

Smash HITS

WITH THE
SMASH HITS
WHO'S WHO
THE POP STARS
A-Z



MATT FRETTON
THE POLICE
MARILLION
ROD STEWART **BUCKS FIZZ**
IRENE CARA & FLASHDANCE **BANANARAMA** **HEAVEN 17**
ULTRAVOX **H₂O**



BUGKS FIZZ ◦ WHEN WE WERE YOUNG

Crying softly onto clean white pillow
Watch the clock as it slowly crawls around, crawls around
Is she sleeping no is she dreaming
Time it passes without that familiar touch, familiar touch
Love has gone tears are here nothing left
Life has changed remember when we were young, were young

Chorus
When we were young
When we were young
When we were young

She pours a coffee and looks in the mirror

Suddenly she's glad he can't see her face, can't see her face
Youth it passes while age is collected
Disappears from behind blue eyes without trace, without trace
Love has gone tears are here nothing left
Life has changed remember when we were young, were young

Repeat chorus twice

Love has gone tears are here nothing left
Life has changed remember when we were young, were young

Repeat chorus to fade

THE SMASH HITS WHO'S WHO

The second of your three-part alphabetical pull-out and keep series starts on page 29.

Watch out for Part 3 and assembly instructions next issue.

SONGS

WHEN WE WERE YOUNG	2
BUCKS FIZZ	
BABY JANE	7
ROD STEWART	
COME LIVE WITH ME	7
HEAVEN 17	
FLASHDANCE	8
IRENE CARA	
WHAT A FEELING	
PILLS AND SOAP	13
THE IMPOSTER	
TOTO	15
I WON'T HOLD YOU BACK	
GARDEN PARTY	15
MARILION	
CONFUSION (HITS US EVERY TIME)	19
THE TRUTH	
EDITH AND THE KINGPIN	23
JONI MITCHELL	
CRUEL SUMMER	26
BANANARAMA	
FORBIDDEN COLOURS	26
SYLVIAN AND SAKAMOTO	
IT'S SO HIGH	38
MATT FRETTON	
LOVE LASTS FOREVER	40
KISSING THE PINK	
MOONLIGHT SHADOW	55
MIKE OLDFIELD	

FEATURES & COLOUR

FLASHDANCE: CASH AND CARA	5-9
THE TRUTH: THE WHOLE TRUTH AND NOTHING BUT THE TRUTH	18-19
STAR CHOICE: NICK BEGGS ON JONI MITCHELL	23
BANANARAMA: A FRUIT AND NUT CASE	24-25
THE POLICE: CENTRESPREAD	32-33
MATT FRETTON: THE WHITE ONE, THE BRIGHT ONE	38-39
ULTRAVOX: CLOSE SHAVE	44-45
H ₂ O: POSTER	56

COMPETITIONS

BITZ: SIGNED NICK HEYWARD POSTERS & RECORDS	17
THE BIG COMPETITION: A HOME COMPUTER, POCKET GAMES, SIGNED POLICE LPs	43
COMPETITION WINNERS: STRIKING IT RICH	43

PLUS

START: WHEN THE KISSING HAD TO STOP, MICK & MIDGE	4-5
SINGLES: BY GEORGE AND ANDREW OF WHAM! ALBUMS	11-13
BITZ: PAUL YOUNG, UNDERTONES, MU'FERINGS & MORE	16-17
GET SMART: O HERE	31
CROSSWORD: BE THERE OR BE SQUARE	34
BARRY: DANCE CRAZY	37
STAR TEASER: IRON MAIDEN	41
LETTERS: STAND UP FOR YOUR WRITERS	47-48-49
NIGHTS OUT: DAVID BOWIE, JOBOXERS	50-51-52
RSVP: PAPER MATES	53

COVER: MATT FRETTON BY GUY TONER/SALVATORE

MALCOLM MCLAREN

DOUBLE PULL-OUT

NEW 7" AND EXTENDED 12" SINGLE
WITH BONUS TRACK

OUT NOW

CHARISMA

PERSONAL FILE



ALANNAH CURRIE
(Thompson Twins)

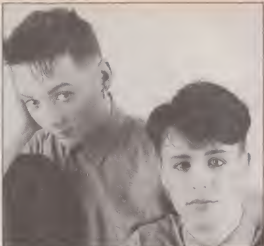
NAME: Alannah Joy Currie.
BORN: September 20 1957, in Auckland, New Zealand.
NICKNAME AT SCHOOL: They just used to call me "A" but I didn't really have one.
FIRST RECORD BOUGHT: We never had a record player 'til I was about 12. I think it was by The Stylistics—I can't remember which one. I didn't buy many 'cos I never got pocket money.
DID YOU PLAY HOCKEY AT SCHOOL? No but I used to play baseball and I used to go roller-skating.
WHY DID YOU MOVE TO ENGLAND? Well, if you come from the other side of the planet, it all seems to happen in England or America. Also in '77 I'd heard things about The Sex Pistols and the punks, so it seemed like quite an exciting place. I lived in a squat in South London and I had a stall in Portobello Road selling hideous things, like green Goldfish lampshades. Then I had lots of temp jobs, like packing hote in a warehouse, cleaning toilets, being a deckchair attendant, a chambermaid. I tried to be a typist but I got the sack because they found out that I couldn't type. I only lasted 'til lunchtime.
WERE YOU A PUNK? No, not really. When I'd re-orientated myself here I was much more interested in the girls' bands like The Slits and The Raincoats

and then bands like Joy Division. I thought The Slits were great—I used to follow them around everywhere.
FIRST CONCERT ATTENDED: Roxy Music at Auckland Town Hall! You only used to get the really big groups in New Zealand, by the time they'd got really famous and done it all in the Northern Hemisphere, then they'd deign to go to the Southern Hemisphere. It was always really exciting because there weren't many concerts so you used to go to everything, just for the event. Roxy Music were brilliant—Eno was still with them. I really wanted to be in a band after seeing them but the only thing I could play at that time were my brother's bongos.

WHAT TV PROGRAMME DO YOU ALWAYS SWITCH OFF? The election things—I switched all of them off. I don't watch much TV.
LAST BOOK READ: *The Colour Purple* by Alice Walker. It's about a group of black women who were living in the Deep South of America in the '40s and all their adventures. I read compulsively all the time. I like John Steinbeck a lot, Virginia Woolf, Fay Weldon, Edith Sitwell, John Irving. I'm really interested in Women's literature.

HAVE YOU SEEN RETURN OF THE JEDI? No, I don't get much time to go to the pictures.
ARE YOU INTERESTED IN POLITICS? Not really. I'm interested in personal politics, the way people relate to each other and the way they treat each other. I think that's probably the root of all politics.
HAVE YOU EVER BEEN TO A POP FESTIVAL? I played at the Glastonbury Festival and at Stonehenge with the Thompson Twins. Glastonbury was very nice and middle-class; Stonehenge was very weird! And we did them both in the same day. But I've never actually been to one as part of the audience.

FAVOURITE HUMAN LEAGUE SONG: "Don't You Want Me".
WHAT'S YOUR LIVING ROOM LIKE? Very small with white walls, a table and chairs, a couch, plants, photographs, books, sound system, records. It's usually covered with half-unpacked clothes.
BOYFRIEND: Several.
WHERE DID YOU GET THAT HAT? A guy called Steven Jones made it. He's a milliner in London. It's supposed to be a sort of cross between Casey Jones and Donald Duck.
HOW WOULD YOU DESCRIBE YOURSELF? A sleazy, funky, lowdown woman!



That place again? It's yet another Liverpool ensemble, The Lotus Eaters. They're playing support on the Big Country tour, have a single called "The First Picture Of You", and Mike Read seems to rather like it.



Jimmy The Hoover come from all over the place. Malta, Australia, Zambia, Los Angeles. One of them even comes from Britain. This international mix is reflected in their sparkling summer single, "Tantalise (wo wo ee yeh yeh)". Could well clean up (sorry).



It was a bit like one of the more torrid scenes in *Dynasty* at Steve Strange's birthday party the other week. Needless to say, it was held in the *Camden Palace* and simply everyone was there. As the evening went on, passions rose...

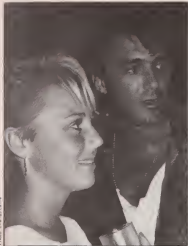


Photo: Charles Crane

Martin Kemp arrived, bronzed from his hois in Greece, with Wham!'s Shirley. Funnily enough, she was rather tanned too.



Photo: Charles Crane

But, next thing you know, Shirley's ex (Andrew from Wham!) arrives, a bit of a believer in the old wordless discussions. A brief reconciliation ensued...



Photo: Charles Crane

Not everyone noticed, though. George from Wham! was pretty busy at the other end of the bar.



While Steve Strange wondered who was going to give him a birthday kiss, Lee John of Imagination looked ready to oblige. Funny chaps these pop stars.



Egypt: exotic empire of the camel. Cleopatra's Needle, the Pyramids and people wearing sheets on their heads (held in place by ropes). Mick Karn (left) and Midge Ure popped over there recently to make a video of their first, joint single, "After A Fashion", which appears on July 8 on Midge's brand new Music Fest label. It's probably a slice of sheik, rattle and roll... (For more on Midge and Ultravox, leaf over to page 44).

S T A R T

21ST CENTURY LEISURE



SYNCHRONICITY THE POLICE

Features
No 1 single
'Every Breath
You Take'

3.99
Album or Cassette



Virgin
JACS

Sheffield Store Opens June 24 at 35 The High Street

OUT OF LONDON SHOPS BIRMINGHAM 74 Bull Street BRIGHTON 5 Queens Road B90 7JA 12/14 Merchant Street CANNING 6-7 Duke Street CROFTON 46 North Street GUTHROW Lane 9, Millhouse Gate Centre, North Road EDINBURGH 171 Princes Street GLASGOW 28/32 Union Street LEEDS 145 The Grange LIVERPOOL Units 4 & 7 Central Shopping Centre, Ransleigh Street MANCHESTER 151, 151B, Arundale Centre, Market Street MELBURN 100 KINGS 100 Railway Arcade, South Gate West NEWCASTLE 15, 15 High Frame, John Street PETERSBOURGH 24 Queen's Gate Centre 75 THROUGHTON 105 Arundale Way PORTSMOUTH Units 89-73 The Trocero, Charlotte Street SHEFFIELD 35 High Street SOUTHAMPTON 18 Bargate Street LONDON JACS 9 Market Arch NEWCASTLE 14 14 Clifford Street 150 yards from Tottenhams Court Road tube station ALSO AT JACS RECORDS AND TAPES ACCORDING TO 254 Broadway ALPHINGTON 91A George Street BLACKBURN 19 Market Way BURNLEY Railway Market Square CHESTER 32 Northgate Street EXETER 24 Church Street NEWCOM Manders Road Arundale Centre PRESTON 32 Farnham Walk ROTHERHAM 11/12 Bank Street 57 WELLS 6 Poulton Arcade 3100PORT 23 Deansley Way WARRINGTON 2 Doherty Lane, Market Square

HEAVEN

17

COME LIVE WITH ME

I WAS THIRTY-SEVEN
 YOU WERE SEVENTEEN
 YOU WERE HALF MY AGE
 THE YOUTH I'D NEVER SEEN
 UNLIKELY PEOPLE MEETING IN A DREAM
 HEAVEN ONLY KNOWS THE WAY IT SHOULD HAVE BEEN

HERE TODAY MY TOMORROW, WHERE YOU LEAD I
 WILL FOLLOW
 ALL THAT KISSING, NO PASSION MISSING

CHORUS
 COME LIVE WITH ME (KISS THE BOYS GOODBYE)
 COME LIVE WITH ME (KISS THE BOYS GOODBYE)
 COME LIVE WITH ME

DINNER PARTIES FOLLOWED
 AND ALL MY AGE IMPLIED
 MY FRIENDS BEGAN TO TALK
 I BEGAN TO REALISE
 IF HALF THE THINGS THEY SAY
 ARE QUARTER TRUTH OF ME
 THEN HOW CAN I EQUIP THE YOUTH
 YOU GAVE TO SET ME FREE

THERE WAS SOMETHING IN YOUR SMILE
 THAT WAS HARD TO RECONCILE
 THE TIME HAD COME TO TESTIFY TO REASON
 THOUGH YEARS WILL NOT ERASE
 REMEMBRANCE OF THOSE DAYS
 AT LEAST THERE'S NO SUBMISSION TO HEART'S
 THROBBER

HERE TODAY MY TOMORROW, NO MORE SHAME
 ONLY SORROW
 ALL THAT KISSING THERE'S SOMETHING MISSING

REPEAT CHORUS
 NOW THERE'S NOTHING LEFT TO CRY FOR
 ANOTHER THERE'S NO WHERE LEFT TO GO
 JUST ANOTHER HOPELESS FIGHT
 BUT HOW WERE WE TO KNOW
 THE STRONG ARE SOMETIMES WRONG
 BUT THE WEAK ARE NEVER FREE
 THE CHOICE WE MADE WE CAN'T EVADE
 DON'T TRY TO FOLLOW ME

HERE TODAY MY TOMORROW, NO MORE PAIN ONLY
 SORROW
 ALL THAT KISSING THERE'S SOMETHING MISSING

REPEAT CHORUS TO FADE

WORDS AND MUSIC BY GREGORY MARSH WARE
 REPRODUCED BY PERMISSION VIRGIN MUSIC
 (PUBLISHERS) LTD
 SOUND DIAGRAMS/WARNER BROS. MUSIC LTD.
 ON B.E.F. VIRGIN RECORDS



ROD STEWART BABY JANE

BABY JANE DON'T LEAVE ME HANGING ON THE LINE
 I KNEW YOU WHEN YOU HAD NO-ONE TO TALK TO
 NOW YOU'RE MOVING IN HIGH SOCIETY
 DON'T FORGET I KNOW SECRETS ABOUT YOU
 I USED TO THINK YOU WERE ON MY SIDE
 BUT NOW I'M NO LONGER SURE
 I WISH I KNEW WHAT I KNOW NOW BEFORE

CHORUS
 BUT WHEN I GIVE MY HEART AGAIN I KNOW
 IT'S GONNA LAST FOREVER
 NO-ONE TELL ME WHERE OR WHEN I KNOW
 IT'S GONNA LAST FOREVER

BABY JANE DON'T IT MAKE YOU FEEL SAD
 JUST WHEN I THOUGHT THAT WE WERE WINNING
 YOU AND I WERE SO CLOSE IN EVERY WAY
 DON'T TIME FLY WHEN YOU'RE LOVING AND LAUGHING
 I'VE SAID GOODBYE SO MANY TIMES
 THE SITUATION AIN'T ALL THAT NEW
 OPTIMISM'S MY BEST DEFENCE
 I'LL GET THROUGH WITHOUT YOU

REPEAT CHORUS

I WON'T BE THAT DUMB AGAIN
 I KNOW IT'S GONNA LAST FOREVER
 WHEN I FALL IN LOVE AGAIN
 I KNOW IT'S GONNA LAST FOREVER

BABY JANE I'VE SAID ALL I WANT TO SAY
 GO YOUR OWN WAY DON'T THINK TWICE ABOUT ME
 CAUSE I'VE GOT IDEAS AND PLANS OF MY OWN
 SO LONG DARLING I'LL MISS YOU BELIEVE ME
 THE LOSS ALONE WAS SO HARD TO SWALLOW
 BUT I KNOW THAT I'LL SURVIVE
 I'M GONNA TAKE A GOOD LOOK AT MYSELF AND CRY YEAH

REPEAT CHORUS

WHEN I FALL IN LOVE NEXT TIME I KNOW
 IT'S GONNA LAST FOREVER
 I WON'T BE THAT DUMB AGAIN
 I KNOW IT'LL LAST FOREVER

WORDS AND MUSIC BY STEWART DAVIS
 REPRODUCED BY PERMISSION ROD STEWART/ANTEATER MUSIC
 ON WARNER BROS. RECORDS



FLASHD

THE FILM

It's going to be the big box-office smash of the summer. And Dave Rimmer's already seen it.

"Flashdance" isn't just that Irene Cara tune that's just rocketed to the top of the charts. It's also the film from which the tune is taken. *Flashdance* the movie opens here next week and, believe me, it's going to be HUGE. Required viewing for just about everyone who can still afford the price of a cinema ticket.

Why do I make such a rash prediction? Well, for a start I know that in America it's currently putting more bums on cinema seats than just about any other film this year apart from *Return Of The Jedi*. And secondly... I've seen it.

It's not a perfect film. In fact in places it's old-fashioned, over sentimental and downright annoying. Everything turns out exactly as you'd expect and not once does it manage to surprise. On the other hand, in between all the corny bits it is packed to the seams with energetic, startlingly acrobatic and exceedingly well-timed dance sequences. It is to the current Hip Hop/Body Popping new dance craze what *Saturday Night Fever* was to the disco boom of the late '70s. And even given that Hollywood always blands things out a little (the Rock Steady Crew, the breakers who regularly spin round on various unlikely parts of the body at New York's Roxy club get to put in an appearance, but the proceedings are always much more Showbiz than Street) it still manages to capture much of the excitement.

Flashdancing is apparently "something every kid does when you know a song like the back of your hand and you make up steps as you go along. It's not just a form of self-expression, but an escape from reality." Or at least, so says Jennifer Beals (the young actress who plays *Flashdance*'s central character Alex Owens) although some of the most stunning routines are done by her stand-in, an "uncredited French dancer".

Alex works as a welder by day and as a club dancer by night while trying to get into ballet school. She falls in love with her boss, chases after the crucial audition and keeps her friends out of trouble. "When you give up your dream, you die," she tells one of them, and this is the central theme of the film. It being an American dream, of course it all comes true. In a very *Fame*-like penultimate scene, she finally does her stuff before the ballet school panel and gets all their feet tapping with an almost ridiculously acrobatic routine.

Flashdance is an enjoyable enough hour-and-a-half. It will probably launch a new, and rather dangerous, dance craze over here. It's also probably best not to take it too seriously.



Warming up for a couple of backflips, three somersaults and then some really difficult dancing



Alex hears she's gotten a job



Strifling in a frantic zip



She's a passionate ballet dancer

DANCE

THE SONG

Irene Cara (singer, actress and all-round pretty talented person) talks to Ian Birch.

It's four in the afternoon New York time and Irene Cara is curled up on her bed. It's exhausting work, after all, having the summer hit on both sides of the Atlantic.

"Flashdance", the theme tune for a film of the same name, dominates the airwaves and, not surprisingly, Irene is quietly contented. So are her two cats, Jasmin and Cologne, who are snoozing at the foot of the bed. "I love animals and children," she says in true Hollywood fashion. "They're my favourite beings."

She's relaxing in her New York apartment. High ceilings, long hallway, two floors and everything is in beige — the colour of one of her cats. In fact, there's nothing on the record player. "I'm listening to my air conditioner at the moment," she laughs. "It's sooo hot outside."

Irene, 24 last March, announces her star sign is Pisces. "I used to be really interested in astrology but I've dropped it now because it was driving me crazy." Born in the tough Nauh

York district of The Bronx, she entered the world of showbiz at the tender age of six, singing and dancing in "neighbourhood Pepsi-Cola contests". From then on, there was no looking back.

At nine she made her stage debut on Broadway in a musical called *Meggie Flynn* which told the tearful tale of an orphanage during the American Civil War. Her teenage years saw a string of live concerts (one with Stevie Wonder), TV plays and chat shows, yet more musicals and even a guest appearance in that classic detective series, *Kojak*.

At 16 she starred in a full-length feature film called *Sparkle* which was "a take-off on *The Supremes*". Her most challenging part came with the epic TV series about the history of American Blacks, *Roots: The Next Generation*, in which she had to age 19 years. Then came the big break. In August 1982 the film of *Fame* was released and, in addition to singing the title song, she played the role of Coco Hernandez in the now well-known High School Of Performing Arts. The movie's success led to the TV series but Irene wasn't available for it. She had already agreed to play a part in another musical, *The Wiz* (based on *The Wizard Of Oz*).

"I didn't want to do the TV series," she says firmly, "because I'd done the film and didn't want to keep on doing it. I wanted to do other things. My manager and I thought it over very carefully." This didn't stop the flow of more TV, film and concert offers, including a special performance before the (then) American president, Jimmy Carter.

Then came the second big break — the *Flashdance* title number. "It was a fluke," she continues. "I was in California, working on an album and trying to find a producer.

Paramount Pictures called me out of the blue and said that Giorgio Moroder, who was writing the music, needed some lyrics. I agreed to help out. It was a real blessing."

She's still working on this album and the tentative title, she adds, is "Chromatic". How's that spell? Is there a pun intended? "That's a good idea. What, do you mean like 'CARA-smatic'? Do you think people would like that?"

What's the music like? "I hope it will be as good as 'Fame' was. It's a good marriage with Giorgio as producer." Irene does not give a lot away.

Does she prefer singing to acting? "They're both similar. They're much the same art form. A good singer has to be an actress and a good actress has to be very melodic, very flowing."

How does she relax? "I watch television. And I sketch. Some are very surrealistic."

And the future? "I'd love to do another feature film. I like playing real people — historical people who've lived before. And I'd like to keep being happy."



FLASHDANCE... WHAT A FEELING

First when there's nothing but a slow glowing dream
That your fear seems to hide deep inside your mind
All alone I have cried silent tears full of pride
In a world made of steel, made of stone

Well I hear the music close my eyes feel the rhythm
Wrap around take e hold of my heart
What a feeling being's believing
I can have it all now I'm dancing for my life
Take your passion and make it happen
Pictures come alive you can dance right through your life

Now I hear the music close my eyes I am rhythm
In a flash it takes hold of my heart
What a feeling being's believing
I can have it all now I'm dancing for my life
Take your passion and make it happen
Pictures come alive now I'm dancing through my life
What a feeling

What a feeling (I am music now)
Being's believing (I am rhythm now)
Pictures come alive you can dance right through your life
What a feeling (I can really have it all)
What a feeling (pictures come alive when I call)
I can have it all (I can really have it all)
Have it all (pictures come alive when I call)
Call, call, call, call
What a feeling
I can have it all
Being's believing
Being's believing
Take your passion and make it happen
What a feeling
Being's believing

Words and music by Moroder/Forshey/Cara
Reproduced by permission Intersong Music Ltd.
On Casablanca Records



Photo by Peter Beals

SMASH HITS READERS
ARE DEFINITELY OFF COLOUR.



MAKERS OF ORIGINAL BLUE JEANS SINCE 1850. MAKERS OF ORIGINAL BLEACHED JEANS SINCE 1983. **LEVI'S**

SINGLES



Reviewed by **WHAM!**

★★★★★★★★

ROMAN HOLIDAY: Don't Try To Stop It (Jive) George: My single of the week. It was a really pleasant surprise putting it on. Very lively, a good summer record and, with the right beats, it should be a big hit. Well done. Andrew: The chorus has a really good hook and they've captured a bouncy uptempo beat which is just right for the summer. It sounds like a sophisticated JoBoxers. My favourite single of this bunch.



★★★★★★★★

FASTWAY: We Became One (CBS) George: The only thing I can say in the defence of heavy metal (and this is a heavy metal record) is that the attitudes that go with it are far less dangerous than the elitism I hump into once or twice a week at London's trendier nightclubs. Andrew: I've seen a lot of adverts around CBS for this one. It sounds a lot like Iron Maiden. Def Leppard. Saxon. Absolutely awful. They ought to give up.

OLIVER CHEATHAM: Get Down Saturday Night (MCA) George: One of the most profane disco records I've ever

heard with a "rock cheer" type. "You work hard, you work you [sing] to the boss/Can't wait for Saturday night to arrive." The voice of the people. Nice guitar, acrid though. Andrew: Let's hear it for the big Ol Mellow funk a bit like "Money's Too Tight To Mention" by the Valentine Brothers. I could live with this one.

THE FRANK BARBER ORCHESTRA: Disco Bond (PRT) George: If I were the sexist pig I've been accused of being, I'd probably say that the only decent thing about this record are the tasty huds on the cover. But I'm not, so I won't. Andrew: They haven't really done the songs justice. I found it really hard to follow the Bond themes — there are supposed to be eight on the first side. I only got five of them.

MARILLION: Garden Party (EMI) George: I am tempted to say "Who needs another Genesis circa '75?" but it is obvious that plenty of people do from the chart position this has already reached. I'm not one of them. Andrew: I can't understand why a band should want to write songs and sound like the bands they admire. This is Genesis record about their "Selling England By The Pound" LP to a tee. Worthless.

MEAT LOAF: Razor's Edge (Epic); BONNIE TYLER: Have You Ever Seen The Rain? (CBS) George: Meat Loaf has plenty of conviction but (at the moment) no good songs to show it off on. He definitely needs another producer like Jim Steinman. Bonnie Tyler has Jim Steinman but a weak song. Still, she's got an Americana Number One to look forward to. Andrew: Meat Loaf's single is absolutely horrible! Bonnie Tyler is very similar to her last one and the one before that. What else can I say?

MEN AT WORK: It's A Mistake (Epic) George: I think the best thing that Men At Work ever did was the flute break at the beginning of "Down Under". They'll probably never do anything else that captures my imagination. Very old-school rock and roll. A minor hit. Andrew: This seems to be the obligatory anti-war record that people seem to do these days. Not half as catchy as their previous two singles and, consequently, not another meek hit.

HEAVEN 17: Come Live With Me (Virgin) George: Some people said that Carol Kemp, as a singer, was only reason that "Temptation" got to Number Two. I would agree with them. This is not an original and it's really a return to the "clever" Heaven 17 Andrew: Even more of a dirge than "Temptation". They've

definitely gone way downhill since "Penetration And Pavement." That was energetic and lively. This is a dirge.

DAVID SYLVIAN & RIUICHI SAKAMOTO: Forbidden Colours (Virgin) George: Obviously every slow Sylvian number now gets compared to "Ghosts" and this is nothing like as good. Very much a film theme rather than a song, it would probably be better as an instrumental. I quite enjoyed it. Andrew: Pleasant enough background music.

MARY JANE GIRLS: All Night Long (Gordy) George: Very cliché. Breathey, sexy girl vocal, good backing vocals, weak song, even weaker production. Not a chance. Andrew: This record does not deserve to be in a Motown Disco sleeve.



NONA HENDRYX: B-Boys (RCA) George: You've got what I need to hold. Nona informs a B-Boy (presumably) with very little conviction. Not one of the better songs she's chosen to perform and certainly not a hit. Andrew: She's got a husky, sexy voice but it's wasted on what sounds like a mainstream New York disco record. The production lacks punch: on a good dance record it's essential to have an aggressive and meaty backbeat.

KISSING THE PINK: Love Lasts Forever (Magnet) George: Their first Top Of The Pops appearance literally turned my stomach. This one starts promisingly enough but then the vocal comes in and it's downhill all the way. But it's got as much — if not more — commercial appeal as Last Film. Andrew: This hand are the epitome of the New Wave Futurist funk influence creeping in but unfortunately it only sounds good if you speed it up to 78.

THE HONEYMOON KILLERS: Substituted Remix (Cremated Discs) George: Quite interesting. Very B-52's backing. The vocals are sung by a French female with some English dialogue between two men. All done with a sense of humour which is dodgy, to say the least. Andrew: This EP seems to be made of the stuff surrealists dream about.

THE KIDS FROM FAME: Body Language (RCA) George: Genuine tack. Andrew: The Kids/Hugh! They really do churn 'em out. Terrible, horrendous, offensive. It doesn't sound like a big hit but I'm sure the Fame fans will do their best to make it one.

A FLOCK OF SEAGULLS: Transfer Affection (Jive) Andrew: Mike Score has the worst hair-do in pop, one of the worst voices and one of the worst bands — even worse than Kissing The Pink, the scrag end of the New Romantic movement. The song is flaccid, wet and horrible.

STYX: Don't Let It End (A&M) George: One of the great regrets for me of the last couple of months was the fact that "Mr Robot" did nothing over here despite being Top Three in America. I'm really pleased that the British public don't go for this sort of drivel. Still, I don't suppose Styx are bothered.

THE RAMONES: Time Has Come Today (Sire) George: Time has indeed come to call it a day, boys. A spent force.

I-LEVEL: Teacher (Virgin) George: I-Level have been building up a steady following since they released "Give Me" last year and I preferred that to this. Lifeless vocals but a good production. The B-side is better. Andrew: You certainly picked a useless bunch for us!



BUCKS FIZZ: We're Young (RCA) George and Andrew: We both think they've made some really good records in the past but Andy Hill decided to get someone else in to write this one and he should have stuck to his own material.

FREEZE: IOU (Beggars Banquet) George: I've already heard this a couple of times in clubs but it sounds a lot weaker on my system at home. The hookline "A.E.I.O.U." is far too low down in the mix. At least it does have a hookline which is more than can be said for most of the records in this bunch. Andrew: It does sound like one of our home demos. A hit spare. The production sounds rather amateurish but at least the chorus has a good melody. So I quite like it.

Smash Hits



A NO.1 SINGLE



A NO.1 ALBUM AND CASSETTE

NOW...

Bonnie Tyler

'HAVE YOU EVER SEEN THE RAIN?'

Another smash hit single - available in a limited edition poster bag



Also available as a 12" featuring the full length version of 'Total Eclipse Of The Heart.'



ALBUMS

THE POLICE: Synchronicity (A&M) A brilliantly conceived album that spans a whole range of emotions: from the tenderness of "Every Breath You Take" to the sheer psycho madness of Andy Summers' "Mother". But it's not always the things The Police do that impress, sometimes it's the things they don't do: the way they use space instead of mere pace in order to create pop that doesn't insult your intelligence. The next Number One album and deservedly so. **(9 out of 10)**

Fred Delia



ALTERED IMAGES: Bite (Epic) If Altered Images hadn't been in such an all-fired hurry to record "Pinky Blue" then they wouldn't be having to rush this follow-up out to help us all forget it. No amount of name producers and fancy arrangements can make up for too many weedy songs. If you've stuck to their singles in the past then "Bite" is no reason to change your mind. I wish it were otherwise. **(5 out of 10)**

David Hepworth

WHAM!: Fantastic (Innerserv) Calling your debut album "Fantastic" is asking for trouble, but the bad boys of blue-eyed funk more or less get away with it. Could have done, perhaps, without all three singles (great though they may be) and the '70s-sounding cover of The Miracles' "Love Machine" seems a bit pointless, but songs like "Club Tropicana" (next single?) and the brilliant "Boss Line", plus a thoroughly modern sound throughout, make this the kind of album that is rarely off the office turntable. **(9 out of 10)**

Dave Rimmer

TALKING HEADS: Speaking in Tongues (Sire) Having dumped most of the extra tank muscle which made "Remain in Light" such a ponderous album, David Byrne

makes a sparkling return to form as he woefully underuses and

lyrically tankalises us over. He's really longed these appalling Talking Heads' characteristics into nine splendid dance cuts overflowing with great bass lines, powerful hooks and irresistible rhythms. **(9 out of 10)**

Mark Stools

MEZZOFORTE: Catching Up (Steiner) Jazz-funk of the kind that usually accompanies the screening of Celexa and TV testcasts. Also included is a free snooty-provoking 12" single aptly titled "Dreemland". Scuse me while I yawn. **(3 out of 10)**

Fred Delia

INDEEP: Last Night A DJ Saved My Life (Sound Of New York) If you thought Indeeep were one hit wonders, think again. There are six new tracks (beside the hit), all disco but different. Witty lyrics, good times and a brilliant girl singer. **(8 out of 10)**

Tim de Lisle

ROD STEWART: Body Wishes (WEA) On the sleeve Rod thanks co-producer Tom David "who saved the product from going down the toilet". This — apart from illustrating Rod's winning way with words — is a highly controversial statement (the only one on the LP). "Baby Jane" stands out a mile in this dull rehash of his American past. Still, you have to admire his staying power. **(2 out of 10)**

Tim de Lisle

ELTON JOHN: Too Low For Zero (Rocket) His best since "Yellow Brick Road". You could put it down to his reunion with Bernie Taupin and his original band; you could point to Chris Thomas's full pascy production. But the important facts are as follows: the rockers are smart and engaging, the ballads warm and just a touch epic. Like Bowie's latest, the whole album sounds like the work of a man enjoying himself for the first time in years. Catch the little "aww" that opens "Kiss The Bride". Beats working, eh Reg? **(9 out of 10)**

David Hepworth

SOUTHERN DEATH CULT: Southern Death Cult (Beggars Banquet) I can't see what all the fuss is about. SDC are supposed to be "positive punk"; they have the menacing image of Democ Society or Sex Gang Children but none of the mystical punch of, say, The Birthday Party or UK Decay. To use a rock cliché, this album is full of rock clichés — guitar solos, etc. — and is a collection of disjointed alternative recordings and live tracks. Not half as exciting as some would have you believe. **(4 out of 10)**

Peter Stockton

The Imposter PILLS AND SOAP

They talked to the sister, the father and the mother
With a microphone in one hand and chequebook in the other
And the camera noses in to the tears on her face
The tears on her face, the tears on her face
You can put them back together with your paper and paste
But you can't put them back together
You can't put them back together

Chorus
What would you say
What would you do
Children and animals two by two
Give me the needle
Give me the rope
We're gonna melt them down for pills and soap

Four and twenty crowbars, jemmy your desire
Out of the frying pan into the fire
The king is in the counting house
Some folk have all the luck
And all we get is pictures of Lord and Lady Muck
They come from lovely people with a hard line in hypocrisy
There are astrays of amotion for the fag ends in the aristocracy

Repeat chorus

Give me the needle
Give me the rope

The sugar-coated pill is getting hittier still
You think your country needs you but you know it never will
So pack up your troubles in a stolen handbag
Don't dilly-dally boys rally round the flag
Give us our daily bread in individual slices
And something in the daily rag to cancel any crisis

Repeat chorus

Give me the needle
Give me the rope
We're going to melt them down for pills and soap

Words and music by The Imposter
Reproduced by permission Copyright Control
On Demon Records



STAR CHOICES.



ELO Secret Messages
(Released 24.6.83) **£3.99**



Japan Oil on Canvas **£4.99**
Album)



Police Synchronicity **£3.99**

BOOTS TOP ALBUMS AND CASSETTES.

- | | | | | | |
|--------------------------|---------------------------------|--------------|-----------------|--|--------------|
| Agnetha | Wrap Your Arms Around Me | £4.49 | Malcolm McLaren | Duck Rock | £4.49 |
| Altered Images | Bite | £4.49 | Meatloaf | Midnight At The Lost & Found | £4.25 |
| The Beat | What Is Beat? | £4.49 | Men At Work | Cargo | £4.25 |
| George Benson | In Your Eyes | £4.75 | Mike Oldfield | Crises | £4.25 |
| David Bowie | Lets Dance | £4.25 | Spandau Ballet | True | £4.49 |
| Eurythmics | Sweet Dreams (Are Made of This) | £4.49 | Rod Stewart | Body Wishes | £4.49 |
| Peter Gabriel | Plays Live (Double Album) | £5.99 | Talking Heads | Speaking in Tongues | £4.49 |
| Heaven 17 | The Luxury Gap | £4.25 | Tears for Fears | The Hurting | £3.99 |
| Imagination | Night Dubbing | £2.99 | Toto | Toto IV | £4.49 |
| Iron Maiden | Piece of Mind | £4.75 | Bonnie Tyler | Faster Than The Speed of Night | £4.49 |
| Michael Jackson | Thriller | £4.49 | Dionne Warwick | Dionne Warwick Collection (Double Album) | £5.99 |
| Elton John | Too Low For Zero | £4.49 | | | |
| Kajagoogoo | White Feathers | £4.25 | | | |
| Kids From Fame | Songs | £4.25 | | | |
| Kool & The Gang | Twice As Cool (Double Album) | £5.99 | | | |
| Bob Marley & The Wailers | Confrontation | £4.25 | | | |

All prices are for Album or Cassette. Subject to stock availability

Shop into

Boots

So much more to value

TWO

I WON'T HOLD YOU BACK

If I had another chance tonight
I'd try to tell you that the things
I've said were all true

Time isn't meant to hurt and wound
It gives me time to realize that
Just how much you cared

Now you're gone
I probably not the same
I guess I have moved on
Time can't make the things we said
But it gives me time to realize that
You're always instead

You know I won't hold you back now
The love we had just can't be found
You know I can't hold you back now

Now that I'm alone it gives me time
To think about the years
That you were mine
Time can't erase the love we shared
But it gives me time to realize
Just how much you cared

If you know I won't hold you back now
The love we had just can't be found
(Listen to me baby)
You know I can't hold you back now

You know I won't hold you back now
The love we had just can't be found
You know I can't hold you back now
The love we had just can't be found
You know I can't hold you back now
The love we had just can't be found

Words and music by S. LaKather
Reproduced by permission CBS Songs
Inc.
On CBS records



MARILLION



Garden Party

GARDEN PARTY HELD TODAY
INVITES CALL THE DEES TO PLAY
SOCIAL CLIMBERS POLISH LADDERS
WAYWARD SONS AGAIN HAVE FATHERS

DOCTOR'S SON A PARSON'S DAUGHTER
WHERE WHY NOT AND SHOULD THEY DUGHTA
PLEASE DON'T LIE UPON THE GRASS
UNLESS ACCOMPANIED BY A FELLOW
(MAY BE SO BOLD AS TO PERHAPS SUGGEST O'HELLLO)
(PERHAPS SUGGEST O'HELLLO)

PUNTING ON THE CAM IS JOLLY FUN THEY SAY
BEAGLING ON THE DOWNNS OH PLEASE OO COME THEY SAY
BUGGER IS THE TOPS A GAME FOR MEN ON THEY SAY
(THEY SAY)

I'M PUNTING, I'M BEAGLING, I'M WINNING, RECLINING
I'M ROCKING, I'M MINING SO WELCOME
IT'S A PARTY

ANGIE CHALKS ANOTHER BLUE
MOTHER SMILES SHE DID IT TOO
CHITTERS CHAT AND GOSSIPS LASH

POBERS POSE, PRESSMAN FLASH
FLASH (FLASH, FLASH)
FLASH (FLASH, FLASH)
FLASH

SMILES POLLUTED WITH FALSE CHAMM
LOCKING ONTO ROYAL ARMS
SOCIETY COLUMNS NOW ENSURED
RETURN TO MINGLE WITH THE CROWDS
OH WHAT A CROWD

PUNTING ON THE CAM
OH PLEASE OO COME THEY SAY
BEAGLING ON THE DOWNNS
OH PLEASE OO COME THEY SAY
GARDEN PARTY HELD TODAY THEY SAY
OH PLEASE OO COME
OH PLEASE OO COME THEY SAY

WORDS AND MUSIC BY MARILLION
REPRODUCED BY PERMISSION MARILLION MUSIC
CHARISMA MUSIC PUBL. CHAPPELL MUSIC LTD
ON EMI RECORDS

Malcolm McLaren's new single is just out. It's called "Double Dutch", comes from the "Duck Rock" album and is all about the New York Hip Hop skipping rope dance of the same name. It's now a US nation-wide craze, and is going to be a trial event at the 1988 Olympics. If you thought skipping was just a kid's game then you should see some of these people. One team, The Ebonettes, are over here now.

FAN CLUBS

(enclose SAE for a reply)

Ultravox Info Service
234 Camden High Street
London NW1

Soft Cell
17 St Annes Court
Wardour Street
London W1

Blissenange
BCM Blissenange
London WC1N 3XX

A new book "Making Music" (Pm. £5.35) tells you how to do just that. Edited by producer **George Martin (Beatles, Ultravox)** it includes contributions from many famous folk (**Alvin King, Stevie, Paul McCartney** etc) on a very exciting of the industry.

We hear that **Paul Weller** is just off to Paris to record a song called "Paris Match". 'Tis rumoured this may be the next **Style Council** single.

FOXX SET



John Foxx is planning his first-ever British tour to coincide with the release of his third LP in August. This will be the first time he's played any concerts in the UK since he left Ultravox four years ago. Bet he'll be really nervous.

Former Jam drummer **Rick Buckler** has formed a new band with bassist Nick South and one-time Tom Robinson guitarist Danny Kustow. They're called Time UK. Expect some live dates very soon.

Man Without Hats
so... Ch... Letters
Hi Hi.

Traduum, **Margaret**
Looby

The computer controversy rages on. As those of you who've been paying attention will know, there's been a bit of row recently for the coveted World's First Computer Gimnick title. **Pete Shelley** was first of the block with news of his "XLI" album and its programme for producing a graphic display of the lyrics on one of those home computer things. And then from nowhere came dark horse **Chris Sievey** with his "Camouflage" single. Not only did it contain a similar graphic display programme, but it also had a game you could play, and what's more it was in the shops before Shelley's effort. Well, hard luck lads. We've learnt that a Hemel Hempstead group called **Mainframe** had a single with a computer programme on it out on their own label as long ago as last February. So there.

David Bowie was born in Brixton and has decided he'd like to do something to "directly benefit" the area. Accordingly, on June 30 he'll be playing a benefit concert at the **Pinner Youth Centre** for the **British Neighbourhood Community Association**, a charity which provides leisure, education, training and employment opportunities to inhabitants of the Lee-walk area. Tick-its cost £5 and £15 but, before you march for your first choice any give away, they won't be on sale on June 12 so there won't be any left.

Tin Tin, the duo which includes former Duran Duran member, Stephen Duffy, release a new single this week entitled "Hold It". They've also formed a production company called Dugro Ents for young people who "despise traditional music biz values". Sounds like a long way from Duran Duran.

Suddenly Last Summer? by Tennessee Williams is the play **Soft Cell's David Ball** and wife-to-be **Ginny Hewes** have written the musical soundtrack for. Its three-week run begins at the New End Theatre in Hampstead, London, on June 28. A new Soft Cell single, "The Soul Inside", will be released in July with their version of the theme from the James Bond film, *You Only Live Twice* on the flip side. And just to make sure that he never has a minute to himself David Ball has been busy producing some new recordings by **The Virgin Virens**.

THE YOUNG ONE



Say hello to **Paul Young**. He's 17, comes from Luton (from where he sings, only heavy metal or punk bands cause and is continually championed by rock music his mistress as Chris Costello, Gary Kemp and Chris Difford. It's a bit hard to understand why when you hear his new single, a singing version of the Marvin Gaye classic, "Wherever I Lay My Hat".

Paul gave up on apprenticeship in Venushell Motors to join his first outfit, Streetband, who had a surprise hit in '78 with a show of novelty nonsense called "Totat".

The song started out as a B-side to "Hold On" but Radio Cam Dje liked it so much that they kept playing it. Paul quotes at the session: "I wasn't even singing on it. People thought we were The Norman Knights when we were in fact a heavy rock band. We had married couples coming to see us and leaving after two minutes."

Robert Wyatt's excellent album "Nothing Can Stop Us", which includes thoroughly murderous versions of things like "The Red Flag" and "Chic's At Last I Am Free", has just been re-released with "Shipbuilding" as an extra track.

HAPPY BIRTHDAY

Lesee John of *Disappointment* (8) on June 23
Andy McCluskey of *MD* (26) on June 24
Curt Smith of *Tears For Fears* (22) on June 24
Mink James of *The Clash* (26) on June 26
Adrian Wright of *The Human League* (27) on June 30
Vince Clarke (22) on July 2
Michael Grant of *Musical Youth* (14) on July 8

Kim Wilde's got a new single out on July 11 called "Love Blonde".

Streetband split and, as the winner, Paul lost his voice for three months. Forging his Q-Tip, a musician soul revue, revealed his confidence and vocals. They signed to Chrysalis, built up a steady live following (200 gigs in their last year) and actually won some money.

But the hits didn't follow and they quarrelled with Chrysalis. I regret the marketing, it presented us like a lucky 'Madness'. And anyway the cost of keeping an eight-piece band together was astronomical. The group broke up last April.

Paul decided to go solo and went to CBS. He's been fairly gathering potential new signings in his first LP, "No Dances", which comes out early in September and features Paul as a singer.

In English pop music, he sings, "being a singer doesn't seem to matter any more. I think it's a dying breed. It's such a shame."

And once again: **Duran Duran**. They've just confirmed the massive open-air show on July 23 at Aston Villa's football ground in their home town of Birmingham. Sharing the bill are **Robert Palmer** and **Prince Charles And His City Beat Band** while the composer is **Peter Dinklage**. Tickets are £8.50 and the proceeds go to MENCAP, the charity for mentally handicapped children. The group hope the money will fund a new Open University course on TV called *Partners of Living: Doors* open at 4.00pm and the first band is on at 6.00. Be warned: the official merchandise will be on sale inside the ground.

The stuff outside is not approved by the band. You're allowed no more than four tickets per application and only cheques or postal orders made payable to D.B.C.P. will be accepted. Don't forget to enclose an SAE. Send applications to CP Box Office, PO Box 1AF, London W1A 1AF, stating if you prefer pitch or stand.

BLITZ

Nick Heyward's current tour winds up with two shows at London's Dominion on July 1 and 2. All over the capital there are large colourful posters advertising the event. Why, there's even a few round here at *Blitz*. Five, in fact. Signed ones. We thought we might, you know, give them all away. Oh yeah, we've also got five signed "Take That Situation" LP singles to go with them.

Fancy one of these exclusive items? You might win one if you can answer the following question. Which of these bands were Nick Heyward not in: a) Hairsuit One Hundred, b) The Boat Party, c) The Crucial Three or d) Moving England?

Answer on a postcard or the back of an envelope to **Smash Hits Nick Heyward Competition**, 52-55 Carnaby Street, London W1F 1PF. Replies no later than July 8.

Silver Cliff (Sidgwick & Jackson) by Tony Jasper is just out to celebrate **Gill Richard's** 25th year in pop. Well researched, but wholly uncritical. It costs £7.95.

MY TOP TEN



JEFFREY DANIEL (Shalamar)

- 1. DONNA SUMMER: Mystery Of Love (Goffin)** It just sticks in your head. I walk round singing this a lot. It reminds me of a club called *Baselows* in Puerto Rico.
- 2. STEPHEN BISHOP: It Might Be You** (Theme from *Tootsie!*) (Warner Bros) A great ballad. If you hear a song like this when you have a new relationship, it puts that magic there. The film was nice, but I like the song better.
- 3. PAUL SIMON: Still Crazy After All These Years (CBS)** It describes me. Anyone who knows me would tell you that's

Respond here a new signing. They are two boys and two girls called **A Craze**, have a single out in August, and have also written **Tracie's** next single. They're also looking for a drummer, so of course they came to us. What they're after is "a funk drummer with a flair for funk, soul and dance music, between 17 and 22 and with a minimum of one year's experience". Fancy your chances? Write to: Chris/Lucie, c/o Christie Cremore, A&M Records, 136-140 New Kings Road, London SW6. They'd like to hear from you before July 6. It worked with Tracie.

Ever looked at that lestering pile of **Smash Hits** in the corner and thought: "These must be a better way of sorting these." You were right. These in. Colourful and sturdy binders, sufficient unto the task of keeping a whole year's worth of releases are available at 24.25 (including P&P) from **Smash Hits Binder Offer**, Esmbind, 42 Hoxton Square, London N1 9NS. (Cheques, POs to "Esmbind") Go on, please your shelves.

true — I haven't changed at all. I still take extreme chances though maybe it isn't really necessary any more.

- 4. JOCE: I'm Not In Love (Mercury)** This ballad soars. You can just lay back and totally relax to it. I like to hear it on a plane — it chases away my fear of flying.
- 5. THE JACKSONS: You Are My Lovely One (Epic)** A real hot number, one of my favourite dance tracks. Every time I hear it I just have to move.
- 6. CAROLE KING: Tapestry (Ode)** Her "Tapestry" album, which this is from, was a masterpiece. I wish I could have named every track on it.
- 7. CHRISTOPHER CROSS: Sealing (Warner Bros)** A beautiful song. What more can I say?
- 8. ELTON JOHN: Sorry Seems To Be the Hardest Word (Black)** I love moody songs like this. They make you just stop in your tracks. I learnt to play piano listening to this.
- 9. ROBERTA FLACK: Making Love (Atlantic)** One of the greatest female vocalists singing one of the greatest ballads everywhere. Very underrated.
- 10. "Yes Jesus Loves Me" A** children's gospel song. It was the first soul song I ever learnt. All American children learn it at Sunday School.

TONES OVER



The Undertones: "It had to happen sometime"

Dee O'Neill is looking forward to being an ex-Undertone with a mixture of disappointment and optimism. After five years of releasing records, the group have decided to split because "people don't go out and buy our records — a group can't survive only on great reviews".

This year's **Undertones' LP "Sin Of Pride"** was, as they say, critically acclaimed. The trouble is, the public didn't go out and buy it in large quantities.

"We were really disappointed with the sales. It's probably the best LP that's been released this year but it didn't get any radio play. People like DJs still tended to think of us like in our early days. Plus magazines like yours haven't exactly mentioned us much. I think it's something to do with fashion, as well. We're not a very hip group."

MUTTERINGS

We hear that **Michael Jackson** has just earned vast sums of money by selling the him rights to "Billie Jean". Will it be a *thriller*? . . . **Peter Gabriel** is married to the daughter of the Queen's Private Secretary . . . At a recent **Police** photo session (see pages 32 and 33) **Andy Summers** left his clothes too near a studio light and they all caught fire. **Sting** liked the charred look and put some on. **Andy** followed suit. Not wanting to be left out, **Stewart Copeland** then ripped off his shirt and touched a match to it . . . Watch out for travelling salesman style. **Kevin Rowland** drove by the office the other day. In a horse and cart? A combine harvester? No. A brand new grey Cortina . . . **Tis** muttered that the **Sex Pistols** are going to re-form. They used to say that about **The Beatles** too . . . **Pigbag** have split up . . . and **Annabelle Lwin** has been offered a £1m million contract by Walt Disney, possibly with their next movie. **That's** To Oz in mind. **Return's** cash . . .

"We just realised after five years of making great records it wasn't good enough so we said we'd go our own ways. It's an agreed split. Everyone's agreed on it."

Dee and bass-player **Michael Bradley** will continue to work together writing songs — "We'll just see what happens" — while **Feargal Sharkey** will probably work on his own. **Dee** thinks:

"The Undertones' last appearances will be in Dublin on July 17, supporting **Dave Street** and in the next few months their entire recorded output will be re-released on their own Ardeck label. It speaks for itself."

"We hadn't even reached our peak," **Dee** reckons. "But still, we've been breaking up for the last five years so it had to happen sometime. I'm very optimistic."

Icchouse, who will be supporting **Bowie** at his Edinburgh and Milton Keynes concerts, will also be playing London's Lyceum on July 7. To coincide with these, there will also be a new single "Uniform", which will probably come with a free 7" attached.

The British invasion of the American charts continues apace. **Culture Club** are having their second hit these with "Time (Clock Of The Heart)" and **Duran Duran** are well on the way to theirs with "Rio". **A Flock Of Seagulls** are still in there with "Whisper" while **Kojane** ("Too Shy"), **Eddy Grant** ("Electric Avenue") and even **Madness** ("Our House") are heading for the top, while older crooners like **Bowie**, **Red Stewart** and **Eiton John** are enjoying a revival. **Thomas Dolby's** "She Blinded Me With Science" flopped here but made the top ten there and the story's the same for "Always Something There To Remind Me" by electronic duo **Naked Eyes** who used to be in **Graduate** with **Teens For Peace**. Indeed we live in exciting times.

TINTIN

HOLD IT NEW SINGLE

AVAILABLE ON BOTH 7" AND 12"

K9781 • K9782

THE NEW SINGLE FROM

Vision



Love Dance.

7" SINGLE MVM 2886
12" SINGLE MVM 2886



Love Dance from the MVM album "In Sight" MVM006

ANYONE

Quite a lot, it seems.
Mark Steels meets Dennis Greaves
and his band, The Truth.

Dennis Greaves looks wounded. "You know, these people could have gone nutty, completely lost their cool. But they didn't. They just care too much."

Dennis is the mainman and driving force behind The Truth and if he's wearing the look of a man who's just had a brush with something rather unpleasant then it's quite understandable.

Some six hours earlier, a specially chartered coach, magnificently festooned with banners and posters and laden with 50 of the most dedicated and cheerful fans any band could hope to have, swung out of London's Charing Cross Station bound for Retford, Nottingham. The journey should have taken two-and-a-half hours. It took over four and although the party arrived just in time to cheer on their heroes, the local constabulary refused them admittance on the grounds that the club's licence forbade entry after midnight.

It was a 'jobsworth' attitude at its most petty — "rules are rules" and all that — but the fans responded superbly, laughing and joking in the street, catching bits of the band's set through the walls and patiently waiting for Dennis and the boys to ride back in their coach with them. It was quite a moving experience.

"I think these people are a new breed," Dennis confides. "They're not Mods, they're not Skinheads... they're fresh and enthusiastic. You won't find any of this lot wearing parkas and 'Jam' shoes."

"All those two-piece synth outfits have had their day."

Well, I'm glad he brought it up since The Truth's highly appealing '60s-based sound, neat Mod image and suitably breast-beating name do seem tailor-made for the legions of Mod Revivalists that Dennis finds "a bit sad".

It also seems inevitable that instant comparisons are likely to be made between The Truth and The Jam but Dennis is quick to scuttle any such allegations.

"The Jam didn't really know what they wanted to be. I mean they started out as a punk band, ended up as a soul band and their best album was 'All Mod Cons'. I can't see any comparisons in any of that with what we're doing which is fresh, simple pop with no pretensions."

Nevertheless, Dennis has a healthy respect for Paul Weller who, incidentally, tried to get The Truth to sign with his Respond label.

"You won't find our audience wearing parkas or Jam shoes."

"Weller was really fantastic," Dennis enthuses. "He offered us free studio time and anything else we wanted. But I wanted to try and avoid that situation. I mean Paul and I are about the same age and we've got the same tastes and if we'd come out on Respond it would have been like we were trying to be the new Jam or another Style Council — which we're not."

So how did their name come about?

"We're just totally honest about everything we do and so it was a bit obvious. I realise we're setting ourselves up to be slagged off and people will be extra-keen to find flaws in everything we do and say but we've taken great pains to bridge that gap between the band and the punter. I think bands that care and are involved with their fans, play a good show and make passionate music are coming back with a vengeance. All those two-piece synth outfits have had their day — they've run out of ideas."

This, of course, is a matter of opinion and there will be those who find "running out of ideas" not so criminal than recycling old ones, some of which are 20 years old.

"Yeah," grins Dennis, "but we stretch way beyond any nostalgia trip or pathetic attempts at reviving old trends, so we've got a pop-soul sound. Most of the people who like us don't compare

FOR DENNIS?



Dannis Greaves: the return of X-Ray Spax?



The Truth (left-right) Gary Wallis, Brian Bethell, Dannis Greaves, Chris Skornia, Mick Lister

us with anything that came out of the '60s. They're too young to remember it — in the same way that most of the kids who bought that New Edition record don't remember 'ABC' by the Jackson 5. Good pop-soul is timeless."

HAVING ALREADY built up a sizeable following in London — where queues round the block are becoming a regular occurrence — The Truth are hoping to repeat the trick around the country thanks to the success of their addictive first single, "Confusion (Hits Us Every Time)" which was produced by the Spandau Imagination knob-twiddling team of Steve Jolley and Tony Swain

Dennis quite readily admits that one of the reasons he formed The Truth — himself on guitar

and vocals, Mark Lister (guitar), Gary Wallis (drums), Brian Bethell (bass) and Chris Skornia on Hammond organ — was to inject a bit of life into what he regarded as "a very depressing scene" and he allies his band with Orange Juice, The Style Council, U2 and the JobBoxers in the Campaign For Real Music.

Dennis himself used to lead a highly acclaimed but commercially unsuccessful R&B band called Nine Below Zero but feels that The Truth are far more likely to bring home the bacon. "We're not out to change pop history," he admits, "just to make simple and exciting music and to inspire people. It happened in the '60s with the blues, in the '70s with punk and now it's starting all over again. You don't need a silly hat to motivate people."

THE TRUTH Confusion (Hits Us Every Time)

CHORUS

CONFUSION HITS US EVERY TIME (CONFUSION HITS US EVERY TIME)
CONFUSION HITS US EVERY TIME (CONFUSION HITS US EVERY TIME)

ARE WE RUNNING AWAY WITH OUR LIVES (ARE WE RUNNING AWAY)
AFRAID OF WHAT WE FEEL INSIDE (OF WHAT WE FEEL INSIDE)
OR HAVE WE BUILT THIS SITUATION
WHERE WE ARE SATISFIED WITH ONLY SURVIVAL

REPEAT CHORUS

WILL WE ALWAYS REMAIN THE SAME (OR WILL WE EVER CHANGE)
AFRAID OF REACHING FOR OUR AIMS (AFRAID TO TOUCH OUR DREAMS)
THE OPEN GOAL OF LIFE STANDS WAITING
BUT WE ALWAYS SEEM TOO BUSY HATING

REPEAT CHORUS

THE QUESTION HAS GOT TO BE ANSWERED
WHY DO WE ACCEPT A ROLE
FOR EVERYONE NEEDS A MEANING
CAUSE IF THERE'S NO MEANING
THERE'S NO NEED FOR LIVING IN THIS WORLD
IN THIS WORLD

LIVING IN THIS WORLD
LIVING IN THIS WORLD
LIVING IN THIS WORLD
LIVING IN THIS WORLD

REPEAT TO FADE

REPEAT CHORUS TO FADE

WORDS AND MUSIC BY GREAVES LISTER
REPRODUCED BY PERMISSION WARNER BROS. MUSIC LTD
ON WEA RECORDS

Get the ones t

We've just put hundreds of great rock and pop albums and tapes back on our racks at prices that make them sound better than ever. So, if you missed them first time around, get to your local HMV Shop and get the ones that got away.

	HMV PRICE		
ABC <i>Lexicon of Love</i>	3.99	Dexys Midnight Runners <i>Too Rye Ay</i>	3.99
Annette Peacock		Duran Duran <i>Duran Duran</i>	4.29
<i>Been In The Streets Too Long</i>	4.29	Echo & Bunnymen <i>Crocadiles</i>	2.49
Aztec Camera <i>High Land, Hard Rain</i>	4.29	Eurythmics <i>In the Garden</i>	4.29
Bauhaus <i>In a Flat Field</i>	3.79	Exploited <i>Troops of Tomorrow</i>	3.49
Bauhaus <i>Mosk</i>	3.79	Fall <i>Dragnet</i>	3.99
Blancmange <i>Happy Families</i>	3.99	Fun Boy Three <i>Waiting</i>	3.99
Buzzcocks <i>Gaing Steady</i>	3.49	Go Betweens <i>Before Hollywood</i>	4.29
Cabaret Voltaire <i>Red Mecca</i>	4.29	Grace Jones <i>Nightclubbing</i>	4.29
Carmel <i>Mini LP</i>	2.49	Haysi Fantayzee <i>Bottle Hymns</i>	4.29
Clash <i>London Colling</i>	4.29	Heaven 17 <i>Penthouse & Pavement</i>	3.99
Clash <i>Clash</i>	2.49	Human League <i>Dare</i>	4.29
Culture Club <i>Kissing to be Clever</i>	3.99	Japan <i>Assemblage</i>	4.29
Damned <i>The Black Album</i>	3.99	Joy Division <i>Still</i>	4.49
Danse Society <i>Seduction</i>	2.79	Julie London <i>Julie is Her Name</i>	4.29
Depeche Mode <i>Speak & Spell</i>	4.29	Kajagoogoo <i>White Feathers</i>	4.29

Back on the racks.

League Unlimited <i>Love & Dancing</i>	2.49
Marine Girls <i>Lozy Ways</i>	3.79
Modern Romance <i>Trick of the Light</i>	4.29
New Order <i>Power, Corruption...</i>	3.99
O.M.D. <i>Architecture & Marolity</i>	3.99
Orange Juice <i>Rip It Up</i>	3.99
Pete Shelley <i>Homosapien</i>	4.29
Scritti Politti <i>Songs to Remember</i>	4.29
Sex Pistols <i>Never Mind...</i>	3.79
Simple Minds <i>New Gold Dream</i>	3.99
Siouxsie <i>Once Upon a Time</i>	3.99
Soft Cell <i>Nan stap Eratic Cabaret</i>	3.99
Spandau Ballet <i>Journeys to Glory</i>	4.29

hat got away...

HMV PRICE

Stiff Little Fingers All the Best (dbl) 4.79	Marillion Script For A Jester's... 4.29
Tears For Fears The Hurting 3.99	Meatloaf Bat Out of Hell 4.29
The Church Blurred Crusade 4.29	Motorhead What's Words Worth 2.79
Thompson Twins Set 4.29	Motorhead Ace of Spades 3.99
U2 October 4.29	New York Dolls Too Much Too Soon 3.49
Ultravox Quartet 4.29	Ozzy Osbourne Diary of a Madman 4.29
Wah Maverick Years 4.49	Rainbow Best of (dbl) 5.99
XTC Waxworks 3.99	Reo Speedwagon Hi Infidelity 4.29
Yazoo Upstairs at Eric's 4.29	Rush Caress of Steel 2.49
AC/DC If You Want Blood 4.29	Saxon Wheels of Steel 4.29
AC/DC Highway to Hell 4.29	Scorpions Animal Magnetism 4.29
Alice Cooper Greatest Hits 2.49	Scorpions Tokyo tapes (dbl) 4.79
Anvil Forged In Fire 3.99	Status Quo Live (dbl) 5.49
Black Sabbath Live Evil (dbl) 5.49	Survivor Premonition 4.29
Blackfoot Tomcattin' 4.29	Thin Lizzy Live & Dangerous (dbl) 5.49
Blackfoot Marauder 4.29	Toto Turn Back 4.29
Boston Don't Look Back 2.49	Twisted Sister Can't Stop Rock & Roll 4.29
Coney Hatch Coney Hatch 3.99	Van Halen Diver Down 4.29
Deep Purple Made in Japan (dbl) 5.99	Venom Black Metal 3.79
Deep Purple 24 Carat Purple 2.49	Wall of Voodoo Wall of Voodoo 3.99
Def Leppard Pyromania 3.99	Whitesnake Live (dbl) 5.49
Foreigner 4 4.29	ZZ Top Eliminator 4.29
Free Completely Free 4.29	
Gamma 3 4.29	
Hawkwind Friends and Relations 3.79	
Iron Maiden Number of the Beast 4.29	
Jimi Hendrix Smash Hits 3.99	
Journey Frontiers 4.29	
Kiss Creatures of the Night 4.29	
Krokus Hardware 4.29	
Led Zeppelin Physical Graffiti (dbl) 5.99	
M. Schenker Group 4.79	
One Night at Budokan (dbl)	

Plus many more titles in every shop.



More records. More tapes.
More discounts.



OLD KENT
ROAD S.E.15

Collect £250,000 and advance to Mayfair.

A £5 start gets you in the draw for our top monthly prize. Ask about **PREMIUM BONDS** at your Post Office.
The least you get back is what you put in.

STAR★CHOICE

SELECTED
THIS TIME BY

Nick Beggs



Photo © Ken Kato

☞ The song's basically about a big man who goes to a small town and plain clothes cops are there to greet him. I can just imagine this big mogul who has an incredibly fast lifestyle. It's quite an incredible lyric. I think Joni Mitchell is one of the greatest lyricists of all time. She's like an outsider looking in. ☞

JONI MITCHELL

EDITH and the KINGPIN

THE BIG MAN ARRIVES
DISCO DANCERS GREET HIM
PLAIN CLOTHES COPS GREET HIM
SMALL TOWN, BIG MAN, FRESH LIPSTICK
GLISTENING
SOPHOMORE JIVE
FROM VICTIMS OF TYPEWRITERS
THE BAND SOUND LIKE TYPEWRITERS
THE BIG MAN HE'S NOT LISTENING
HIS EYES HOLD EDITH
HIS LEFT HAND HOLDS HIS RIGHT
WHAT DOES THAT HAND DESIRE
THAT HE GRIPS IT SO TIGHT

EDITH IN THE RING
THE PASSED-OVER GIRLS ARE CONFERRING
THE MAN WITH THE DIAMOND RING IS PURRING
ALL CLAWS FOR NOW WITHDRAWN
ONE BY ONE THEY BRING
HIS RENEGADE STORIES TO HER
HIS CRIMES AND HIS GLORIES TO HER
IN CHALLENGE THEY LOOK ON
WOMEN HE HAS TAKEN GROW OLD TOO SOON
HE TILTS THEIR TIRED FACES
GENTLY TO THE SPOON

EDITH IN HIS BED
A PLANE IN THE RAIN IS HUMMING
THE WIRES IN THE WALLS ARE HUMMING
SOME SONG, SOME MYSTERIOUS SONG
BARS IN HER HEAD
BEATING FRANTIC AND SNOWBLIND
ROMANTIC AND SNOWBLIND
SHE SAYS HIS CRIME BELONGS
EDITH AND THE KINGPIN
EACH WITH CHARM TO SWAY
ARE STARING EYE TO EYE
THEY DARE NOT LOOK AWAY
YOU KNOW THEY DARE NOT LOOK AWAY

WORDS AND MUSIC BY JONI MITCHELL
REPRODUCED BY PERMISSION WARNER BROS.
MUSIC LTD.
ON ASYLUM RECORDS



Photo © USA/RETNA

DANNANAR

Just how different are they? Neil Tennant puts the girls through that terrifying

When you were 12, who or what did you want to be?

Keren: I always wanted to be a pop star. When I first met Sarah we used to spend hours singing into a tape recorder. We'd pretend we were Rastas and put cushion covers on our heads and play rolls of wallpaper. I think I really just wanted to be David Essex's wife 'cause I was absolutely mad for him. We used to spend all the money we had trying to follow the bloke round the country. God knows why. It wasn't really his music.

Sarah: I never thought I'd be anybody famous because I was quite shy but I was a big fan of David Essex. There were no girl singers who I wanted to be like.

Siobhan: I think I aspired to be like other people when I was younger than 12. When I was 12 I had pop stars I really liked but I never thought, ooh, I'd like to be like them. It didn't seem possible. It's only when you're really little that you think, "I want to grow up and be like Sandie Shaw." I wanted to be an air hostess and then I wanted to be a famous film star. Then I decided I wanted to be a pop singer. After that I lost my ambition and just settled down to enjoy life.

Who would you most like to have round for supper? a) Michael Parkinson; b) Sting; c) Prince Andrew; d) F. R. David

Keren: I wouldn't particularly like any of them. I actually met Sting at Utopia Studios. For some reason I was so exorcisingly embarrassed. He seemed like a nice bloke and he wanted someone to play pool with. Me and Siobhan were just going in for a game of pool and Siobhan walked off and left me to go in and play with him. But as we got to the table, I was called into the studio, luckily. Why haven't you got Al Pacino in the list?

Sarah: Sting, I suppose. Definitely not F. R. David. He's a foreigner!

Siobhan: I bumped into Michael Parkinson once at a TV studio and he seemed very nice. I'm sure he could come out with a stream of anecdotes so I wouldn't have to make polite conversation. I'd love to get the lowdown on what it's like to live in the palace so I wouldn't mind having Prince Andrew round.

When you were younger, what

did you do most often — a) climb trees; b) play rounders; c) play doctors and nurses; d) throw stones at lorries?

Keren: I played a lot of rounders at school and I used to play a lot of football with my brother and his mates. But netball would come top of my list. We still played until quite recently. I didn't play doctors and nurses but I did have a nurse's uniform. I used to wheel my cousin around in a pram.

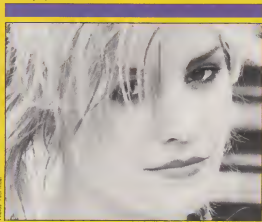
Sarah: Climb trees — in the park. I used to play with my brother 'cause I always wanted to be a boy. I was a real tomboy. I broke my arm when I fell off a tree. I used to play rounders as well and

intelligent, strong and powerful. Sarah: A tiger because they look good — better than rhinos — and they run fast.

Siobhan: A dog, I suppose. They have a good life being looked after — they don't have to fend for themselves — but they have fun as well. They run in packs.

Have you done anything that really makes you cringe when you think about it?

Keren: I hated it when we wore those grey sweatshirt skirts, like ra-ras. We were labelled as girls who wore ra-ra skirts and that was really sickening because that was the only time we wore them. I didn't like them at the time — we



Siobhan

sulk if anyone caught me out. Siobhan: Climb trees. Doctors and nurses never really appealed to me until I went to school in Edinburgh. We had a science teacher who everyone used to ignore. There were these science benches and it would always be a different girl's turn to be a patient on the operating table. Everyone else would get out their pencils and protractors and compasses and operate on each part of her body. The teacher would just carry on regardless of the screams.

If you were an animal, what would you be?

Keren: A horse. They're big and

only wore them because the Fun Boy Three asked us to wear them to go with what they were wearing.

Sarah: Wearing all those brightly coloured dresses and releasing the last single. It was a good tactic but it's not the sort of music I wanted to make. It's such a shame we had to do that. It was just meant to be an album track.

Siobhan: When we went to New York and our record company there asked us to do some PAs. We weren't getting paid or anything and we said that they mustn't advertise them — they'd just be surprise guest appearances. But when we got there, it'd been advertised on

radio and TV as our debut New York gig and the Danceteria had 1,000 people crammed in who'd paid five dollars a head. We just came blithely on to the stage thinking, "It's rather full here", and they started booing after the first number because we were just lip-synching. It was a nightmare. The next night was even worse.

Which of these groups did you like most in 1977 — a) The Bee Gees; b) Queen; c) The Clash; d) The Jacksons?

Keren: Well I did like The Clash — I was into Punk and all that. But I didn't just limit myself to that and I really liked The Jacksons. I've never liked Queen but The Bee Gees... I must admit I liked "Night Fever" until I got a Saturday job in Woolworths and they had a big promo for Saturday Night Fever. Every Saturday I'd be sitting there on the till and they'd play "Night Fever" non-stop. By the end of that I couldn't listen to The Bee Gees.

Sarah: The Clash. I was a punk. It was really exciting. Mind you, I've quite liked some of The Bee Gees' and The Jacksons' records as well but Punk was really exciting. I saw The Clash — they were great. People were spitting and I got a great big bit stuck on my arm. I was right down the front and I couldn't move to wipe it off. Siobhan: The Clash. I used to be a Punk because at that stage the Soul scene was really boring, really sickly. The Clash were really exciting. I can't think of a more exciting group to go and watch even now.

What song makes you cry?

Keren: None. I like listening to a slow stuff when I'm in a depressed mood — Randy Crawford's good for that. I don't cry that often.

Sarah: None.

Siobhan: The only song I can remember crying to — and it was New Year's Eve — was "Wishing On A Star" by Rose Royce. It was a very emotional occasion.

Have you ever had a holiday romance?

Keren: Not in recent years. I had one when I was about 16. I went to a holiday camp in Devon and there was this boy there who

AMA: Q&A

ordeal — being asked the same questions *separately*. And here's the answers . . .

played for West Ham Schoolboys and I think that's what won me over — being a West Ham fan. His name was Rob and he was lovely and I was totally overcome by him. I went to France just before I did my A-Levels and I had a holiday romance with this French boy. I didn't give him my address but someone else did and two weeks later he turned up on my doorstep with four friends while I was having my Sunday dinner and expected to stay! My Mum wouldn't let them put their tent up by our house. It was awful because I didn't really like him. **Sarah:** In the *Isle Of Wight* with this teddy boy when I was about 13. His name was Brent and I

What's your favourite James Bond film?

Keren: I don't like James Bond at all. I hate big adventure films.

Sarah: I hate James Bond! **Siobhan:** I hate James Bond. Once I went to a double bill to see what all the fuss was about and it was a load of rubbish. I hate that pathetic, suave, macho stereotype.

What is your best personal quality?

Keren: I'm a very easy-going, friendly person. I hardly ever lose my temper. I get quite depressed sometimes but I'm not temperamental. I think that's why I get lumbered — people find me

call me "Love". It seems so false. **Sarah:** "Nice one". I hate that and when people say "Love" and "Darling". **Siobhan:** Things like "Yeah . . . really?" and like the Kids From Fame going "A-right!"

What's the best single you've released so far?

Keren: "Aie-A-Mwana". You can really get your teeth round it.

Sarah: It'll be the next one, "Cruel Summer".

Siobhan: "Really Saying Something". I like the shrieky vocals.

What do you carry around with you?

"Na" was a hit. Everyone recognises us now. We were in Safeways yesterday — me and Sarah, no make-up, half-asleep, looking a state — and this girl came up with a camera and asked if she could take some photos of us doing our shopping! I think the best thing was when we first got on telly, doing "It Ain't What You Do" on *Top Of The Pops*, and you got a video and thought, "that's me on telly", it was so exciting. **Sarah:** I thought we were famous when we actually made it on to *Top Of The Pops* with the Fun Boy Three but you don't realise how famous you are until you get people in the street coming up to you. After "Shy Boy" was really



Keren

really fancied him. He was about six years older than me. Then I went home and he stayed on for another week so I phoned up the holiday camp and I pretended I'd left my radio in his caravan and asked if he could phone me. But he didn't. The "swine" I've never forgiven him. **Siobhan:** No, unfortunately. I've always wanted one but I've only ever been on a proper holiday once and that was with a big gang of mates and only one person kissed me. I was quietly sunbathing on the beach and was pecked on the lips and I thought, "This is it! My holiday romance!" I opened my eyes and it was a girl! I nearly died.

so easy to approach that I'm the one they come up and talk to!

Sarah: My humour. I don't think many people would understand my humour but I have a very close set of friends and we all laugh at the same sort of things that a lot of people wouldn't laugh at. Just situations you get into.

Siobhan: Honesty. I'm always honest with myself and unfortunately I'm always too honest with other people.

What's your least favourite expression?

Keren: Things like "Are you sure, John?" And I hate it when people



Sarah

Keren: Usually a plastic bag with my cheque book and purse in it. Today I've just got my cigarettes.

Sarah: A plastic bag full of fan club stuff, a purse, my keys, a pint of milk. I have to have cups of tea when I get home.

Siobhan: Just my money in my pockets. And usually the ubiquitous carrier bag with me and my telephone book and fan mail we pick up from Decca. And my door key. I quite often carry a Walkman.

When did you first realise you were famous?

Keren: It's really only hit me in the last month or so — since "Na

successful, we were recognised all the time. I remember once on the Number 8 bus coming back from *Top Shop*, these little kids behind us started singing "Shy Boy" and it was really embarrassing. That's the first time it ever happened. **Siobhan:** It doesn't really sink through even now that I'm famous apart from when you're recognised on buses and it always takes me by surprise when that happens. Even after we'd first appeared on *Top Of The Pops* — and that was always an ambition — I didn't think "God, I'm famous!" My family did but I didn't. You don't feel any different.

BANANARAMA

CRUEL SUMMER

The summer streets
And the pavements are burning
I sit around
Trying to smile
But the air is so heavy and dry
Strange voices are saying (what did they say)
Things I can't understand
It's too close for comfort
This heat has got right out of hand

Chorus

It's a cruel (cruel) cruel summer
Leaving me (leaving me) here on my own
It's a cruel (it's a cruel) cruel summer
Now you're gone
(You're not the only one)

The city is crowded
My friends are away
And I'm so on my own
It's too hot to handle
So I've got to get up and go

Repeat chorus to fade

Words and music by Julie Swain/Bananarama
Reproduced by permission Red Bus Music
(International) Ltd. & Bunch Music
Dance Records



SYLVIAN and SAKAMOTO

FORBIDDEN COLOURS

THE WOUNDS ON YOUR HANDS NEVER SEEM TO HEAL
I THOUGHT ALL I NEEDED WAS TO BELIEVE

HERE AM I A LIFETIME AWAY FROM YOU
THE BLOOD OF CHRIST OR THE BEAT OF MY HEART

MY LOVE WEARS FORBIDDEN COLOURS
MY LIFE BELIEVES

SENSELESS YEARS THUNDER BY
MILLIONS ARE WILLING TO GIVE THEIR LIVES FOR YOU
DOES NOTHING LIVE ON

LEARNING TO COPE WITH FEELINGS AROUSED IN ME
MY HANDS IN THE SOIL BURIED INSIDE OF MYSELF

MY LOVE WEARS FORBIDDEN COLOURS
MY LIFE BELIEVES IN YOU ONCE AGAIN

I'LL GO WALKING IN CIRCLES
WHILE DOUBTING THE VERY GROUND BENEATH ME
TRYING TO SHOW UNQUESTIONING FAITH IN EVERYTHING
HERE AM I A LIFETIME AWAY FROM YOU
THE BLOOD OF CHRIST OR A CHANGE OF HEART

MY LOVE WEARS FORBIDDEN COLOURS
MY LIFE BELIEVE IN YOU
MY LIFE WEARS FORBIDDEN COLOURS
MY LIFE BELIEVES IN YOU ONCE AGAIN

WORDS AND MUSIC BY SYLVIAN & SAKAMOTO
REPRODUCED BY PERMISSION VIRGIN MUSIC (PUBLISHERS) LTD. OPIUM
BY SHAWN MURPHY & NICK NOMIS LTD.
ON VIRGIN RECORDS

How to open a door with a piece of paper.



Youth Training Scheme Certificate

This amazing act can only be performed with a special piece of paper. What makes it special is not so much the actual paper itself, but what's on it.

It shows that you had the foresight to go on the Youth Training Scheme once you'd decided to leave school at 16.

It shows that you have had 12 months planned work experience and training.

It shows you have learned some basic skills needed for work.

Here's one skill the scheme gives to everyone who completes it:

Armed with your certificate, you'll be able to reach—and open—doors to interviews for jobs. And worthwhile jobs at that.

Every 16 year old school-leaver can

go on the Youth Training Scheme. So can some 17 year olds.

It's a scheme to create the right sort of work force for the future.

So the emphasis is on training. You'll be given an allowance while you're learning. And the certificate when you've finished.

What's all this worth to you?

In a nutshell, you'll have improved your chances of getting a worthwhile job. How can you put a price on that?

For further details, just go and ask at your local Careers Office or Jobcentre.

Youth Training Scheme
If you don't get on the Youth Training Scheme, how are you going to get on?

Altered Images.

BITE
ALTERED IMAGES



BITE
ALTERED IMAGES

Bite.
Only 4.49 album or cassette.



the **HMV** shop

More records. More tapes.
More discounts.

OXFORD ST. TEL. 639 1240 BEDFORD TEL. 217354 BIRMINGHAM TEL. 643 7029 BOLTON TEL. 344914 BRADFORD TEL. 210002 BRIGHTON TEL. 292420 BRISTOL TEL. 243467
CARDIFF TEL. 27147 COVENTRY TEL. 21000 DERRY TEL. 264707 EDINBURGH TEL. 550 1210 ENFIELD TEL. 363 0194 EXETER TEL. 31004 GLASGOW TEL. 221 880 GLOUCESTER TEL. 32331
GUILDFORD TEL. 579109 HULL TEL. 20440 LEEDS TEL. 435519 LEICESTER TEL. 527232 LEWISHAM TEL. 832 3447 LIVERPOOL TEL. 738 8851 LUTON TEL. 35290 MANCHESTER TEL. 834 9932
NEWCASTLE TEL. 33420 NORWICH TEL. 24470 NOTTINGHAM TEL. 32841 NOTTING HILL GATE TEL. 229 1426 OLDHAM TEL. 637012 PLYMOUTH TEL. 20257 PORTSMOUTH TEL. 29478
SHEFFIELD TEL. 35445 SOUTHAMPTON TEL. 32654 STOCKTON TEL. 46614 SUNDERLAND TEL. 45167 SUTTON TEL. 643 0084 SWANSEA TEL. 482094 WOLVERHAMPTON TEL. 29970

smash hits who's who.



JIM KERR

Singer/lyricist with Simple Minds. Born James Kerr, Glasgow 9/7/59, into Roman Catholic working class family. Mother works in sweetshop, father on building sites. In early teens enjoyed dressing up outrageously for Glam Rock concerts. Worked on building site in school holidays and went hitchhiking round Europe with lifelong friend and later Simple Minds guitarist Charlie Burchill. In 1977 both joined short-lived schoolboy punk band Johnny And The Self-Abusers. Simple Minds were formed from that band's remnants, releasing a debut album, "Life In A Day", in 1979. It wasn't until their fifth album, "New Gold Dream" in '82 with the singles "Promised You A Miracle" and "Glittering Prize" that their atmospheric 'dance and trance music' began to make an impact on the charts. By his own admission "a bit of a dreamer", Kerr is quiet, reflective and thoughtful. Relentless touring hasn't dampened his enjoyment of travel, which forms the basis of many of his moody songs. "Sometimes I'm not sure what a lot of our songs are about. I'm not sure what I'm searching for. Is it a theory? Is it a person? Is it God? Is it a new pair of shoes?"



ANNIE LENNOX

Annie Lennox, statuesque singer/songwriter with synth duo Eurythmics. Born in Aberdeen on Christmas Day '54 to working class family (father worked in shipyard, mother as school cook). Realised ambition aged 17 on coming to London to study music at Royal Academy. Became discontented and left in final year to pursue various sales assistant jobs. First met Dave Stewart, keyboardist, while working in Hampstead restaurant and, at a time when bands were booming ('77), joined the ranks of The Tourists. Made five singles and three albums but after No. 3 hit with cover of "I Only Wanna Be With You", critics accused them of "selling out" and this, with other factors, led to break-up. Eurythmics rose from the ashes but didn't catch public eye until fifth single "Sweet Dreams (Are Made Of This)". Acclaimed for their illuminating videos, they provide perfect showcase for Lennox's striking appearance: she sports orange spiky hair and dons men's suits. "What motivates me is to put something down that I myself have a gut reaction to, that will bring a response, and that lives and breathes on its own."

smash hits who's who.



LIMAHL

Kajagoogoo's vocalist, lyric writer and devout vegetarian. Born Christopher Hamill (of which Limahl is an anagram) in Wigan on 19/12/58, became Northern Soul Boy. At 15 won first prize in singing contest at *Wigan Casino Club*. Took up acting and appeared in panto, musicals, the stage play *Murder At The Vicarage* and TV series *The Gentle Touch*. Also in string of short-lived bands such as Brooks (with Mike Nolan). Placed "arrogant" ad in music paper and contacted by Kajagoogoo. Moved to their Leighton Buzzard base and plotted in Nick Beggs' bedroom. Big break came when met Nick Rhodes in London club who offered help. Secured contract with EMI in July '82, toured with Fashion and at Christmas went into studio with Rhodes and Colin Thurston. First single, highly accomplished "Too Shy", shot to Number One, although group are savaged by pompous critics. Popularity confirmed by successful first LP "White Feathers" in April, sell-out UK tour in May and American chart entry. Hyper-energetic, Limahl is a true showbiz professional. "People think we're a thin pop band but we're not that at all. I wouldn't be in this band if we were."



PAUL McCARTNEY

Singer, bass player, multi-millionaire and foremost tunesmith of his generation. Born James Paul McCartney, Liverpool, 18/6/42. Effectively led The Beatles for ten years during which they changed the face of pop. Along with John Lennon made up the perfectly balanced songwriting/recording team. Despite his efforts they fell apart in 1970 and he applied himself to solo work under his own name and that of Wings (wife Linda is the only other permanent member). Without Lennon's gritty contributions his songs have tended to the sugary but his gift for melody remains uncanny and hits like "Mull Of Kintyre" were even bigger than Beatle records. A devoted family man, he lives relatively modestly, despite the fact that he's reckoned to be the richest man in Britain (thanks to some shrewd investment), and guards his privacy jealously. He's indifferent to fashion and his staggering success rate bears out his faith in the virtues of tunefulness and sentiment. Few have his talent, even less know so well how to use it. The title for his unwritten autobiography he's already provided: "Two bites of the cake, and both with the cherry on top".

Smash hits who's who.



MALCOLM McLAREN

Singer, manager, conspirator. Born Malcolm McLaren in Hackney "sometime" in '47. Appalled by unthreatening British pop, opted for art school education and emerged determined to turn tradition on its head. Opened rock 'n' roll clothes shop in Kings Road, left to manage shocking glam-rock drag outfit New York Dolls, returned to London in '76 to piece together the revolutionary Sex Pistols and invent Punk Rock. Their raucous records and snarling contempt for everything took Silver Jubilee Britain by storm and successfully undermined a pompous and self-satisfied music industry. The Pistols drew to a rather sordid close (with death of bassist Vicious). McLaren resurfaced to form Bow Wow Wow from Adam Ant's backing band and, with cassette-only release, cleverly allied tribal backbeat and alarmingly youthful "Pirate" image with the (then) daring idea of illegal home taping. Leaves to tour world in search of untapped native dance rhythms and releases "Duck Rock" LP. Eccentric, unmarried, witty, exhausting energetic and has a 13-year-old son called Joe. "If you got enough neck, you can get away with anything."



ANDY McCLUSKY

OMD's bassist and singer. Born Andrew George McClusky in Liverpool's Wirral, 24/6/59. Formed teenage friendship with Paul Humphreys and shared an interest in changing radio components round to produce weird noises. Joined Humphreys' group Equinox, evolving into offbeat rock band ID in '77. Fled briefly to underground outfit Dalek I Love You, returning to form Orchestral Manoeuvres in the Dark inspired by pioneering sounds of Kraftwerk. Transferred parts they were unable to play live onto tape machine, Winston, producing light but complex tuneful pop inexpensively lit with neon tubing. Released widely acclaimed Factory single, "Electricity", long to remain their signature tune. Signed to DinDisc, built their own studio for £25,000 (cheap) and gradually achieved enormous success almost everywhere bar the USA. Self-critical, expansive, fond of traditional clothing, Andy tinkers with synths and telescopes and approaches music with an academic relish. "Chopping up bits of tape, putting them in an Emulator and seeing what comes out — that's what I call fun."

Smash hits who's who.



LEELEE JOHN

Leslie McGregor John, known as Leelee John, singer with leading British soul group Imagination. Born 23/6/57 of St Lucian parents in Hackney, London. In 1968 went to New York with his father, attending St Francis Of Assisi School, Brooklyn. Back in England in '73, he formed his first group with a schoolfriend, Russ and Lee, releasing one single on EMI. Did clerical jobs, sold shoes in Carnaby St, studied drama at Anna Scher's Children's theatre, worked as a singing waiter, had small acting jobs and played with a variety of reggae, soul, funk groups. Teamed up with Ashley Ingram in the late '70s, playing back-up for visiting American groups. The pair found drummer Errol Kennedy in soul group Midnight Express and recruited him to form Imagination in early '81. Their debut single "Body Talk" established them as an original, distinctive soul-disco group. Through talent and hard work they've since had a string of hits in 28 different countries. John is also still acting. Spring '83 saw him in *Dr Who*. Assured, aware, unbelievably talkative. "People say we're just glitter and glamour, but I've been through the mill and know what it's all about".



GARY KEMP

Spandau Ballet's songwriter, guitarist and mountaineer. Born Gary James Kemp 16/10/59 in London, shared bedroom and *Man From Uncle* poster with younger brother Martin (also in group). A child actor, he turned to song-writing in mid-teens, first groups including The Makers and The Gentry. Became part of early *Blitz* crowd which spawned Spandau (name taken from the famous German prison). Pioneered New Romantic attitude — scoring traditional rock values, playing "unusual" venues like battleships and botanical gardens and dressing up after punk's dressing down. Signed to Chrysalis and first single, "To Cut A Long Story Short", leapt into Top Ten in late '80. A public tussle with Duran Duran and a string of patchy records followed. Career salvaged with help from new producers Trevor Horn on "Instinction" (in '82) and Swain and Jolley on "True" (in '83), which finally swept them to superstar status along with sidestepping original intention not to play a traditional tour. Astute and even-keeled. "The group I admire most — not musically but for what they do — is Pink Floyd. They stand outside fashion and do anything they want."

GET SMART

Got a question about absolutely anyone or anything to do with music? Linda will get you the answer (well, have a go anyway). Write to: *Get Smart, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.*



I heard that one of The Clash won an award in *Playgirl*. Who? Also, what are the band up to at present?

Rachel Straw, Derbyshire.
 ● Paul Simonon was voted one of the World's Top Ten Sexy Men in a recent *Playgirl* poll. Meanwhile, the band have been helping out a famous New York graffiti artist called Futura 2000, with his single, "The Escapes Of Futura 2000". Also, the band have finally found a replacement for drummer, Topper Headon... he's 23-year-old Peter Howard, once a member of Cold Fish (yes!), who was chosen out of a staggering 600 applicants.



Photo: George Pyle

Dis "Buzz" Wayne in April '81.

Recently I bought an LP by an American rockabilly group called Buzz And The Flyers who split up in 1981. On the album cover their lead singer, Buzz Wayne, looks suspiciously like Dig Wayne of JoBoxers. Are Buzz and Dig one and the same and, if so, which one is his real name?

Keith Taylor, Palmers Green.
 ● Much to our surprise, Buzz and Dig are in fact the same bloke, Dig being his real name (believe it or not!). He came over from New York after the band split up, indulging in his favourite pastime of hanging round dockyards in order to remind him of his days in the New York wharfland. Here he met up with Subway Sect and JoBoxers were born.

Is the boy in Wham!'s video for "Bad Boys" the same as in the Cadbury's Chocolate Fingers advert?

Elinor Dye, Amersham
 ● Yes, the little chap certainly gets around. He's called

Desmond, and George from Wham! said he was their immediate choice because "he looked so cheeky".

Roland and Curt from Tears For Fears are both interested in "primal therapy". Have you any idea what this is?
TFF Fan, Blackheath.
 ● As Roland said in the December 23 issue, "Primal Therapy is not a religion, a cult, a sect, a mythology. It isn't anything weird at all, just a theory about the importance of relationships between children and their parents." Dreams also relate to the "Therapy" and the boys believe that dreaming of death, or about other intensely emotional experiences, will release an inbuilt tension. This idea recurs in their "Mad World" lyric — "the dreams in which I'm dying are the best I've ever had". Pretty weird, eh? Personally two halves of lager do all my inbuilt tension releasing, but each to their own I suppose.

Can you tell me where I can get hold of the theme song from the ITV series, *Joan Loves Ched*, "You Look At Me"?

Jackie Gray, South Shields.
 ● It was due to be released in three months, but after only nine episodes the series was scrapped, with our heroes

Please could you tell me who the lady is in the Blancmange video for "Blind Vision"? I think I know her.

John Hickey, Mitcham.
 ● Her name is Judith and she used to be a singer. She was contacted through a model agency because of her uncanny likeness to the lady in the '30s advert for Symington's "Lemon Flavour" Ideal Table Cream ("indispensable for Balls, Pisonics, etc"), apparently! The ad of course adorns the group's latest single cover.



returning to the more successful *Happy Days*. So I'm afraid its release now seems unlikely.

What is the name of Julian Cope's new group and could you list any records by them?

Rod, Barnes.
 ● Julian hasn't got a band as such. When he's not "playing with Dinky toys", he says he's working on a solo album with a few friends, among them the Tardrops' drummer, Gary Dwyer. A single is due for release in August, possibly called "The Greatest Imperfection", with an LP to follow in September. That track was actually intended to be on the third Tardrops LP. Says Julian: "It sounded like modern swamp music but now it sounds more like the first Pink Floyd LP." Also likely to surface on the LP are Kate (once of The Ravishing Beauties) on cor anglais and the local Tamworth School Choir. And god knows what else.

Could you please give me some information on Ade Edmondson who plays Vivian in *The Young Ones*?

Jackie, Glasgow.
 ● Ade met Rik Mayall at Manchester University and they formed a partnership called "20th Century Coyote". They eventually ended up in London's infamous Comedy Store (a

springboard for young unknown comedians). The two of them then met the two other Young Ones ("Mike" and "Neil") and became part of a review called "The Comic Strip" which made an LP and went on to tour Australia. This developed into a Channel 4 series, *The Comic Strip Presents*, which included the famous *Bad News Tour*, involving a gruesome heavy metal band (with Ade as lead guitarist) who actually performed some real live dates. The last offshoot of this was *The Young Ones and Ade* and the others hope to start filming a new series early next year.



Ade Edmondson as "Vivian" very mental.

When New Order were recording "Power, Corruption And Lies", Hal, the computer from the film 2001, was featured on a track called "Murder". Whatever happened to the track? Also, what's the difference between the cassette and LP versions of "P. C. And L." because I'm quite confused?

Rat Espionage, Horsham.
 ● New Order have recorded a track called "Murder", but no-one at Factory Records or Rough Trade has heard anything about Hal's contribution. Also, there are no plans for its release at the moment. Now onto the cassette — it's only available on US import and, to help sales over the water, "Blue Monday" was added to the existing LP tracks. To add to the confusion Peter Saville, the sleeve's designer, forgot to update the title of the track, "Your Silent Face", calling it by the original working title, "Kwi". So, in fact, the song is exactly the same.



Two Blancmange Videos: (left) the Symington's Table Cream girl from the 1930s and (right) Judith in the video

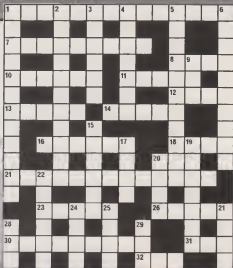
SMASH HITS
THE POLICE



CROSSWORD

ACROSS

- 1 Was the last film they ever saw about snooker? (7,3,4)
- 7 Thompson Twins' profession, apparently
- 8 Jazz singer Fitzgerald
- 10 '----- Than The Speed Of Light' (Bonnie Tyler album)
- 11 Francis from the Quo
- 12 'Local ----' film that has Mark Knopfler soundtrack
- 13 With Hall he's a family man
- 14 His dream once inspired a hit for Tottenham Hotspur
- 16 In which The Police sent a message in 1979
- 18 Band that features Porcaro brothers
- 20 Australian labourers
- 21 Ry's in regal form — and forms that 'Candy Man' group (anag. 4,4,5)
- 23 It's home for Bowie's girl
- 26 Years turn around for Leo (anag)
- 30 Last year they were waiting for a girl like you
- 31 Country that's found amid the musak (1,1,1)
- 32 See 20 down

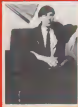


DOWN

- 1 They turned Friday into a hit night (4,4)
- 2 Belle Stars' happy thought (5,6)
- 3 Sort of boy admired by Central Line
- 4 Shuffle VAT ears for a funk outfit (anag)
- 5 A wan abode for Tears For Fears (4,7)
- 6 Limahl's lads
- 9 'Dream A ---' (UB40)
- 15 'Music' makers who are on the right line (1,5)
- 17 Boystown Gang couldn't take theirs off you
- 19 Yazoo's first Top 10 hit (4,3)
- 20 and 32 across The Stones' biggest of 1978 (4,3)
- 22 Every group wants a hit one
- 24 MOR Williams of 'He Was Beautiful' fame
- 25 '---- No Stopping' (Enigma)
- 27 '---- The Wild Wind' (Ultravox)
- 28 In brief, Music For Pleasure (1,1,1)
- 29 ABC's Martin

Answers on page 53

Endgames



Waiting For Another Chance
7" and Extended 12" Single

12" available at 7" price for a limited period

Virgin

Smash hits who's who.



DAVID JAYMES

Founder member, bass player, songwriter and one of the vocalists in Modern Romance. Born 28/11/54 in Woodford, David Charles Jaymes met long-standing partner Geoff Deane at East London Poly. Together worked as office cleaners and in men's boutique called *Kooks*, before starting the Leyton Buzzards in '77 (and briefly calling himself Nick Nayme). Group won competition with *The Sun*, the prize a deal with Chrysalis. First fruit was the spoof cabaret single, "Saturday Night Beneath The Plastic Palm Trees" but poor relations with record company and internal feuds broke band up. Duo started Modern Romance in '80. After few hiccups made the charts in late '81 with "Everybody Salsa". Despite being the whipping boys of the press, their Latin-tinged party music has gone from strength to strength (they're huge in Venezuela). Deane left last September and was replaced by Michael J. Mullins. New line-up more successful than ever. Hard-working and surprisingly shy, David has no illusions about his work. "If you're in the business of making records, you must be in the business of making hit records. Otherwise, you might as well sit at home."



ELTON JOHN

Showman, songwriter, pianist and Watford FC chairman. Born Reginald Kenneth Dwight on 25/3/47 in suburban Pinner, Middlesex, he has since changed his name by deed poll to Elton Hercules John, dumping his spectacles and acquiring international superstardom, huge wealth, a record company, a hair transplant and some contact lenses on the way. Entering the music business in late '60s R&B band Bluesology, in 1967 he began songwriting partnership with Bernie Taupin whose fanciful lyrics combined profitably with John's sensitive or rockin' tunes. The single, "Your Song", established him as a household name in Britain in 1970. He soon became a much bigger star in America where his frenzied and outrageous style of performance went down a storm; in Britain it dovetailed neatly into the Glam Rock scene. By '75 he was the biggest rockstar in the world but the later '70s saw a gradual decline in his fortunes as he lost inspiration and concentrated on his football team. Recently he's made a comeback, mastering the synthesizer and proving to be an enduring star if an unlikely one. "If they scream at me, it's probably in horror".

Smash hits who's who.



IAN McCULLOCH

Singer, songwriter and guitar-player with Echo & The Bunnymen. Born Ian Stephen McCulloch (everyone calls him 'Mac') in Liverpool on 5/5/59. Had two early obsessions — Liverpool F.C. and Bowie (around '76 he insisted on being called 'Duke' after *The Thin White One*). Regular at *Eric's* club where a new Liverpool sound was taking shape. Roodied with Julian Cope for *The Fall* before joining flurry of groups who never played and had names like *U!*, *Shallow Madness* and *The Crucial Three* (with Cope and Pete Wyllie). Put Bunnymen together late '78 (Echo, the drum machine, being replaced by Pete de Freitas in '79). First single, "Pictures On My Wall", in March '79. Built up devoted following with their dense, dark and moody music. Made 'camouflage' trendy in 1980 with their *Apocalypse Now*-styled stage set. Released short film, *Shine So Hard*, and had first Top Ten LP, "Heaven Up Here", in '81. A mixture of surfliness, laziness and business disorganisation dogs their ascent. Deeply moral and honest to a fault, Mac has an arid sense of humour. "We are a genuinely funny group. One of the funniest going, I think. We've got to find that lighter side in our work."



GEORGE MICHAEL

Singing and songwriting half of duo Wham!. Born George Michael Panos in Finchley, London 26/6/63. Father a restaurateur. Went to Bushey Meads school where met future partner Andrew Ridgeley on first day. Found occasional employment as cinema usher, deejay, building site labourer and shop assistant, but knew from "early age" he wanted to play music. While studying for A-levels formed ska band *The Executive* with Andrew and friends, played at local scout hut, then split. With Andrew, wrote "Wham! Rap", a pop-funk song about unemployment, while both on dole after leaving school. It was critically acclaimed when released summer '82, but it was their second single "Young Guns (Go For It)" that established them. Completed first album "Fantastic" summer '83. Michael likes to see himself as the "voice of our generation", is absent-minded (he's forever losing his doorky) but also hard-working (he now writes all of Wham!'s songs single-handed), ambitious, argumentative and above all, confident. "So many producers won't accept that two 19 year-olds want to hear that other 19 year-olds want to listen to. It's ridiculous."

Smash hits who's who.



ALISON MOYET

Genevieve Alison Moyet, known as Alf, singer with Yazoo. Born 18/6/61 in Basildon. Went to Nicholas Comprehensive Southend and London College of Furniture to study musical instrument technology. First band was '77 punk outfit The Vandals. Started off playing guitar but changed to singing half way through first gig. Moved to a "pretty dire R&B-cum-punk band", left to form blues band, The Screaming Abdabs but was thrown out as they thought blues should be sung by a man. Advertised for 'rootsy blues musicians' and received reply from ex-Depeche Mode member, Vince Clarke. First Yazoo single "Only You" released March '82 followed by "Don't Go" which established their sound as a distinctive coupling of deep, bluesy vocals over a powerful beat and precise electronics, bringing a new soulful warmth to synthesizer pop. First album, "Upstairs At Eric's" released Aug '82 followed by two more singles. "You And Me Both", their second and last album to be released June '83 after which Yazoo will be parting to pursue solo projects. "He doesn't tell me how to sing and I don't tell him how to lay down the tracks. Both of our styles come into it."



PETER MURPHY

The singer, one of the songwriters and the public face of Bauhaus. Born Peter John Murphy on 11/7/57 in Northampton, was working at a printers when asked to join group in late '78 by old school friend, guitarist Daniel Ash. Name (originally Bauhaus 1919) came from '30s German art movement. Recorded first single, "Bela Lugosi's Dead", three weeks after forming for now defunct Small Wonder label. The song has since become perennial in Independent Charts and gave group gothic-horror image, cemented by snarling stage performances. Became major "underground" attraction with songs like "Dark Entries", Marc Bolan's "Telegram Sam" and "Kick In The Eye" throughout '81 and '82. Heavily influenced by Bowie, came to his notice through appearance on BBC 2's *Riverside* and a TV *Maxell* tape advert which Peter did after David Sylvian turned it down. Result was a group cameo role in Bowie film *The Hunger*. Ironically first chart hit last October with carbon-copy remake of "Ziggy Stardust". Headstrong, unpredictable, often obscure. "When I write, I write purely from the gut".

Smash hits who's who.



TERRY HALL

Singer with Fun Boy Three. Born Terence Edward Hall, Coventry, 19/3/60. After leaving school — his only distinction a stint with Coventry Youth football team — worked in a market and for a coin dealer while singing in local punk band Squad. Drafted into The Specials by Jerry Dammers, his combination of vulnerability and menace was used to great effect during their brief but remarkable career. Becoming bored with the regimentation of group life he and fellow frontmen Neville Staples and Lynval Golding split in 1981 to form the Fun Boy Three at the height of The Specials' fame, finding immediate acceptance with a bizarre succession of different styles. 1983 sees them firmly established as recording and live attraction and still Terry's wall-eyed expression shows no sign of cracking into a smile. Slow talking, undemonstrative but friendly, he lives with girlfriend Jeanette in Coventry where he hoovers and watches TV. An interviewer's nightmare, no pop star behaves less like one. "I don't want to be on a big stage with bright lights and kids gawping at me. I'd much prefer them to turn their backs on me and just dance."



NICK HEYWARD

Singer, songwriter. Born Nicholas Heyward in Brixton, 20/5/61. Vivid imagination and love of fantasy fuelled at a tender age by loopy American TV serials, clean classic pop and a father who ran a toy factory. Became messenger at London art studio at 16 and employed designing talents on posters for various bands formed with Beckenham school friends, Les Nemes and Graham Jones. After five name changes become Haircut One Hundred whose blend of daft breezy utterly British funk and tidy marine clobber ensured instant chart success in late '81. Three more hits and masterly LP follow with much of the band's carefree appeal deriving from Heyward's light but obscure lyrics he was later to describe as being "like advertising slogans". Bubble bursts in early '83 as painful split with other band members prompts a sudden solo career. His mellow, more cautious but still wistful pop tunes are rewarded, once again, with instant approval. Dreamy, inventive, quietly stylish, past months have revealed a strength of character that many thought never existed. "I am what I was before I came into this business, and if people don't like it I don't mind".

BARRY

HAS A
BASH AT

Flashdancing

Hello, readers. Barry here. Frankly, friends, your old titan of the typewriter, fuhrer of the felt-tip etc is a bit fed up at the mo. Stuck in ward 17 of Wapping General, acruelment. You know the sort of thing: both legs up in the air, plaster and bandages ell over the shop with only the trusty typing finger left untrussed, lots of impotent-looking blokes in white coats wandering about the place and only a pecker of sultenas for company (present from the chaps in the office, said they hoped that was all right, had a whip-round but it wouldn't quite stretch to grapes).

How did poor Baz and up this way, you're no doubt wondering oh faithful pals? 'Tis a long and sorry tale, chums, which began the other day when I wandered into the office and spied Dave Rimmer's thing on page 8. Rather interesting, as it heppens. All about this film called *Flashdance*, apparently chock full of def smurfers all spinning on their elbows, miming being run down by a number 14 on Sidcup High St and so on. Still reeling at the very thought, I turn to *Blitz* only to find — hold on to your hats, friends — news of these folk who

do all this and more, with skipping ropes!

Well, this set old Baz's brain ticking over (take *now* — Ed.). Been taking a bit of a shine, see, to Cheryl down the garage of late but even the world-famous Baz chet-up routines ("do you come here often?", "what's a nice girl like you doing in a dump like this?", and other phrases positively guereented to make a bit of a great impression) don't seem to work for some reason. Can't understand it, me.

Now, your men Baz has always been a bit of a wow on the dance floor (came third in a pogoing competition at Potters Bar Rambling Club St Swithin's Day Ball once) and decided a detestfuly display of thoroughly brill flashdancing was probably the way to win over fer Cheryl, dusky damsel of the diesel pump.

Quick as a flash, it was beck to Barrington Towers to pick up the old Baz Rocker which I stocked up with brill disco tapes borrowed from Neil "Chilly T." Tennant. Then, on the (I thought) rether convincing pretext of needing a new aerial or three, it was off down to the garage, furry dice waving in the wind and v. loud music deafening all the

sundry along the way.

Arrived to find Cheryl and this bloka with an orange Cortina and one of those tennis shirts with a little elligator on the chest busy sharing a joke or somathing. At least they were laughing when yours truly positively screeched in, burning up the tarmac at a ferocious 5mph or thereabouts (haven't got round to installing the speedo yet actually). Picking myself up and untangling the Baz Rocker's ice cream dispenser from the 2-ster pump, I flipped on the tape and cried: "watch this, Cheryl!"

It only occurred to me then, chums, that I hadn't actually thought what I was going to do. Still, old Rimmer's piece seid flashdancing was something you "made up as you went along", so I wasn't too worried. Alas, luck was not on Bazer's side that day. Did a bit of the famed Baz pogo, followed it up with a deft bit of the Dashing White Sergeant, and was just about to execute a life-endengering pirouette on the left kneecap when disaster struck.

Tripped over an oclan, actually. Fell back on the Baz Rocker only to hit the Martini umbrella button which, opening

in a trice, catapulted yours truly into the air, over a pump or two, and straight through the roof of that flash geezer's orange Cortina. Meanwhile the Baz Rocker, its handbrake having been knocked off, roars into life, careers round the garage and crashes straight into the back of selfsame car causing Baz, Baz Rocker and cer ell to go crashing through the window of hardware store next door.

Dimly recell linding in a pile of pots and pans actually, but can't remember much after this. Needless to say, car owner wasn't too pleased end promptly reduced Baz Rocker to pile of spare parts.

Ah ma, I'll be out of here in e fortnight, mes amis, plenty of time for Cheryl to send e get well card. Haven't heard anything from her yet, though. Must be in the post...

Cheers!!
Barry

CENTRAL LINE

surprise
surprise



7" Merx 133

12" Merx 133



MATT FRETTON

He's just turned 18, writes extremely catchy songs and **JOHNNY BLACK** has turned up to talk to him. What more could a boy want?

My guess is that it all really started when Matt Fretton was hit round the face with a Fender Telecaster at the tender age of 14. But more of that later.

Now, four years on, Matt has grown into a sensitive young man with a haircut occasionally reminiscent of an ageing hedgehog and his first single, "It's So High", sneaking up the charts.

Togged out, as ever, in his immaculate white and silver-lined dazle suit, Matt settles down opposite me on a red plastic bench in the reception area of Bradley's Warehouse, a photographic studio complex bigger than an aircraft hanger, tucked away on an industrial estate in Central London. For the last hour he's been sweating under studio lights, giving his all to the probing eye of the camera, but now he's munching into cottage cheese on bran bread, swigging orange juice and unrolling Chapter One of the saga of Matt Fretton.

We can start with the Telecaster incident.

"Well, I was a precocious 14-year-old, and I'd started a punk band called The Desks at school in Hillingdon, out in West London. We couldn't get gigs, so we started our own club in a place called *Unit One*." This suburban venture went well for a few months but eventually got out of control, "when we realised we were spending our money to fix the place up so people could come and smash it apart again. One band turned up late and I told the guitarist — who was older and bigger than me — that he'd have to go on last, after most of the audience had gone home. So he hit me with his guitar. Left me looking like Desperate Dan for three days."

Before his adventures in clubland, Matt had been learning classical guitar and violin at school, but the impetus to punk it up came from an unusual quarter.

"It was my Dad, really. He's an architect and he's always interested in new things, so when he heard about punk, he went off to see the Pistols, The Clash and The Damned. And he thought they were great. He took me to see the Pistols at Brunel University when I was 13 and that's when I decided to form a band."

It was Matt's Dad who supplied the band with an amp, and a name, The Desks.

"We all looked a little odd. I dyed my hair black, shaved off my eyebrows and wore ski pants and open-toed sandals. We had a 12-year-old drummer, a girl in green lurex dresses playing a pink bass guitar and a singer who looked like Elvis Presley in *Jailhouse Rock*."

A little odd? That combination might have blended into the background at legendary London punk clubs like *The Vortex*, but in Hillingdon most folks probably thought the plague pits had been opened again. The band barely ousted the *Unit One* club however,

because meticulous Matt found he had to teach the bassist how to play, write the songs, arrange the keyboard parts and play guitar himself. Being a fairly technologically aware person, he decided he could do all this without a band and set to work with his multi-track tape recorder and his faithful synth. Which is how he wrote and recorded songs like "It's So High".

Dressed a little more soberly, Matt began to secure gigs on his own, using taped backings with live synths and vocals. He supported King Crimson, The Boomtown Rats, the Thompson Twins and Tears For Fears, but "it was on the Gang Of Four tour that I decided on the white outfit. I had been watching people like Imagination and thought it was amusing how they dressed. Really kitsch, tongue-in-cheek. So I decided it would be a giggle — and such a contrast to Gang Of Four who were all street credible in ripped suits — but the audience couldn't tell it was a joke

and they hated it.

"But then it settled in on the Depeche Mode tour, because that audience took it perfectly seriously. Neither audience knew it was just a kitsch joke, but it looks quite distinctive so maybe I'll keep it for a while longer."

Throughout this period of touring, Matt was keeping an eye open for a record deal. "At first I was really anxious to get a contract but eventually I realised it was better to wait until I was ready."

He says he was pleased to be offered a deal by Chrysalis, the home of Spandau, the Fun Boy Three and Ultravox. "They seem to work hard on their acts and they're not too big a label. I feel if I want to spend a year writing an opera someday, they'll let me do it and stick with me."

An opera?

"That's right. Some of the songs I've already written would fit into it. It wouldn't be a classical opera — or like *Tomm* by The Who, which made me cringe — but more like the great American musicals like *Porgy And Bess*, but modern and stylish."

Among his favourite singers he lists vintage crooners like Frank Sinatra, Billie Holiday. "That's the kind of thing I was trying to create with the B-side of the single — a classic love song."

My notions of Hillingdon as a cultural wasteland are swept aside as Matt goes on to reveal his tastes in literature. "If music is the only thing you do, you go stale very quickly, so I like to go to art galleries or read books. If I get that input then I can have some output. Lately I was reading Les Enfants Terribles by Cocteau (obscure French novelist) and listening to "Sketches Of Spain" by Miles Davis (legendary jazz trumpeter) and getting totally involved, wrapped up in the music and the words."

Speaking of which, I feel I have to dig a little into the significance of the catchy chorus in Matt's single "It's So High".

"Well, those words were originally used in a gospel song, but they've been put into a couple of pop songs too. I wanted it to be a comment on the poor distribution of wealth in this country, and how the people with money are the ones who have the power. I thought it would be amusing to use those lines from an old gospel song which originally referred to 'God's Bountiful Love', but transpose the meaning so it talks about the power of money."

A call from the studio floor brings our chat to a sudden end so, chomping still on his umpteenth sarnie, Matt returns to the glare of the spotlights, straightens his bow-tie and gazes wistfully off into the middle distance. I can't decide whether he's pondering the meaning of life or just suffering from indigestion.

IT'S SO HIGH

YOU KNOW SOME PEOPLE SAY
MONEY TALKS AND PEOPLE MUMBLE
MONEY STARTS AND ENDS THE DAY
MONEY JUST FEELS ONLY STARVES OTHERS
MONEY TO LIVE IN THE WARM
AND NO MONEY TO DIE IN THE COLD

THE POWER TO BE ABLE TO DO THESE THINGS
THE POWER TO BE ABLE TO DO THESE THINGS

CHORUS

IT'S SO HIGH YOU CAN'T GO OVER IT
IT'S SO LOW YOU CAN'T GO UNDER IT
IT'S SO WIDE YOU CAN'T GO ROUND IT
AND YOU KNOW
I THINK I BELIEVE THEM

YOU KNOW SOME PEOPLE SAY
MONEY WALKS AND PEOPLE STUMBLE
MONEY BUYS YOU HOME AND FRIENDS
NO MONEY YOU'RE STANDING ALL ALONE
MONEY TO GO TO THE MIDDN
AND NO MONEY TO STARVE ON THE EARTH

THE POWER TO BE ABLE TO DO THESE THINGS
THE POWER TO BE ABLE TO DO THESE THINGS

REPEAT CHORUS

IT'S SO HIGH YOU CAN'T GO OVER IT
IT'S SO LOW YOU CAN'T GO UNDER IT
IT'S SO HIGH YOU CAN'T GO OVER IT
IT'S SO LOW YOU CAN'T GO UNDER IT

REPEAT TO FADE

WORDS AND MUSIC BY MATT FRETTON
REPRODUCED BY PERMISSION ROCK MUSIC LTD
ON CHRYSALIS RECORDS



KISSING THE PINK

LOVE LASTS FOREVER

THERE'S A CLATTER OF WORDS, IT'S A PARTY, I'M LOST IN HERE
I MOVE CLOSER AND MY LIPS ARE DRY, I'M LOST IN HERE
I COULD HAVE SEEN HER ON ANOTHER NIGHT
IF LOVE LASTS FOREVER
DOES LOVE LAST FOREVER?
DOES LOVE LAST FOREVER?

EXCUSE TO MOVE, I'M GROOMED JUST RIGHT
MY HAIR IS DRY
HER HAIR IS DRY

GLAD AT LAST NOW THE PLEASURE'S GONE
WHAT HAVE I DONE, IS THE FEAR SO WRONG?
I RACE MY LINES AND I'VE SAID BEFORE
THE PLEASURE'S RIGHT BUT THE FEAR
WHAT'S THAT FOR?

LOVE LASTS FOREVER, LOVE LASTS FOREVER
LOVE LASTS FOREVER, LOVE LASTS FOREVER

THE BODY MOVES IN PERFECT TIME
EXCUSE TO MOVE, I'M GROOMED JUST RIGHT
I FEEL THE WORST, I LOOK AROUND
MY BODY ACHES
THE FEAR, WHAT'S THAT FOR?

WE LAUGHED A LOT AND SAID GOODBYE
LOOK ASIDE, HANDS TOGETHER
WILL YOU COME HOME WITH ME TONIGHT?
WILL YOU COME HOME WITH ME TONIGHT?
LOVE, LOVE, LOVE, LOVE, LOVE, LOVE, LOVE, LOVE, LOVE, LOVE
LOVE LASTS FOREVER

REPEAT TO FADE

WORDS AND MUSIC BY KISSING THE PINK
REPRODUCED BY PERMISSION HEATH LEVY MUSIC CO. LTD.
ON MAGNET RECORDS



JOHN

7" LIMITED EDITION
DOUBLE PACK

RECORD ONE
ENDLESSLY
GHOSTS ON WATER

RECORD TWO
A KIND OF WAVE
DANCE WITH ME

12" EXTENDED VERSION
AVAILABLE 1 JULY

ENDLESSLY
DANCE WITH ME

12" - VS543-12

7" - VS543

METAL BEAT/VIRGIN RECORDS LTD



ENDLESSLY

(7" DOUBLE PACK AND 12" EXTENDED VERSION AVAILABLE AT 7" PRICE)

STAR

TEASER



IRON MAIDEN

The names or titles on the right are hidden in the diagram. They run horizontally, vertically or diagonally—many of them are posted backwards. But remember that the names or titles are always in six uninterrupted straight lines 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.

- BURNING AMBITION
- DIE WITH YOUR BOOTS ON
- DRIFTER
- FLIGHT OF ICARUS
- GANGLAND
- GENESIS KHAN
- IDES OF MARCH
- INNOCENT EXILE
- INVADERS
- INVASION
- IRON MAIDEN
- I'VE GOT THE FIRE
- KILLERS
- MAIDEN JAPAN
- NUMBER OF THE BEAST
- PHANTOM OF THE OPERA
- PROWLER
- PURGATORY
- QUEST FOR FIRE
- REVELATIONS
- RUNNING FREE
- RUN TO THE HILLS
- SANCTUARY
- STILL LIFE
- THE TROOPER
- TO TAME A LAND
- TOTAL ECLIPSE
- TWILIGHT ZONE
- WHERE EAGLES DARE
- WOMEN IN UNIFORM
- WRATHCHILD

ANSWERS ON PAGE 53

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

*Flashdance*¹⁵

The movie with the music,
the heat, the energy...

What a Feeling

FEATURING THE
HOT SINGLE
FLASHDANCE
WHAT A FEELING
BY
BENetton

PARAMOUNT PICTURES PRESENTS A POLYGRAM PICTURES PRODUCTION
 AN ADRIAN LYNE FILM • FLASHDANCE • JENNIFER BEALS • MICHAEL NOURI
 MUSIC SUPERVISED BY PHIL RAMONE • EXECUTIVE PRODUCERS PETER GUBER
 AND JON PETERS • SCREENPLAY BY TOM HEDLEY AND JOE ESTERHAS
 STORY BY TOM HEDLEY • PRODUCED BY DON SIMPSON AND JERRY BRUCKHEIMER
 DIRECTED BY ADRIAN LYNE • A PARAMOUNT PICTURE • DISTRIBUTED BY UIP
© 1983 UNIVERSAL CITY PICTURES INC. SOUNDTRACK AVAILABLE ON CASABLANCA RECORDS AND TAPES

FROM
JUNE 30

EMPIRE 1
LEICHTER SQUARE

ABC

FULHAM RD
BAYSWATER
EDGWARE RD

AND ACROSS
THE COUNTRY



The End

It may not be such a happy one if she hasn't been vaccinated against German measles.

Marrying the guy of your dreams, having his baby—it could turn into a nightmare if you catch German measles in pregnancy.

Because German measles can cause your baby to be born blind, deaf, mentally handicapped, with a heart defect or even spastic.

That's why it's important to be vaccinated now, years before you're thinking of getting pregnant.

It's important even if you think you're immune or your mother says you had the disease when you were little, because other childhood

illnesses are often mistaken for German measles.

Of course, if you're already pregnant you should, under no circumstances, be vaccinated, because it's dangerous for the baby.

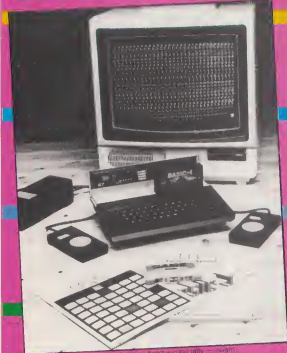
But otherwise check with your mother, your school or your family doctor to find out if you've been vaccinated. And if not, do it now.

It's not worth risking your future happiness.

THE SPASTICS SOCIETY

12 Park Crescent, London W1N 4EQ. Telephone: 01-636 5020.

1 HOME COMPUTER 6 ELECTRONIC POCKET GAMES 25 SIGNED POLICE LPs UP FOR GRABS!



The CGL MS Home Computer (shown here) is yours for only £199!

It's as simple as that. There is an absolute mound of new micro-chip technology sitting in the office and we're giving it all away. Free.

First prize in this competition is a CGL MS Home Computer. Plug it into your television set, follow the instructions and you'll soon be writing your own programs, playing games and even producing computer drawings. If you actually bought one of these computers, it'd set you back £190. If you win this competition, you'll get one for nothing.

Six runners-up will each get a CGL "Donkey Kong II" electronic pocket game which cost around 24 quid apiece. They're the ones with two screens so the games get really complicated. They also tell the time (match) and have a built-in alarm.

Finally, Andy Summers, Stewart Copeland and that cheap with the



8 two-screen "Donkey Kong II" electronic pocket games



25 signed Police LPs

cheekbones and blond hair (Sting — Ed.) have personally signed 25 copies of their long-awaited new LP, "Synchronicity", if you win the computer or a pocket game, you get one of those as well. The remaining LPs go to the next 18 runners-up. That's generosity.

To enter this competition, just write the titles of the five Police singles that have got to Number One in the UK on a postcard or the back of an envelope. Send it to: Smash Hits Computer Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UP and on July 6, all the cards with correct answers will be bunged in a sack, given a thorough shaking and the magic hand will pick out 25 winners. The first gets the Computer and a Police LP, the next 6 a pocket game and LP and the rest get an LP apiece.

So what are you waiting for?

COMPETITION WINNERS

DEKYS COMPETITION: Anis Taylor, Surbiton; Sean O'Leary, Hookmondwike; Jackie Lohus, Quinton; R Toone, Edlesborough; Andrew Cottrell, Marple; Joanne Lynn, Bridgford.
OLIVIA NEWTON JOHN COMPETITION: Steve Scudamore, Christchurch; Dominic Bellini, Epsomton; Ashley Cartwright, Brookhouse; Liz, Lisa Barnes, Sidcup; Shaheen Goodman, London W 9
VIRGIN VIDEO COMPETITION (May 26), correct answers: "Living In The City" and "You Can't Hurry Love"; Ten Virgin Videos plus a Bonus double LP, "Charo Encounters Of The Hot Kind", were won by: T. Walker, Great, L. Clapp, Bexley, Jo White, Slaines; Diane Houldsworth, Kaghley; Julie Thackrah, Koppax; Elspeth Griffiths, Whitby; Martin O'Doyle, Woodford Green;

Anne Jeffries, Woking; Lisa Chadbourne, Edlington; J. S. Glenan, Gidea Park; 49 runners-up prizes of a Ronco double LP were won by: Marie Ryan, Delapre; Vicki Jerrem, Brighton; David Tucker, Normanton; P. Carberry, Invercherry; Deana Wilson, Bishopstortford; Kirsty Preston, Fined; Karen Hutchinson, Weddington; J. Clarkson, Norris Green; Rachel Coyne, Croxall; Paul Whyte, Isleworth; Alison Light, Leitchworth; E. J. Price, Rowmarsh; Q. J. Spragg, Chesham; Michael Corpe, Bourne-mouth; Tim Smart, Enfield; Jo Blackburn, Harpenden; Marcus Walters, Surbiton; Lee Dragon, Blackpool; Susan Gibbons, Walsley; A. Hogg, Salford; Elizabeth Hamon, Chesham; Michelle Potts, Newson Cross; Acol Adams, London W. 14; Richard Haselgrove, Skiby; Karen Neate, Ossett; Mark Radford, Havant; Dawn Brady, Birmmhead; C. Woodall, Sheffield; Debbie Holmes, Wincobur; Simon Price, King's Lynn; T. Bishop, St. Helens; Jane Barrow, Werrington; M. McGee, Merton; Sally Maxwell, Uppington; Tracy Greening, Dorchester; Pauline Chappelow, Acornington; Samantha Shaw, Dunstable; Jo Betts, Slawney; Julia Chandler, Exeter; Heidi Thackwell, Werrington.



MIDGE, BILLY, WARREN & CHRIS

Together you'll know them better as Ultravox

but these days they're rarely together.

Sounds like a bad case of "solo projects", says Mark Steels.

After five months of reaping the wild wind in strange and exotic places, Ultravox are taking a well-deserved break before beginning work on their next album.

Unfortunately, the four musketeers got about as far as packing their buckets and spades before late interludes and gave them no less than their tenth consecutive hit single since "Sleepwalk" came out three years ago. So, it's back on the merry-go-round of videos, personal appearances and TV shows. Dreams of dusky dames on sandy beaches will, for the time being, have to remain just dreams. The nearest this lot'll be getting to tropical sunsets is the flaming-red canvas backdrop at today's photo session.

"I don't mind at all, really," says Billy Currie. "I find that if I get too much time off, I start going round the twist."

"I agree," says Warren Cann. "I went on a gliding holiday in Kent and I nearly left on the first day. Everyone else was really enjoying the relaxed pace but I was stamping my feet up and down!"

As you may have gathered, Ultravox are acute sufferers from workaholicism and, with their ever-increasing reputation abroad, days off are becoming something of a rare delicacy. If and when they do arrive, however, you're more than likely to find them involved in extra-Vox activities, working on other musical projects, broadening their horizons.

Midge has set up his own record label — Music Fest — and built his own studio at the bottom of his West London garden. He's been adding to his collection of curious cars — which now includes an old Porsche, a vintage Vauxhall, a Jaguar sports model and even a World War 2 jeep. And he's finally shaved off that manly moustache.

"It's really weird" says the top of your lip looks really big, but I dare say it'll sneak back sooner or later."

Warren has recorded an album called "Spies" with German electronics wizard, Hans Zimmer. Chris has recorded an album with Midge and British eccentric Maxwell Langdown called "The Bloodied Sword" whilst Billy has been recording a soundtrack for a fashion show for his designer wife, Judy Storm.

None of them, however, have been working with Visage. Midge, after a less-than-friendly exchange with Rusty Egan, left over a year

ago and, after a 'live' performance on *The Tube*, Billy followed suit.

"Aye, I'm a bit sad," Midge reflects. "Not only because of all the hard work I put in but because I lost a good friend along the way. The trouble with Visage was that there were too many chiefs, six characters all wanting an equal say without being prepared to put in an equal amount of work. I was doing most of the writing and producing and all we knew that Steve (Strange) was the front-man but when it became successful, jealousy and the nasty side of the business crept in. That was never the way it was intended."

First release on Midge's Music Fest label will be "After A Fashion", his widely-touted collaboration with Mick Karn. But I wondered, bearing in mind the power-struggle within Visage, whether a similar clash might not ensue with someone as equally strong as Mick.

"No never. Mick's different, a very talented guy, and there's no question of a fight for control as we've both got very similar ideas. You don't get six people with such similar motivations."

Midge's Japanese connection adds there for the moment, though he very nearly ended up doing a video for David Sylvian.

"He blew us out!" he shrugs, raising his eyebrows in mock indignation. "I was obviously too tall! Do you know, I think he's the only guy in the world who's smaller than me?"

It will certainly be very interesting to see how the single fares, especially when you consider that many of the projects in which the band have been involved have barely seen the light of day. Despite their enthusiasm, their dedication to their art and a healthy desire to spread their talents further afield, it seems — at the moment — that Ultravox is, as Warren argues, "greater than the sum of its parts."

"We've had real trouble getting a deal for 'Spies'. Nobody has turned us down because they didn't like it — they just don't know how to handle it."

Even after two epic performances of the album at *The London Planetarium* — based on a film-story — it still hasn't been officially released.

The Cross Ure/Langdown album, "The Bloodied Sword", fared only slightly better. It actually secured a release on Chrysalis in April but, like

Warren, Chris is bemused by the record company's reaction. "Oh, they all say they love it but because it's not ordinary, they don't know what to do with it."

"Not ordinary" in Chrysalis's view is, "a spoken word album with a soundtrack of mood music and tone poems" (enough to put anyone off).

Chris puts it more succinctly. "It's like Shakespeare over electronic backing."

In the meantime, however, the Ultravox luxury liner steams on to further success, maintaining a grip on its huge British following whilst winning more converts in foreign parts. They've made a dent in America, sent the Japanese wild and finally cracked Germany at the umpteenth attempt. Even "We Came To Dance" — recorded over a year ago — has found a new lease of life as a hit single.

"I suppose," admits Billy, "that after 10 hits in a row I should get used to it. But I can't. This is meant to be a holiday and I'm lying in bed at night getting all hot and bothered, worrying where we might be in the charts the next morning."

But the hits still seem to come, and the band's influence is as obvious as ever.

"I suppose we've influenced some people," Midge admits, "even if they won't admit it. I hear Ultravox things in Tears For Fears and China Crisis but I think everyone's influenced by things they hear and like. They just develop their own style from that starting point."

In the Autumn, Ultravox begin working on a new album, likely to be recorded in Midge's new studio, but less likely to involve George Martin (who produced "Quartet").

"It'll be approached in a much better way," says Chris. "Instead of mucking around for the first two months, working out ideas. We'll just spend the first two months trying to find out how the studio works! We'll just get in 16 crates of lager and laugh at the engineers trying to find the plugs!"

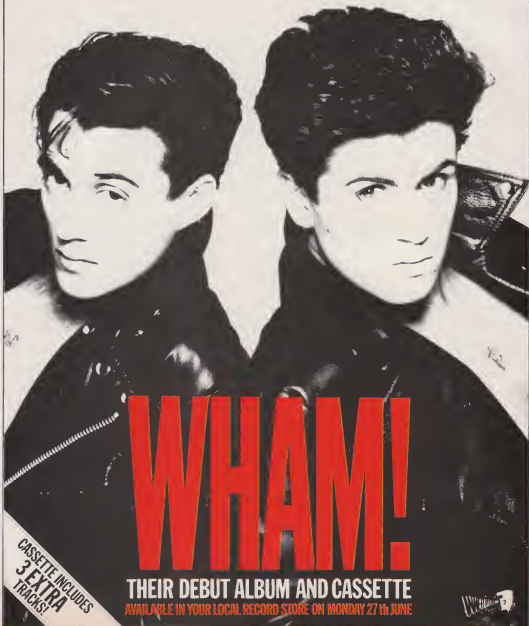
"Working with George Martin was a bit too steady for me," adds Billy. "This time I'm going to get completely bonkers, strap on my hairy chest-wig and play the piano upside down."

Mind you, Bill does admit to a current passion for Psychedelic Furbs albums... and it was rather a warm day.

OPPOSITE: (LEFT-RIGHT) WARREN CANN, BILLY CURRIE, MIDGE URE, CHRIS CROSS

FANTASTIC

INCLUDES BAD BOYS - YOUNG GUNS (GO FOR IT!) - WHAM RAP! (ENJOY WHAT YOU DO?)



WHAM!

THEIR DEBUT ALBUM AND CASSETTE

AVAILABLE IN YOUR LOCAL RECORD STORE ON MONDAY 27th JUNE

CASSETTE INCLUDES
3 EXTRA
TRACKS!



Dear **Black Type**.

Did you know that if Leonardo da Vinci had forgotten to cancel the milk after he kicked the bucket, he would have approximately 167,040 pints on his doorstep by now.

Yours soarily,
Mona Lisa, *The Louvre, Paris.*

I did actually.

Simon le Bon, Paul Weller and Nick Heyward stood at the edge of the Red Sea wondering how to get across. Paul Weller, renowned for his patience, decided immediately to stride across. Surprisingly, he made it to the other side. Simon le Bon, not wanting to be outdone, decided to follow. He, too, reached the other side safely. Nick Heyward wiped a frightened tear from his eye and tried to follow. But, alas, he sank! At the other side of the Red Sea, Paul Weller turned to Simon le Bon and said gruffly, "hey, teenage heart-throb. Yeah, you. Do you think we ought to have told him about the stepping stones?"

Simon le Bon rars one eyebrow calmly. "What stepping stones?" he said.

Simon le Bon's nose, Wakefield, P.S. Has it occurred to anyone that Nick Beggs looks like Vera Duckworth from Coronation Street?

Either that or a shower curtain on legs.

Do you think John Taylor looks like Sarah Green of *Blue Peter*? A French Fry, Basingstoke.

One up from Vera Duckworth, I suppose.

Dear Gary Kemp (*Singles*, May 26).

You are an excessively stupid, arrogant, jumped-up little man. Just because your last attempt at whimsical songwriting got to Number One you seem to think naively, that you're on a golden pedestal looking down at the rest of the music scene. How dare you criticize Kajagoogoo? To compare them with the Bay City Rollers is rich coming from you. Are you proud of the fact that Spandau were equally compared with bands of lesser standing than the Rollers in the early days of New Romanticism?

You must be exceedingly narrow-minded. I can only suggest that you come along to one of their concerts. The atmosphere is invariably electric and the place filled with masses of adoring, appreciative fans of both sexes.

George Michael's *Lovestite*, Wintourhouse Down.

Lesser standing than the Rollers? Is this possible?

LETTERS

Just who does Gary Kemp think he is? Talk about egotistical! "Knocking" — actually "knocking" — David Bowie off the top spot. Doesn't he realise there is such a thing as market saturation?

The simple fact was that everyone (who was anyone) had purchased Bowie's fine and glorious single. I know that much is true. *The Panoramic Banana*, Edgaston.

I just thought I'd write and congratulate Gary Kemp on his fabulous *Singles* reviews. Your usual reviewers believe the whole public knows everything about the music world, when, in fact, most of us are pretty humble and ignorant about it. However, Mr Kemp was constructive in his criticism, clear, honest and informative. Need I say more? *The Green Chicken From The Raving Monster Loony Green Chicken Alliance*, Northampton.

Get any votes? Oh, bad luck. Nor did the BBC censors. Something to do with a piece of bare Bowie about three feet south of this bit.



I'd like to ask Michael Hurll (the *TOTP* producer) why he's clipping David Bowie's video for

"China Girl" — it's not hail as had as everyone makes out. I've seen worse things on *Kiddies TV*. *David's Striped Braces*, Preston.

There were two Great Debates in the Black Type's postbox this time around. One was "Gary Kemp: Nice Guy Or Nurd"; the other was "The Big Bowie's Bum Cover-up". Here's two more...

I was utterly dais, asted to read about the banning of David Bowie's "China Girl" video. The reason, the Beeb said, was that it was too "rude" and "distasteful" to show at a peak viewing time.

This seems rather strange as, immediately *TOTP* has finished, we quite often get the *Kenny Everett Show* which has women prancing about naked in about five inches of make-up with hardly anything on. If the Beeb don't like "rude" and "distasteful" scenes maybe they should look at their own programmes at hit more closely. *David Bowie Fan*, Sheffield.

Couldn't agree more. Have a £10 Record Token.

I hate BBC censors!
One Of The 65 Million People Who Want To See David Bowie's Bottom.

They've got a lot of cheek these censors. And speaking as someone who's seen the uncensored video so, for that matter, has Bowie.

Thank you Mark Brzezicki for putting what I feel about electro/synth pop into words in that *Big Country* feature (May 26). Although I like outfits like Yazoo and others, there really is nothing to quite match up to a real band.

I was lucky enough to see *Big Country* live when they supported *The Jam* at *Wembley* last December. The vitality that poured out of them really made you feel as though there was

something there. Some kind of feeling towards the audience. Something intensely personal, rather than a robotic tape turning round in the background. I don't think I could ever be greatly influenced by a tape recorder.

Also, I don't think Paul Weller is the New Messiah. Thought I'd let you know
Karen, Cambridge.

It's Vera Duckworth this year, isn't it?

Just who the hell does Mark Brzezicki think he is? He was being pag-headed and ignorant in slagging off Soft Cell because they use synthesizers. Synths do not destroy the life, soul and emotion of pop music, as he so curtly put it, and I'm sure Marc Almond would be offended to be called a "pop star". He's more of a torch singer.
Marc Almond's *Eyeliner*, Grimsby.

What's that mean? His singing's torcher?

Has anyone else noticed how like politicians pop groups are becoming? They all seem intent on seeing who can slag someone else off best. Paul Weller, The Human League and Dexys — to name but three — all seem convinced (just like M. Thatcher, M. Foot and R. Jenkins) that they have the perfect recipe for success and everybody's enjoyment and that anyone else is just in the business for their own gain and that no-one else knows what they're talking about.

They all seem to fail to understand that we, the public, all have different tastes and ideas of what's good and bad.

Personally, no amount of nastiness is going to change my views either politically or musically.
N. Sage, *Sittingbourne, Kent*.

Er, 'scuse me, but I'm sick to death of people continually complaining about bands "preaching". Well, why shouldn't they? Many bands are opposed to this "preaching" and say that they should be entertaining and no more than that, but I feel it's possible to be entertained by someone singing about whatever they happen to feel like at the time.

Andrew Ridgely's Jeans (with Closed Special Process/Broker Stitches — 211101 written down the side), Bradford.

All this stuff about "preaching" has just reminded me of Great Debate The Third — "Phil Oakey: Prut or Prophet?" Let 'em in.

OK, OK, I know that Philip Oakey sometimes says things that

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



about that? No.

Point Two: At least The Human League know what their "nursery rhymes" are about.

Point Three: why should they dress up how the public want them to? I for one would be disgusted if they did.

Heien Walker, Glasgow.

Dear "TT & DD Fan",

I don't know how you have the gall to criticize Susanna Sulley's clothes when we all know the only reason why those five Brummies wear those peculiar looking boots is to hide their flares!

Anthony Price my darriest.
Caksey's Black Leather Trousers.

Look, what's wrong with flares? Will somebody tell me? I, The Black Type, have at least three pairs of flares — including one fab purple pair with radical 28" bells that I'm getting dry-cleaned for Glasstonbury. I get letters like this every day...

Every Saturday my sister and I go to our local town, Newcastle, and observe the habits and characteristics of the heavy rock mob that hang around there.

I wonder if you've noticed that when these people stride past, you feel a slight breeze. Is it wind? A plane? An elephant breathing in your face? No, it's their long girlish hair flapping

plus their fantastically in-fashion faded patched FLARES flapping around their legs.

Why, we ask ourselves? The Anti-Headbanging Society, Staffs.

I suppose this heralds a Flares Top Ten. "Fields Of Fire (400 Styles)" and all that sort of thing.

Further to the recent Household Top Ten (May 26), I should like to inform you of this week's Bathroom Chart —

- 1) "Every Bath You Take" — The Police,
 - 2) "Loolah Be Ah" — Kajagoogoo,
 - 3) "Bath Ends Burning" — Roxi Music,
 - 4) "Strange Towel" — The Jans,
 - 5) "You Don't Bring Me Showers" — Neil Diamond,
 - 6) "The Bath Of Love" — Echo & The Bunnymen,
 - 7) "I'll Bubble 4 Ya" — Culture Club,
 - 8) "Soap On The Water" — Deep Purple,
 - 9) "Splashback" — Imagination, and
 - 10) "Flannelly Man" — Hall & Oates.
- Brenda Spray, Hertford.

"Shave A Prayer" must be still bubbling under.

Please print this, as I've written to you a million billion times. Here's my Top Ten Gardening Hits:

- 1) "Come On Broad Bean" — Dexys,
- 2) "Rake It Or Leave It" — Madness,
- 3) "I'm Never Digging

Up" — Sweet Dreams, 4) "Peat It" — Michael Jackson, 5) "Feel The Wood In Me" — Forrest, 6) "Being Soiled" — The Human League, 7) "Little Red Courgette" — Prince, 8) "The Turfing" — Tears For Fears, 9) "Hello, I Must Be Mowing" — Phil Collins, and 10) "Sweet Peas (Are Made Of This)" — Eurythmics.
Denise, Poole.

No mention of "Shoot That Poison Marrow" but, then again, you can't have everything.

I would like all you ignorant English people to take an atlas and open it up at a map of the United Kingdom. See the top part? Well that's Scotland. Oh, so you've heard of it. You wouldn't think so the way Scotland is ignored. Groups don't seem to realise there is life north of Glasgow.

And when we hear about England, the main topic is London. What's so great about London? The programme Riverside really annoys me. All it ever talks about is what's going on in London. London isn't the only great city. Even Peter Powell has this annoying habit of picking up new groups in London and making them famous.

The English are always forgetting about Scotland, but they find it a convenient place to

From previous page . . .

offend (Letters, May 26), but I must say I admire his honesty. I totally agree that many pop groups want to be The Human League. Who can deny that Philip is right when he pointed out that no-one admitted that they wanted to play 'pop' and that they loved Abba, Bucks Fizz, etc. until the League did? Now it's an extremely trendy thing to like Doller.

Also Philip and Co. don't like to write pretentious lyrics, just basic pop songs. Songs are to be enjoyed. Social comments aren't a necessity. If you make one — fine; if not — who cares? I don't look for deep meanings in songs. Judith Barnett, Finsbury Park.

In reply to the narrow-minded things in Letters (May 26) "discussing" The Human League interview, I have only a few things to say.

Point One: Tom Bailey had a dig at The Human League in the Thompson Twins interview (April 14) and did anyone complain

COME LIVE WITH ME

**THE STRONG ARE SOMETIMES WRONG
BUT THE WEAK ARE NEVER FREE
THE CHOICE WE MADE WE CAN'T EVADE
DON'T TRY TO FOLLOW ME**



12" SINGLE VERSION VS607-12
A. SIDE COME LIVE WITH ME
B. SIDE LETS ALL MAKE A BOMB
(NEW VERSION)
SONG WITH NO NAME
(NEW VERSION)

HEAVEN 17
BIRKBEFIELD • EDINBURGH • LONDON



7" SINGLE VERSION VS607
A. SIDE COME LIVE WITH ME
B. SIDE LETS ALL MAKE A BOMB
(NEW VERSION)

PRODUCED BY B.E.F. & GREG WALSH
ENGINEERED BY GREG WALSH
ANOTHER B.E.F. PRODUCTION

LYRICS USED BY PRIMAVERA
ALL RIGHTS RESERVED
PUNIC AND CO. PUBLISHERS LTD
22, RIVER STREET, LONDON
BARNER BUSINESS MUSIC LTD

Virgin B.E.F.

dump nuclear arms.
Naomi Chaudhuri, *Bearsden.*

Dear Sharon of Barmndsey
(May 26)

I do realise there's a lot of rock talent about at the moment but I also realise the near impossibility of changing the tastes of thousands. You live in London where the vast majority of British chart acts come from, yet London's population is only an eighth of Britain. Why do so many London acts become popular? It's not because they're better. The rock business in Britain is run almost totally by middle-aged people hankering to the point where they can only see London. Thus London bands — however pop they may be — become well known and successful. If they want something to become big — i.e. Haircut One Hundred, Bucks Fizz, Kajagoogoo — they'll make it big.

You're right — time is ripe for change. Every other rock revolution showed signs before it actually happened. I can't see anything at the moment, can you?

Tym Brookside, *Doncaster.*

About the only rock revolution around here is the Black Type's "Lookalikes" Competition. This (from Gillian Vice) is the kind of thing that's been

rolling in. One of these two is not Liam! But a bloke called Nick Stevens from Leicester. But which?



Photo LP

Not bad, eh? Keep them coming (to "Lookalikes", Smash Hits, 52/55 Carnaby Street, London W1V 1PF). Send in snaps of anyone you

knew who looks like somebody Very Famous (even if it's Russell Grant). And keep an eye on this page.

Dear (ha ha) Dave Rimmer.

I always thought you were a bit of a wally. I was wrong — you're a lot of a wally.

Referring to your *Blancmange* "A Dale In The Life" thing (May 26). *Austwick* is not spelt *Astwick* and it's not "godforsaken". It's actually very pleasant (unlike you).

You must also be middle class (or come from Bath). Only middle class people wear *green wellies*. That explains everything. *Flash & The Pan's Brown Shoe*. *Alwoodley*.

Well it's better than flared wellies.

I was reading your *Letters* (May 26) when I came to that daft one in code — A=1, B=2, C=3, etc. . . All I can say to John Taylor's *Guitar* is 7, 13, 10, 21, 13, 16, 9, 14, 1, 12, 1, 11, 5.

Wham Bam I Am Wham Fan. *Stratford*.

3.8.1.18.13.9.14.7.

I like *Barry Manilow* and I don't care who knows it.
Claire Quarmby, *Ripley*.

Come back in two weeks when you're better. Bye.

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 Leston

Editorial Assistants

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

Writers

Johney Black, Ian Cranna,
Tim de Lisle, Fred Deller,
Dave Rimmer, Peter Silvertown,
Mark Steele, Deborah Steels,
Barry

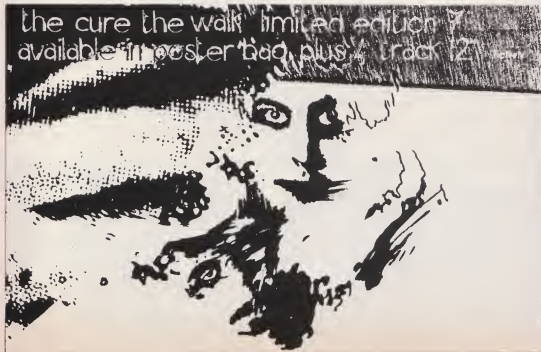
Photographers

Jill Furmenovsky, Steve Rapport,
Shells Rock, Mark Risher,
Virginie Turbert, Eric Watson

Advertising

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

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



LIGHTS OUT

DAVID BOWIE LONDON

Three weeks ago, dapper 36-year-old David Bowie — the man generally considered to be The World's Biggest Superstar — played the first British dates of his 90-city World Tour at the massive Wembley Arena. Quite whether he deserves this and other such enviable titles is debatable, but there's no denying his slick and dazzling two hour review of his past and present attracted a pretty star-studded gathering.

Theatrical is probably the word for it. A stage framed with a gigantic hand and a crescent moon, colossal mobile pillars made of transparent tubing, a giant globe balloon (which got kicked into the crowd), a few makeshift stage sets — Bowie in deckchair while band members act out Eastern cafe scene — and the odd bit of (rather awkward) mime.

As Bowie ran through his — apparently effortless — song and dance routine backed by a slightly heavy-handed group of sessionmen dressed as if they were in some TV historical drama — all pith helmets, blazers, Oriental battle dress, etc. — those of us lucky enough to have tickets couldn't help but notice that the place was absolutely packed with celebrities. Comedians Billy Connolly, Pamela Stephenson and Dame Edna Gurney (Barry Humphries); tennis players John McEnroe, Vitas Gerulaitis; the odd film star like Carrie Fisher (*The Return Of The Jedi*); a smattering of Royalty — the Viscount Linley and Koo Stark; plus of course scores of pop stars. On the three nights at Wembley alone you could have

bumped into parts of Fun Boy Three, Kate Bush, half The Who, Roger Taylor and John Deacon from Queen, some of Kajagoogoo, Robert Plant (of Led Zeppelin), Peter Murphy (of Bauhaus), half the Bunnymen, Bryan Ferry, Cleo Grogan, Bill Wyman (of the Rolling Stones), Junior Giscombe and Elvis Costello. And that's only half of them.

Well, it seemed pointless us telling you what we thought of it all. Ask some of the audience ...

NICK HEYWARD: "It was really, really good. When you put him up against his contemporaries — like Mick Jagger running around in clown's gear and Rod Stewart sticking his bum out of leopardskin trousers — and then you see Bowie, he looks ... just like he should. It was brilliant to see. All the old ones came out best. The new ones I don't like at all — "China Girl" and stuff. The band were annoying; it was filled with guitar solos at every possible chance. That annoyed me. They dressed up well though. Strange, dressing session guys up like that. Quite funny. Bowie looked good. Really healthy. I liked the way he mimed with his guitar during "Space Oddity". Even though I never idolised him or anything, I could see why people do. Put him up against his contemporaries who've completely lost their sense of purpose and style and you know who wins. And he's got a great voice. He had nothing in common with the band at all. They just looked like dressed-up session guys and I tried to ignore them in fact. And I tried to ignore

the lights and just imagine he was in a club somewhere. It's a bit difficult doing that in Wembley Arena but I'm short-sighted anyway."

STEWART COPELAND (of The Police): "There wasn't anything particularly magic about it. It was just another concert as far as I was concerned — slightly above average. I was a bit objective I suppose because I'm not a huge fan. His voice doesn't speak to me. I don't like that kind of whining sound. But then it's different strokes for different folks. Actually, I was dragged along by the wife who's a real Bowie fan."

MULLIGAN (of Fashion): "I suppose we're extra critical because we're in the business. I'd compare the show to his '72 "Ziggy Stardust" show and his '75 "Fame" tour which I've seen before. The other two were aesthetic and adventurous but this one had no conviction. That showed most on "Space Oddity". It was like cabaret. The band were much more at home on the "Let's Dance" numbers while on the older numbers they added a double bass beat which drowned everything. On "Life On Mars" it was like disco and that killed it for me. Still, having said all that, it was a brilliant show! You can see all the big names like Spandau Ballet, Duran Duran and Kajagoogoo but they don't hold a candle to Bowie whose performance is masterly. The way he can appear to talk to every single member of the audience. Another big plus was his use of computer lights which are new. I've seen Duran Duran and Santana use similar lights but they just seemed pale beside Bowie's. All the props were carefully thought out to captivate

the audience. I would have paid twice as much to see the show."

JAY ASTON (of Bucks Fizz): "I thought it was brilliant. I'm a total fan and have been since I was a tot. I've clung to him like a hero ever since. His performance was totally professional. I didn't know what to expect. I was half surprised by the sparseness and slow warm up but then I realised it was a gradual build. He looked very good. He wore the new suit well. It's more laid back but then he is getting older. He's got that kind of stature that he could wear anything."

RUSTY EGAN (of Visage): "First, I paid £10 for the ticket and I couldn't believe the programme was £3. I couldn't recognise the songs. Friends were asking me what song he was playing and I couldn't tell them. It was like he was flicking through a scrapbook, and the pages of that scrapbook meant something to people in the audience but to him it's just going through his ch-ch-ch-changes. I hated the fancy dress. It was like Las Vegas. They were all the wrong musicians. Too clean. He'd be better off with a four or five-piece rock band. You don't really need brass; a keyboard player could do all that. Everything was too fast. I didn't really enjoy it. He should drop all his million-selling stuff and all these 'names' musicians and people like Chic's drummer and get back with a rock band and write some decent songs."

BRUCE WATSON (of Big Country): "I thought he was good but the sound was terrible and so was the backing band. You could tell they were session men — they were so boring. He's pretty good though for 36 or 38 or whatever he is."

UK TOP 60 ORIGINAL SLIM TIES

1" wide pure black printed with style

1 DURAN DURAN	15 YEARS FOR PARS	31 FUN BOY THREE	47 JOHN LENNON
2 MAGNUS	17 JOY DIVISION	32 STRANGLERS	47 MADNESS LIVE
3 RITZ COUNCIL	18 BOY GEORGE	33 GROW YOUR OWN	48 THE BEAT
4 ANDRO BOWE	19 CAROLAN STREET	34 SPANISH BALLET	49 JACKSON
5 JAY	20 GARY NUMAN	35 BAHAMAS	50 HALEM 87
6 MADDOGGOO	21 MURPHY	36 SIMPLE MINDS	51 THE SPECIALS
7 ABC	22 TOYAH	37 SMALL FACIES	52 POLICE
8 DRE	23 THE WHO	38 NEW GENER	54 JAMES DEAN
9 HEAVLES	24 MOJO	39 VISAGE	55 THE ALYD
10 CULTURE CLUB	25 ULTRAVOX	41 ODOR	56 MOTORHEAD
11 HUMAN LEAGUE	26 CXC	42 MARC BOLAN	57 THE HINDS
12 JAPAN	27 ROXY MUSIC	43 THE CLASH	58 ELVIS PRESLEY
13 US	28 SPARKY NEW	44 NIGHT AFFAIR	59 AC DC
14 DRAMER JAZZ	29 BIRDIE	45 UK 45	60 ROCK & ROLL
15 ORA VE	30 DEPECHE MODE		

THE PRICE OF STYLE: £2.50 (+ 25p p&p)

Send cash, PO's, cheques payable to:

APOLLO STUDIO (SH11)

33 NORTON ROAD, HOVE, BRIGHTON BN1 3BF

Please catalogue, send stamped addressed envelope

The Wit and Wisdom of

ROCK and POP



A great collection of revealing and occasionally outrageous quotes and comments about the rock scene — from
Duran Duran,
The Sex Pistols,
John Lennon
and many, many more.

Unwin
Paperback £1.50



OUT NOW!

MAC McCULLOCH (of Echo & The Bunnymen): "I didn't like the suit for a start because it was crap. He was a middle-aged bloke trying to look like he was hip. It was also a bad colour. His hair was crap — no style to it whatsoever. He's had some of the best haircuts I've ever seen. Maybe he's got a receding hairline and he's trying to hide it. It was just showbiz, family entertainment. I only just realised what sort of audience he attracts. Some of the thickest people I've ever seen — people in Levi jackets, Levi jeans, Levi sweatshirts and bright training shoes. It was 10th generation Bowie-type fans. I suppose I sound like an elitist but he's attracting a bad audience because he's wimping out of a lot of things. If he can delude himself into thinking the "Let's Dance" LP is helping people, he's a fool. It sounds tinny, horrible, bad. I suppose I'm going over the top but that's in anticipation of other people saying how brilliant he was. He's wasting his own face with ordinary hair and clothes when he has one of the most outstanding faces of the 20th Century. I think the Bunnymen are a lot better. I've looked up to him all my life and now I think he should look up to us."

LYNVAL GOLDING (of Fun Boy Three): "It was really good. The gig was in two halves. The first half he played new stuff, the second older stuff. He's really grown up, the band was tight and he looked really good. Also his two back-up singers hit just the right notes all the time. He was himself — not hiding under a heavy disguise. This was the real Bowie. I've also seen Imagination this year, but I'd give Bowie 10 out of 10 and Imagination 9½."

A Birch/Hepworth/Ellen Production.



Photo: Steve Proctor

The Bluebells

Sugar Bridge
(it will stand)

available on 7" & 12"

NEW 45 ↑

ALSO AVAILABLE: LIMITED EDITION DOUBLE PACK
WITH TWO ELVIS COSTELLO PRODUCED TRACKS
LONDNP 27

↓ **LIVE**

THE BLUEBELLS ON TOUR WITH NICK HEYWARD

23 JUNE NEWCASTLE CITY HALL
26 JUNE MANCHESTER APOLLO
29 JUNE BIRMINGHAM ODEON
1/2 JULY LONDON DOMINION

22 JUNE LOUGHBOROUGH UNIVERSITY
25 JUNE EDINBURGH USHER HALL
28 JUNE LIVERPOOL EMPIRE

NIGHTS OUT

DATES

Check locally before stepping out.
A Bev Hillier production.

PHOTO: SIMON HAZWOOD

JobKERS Nottingham

It seems these Bowery Bop Boys have really got lucky. The last time I saw them was some months ago in a sweaty underground clubroom. It was clear then that they had the potential for pop stardom and, now, they've ARRIVED!

The Boxers still retain their thumpin', funk'n' approach with all the jerky energy of a tankful of tiddler piranhas. Their belt 'n' braces, boots and caps have sparked off a cult fashion following of Boxers and Boxettes bounding and plunging on the dancefloor with ferocious determination.

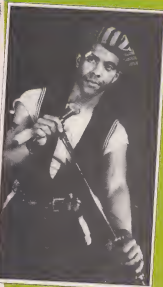
Musically the Boxers are a fresh-mash of different styles from funk and jazz through to soul and swing all stuck together with the glittering superglue of pop. They're well-crafted songs that don't depend on a fashionable overkill to push them into the charts. Predictably, the best-received numbers were the two singles to which the crowd hopped and hipped with a vengeance.

The only change for the worse that I detected in the Boxers was their slight indifference towards the audience. Confidence is never a bad thing, but it can cause a certain complacency that's intensely irritating to lesser mortals like myself and the thousands of others who follow the contortions of the dizzy, glittering world of popular music. After all, two hit singles doesn't merit David Bowie status does it?

But then I wouldn't knock the Boxers too much. Their Andy Pandey turned bully boy routine is fun to watch and their peculiar musical mix is a potent stomp inducer. The inspiration for a million Doc Martens to hit the floor simultaneously, sending the world off its axis and causing earthquakes, floods and tidal waves.

But then that's the power of the Boxer Beat.

Claire Sheaff



Dig Wayne... clearly a potent stomp inducer.

Aztec Camera: Reading Uni (June 28), Warwick Uni (30), Newcastle Dingwalls (July 1)

JobKERS: Dxford New Phoenix (June 24), London Phoenix Theatre (26)

The Monochrome Set: Durham Uni (June 20), London Embassy (27)

Orange Juice: Swndon Brunel Rooms (July 1), Aylesbury Fairs (2), London Hammersmith Palais (3)

Poison Girls: Birmingham Mermaid Hotel (June 23), Manchester Mosses (24), Bradford College (25), London ICA (26), Newcastle Dingwalls (27), Sheffield Leadmill (30), Hull Dingwalls (July 2)

Set The Tone: Manchester Hacienda (June 23), Retford Porchhouse (25), Colchester Embassy Suite (26), London Heaven (27), Hastings Downtown Saturdays (29), Derby Blue Note (30), Birmingham Tin-Can (July 1), Bolton Dance Factory (2), Glasgow Mayfair (3)

Swinging Laurels: Birmingham Uni (June 24), Cobham Westminster Hospital Sports Ground (29)

The Truth: London Marquee (June 25, 26), Warwick Uni (30)

Jarno Summer Discounts!

T Shirts £1.99 or two for £3.00 (+p&p)
S/Shirts £3.99 or two for £7.00 (+ p&p)

Take advantage of our genuine low price offers now! Large full colour designs on quality 100% cotton shirts. (Compare our prices) Send a coupon & for catalogue.



GIZZA JOB



BALHAUS



U2



MICHAEL JACKSON



THE BEATLES



POLICE



TWISTED SISTER



FUN BOY THREE

Also available: Rainbow, Bob Marley, Black Sabbath, Shakin' Stevens, ACDC, Thin Lizzy, Bruce Springsteen, Led Zeppelin, Cliff Young, Meatloaf, Scorpions, Jimi Hendrix, John Lennon, Sex Pistols, Nirvana, 100 Anti-Nuclear League, Madonna, Salt 'n' Pepa, Run-DMC, New Wave, Steve Nicks, The Cars, Mariah Carey, Jack Black, Big Star, David Byrne, Lou Reed, The Sex Pistols, The Who, The Police, The Clash, The Ramones, Jagger, Springsteen, Queen, Culture Club, Boy George, The Police, Steve Nicks, Cliff Richard, Blue Suede, Pink Floyd, Adam Faith, Beach Boys, Keaton, Oz, Mother Jackson.

COLOURS: RED, BLUE, WHITE, BLACK, GREY. Please state size (color checked) from 10-14. Would you please remember about our packing charges! P&H and packing 50p per shirt, 10 overseas. Send cash, cheque or P.O.

Name: _____

Address: _____

Postcode: _____

Design: _____

Size: _____

Colors: _____

I enclose: _____ TICK BOX: T-shirt S/shirt Herring

JARNO (21), 9 MILL LANE, NEWBOLD VERDON, LEICS.

Posters, Books and Photos from DICK WALLIS photography BRAND NEW POSTER RELEASES



11H NER NEES



11D KALAMOODO



11F UMAL



11T MICHAEL JACKSON



11G YEARS FOR YEARS



11D MADNESS



11D PRINCESS DIANA



11D DAVID BOWIE



11D THOMPSON TWINS



11D 42



11D PRINCESS DIANA



11D DAVID BOWIE

ALL FULL COLOUR POSTERS
33 x 25 only £1.95 each + 50p P&P
for 1 or 2, 85p 3 or more

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

FULL COLOUR POP PHOTOSETS

We have a tremendous range of photos of over 175 bands, including Duran Duran, Japan, Annie Lennox, Depeche Mode, Ultravox, Norman, Madness, Bucks Fizz (New Tour), Shy, Abba, Kim Wilde, Boyz & Dolls, Bowie, Toyah, Jam etc.

One set of 10 different 31/2" x 5" photos costs £4.00, 2 sets £7.50 - 25p P&P. We also have proofsheets on each artist showing all the photos available.

Send away NOW to

DICK WALLIS PHOTOGRAPHY, 5M15 PO BOX 203, WATFORD, WD2 4Y5

GIANT MAMMIES ONLY 99p + p&p

DICK WALLIS PHOTOGRAPHY

RSVP

we've always been! From "Journeys To Glory" right up 'til "True"! So drop us a line and we'll scribble to you... Write to: The Girls Who've Kissed, The Kempis, 21 Addiewell Place, Whitliff, Coorbridge, Strathclyde ML5 4DS.

■ I'm 20 and I'm looking for a penfriend of any age. I like most music, especially U2, Wahl, Simple Minds and electronic music. I also like science fiction. Dishes include cynics, conservatives, music depressives and unintelligent people. Contact: Jon Flynn, 472 Benken Street, Bathurst, NSW, Australia.

■ Hi! My name's Anne and I'm 16. I'd like to write to interesting guys who are into Wham!, Tears For Fears and the Thompson Twins. Pres if possible to Anne, 4 Hyson Road, Bishopton, Glasgow.

■ I'm a 15-year-old mod and looking for modelites of the same age. I'm into The Who and The 60s. Write, with pic if possible, to: Tom McLeod (Tom), 104 Inchview North, Prestonpans, East Lothian

■ We are looking for two disky boys aged 14-15. They must be slightly eccentric as we're both 'mad'. We are 14 and into most music except heavy metal. Write to Samantha and Carolyne, 42 Auckland Close, Turley Street, Enfield, Middx EN1 4PP.

■ I wonder how long it will take to get

a reply to this... Contact Tina Thomas at 6 Beech Road, Warrnago, Carmarthen, Dyfed SA31 3PP

■ My name is Ali and I am 21. I love Abba, The Human League, ABC, Spandau, Deam and more. I'd like guys 18+. Write to me, Ali Al Mustard, at Adwalya, PO Box 34525, State of Kuwait.

■ We're two Goons, into Kaya, Duran, TFF, Culture Club, Madness and going to concerts. We'd like to write to disky guys (Katy lookalikes). Contact Sharon and Sharon at 4 Swan House Crescent, Five Lane Ends, Bradford.

■ My name is Gerard. I'm aged 16 and I like nearly all kinds of music except heavy metal. Other dishes include moody people and snobs. Enclose photo if possible. Contact: Gerard, 38 Clifton Road, Sollyfermot, Dublin 10, Eire.

■ My name's Vangelis and my favourite bands include Talking Heads, Culture Club, Scorpions and more. My hobbies include basketball and correspondence. I'm waiting! Contact: Vangelis Cobotas, 22 Patiarich Gregory Street, New Smyrna, Athens, Greece.

■ H. I'm a young guy 23 and into Bowie, Dylan, Earthylnics and most groups. Contact me, Wayne, at 97 New Coventry Road, Sheldon, Birmingham 25.

CROSSWORD

ANSWERS (FROM PAGE 34)

ACROSS: 1. Keating; The Pink; 7. (We) and Detective; 8. Ritz; (Re)covered; 10. "Foster (Think The Speed Of Night)"; 11. (Francis) Brown; 12. (Natalie) Kelly; 13. (Wall) and Gable; 14. (Daisy) Downey; 16. (Message) 'n' A Bottle; 18. Toto; 20. Men (4) World; 21. (Mary) Jane Gable; 23. (Lena) O'Leary; 26. (Lena) O'Leary; 30. (Remover); 31. (MUFF) (K).

DOWN: 1. (Kiss) From Rome; 2. (Sweet) Mary; 3. (Wilton) Gray; 4. (Twain); 5. (The) Streets; 6. (Kiss) Kiss; 8. (Dream) 31 (K); 10. (Travis); 17. (Can't) Take My Eyes (Off) You; 18. (Only) You; 19 and 20 across (Miss) You; 22. (Record); 24. (The) (Walking); 25. (Ain't) No Stopping; 27. (Keep) (The) (Wild) Wind; 28. (MFF); 29. (Mann) Fry.

STAR TEASER

(FROM PAGE 41)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

- Two girls aged 16, into anything except Duran, Bucks Fizz and heavy metal, want penpals. Write to Sabine and Mandy, 7 Warrneston Place, Mooton-in-Marsh, Glos GL15 6LR
- My name's Charli and I go to boarding school. I'm a Deam Duran and Tears For Fears fanatic and I'm looking for scribblers aged 14/15. All males and females welcome. Contact: Charli P., Poles College, Wals, Herts SG12 0SD
- My name is David and I like Kid Coole, Madness, Deays, The Human League and many more. I'd prefer foreign penpals aged 14-16. Please write to David Fewtrell, 3 Avoisdale Road, Wellington, Telford, Shropshire TF1 2HD.
- We're two bonnie wee lassies, sweet sixteen. And Spandau fans

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.

AT LAST - THE SHOW YOU CAN TAKE YOUR PARENTS TO SEE!

On Stage

Her Majesty's Theatre, Haymarket, Box Office: 01-930 6606/7

"The Greatest Show On Short Legs" DAILY EXPRESS
"Little Bugsy Hits The Big Time" STANDARD

THE HIT MUSICAL

BUGS MALONE



Win a Splurge Gun!
Competition details on single sleeve

On Record

"Fat Sam's Grand Slam" by The Bugsy Malone Gang
"Tomorrow" by Michael Dolenz

A double 'A' side single out now in special souvenir poster bag

Zip into Melanddi



'14'
MS 112
Men's Shoe
Sizes 5-11 Available in Black/White Navy/White Red/White Blue Grey/White Black/Black Red/White

Send for Colour Catalogue for full range of Suits, Baggies, Shirts, Ladies & Mens Wear, Winkle Picker Boots, Shoes and much much more.



'16'
LS 105
Ladies Bowling Shoe
Sizes 3-7 No 1's Available in Black/White Black/Red Black/Black Black/Black Red/White/Blue Leather



'12'
TR 120
Trousers
Design 1
Design 2
Design 3
Design 4
Design 5
Design 6
Design 7
Design 8
Design 9
Design 10
Design 11
Design 12
Design 13
Design 14
Design 15
Design 16
Design 17
Design 18
Design 19
Design 20
Design 21
Design 22
Design 23
Design 24
Design 25
Design 26
Design 27
Design 28
Design 29
Design 30
Design 31
Design 32
Design 33
Design 34
Design 35
Design 36
Design 37
Design 38
Design 39
Design 40
Design 41
Design 42
Design 43
Design 44
Design 45
Design 46
Design 47
Design 48
Design 49
Design 50
Design 51
Design 52
Design 53
Design 54
Design 55
Design 56
Design 57
Design 58
Design 59
Design 60
Design 61
Design 62
Design 63
Design 64
Design 65
Design 66
Design 67
Design 68
Design 69
Design 70
Design 71
Design 72
Design 73
Design 74
Design 75
Design 76
Design 77
Design 78
Design 79
Design 80
Design 81
Design 82
Design 83
Design 84
Design 85
Design 86
Design 87
Design 88
Design 89
Design 90
Design 91
Design 92
Design 93
Design 94
Design 95
Design 96
Design 97
Design 98
Design 99
Design 100

'19'
MS 1150
Men's Shoe
Sizes 4-11 No 1's Available in Black/Black/White Leather

'19'
MS 1108
Men's Shoe
Sizes 5-11 No 1's Available in Black Red/Black Grey People Suede/Black Red/Blue Leather

'19'
MS 1108
Men's Shoe
Sizes 5-11 No 1's Available in Black Red/Black Grey People Suede/Black Red/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
K 700
Men's Hat/Jumper
Sizes 5-M, L, XL Available in Black/White Sueded

'11'
BUTTON
TOWELS
Towel
Design 1
Design 2
Design 3
Design 4
Design 5
Design 6
Design 7
Design 8
Design 9
Design 10
Design 11
Design 12
Design 13
Design 14
Design 15
Design 16
Design 17
Design 18
Design 19
Design 20
Design 21
Design 22
Design 23
Design 24
Design 25
Design 26
Design 27
Design 28
Design 29
Design 30
Design 31
Design 32
Design 33
Design 34
Design 35
Design 36
Design 37
Design 38
Design 39
Design 40
Design 41
Design 42
Design 43
Design 44
Design 45
Design 46
Design 47
Design 48
Design 49
Design 50
Design 51
Design 52
Design 53
Design 54
Design 55
Design 56
Design 57
Design 58
Design 59
Design 60
Design 61
Design 62
Design 63
Design 64
Design 65
Design 66
Design 67
Design 68
Design 69
Design 70
Design 71
Design 72
Design 73
Design 74
Design 75
Design 76
Design 77
Design 78
Design 79
Design 80
Design 81
Design 82
Design 83
Design 84
Design 85
Design 86
Design 87
Design 88
Design 89
Design 90
Design 91
Design 92
Design 93
Design 94
Design 95
Design 96
Design 97
Design 98
Design 99
Design 100

'19'
MS 1108
Men's Shoe
Sizes 5-11 No 1's Available in Black Red/Black Grey People Suede/Black Red/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

'14'
MS 1113
Men's Shoe
Sizes 4-11 No 1's Available in Black Suede/Black Red/Black Burgundy/Black Red/Black Burgundy/Black Blue/Black/White Red/White/Blue Leather

VISIT OUR SHOPS AT 10 & 43 Carnaby Street. 10am - 7pm Mon - Sat. Add £1.50 P & P (over £100 UK orders - 20% off order value on credit). Payment in Sterling ONLY. All goods dispatched 7-28 days from receipt of order. For large orders use plain paper.

SEND TO: MELANDDI, 43 CARNABY ST., LONDON W1

Melanddi

Name _____ S/O _____

Address _____

Style No. _____ Col _____ Size _____ No/Req. _____

Style No. _____ Col _____ Size _____ No/Req. _____

Style No. _____ Col _____ Size _____ No/Req. _____

Send free cheque (P.O. for) _____ do not send cash. Tick box for brochure only

DURAN DURAN In Their Own Words

plus FREE full colour portrait



You wanted to know the truth about the biggest band in Britain today - well, here it is! Their OWN story as Nick, Andy, Simon and John tell it! OP 42647 £2.50 Buy one for a friend! 2 for only £4.00

DURAN DURAN Scrapbook



The band's own story as the pop press have already told it! You'll dip into this again and again for the news you missed first time round. BN 40219 £1.95 Buy one for a friend! 2 for only £3.50

POP FOCUS



All you ever wanted to know about Tears for Fears, Culture Club, Duran Duran (of course!), Bananarama and Hayst Fantasy Pictures, story, plus collector's checklists (you fill 'em in). BN 40201 £2.50 Buy one for a friend! 2 for only £4.00

THE TUBE



All about the biggest beat on the box - and Jool's secret obsession. Full colour frontals of just about everybody plus The Jam, Man Wilson, Police, Madness, The Beatles. BX 56245 £1.99 Buy one for a friend! 2 for only £3.50

BOWIEPIX

plus FREE full colour poster



Brand new, completely fresh hot-off-the press album of pictures from the people who brought you The Black Book. Beautifully produced, big-format with giant colour portrait thrown in for good measure! OP 42571 £2.50

To: MAIL ORDER MUSIC, FREEPOST, DETTINGEN WAY, BURY ST. EDMUNDS, SUFFOLK, IP33 3BR

Please send me the book(s) shown above. I enclose a total of _____

by cheque postal order (back whichever applies) which includes Post and packing charges * Barclaycard/Access Tlx (0284) 703007 / Flat rate postage-packing charge only 65p

Name _____

Address _____

MP4 Please allow up to 28 days for delivery. Block Letters Please

MIKE OLDFIELD

MOONLIGHT SHADOW

The last that ever she saw him
Carried away by a moonlight shadow
He passed on worried and warning
Carried away by a moonlight shadow
Lost in a riddle that Saturday night
Far away on the other side
He was caught in the middle of a desperate fight
And she couldn't find how to push through

The trees that whisper in the evening
Carried away by a moonlight shadow
Sing a song of sorrow and grieving
Carried away by a moonlight shadow
All she saw was the silhouette of a gun
Far away on the other side
He was shot six times by a man on the run
And she couldn't find how to push through

I stay I pray see you in heaven far away
I stay I pray see you in heaven one day

Four stars in the morning
Carried away by a moonlight shadow
I watch your vision forming
Carried away by a moonlight shadow
Stars move slowly in a silvery light
Far away on the other side
Will you come to talk to me this night
But she couldn't find how to push through

I stay I pray see you in heaven far away
I stay I pray see you in heaven one day

Far away on the other side
Caught in the middle of a hundred and five
The night was heavy and the air was alive
But she couldn't find how to push through
Carried away by a moonlight shadow
Carried away by a moonlight shadow

Far away on the other side

Words and music by Mike Oldfield
Reproduced by permission Virgin Music (Publishers) Ltd.
On Virgin Records



They said it could never happen. Simply refused to believe it. ALL of this in the same issue of **SMASH HITS**

a big and glossy picture of **SHALAMAR**



a journey to the heart of **MARILLION**



a large stack of signed **WHAM! LPs**

a meeting with **MARC ALMOND**
(really, this time!)
plus the final gripping instalment of the **WHO'S WHO**

BUT IT IS HAPPENING. ALL OF IT AND MORE
IN A NEWSAGENT'S DANGEROUSLY NEAR
YOU ON

JULY 7

SMASH HITS H₂O
PHOTO SAM MCKELL

