None of these special offers ever appear in the non-chart return shops.

This shows that hyping is still going on, even if it's in a different form, and it could eventually force some of the other shops out of business.  
*Allanah Currie's Hair Pin, Long Beach.*



#### Hi Folks!

I was sitting listening to that single by the Thompson Twins the other day — you know, "Love On Your Side" and I happened to flip it over and noticed the B-side is called "Love On Your Backside".

Well, I got to thinking. Combine the two and you've got "Love On Your Backside". Just a thought.  
*David Sylvian's Bow! Of Rice, Liverpool.*

#### Do you mind? We're trying to have a serious discussion here . . .

Doesn't the hit in the middle of "Just Another Day" by Madness sound like the old theme tune to Screen Tes? And doesn't the end of "Waves" by Blancmange sound like the theme tune to *George And Mildred*?

Maybe not. Forget it, then.  
*Jo, Edgware.*  
P.S My friend stood in a queue next to Kevin Rowland who was buying Odor Eaters.

#### Probably best listening to toe much Soft.

"Clam To Fame" Dept — OK all you social climbers. You're not the only ones, you know. I see at least one member of The Human League every week. My Dad's tailor makes suits for international snooker players, my best friend lives four doors from Marti Caine's ex-husband, Steve Davis told me a joke and I know the trumpeter from Modern Romance's newep.

If you want my autograph, hard luck.  
*Louise, Sheffield.*

One of my friends has been chatted up twice by Boy George, another one has seen Ian McCulloch's sister, Thin Lizzy have eaten in a Little Chef where my third friend works, my office manager is friends with the secretary of the Judas Priest Fan Club and knows someone who knows Dave Gahan, my aunt has

been out with Leo Sayer and to top all that I work in Marks & Spencers.  
*Nick Rhodes' hair-piece, Chichester.*

Stephen Singleton's autographed my arm. Warren Cane gave my Mum a vodka and orange and asked her if the gig was too loud for her, my Burgundy fingerless gloves have been thrown around stage by China Crisis and Tom Bailey from The Thompson Twins is my friend's cousin's friend's aunt's friend's cousin's son. Good, eh?  
*Jex, Plymouth.*

#### That makes him your mother, right?

I think all this one-upmanship about the number of famous stars you've met/kissed/waved at/trodden on etc. should end. I'm afraid I can come up with the ultimate Social Climh. . . I AM DAVE RIMMER'S BROTHER!

I think you can close the files now.  
*Mike, Headingly.*

#### I'd keep that quiet if I were you.

Definition of A Real Fan: A true fan doesn't mind getting up in the early hours of the morning so that they can travel and be in time to see their idols for a few seconds as they are driven into a tv studio. A true fan doesn't mind waiting for five hours to see their idols leaving.

A true fan joins in the chanting and singing and stays happy even though it's bitterly cold.

A real fan is one that — although they feel humiliated that their idols have left by a back entrance — is prepared to go again.

*Fram just One Of The Hundreds Of Dejected Duran Fans After Saturday Superstore.*

On March 5, Andy, Nick and Simon from Duran Duran were on Saturday Superstore. After watching it, my Dad turned to me and said "If Nick Rhodes was wearing a skirt I would have fancied him".

Well, I suppose Nick can't help his natural good looks. I'm just glad he was wearing trousers.  
*A Duran Duran Badge.*

In Smash Hits on Feb 17 MD are waggling those wonderful flags all over the place. Does this mean anything? In semaphore they read — ZHMX. What can this signify? Doom and destruction? A revival of 17th Century Arabian R 'n' B? A strike among Danish cheese manufacturers?  
*Mr. Ham, Worcester.*

#### A strike among Danish cheese manufacturers.

Smash Hits Letters 52-55 Carnaby Street London W1V 1PF \*£10 record token for the best letter

# Smash HITS

52-55 Carnaby Street  
London W1V 1PF  
Telephone: 01-439 8801

## Editorial

Editor: Mark Ellen  
Features: Ian Birch  
Bits/Start!: Neil Tennant

## Design

David Bostock, Kimberley Lester

## Editorial Assistants

Reviews Lyrics: Bev Hillier  
Research/Get Smart!: Linda Duff  
Reception: Samantha Archer

## Writers

Johnny Black, Ian Crauna,  
Tim de Lisle, Fred Dellar,  
Dave Rimmer, Peter Silverton,  
Mark Steele, Deborah Steele,  
Berry

## Photographers

Jill Furmanovsky, Steve Rappoport,  
Sheila Rock, Mark Rueher,  
Virginia Turbent, Eric Watson

## Advertising

Manager: Rod Sopp  
Representative: Carole Harris  
Ads & Publicity: Zed Zawada  
Assistant: Petra Elkan

Managing Editor: David Hepworth  
Projects Editor: Steve Bush  
Publisher: Peter Strong  
Circulation Department  
EMAP, Bretton Court, Bretton,  
Peterborough PE3 8DZ.



From previous page...

I'd like to tell Marianne from Reading that she's supplied some very useful information (March 3), but does she know these interesting facts:—

Edwyn Collins' Christian name means that he's a "rich friend", David Bowie's means "beloved", Mick Karn's means "like to God", Daniel Ash's means "judged of God" (getting very religious here), Vince Clarke's means "conquering", Terry Hall's means "tender", Tony Hadley's means "inevitable", Phil Oakey's means "lord of horses", Gary Kemp's means "firm spect", Roland Orzabal's means "game of the land" and George O'Dowd's means "husbandman or farmer". Someone *Whose Sister's Friend's Ex-Lodger Knows Simon Le Bon's Girlfriend*, Oxford.

What's all this Shakespeare stuff (March 3)? He's been dead now for longer than I can remember and he wasn't much fun at

parties even when he was alive. All I can say is God save us from boring pseudo-intellectuals who write boring letters about Shakespeare. A more representative view of the musical tastes of Britain's population could be got from reading "The Famous Five Go Camping, Have Hoops Of Fun, Several Cold Hams And A Marrowbone For Timmy," *The Only Blue Oyster Cult Fan Who Reads Smash Hits*.

## Still got a fan have they?

I have four Duran Duran scrapbooks. Is this a record?  
*Anon. Herefordshire.*

## No, it's four scrapbooks. A record's a round thing with a hole in the middle that costs about twenty-five quid.

Yes, I'm another twit with a letter about a totally dumb subject that won't interest anybody except maybe half the readers of this mag — the female half. So what controversial subject is this twit going to tell us about? Male Chauvinism, that's what

To be quite honest, I'm sick of the term "pretty boy pop". I've never heard of the term "pretty girl pop". Don't people swoon over Bananarama, Kim Wilde and Lisa Stansfield? Don't boys stick smiling pics of their heart-throbs on their walls? Well

if they can do it, why the hell can't we?

I mean, okay, I do like John Taylor and Edwyn Collins, but my mate's brother fancies Sarah (Banarama) like crazy and he still uses the term "pretty boy pop".

To be perfectly honest, half the so-called "clean-cut image" singers have got a face like a Toby Jug. Surely people aren't going to spend £1.10-£5.99 on records and tapes if all they want is a 12" pic of their 'loved ones'.

So can't we conclude that the looks of the singers don't make any difference to record sales at all. Now that we all know this, can anybody tell me why I'm writing this letter?  
*Harrison Batchin, London E8.*

Just thought I'd write to inform you of my new anarchist group for the oppressed proletariat. It's the Revolutionary Party For People Who Don't Pay Their Road Tax (Because They Don't Have Cars) And Don't Stick *Smash Hits* Centrespreads On Their Walls Against The Hypocritical Right-Wing Fascist Pettit Bourgeois Pigs.

At the moment I'm the only member but — using your *Letters* page as a propaganda vehicle — I'm hoping membership will increase.  
*Alan, Stevenage.*

**You're also, quite clearly, a**



fully paid-up member of the Noble Unionist Tory Collective And Spam-bag Eaters (or NUTCASE as they're known) and I suggest you take a very, very lengthy holiday somewhere rather a long way from here.

Why is it that when you telephone a venue for details about a concert they ask you how old you are? I phoned a venue in Cardiff because the Fun Boy Three were playing (on March 16) and they told me I couldn't have a ticket. I'm 16.

I'm totally fed up with being told "It's always the young ones who get into trouble". It's not so. It's usually the older bigger ones who start getting bossy and think that they can get away with punching a few people, but because of their selfishness and stupidity none of us younger ones (not much younger, though) get to see the concerts.

Fun Boy Three Fan, Pontypridd.

Do you know these super-amazing facts?

1. When God gave out ears, Midge Ure thought he said "beers" and asked for large ones.
2. When God gave out chins, Renato thought he said "gins" and asked for a double.
3. When God gave out legs, Barry Manilow thought he said "kags" and asked for fat ones.

4. When God gave out brains, Bazza thought he said "trains" and missed his.  
Sinead Quinna, Tralee, Co. Kerry.

Everybody in the office except Baz (bit over his head, I'm afraid) enjoyed several exhausting minutes of hysterical laughter after reading this — we're easily amused — and have thus voted you fully deserving of one crisp Double-Phun Eeezi-Spend "Swap Me" £10 Record Token. Don't miss the postman.

Aaaaargh! I can't stand it! I hate Peter Powell.

I was foolish enough to listen to quite a large portion of his programme the other day. Never again. Most of the music is OK but the twiddle he speaks is unbearable. And have you ever heard his interviewing (lack of) technique? His motto seems to be 'creep, creep and creep again' particularly to his 'mates' the 'Dunnies'. He seems to be terrified lest anyone should forget that he discovered them first.

He also finds it necessary to continually plug his show — *The Oxford Road Show*. This is actually quite a good programme, ruined by his stupid grin and the inane garbage he talks.

Please somebody put him out of his misery.  
Pink, Hertford.

He speaks well of you, too.

Bonjour mes amis (as Baz would say).

Is that the time? Good grief. I must be off.  
Simon, Newcastle-Upon-Tyne.

Me too.

Once upon a time there was a record company. A very rich and successful record company, but also very greedy. One day it was decided that they needed to make more money. Whilst wondering how this could be done, the Managing Director — Mr V. Rich — came up with a brilliant idea.

"I know," he announced. "Instead of going to the trouble of finding a talented group — we'll make one."

So off he went in search of four or five good-looking lads who could sing or strum a guitar (although the latter was not of vital importance). Then they are rushed off to Vidal's to have the obligatory trendy plants, then each issued with a tatty string vest. Next they're given a trendy name and someone makes up an interesting story about how the group all met mountaineering in the Alps or pot-holing in Bognor Regis. And there they are — Manufactured Trendies.

Trouble is, they never seem to stay around very long. The only impression they leave is on the record company's bank statement.

Beware, Farmer's Boys!  
Barbara Dunn, Swindon.



## the Celtic soul Brothers

NEW SINGLE

INITIAL COPIES WITH FREE COLOUR POSTER

### KEVIN ROWLAND

A failed priest at the age of eleven, a tramp at nineteen, a wandering minstrel by twenty one, Kevin Rowland now seems happiest as song and dance man with DEXYS MIDNIGHT RUNNERS.

## KEVIN ROWLAND AND DEXYS MIDNIGHT RUNNERS

7" — "THE CELTIC SOUL BROTHERS"/"REMINISCE PART ONE"  
3 TRACK 12" — "THE CELTIC SOUL BROTHERS"/"REMINISCE PART ONE"  
AND "SHOW ME" (LIVE VERSION)



Culture Club  
Kissing to be Clever



Phil Collins  
Hello, I must be going!



Joe Jackson  
Night & Day



## RECORDS AND CASSETTES

Air Supply  
Air Supply  
Joan Armatrading

Now and Forever  
Lost in Love  
Joan Armatrading

O.M.D. Architecture and Morality  
Tom Petty and the Heartbreakers Long After Dark  
Tom Petty and the Heartbreakers Damn the Torpedoes

Ultravox  
Ultravox  
Ultravox  
Ultravox  
Yazoo

Three Into One  
Rage in Eden  
Quartet  
Vienna  
Upstairs at Eric's

# The W.H. Smith Hit List.

Joan Armatrading  
Bauhaus  
Bauhaus  
Pat Benetar  
Black Uhuru  
China Crisis  
Depeche Mode  
Depeche Mode  
Clint Eastwood and General Saint  
Fashion  
Funboy Three  
Haircut 100  
Human League  
Human League  
Heaven 17  
Icehouse  
Japan  
Japan  
Japan  
Grace Jones  
Grace Jones  
Kid Creole  
Kid Creole  
Kid Creole  
Bob Marley  
Bob Marley  
Bob Marley  
Musical Youth  
Gary Numan  
Mike Oldfield  
O.M.D.  
O.M.D.

Walk Under Ladders  
The Skys Gone Out  
Press the Eject  
Get Nervous  
Chill Out  
Difficult Shapes A Broken Frame  
Speak and Spell

Two Bad D.J.  
Fabrique  
F.B.3.  
Pelican West  
Travlogue  
Dare  
Reproduction  
Penthouse and Pavement  
Love in Motion  
Assemblage  
Tin Drum  
Gentlemen Take Polaroids  
Nightclubbing  
Living My Life  
Tropical Gangsters  
Off the Coast of Me  
Fresh Fruit in Foreign Places  
Exodus  
Kaya  
Live  
Youth of Today  
I Assassin  
Five Miles Out  
In the Dark  
Organisation

All these records have one price on their heads.

And that's £3.49. Most albums are available on record and cassette.

In fact, the list shown is just a part of the enormous selection we have on offer.

But stocks are limited. If any of the names are on your wanted list, make your way to W.H. Smith right away.

# £3.49

Simple Minds  
Spandau Ballet  
Spandau Ballet  
Specials  
Squeeze  
Toyah  
U2  
U2  
U.F.O.

New Gold Dream  
Diamond  
Journey to Glory  
More Specials  
Sweets from a Stranger  
Anthem  
Boy  
October  
Making Contact

## RECORDS ONLY

Joan Armatrading  
Joan Armatrading  
The Beat  
The Beat  
Pat Benetar  
Blondie  
Blues Band  
Joe Cocker  
Crusaders  
Free  
Free  
Bob Marley  
John Martyn  
John Martyn  
Tom Petty and the Heartbreakers  
Michael Schenker Band  
Squeeze  
Stiff Little Fingers  
Stiff Little Fingers  
Stiff Little Fingers  
Supertramp  
Supertramp

To the Limit  
Me Myself I  
I Just Can't Stop  
Special Beat Service  
Precious Time  
Blondie  
Itchy Feet  
Sheffield Steel  
Street Life  
Completely  
Live  
Natty Dread  
Solid Air  
Grace and Danger  
Hard Promises  
Assault Attack  
Cool for Cats  
Hanx  
Go for It  
Now Then  
Crisis What Crisis  
Even in the Quietest Moments  
Toyah  
Broadsword and the Beast  
Thick as a Brick  
Minstrel  
Songs from the Wood  
Shoot the Moon  
King Arthur  
English Settlement

# WHSMITH



While stocks last. Offer ends April 21st 1983. Subject to availability at individual stores. Some titles not available at smaller branches. Available at all branches where you see the double right logo.



PH. JOE BURGESS

## THE BELLE STARS

have rush-released another single



PH. UPI

## THOMPSON TWINS

have conveniently come up with a rather large and very glossy colour picture of themselves



PH. BBC

## JONATHAN KING

has somehow wangled a pop series on TV

## BANANARAMA

have feverishly scribbled their names all over 50 freshly-minted long-playing discs (all called "Deep Sea Skiving")

Some people'll do anything to get into the next issue of

# Smash HITS

won't they?  
Appearing at a newsagents near you on

# APRIL 14

or thereabouts

T-SHIRTS £1.99  
SWEATSHIRTS £3.99

2 T-SHIRTS £3  
2 S/SHIRTS £7



Also available Rainbow, Bob Marley, Bucks Fizz, The Doobie Brothers, Adam & Bruce Springsteen, Led Zeppelin, Cliff Richard, Manfred Mann, Jimi Hendrix, John Lennon, David Bowie, Sex Pistols, Genesis, UB40, Rushmore League, Pinkie Boy Band, Madness, Soft Cell, Japan, Nicki's, Bow Wow Wow, David Kennedy, The Jam, Minnie Riperton, CHD Peace Sign, Green Jack, Peter Dinklage, Skull Design.

**JARNO** (16), 9 MILL LANE, NEWBOLD VERDON, LEICS.

## KAJAGOOGOO POSTER!



A 55 KAJAGOOGOO



A 93  
SIMON LE BON



A 94  
JOHN TAYLOR

JUST IN, 3 SUPERB NEW POSTERS OF THESE GREAT ARTISTS. Full colour, 23" x 33" they cost only £1.95 each + 50p postage for 1 or 2, 65p 3 or more. SEND AWAY FOR YOURS NOW!

2A MATFIELD, ROAD, WATFORD, HERTS

I sell a massive range of Posters, Photos, Books, T-shirts and Videos. A full illustrated catalogue is sent with every order. For a Catalogue only just send a largish SAE Please tell us your preferences. Foreign customers please send double postage

### FULL COLOUR POP PHOTOSETS

We have a tremendous range of photos of 175 bands, including, Duran Duran, Toyah, Japan, Gary Numan, Madness, Shaky, Bucks Fizz, Abba, Kim Wilde, Brides & Doyles etc. etc.

One set of 10 different 3 1/2" x 5" photos costs £4.00, 2 sets £7.50 + 25p p&p.

We also have proofshots on each artist showing all the photos available

Send away NOW to

**DICH WARRIS photography**

SH 10, PO BOX 203, HERTS WD2 4YS

T-SHIRTS £1.99 3 T-SHIRTS £5  
S/SHIRTS £3.99 3 S/SHIRTS £10



HUMAN LEADER



BONNE



Also available — Rainbow, Bob Marley, Bucks Fizz, The Doobie Brothers, Adam & Bruce Springsteen, Led Zeppelin, Cliff Richard, Manfred Mann, Jimi Hendrix, John Lennon, David Bowie, Sex Pistols, Genesis, UB40, Rushmore League, Pinkie Boy Band, Madness, Soft Cell, Japan, Nicki's, Bow Wow Wow, David Kennedy, The Jam, Minnie Riperton, CHD Peace Sign, Green Jack, Peter Dinklage, Skull Design.

COLORS: BLACK, WHITE, RED NAVY (Please state 2nd colour preferred) SIZES: 22"-24"

POST & PACKING 50p per shirt, £1 overseas. Quantities 100+ sent available in all designs only 90c + 30p P&P

**BOOBER (2) 202 Main Street, Newbold Vardon, Leicestershire.**



## U2 Exeter

It was the day that U2 entered the album charts at Number One with "Rattle and Hum" and, not surprisingly, their enthusiasm and joy to be alive at Exeter University was infectious. From the opening seconds as Bono shouted "This is Glorie", you just knew it was going to be one of those rare gigs when everything is right.

Against a backdrop of white peace flags and a large blow-up of *The Boy* (Peter Rowen), U2's set is powerful, fierce and committed. Old-fashioned rock music is alive and kicking! New songs are featured but there are so many marvellous old favourites like "I Will Follow", "A Day Without Me", "October"...

Bono is an inspired performer. He wants the crowd to be involved and understand what he so passionately believes. "Sunday Bloody Sunday", introduced as 'not a rebel song', is about Northern Ireland. "How long must we sing this song?" wonders the lyric. U2 make their points crisply and without hysteria.

They also prove you don't have to look like Kajagoogoo to be Number One.

*Josephine Hocking*

Bono: hands up



ONE HOUR PACKS OF THE LATEST DANCE TRACKS

## Street Sounds

Street Sounds gives you one solid hour of the latest greatest dance music. Full length original tracks on an album or cassette pack.

Edition 3 is in your record store now and includes...



Terry Hall: a show of hands

## FUN BOY THREE Leeds

It's been a long time coming but with the help of six fun girls on everything from trombone to cello, the Fun Boy Three finally got around to a live debut at an uncomfortably sweet and steaming Leeds University.

The Fun Boy Three have always been a deliberate mixture of the cheeky and unexpected. Many of their songs — and most obviously "We're Having All The Fun" — laugh heartily at themselves. As you might expect, they make this mixture very apparent on stage.

While Neville and Lynvel leap around and the fun girls bounce up and down, Terry delivers their intense personal songs with that gloriously deepened expression. The overall effect is dynamite.

Although their lyrics deserve to be taken seriously, the audience aren't too concerned about these more sombre aspects. The scene

inside a hall bulging at the seams with screaming and fainting Terry Hall fans is one of near hysteria. Terry took it all in his stride, even smiled a few times and thanked everyone in his usual, charmingly caustic manner "for making me feel like Simon Le Bon".

The choice of material was fairly obvious — all the singles, a couple of numbers from the patchy first album and the entire "Waiting" collection.

The attention-grabbers were the new songs — particularly "Tunnel Of Love", "Our Lips Are Sealed", "Ferryerd Connection" and "The More I See".

One song I didn't expect to hear was "Gangsters" which Terry wickedly announced as "a song we used to do when we were in The Selector".

*Steve Reppert*

"JUST ABOUT THE COOLEST, FASTEST, HOTTEST PACK OF THE COUNTRY'S LATEST, GREATEST DANCE TRACKS. ONE SOLID HOUR OF PURE GET DOWN."

**OREO EDWARDS** VOTED SOUL RADIO DJ OF THE YEAR 1983

MELBA MOORE — "Underlove"  
KASHIF — "I've Just Got To Have You"  
ANGELA BOFILL — "Too Tough"  
JERRY KNIGHT — "I'm Down  
For That"  
THE GAP BAND — "Outstanding"  
Plus STEVE ARRINGTON and many  
more current chart toppers!

Watch for STREET SOUNDS ON TV, hear about it on the radio, read about it in your music papers and buy it as fast as you can.

Album: STSND 003  
Cassette: ZCSTS 003

# NIGHTS OUT

## SOFT CELL London

There's no doubt about it — the girls go crazy for Marc Almond. They squealed when he skipped onto the stage, they screamed when he wiggled and they went barmy when he peeled off his black velvet bomber jacket to reveal a bright red t-shirt and a matching pair of weedy arms. And the rest of the well-to-wall audience at the Hemmersmith Peleis (roughly 50% girls/50% boys and mostly dressed in black) were equally thrilled.

But what about that famous voice? Did it wobble dangerously close to the tuneless, then completely give out halfway through the gig? No. It was consistently confident and strong throughout the whole 19 songs, 2 hours and one t-shirt change.

As Marc sang over the backing tapes, shaking the hands that the crowd at the front continually offered and accepting the occasional gift (like a huge black teddy bear), David Ball stood almost completely

motionless behind his small keyboard console. To his left stood a chunky saxophone player with very black end very crazy hair, while the far left of the stage was occupied by the backing singers — two boys (nicely as thin as their microphone stands) and two girls who couldn't dance for toffee.

The songs were a good mix, including "Torch", "Bedsitter", "The Art Of Falling Apart", the v. weird "Purple Haze" and "Ghost Rider", and a final encore of "Say Hello, Wave Goodbye", most of which was sung by the audience.

I was disappointed that they didn't do either "Tainted Love" or "What", I didn't like the grisly painted backdrop that featured the same ugly orange and pink feces that appeared on the "Numbers" single sleeve, and Marc's hair was very long. But all this is part of their appeal, and I'd still give them 9½ out of 10.

Steve Bush



Pale Fountains Michael Heed: no heads at all

## PALE FOUNTAINS Manchester

Once again Liverpool offers us another fine, new outfit. Under the watchful eye of their producer (and ex-Associate) Alan Rankine on piano, the four scousers aided by violin and percussion undertook the daunting task of trying to please a fickle Hacienda audience. To their credit, they didn't put a foot wrong.

They kicked the night off with the deeply romantic "Hey There, Fred" — chart-busting material if I ever heard it. Catchy tune, bags of ba-ba-ba's and a sharp construction.

As the set progressed, a pattern began to develop. Each number used the bass and drums as a stable backdrop while the trumpet of Andrew Diagram created a beautiful atmosphere to cushion the sound.

Each song was then spear-headed by the terribly twee vocals of Michael Heed. Abrasive when the song needed that extra kick; melodic in the slower items.

Bedecked in baggy trousers, they played with a refreshing honesty. And what's more, they really enjoyed themselves.

David Martin

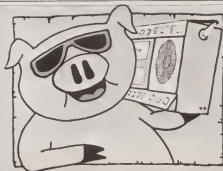
Marc Almond: you put your right hand in . . .



And your right hand out . . .



Photo: Andrew Gatin



£the ARMER'S bOys  
Muck It Out!

EMI 5300 (EXTENDED 12" VERSION AVAILABLE)

NEW SINGLE OUT NOW

EMI

CHAPTER TWO - MUM AND DAD

WE USED TO REALLY GET ON

CHAPTER ONE - KAREN AND ME  
ARGUED FIRST DAY BACK AT SCHOOL

CHAPTER FOUR. JAMIE HE IS A DREAM  
AND HE MIGHT AS WELL BE  
FOR THE ATTENTION HE PAYS ME

# FIRST LOVE

CHAPTER SIX. AND WHERE IS THAT  
DRESS YOU BORROWED SISTER DEAR

CHAPTER NINE - PLEASE GOD LET JAMIE  
ASK ME TO THE DANCE

START A NEW CHAPTER IN YOUR LIFE  
WITH FIRST LOVE. A NEW RANGE OF  
TEENAGE ROMANCES FROM SILHOUETTE.  
TWO NEW BOOKS OUT EVERY MONTH.  
ONLY 85p EACH.

START A NEW CHAPTER WITH FIRST LOVE

*First Love from Silhouette*

# NIGHTS OUT DATES

Check locally before stepping out.  
A Bev Hiller production.

**Band A.K.A.:** Braintree Essex Barn (April 9), Luton Pink Elephant (10), Bournemouth Academy (11), Bristol Dingwells (12), London Venue (15, 16), Gillingham King Charles (17).

**Belle Stars:** Manchester Apollo (April 9), Newcastle City Hall (26), Glasgow Apollo (27), Birmingham Odeon (29), Nottingham Royal Concert Hall (30), London Hammersmith Palais (May 1).

**David Bowie:** London Wembley Arena June 2,3,4, Birmingham National Exhibition Centre (5,6)



**Echo & The Bunnymen:** Warren Peace

**Echo And The Bunnymen:** Isle of Skye Portree The Gathering Hall (July 5), Isle of Lewis Stornaway The Caber Fay Hotel (6), Inverness The Ice Rink (8), Aberdeen The Capitol (9), Blackburn King Georges Hall (14), Birmingham Odeon (16), London Royal Albert Hall (18)

**Marilyn:** Birmingham Odeon (March 31), Ipswich Gaumont (April 1), St Albans City Hall (2), Hull City Hall (5), Middlesbrough Town Hall (6), Edinburgh Playhouse (7), Glasgow Pavilion (8), Dundee Caird Hall (9), Aberdeen Capitol (11), Lancaster Uins (12), Sheffield City Hall (13), Liverpool Royal Court (14), Manchester Apollo (15), London Hammersmith Odeon (17,18)



**Fish and Marilyn:** you'll need a herring sid

**Maez:** London Hammersmith Odeon (May 5,6,7,8), Manchester Apollo (10), Nottingham Rock City (11), Birmingham Odeon (12).

**New Order:** Edinburgh Coasters (April 11), Edinburgh Music Hall (12), Sterling Uins (13), Glasgow Trifarys (14), Ayr Orient (15)

**OMD:** Belfast Maysfield Hall (May 24), Dublin Francis Xavier Hall (25).



**OMD:** from flags to riches

**Tom Robinson:** Bracknell South Hill Park Arts Centre (April 1), Brighton Zap Club (2), London Stratford Theatre Royal (3), Hull Spring Street Theatre (4), Liverpool Warehouse (5), Stevenage Grand Craig Theatre (7), Norwich Premises (8), Luton Library Theatre (9), London Stratford Theatre Royal (10), Sudbury Key Theatre (15), Lowestoft Seagull Theatre (16), London Stratford Theatre Royal (17), Bath Moles Club (18), Swindon Brunel Rooms (19), Winchester John Sarge Theatre (20), Plymouth Poly (21), Bridgwater Arts Centre (22), Salisbury St Edmunds Art Centre (23), London Stratford Theatre Royal (24), York Uins (26), Manchester The Gallery (27), Kendal Brewery Arts Centre (28), Worlington Carnegie Theatre (29), Sheffield Leadmill (30), Harlow Playhouse (May 2), Colchester Essex Uins (3), Notts Co Football Club (4).

**Edwin Starr:** London Embassy (March 31), Scotland Arbroath Smokes (April 1)

**Supertamp:** London Earls Court (June 29,30)

**Rod Stewart:** Birmingham National Exhibition Centre (June 22,23), London Earls Court (25,26).



**Twisted Sister:** and they could be in a venue anywhere

**The Thompson Twins:** Glasgow Tiffenys (May 4), Newcastle City Hall (6), Leeds Uins (7), Lancaster Uins (8), Nottingham Royal Centre (9), London Dominion (10,11).

**Twisted Sister:** Portsmouth Guildhall (April 6), Nottingham Rock City (7), Dunstable Queensway Hall (8), Liverpool Royal Court (10), Stanley Victoria Hall (11), Manchester Metro Theatre (12), Edinburgh Nite Club (14), Newcastle Mayer (15), Bradford St Georges Hall (16), Sheffield Uins (17), Birmingham Odeon (18), London Lyceum (19).

# COMPETITION WINNERS

**HAYS FANTAZEE COMPETITION (Issue Feb 17), correct answer:** © Paul Caplan. 50 autographed copies were won by: Allison Devine, Gateshead; Gary Doherty, Gosport; K. Evans, Ramford; Mark Hughes, St. Helens; Eirian Gailhercole, Northampton; Joanne Rice, Wickford; B. Coombs, Worcester; Craig Warburton, Wincor; Duncan Rankin, Alcester; Kathryn Atkinson, Nr. Carlisle; Janet Holmes, Blackburn; Deborah Scopes, Rotherham; D. Chapman, Morton-in-Marsh; Sharon Robinson, Stonehouse; Sandra Scott, Brentford; Marian Walker, Edgware; N. Soiffe, Bristol; Lesley Innesell, Rosehamwood; Rachel Clark, Cleckheaton; Amanda Oliver, London B1; Lisa West, Brentford; D. Doherty, Gorton; Stacy Buckle, Farnham; Lisa Strangeway, Boddice; Joanne Smith, Tipton; Craig Easterby, Kent; Julie Hardy, Stockton-on-Tees; Barry Silvester, Glasgow; Debbie Greenwood, Swindon; Diane Farmer, Bedford; Carol Deadman, Bristol; Michelle Langford, Loddisill; Jay Sheldon, Wirral; Joyce Steele, Liverpool; & Alistair Bray, Hoy-an-Wye; Sandra Buckleman, Boston; David Goodall, Crawley; S. Haywood, Walsley; Helen Smith, Putney; Andrew Stevens, Didcot; Sam Kamath, Huddersfield; J. Lovel, Kenilworth; G. Kulantara, Wickford; Darren Thompson, Levesic; Mark Overton, Norwich; Gianni Cosley, Dawlish; Theresa Goldsmith, Huntington; Nicola Hazell, Luton; Jennifer Wright, Dreefield; Andria Armstrong, Carlton.

**CHINA CRISIS COMPETITION (Issue Mar 2nd), correct answers:** "Rifts and White" is the title of their first single. Ten signed copies of their debut album were won by: Richard Philips, Feltham; Gail Highton, Oswaldtwistle; Christian Wicks, Syston; David Bope, Nottingham; Debbie Mallinson, Rothwell; Jane Willis, Bournemouth; Rebecca Hinton, Tunbridge Wells; Fiona Hall, Vicars Cross; Ella Griffiths, Bury; Marek Kozan Blyth, Norwich.

**MOTOWN GOLD COMPETITION (Issue Mar 3rd), correct answer:** the original version of "You Can't Hurry Love" was by The Supremes. Five "Motown Gold 45's" packages go to: Chris Beck, Stevenage; P. James, Loughton; Tracey Higgins, Kings Norton; Ann-Maria Jones, Leeds; Suzanne Dixon, Gateshead.

## YOUR FREE BADGES AND HOW TO GET THEM



Go on. Take your last lingering look at them. The next time you see these eight artfully-designed and brightly-coloured articles they could well be pinned to your very person. You can, you see, acquire the entire set FOR FREE. That's right — eight lapel-loving badges featuring Culture Club, Madness, Spandau Ballet, Simple Minds, Wham!, Tears For Fears, U2 and Smash Hits (our personal favourite, that one) — and all for absolutely nothing.

Here's how to get your full set. Snip out the token on the right.

put it together with the two other tokens we printed in the last two issues, and send all three tokens to Smash Hits Badge Offer, EMAP, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF including a strong Stamped Addressed Envelope. The offer, incidentally, only applies to readers in the UK. If you've missed a token somewhere along the line, don't worry as we'll be sticking an extra one in the next issue.

Send off quick and then — allowing 21 days for delivery — simply sit back and wait for the postman.

Don't miss out on these badges. You could become very attached to them.





# BIG COUNTRY



# FIELDS OF FIRE

BETWEEN THE FATHER AND THE SON  
BETWEEN THE CITY AND THE ONE  
BEFORE THE TEACHER AND THE TEST  
BEFORE THE JOURNEY AND THE REST

THE SHINING EYE WILL NEVER CRY  
THE BEATING HEART WILL NEVER DIE  
THE HOUSE ON FIRE HOLDS NO SHAME  
I WILL BE COMING HOME AGAIN

CHORUS  
400 MILES WITHOUT A WORD UNTIL YOU SMILE  
400 MILES ON FIELDS OF FIRE

BETWEEN A WOMAN AND A BOY  
BETWEEN A CHILD AND HIS TOY

BETWEEN A WOMAN AND A BOY  
BETWEEN A CHILD AND A TOY  
BEFORE THE FALLING OF THE WEST  
BEFORE THE JOURNEY AND THE REST

REPEAT CHORUS TO FADE

WORDS AND MUSIC BY BIG COUNTRY  
REPRODUCED BY PERMISSION VIRGIN MUSIC (PUBLISHERS) LTD  
ON MERCURY RECORDS

# THE TEARDROP EXPLODES You Disappear From View

PERHAPS IN A DIFFERENT WORLD  
I COULD JUST DREAM MY WAY OUT OF HERE  
AND FOR A SIMPLE GIRL  
NO ANTICIPATING THE PLACE WHERE SHE LAY

YOU DISAPPEAR FROM VIEW  
VERY UNLIKE THE OTHER ONES  
I WONDER WHAT TO DO  
PAIN IS A THING I'LL NEVER KNOW

THE CHARACTER OF FRANCE IS GOOD  
IT HAUNTS ME BUT WON'T BREAK AWAY  
I DON'T EXPECT THAT IT SHOULD  
CONSCIOUS DECISIONS CAN SAVE THEM THE DAY

BELIEVE ME OH BELIEVE ME I'M NOT SURE THAT I'M NOT WISE  
I'VE NEVER ACCEPTED THAT VIEW  
FROM DANGER TO DANGER BUT GREEN IS STILL GREEN  
HOPELESSLY WAITING FOR YOU

YOU DISAPPEAR FROM VIEW  
VERY UNLIKE THE OTHER ONES  
I WONDER WHAT TO DO  
WHEN YOU DISAPPEAR FROM VIEW

YOU DISAPPEAR FROM VIEW  
VERY UNLIKE THE OTHER ONES  
I WONDER WHAT TO DO  
WHEN YOU DISAPPEAR FROM VIEW

YOU DISAPPEAR FROM VIEW  
VERY UNLIKE THE OTHER ONES  
I WONDER WHAT TO DO  
WHEN YOU DISAPPEAR FROM VIEW

I'M BEING CARRIED DOWNSTREAM  
ON WAVES OF DELIGHT I CAN GET INTO THAT AGAIN, AGAIN

YOU DISAPPEAR FROM VIEW  
VERY UNLIKE THE OTHER ONES  
I WONDER WHAT TO DO  
PAIN IS A THING I'VE KNOWN

WORDS AND MUSIC BY JULIAN COPE  
REPRODUCED BY PERMISSION ZOO/WARNER BROS. MUSIC LTD.  
ON MERCURY RECORDS



SMASH HITS  
■ DAVID BOWIE

