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EURHYTHMICS
DEPECHE MODE
THE LOTUS EATERS
SHAKIN' STEVENS
THE CURE

Smash HITS



TRACIE

HIT SONGS BY MEN AT WORK, THE POLICE, ELVIS COSTELLO, ROMAN HOLLIDAY & MANY MORE

▶ ROMAN HOLLIDAY



Chorus
Don't try to stop it
Don't try to stop it
Don't try to stop it
Don't try to stop it

Instrumental

Driving out
In the morning light
Tapping out a beat
On the wheel
The radio's broken
But I don't mind
It's just
Motorway bliss

We're driving on
On a motorway tonight
On a ten stop
One star
Three chord wonderland

Repeat

I ain't been lame all week
Or changed my shirt today
I ain't stopped anything
The phone keeps ringing
Soon be on my way
We're driving out
On a motorway tonight
On a ten stop
One star
Three chord wonderland

Repeat

And all I see at night
And endless motorways
Pizzas and people
But I'm bored
On my five days

Don't try to stop it
Don't try to stop it

Get a call
From a girl last night
Had to tell her no
It's not that
I don't want her here but
I've gotta go

We're driving out
On a motorway tonight
On a ten stop
One star
Three chord wonderland

Instrumental

Don't you try
To stop it
Don't you try
To stop it

Don't try to stop it
Don't try to stop it
No don't you ever try it
Don't try to stop it
Don't try to stop it

Words
S...
Z...
P...

▶ DON'T TRY TO STOP IT

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B A U H A U S



BURNING FROM THE INSIDE

NEW ALBUM

Beggars Banquet

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Photo: Steve Reggott



Photo: Steve Reggott

When Japan released "Oil On Canvas" the HMV Shop in London's Oxford Street put these very handsome portraits of the band in its window. When HMV changed the window display Virgin Records kindly donated them to us. Now we're kindly donating them to one of you. Each print was taken by world-famous photographer Anton Corbijn, has been lovingly hand-tinted in glowing technicolour, measures 40" by 30" and is light-mounted so your bedroom wall won't get damaged. What's more, each one is worth £60. You can win the full set (minus receptionist/star model, Samantha Archer) by answering this question.

Who was Japan's original guitarist? Slap the answer on a postcard or the back of an envelope and post it off to: Smash Hits Japan Competition, 52-55 Carnaby Street, London W1V 1PF, to arrive on or before August 3.

*Nuff said.



It's not easy being a pop star. Wherever you go, whatever you do, even in your most unguarded moment, you're ripe prey for The Fan. Take Spandau Ballet (they're over there on the far left with their conks pressed against the window).

"Listening to Marvin all night long" leads to a tour coach crammed full of cuddly toys and hemmed in by outstretched hands. If you're Tears For Fears (they're somewhere in the rugby scrum top left), you attract a posse of rather happy-looking young ladies as soon as a camera appears. Or, you can be minding your business, sauntering down an alley near London's dockland — much like Rob JoBoxer, bottom left — when you're suddenly yanked sideways by a couple of admirers who have taken a fancy to your shirt. But let's not forget that ancient Chinese saying: Better for pop star to be chased by fans than not to be chased at all.

Who's this girl? She's in the Eurythmics' new video, she's called Marilyn and you've guessed it, Marilyn is a man. Born in Jamaica and bred in the nightclubs of London and Los Angeles, Marilyn's busy recording an album with that back-room wizard of Haysi Fantayzee, Paul Caplin. And the compliments are already flooding in. No less a judge than the extremely dapper Jeffrey Daniel reckons that Marilyn's got "a great soul voice". Haven't we heard this before somewhere?

IS T A R T



KIM WILDE

**NEW
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IN COLOUR
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LOVE BLONDE

c/w

**CAN YOU
HEAR IT**

(12) RAK 360

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SPECIAL
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12 RAKS 360**

RAK
RECORDS

MEN AT WORK

Jump down the shelter to get away
The boys are cocking up their guns
Tell us General is it early time?
If it is can we all game?

Don't think that we don't know
Don't think that we're not trying
Don't think we move too slow
It's no use after trying

Chorus
Saying it's a mistake
It's a mistake
It's a mistake
It's a mistake

After the laughter has died away
And all the boys have had their fun
No surface noise now not much to say
They've got the best guys on the run

Don't try to say you're sorry
Don't say he drew his gun
They've gone and grabbed old Ronnie
He's not the only one

Repeat chorus

Tell us Commenter what do you think?

'Cause we know that you love all that power
Is it on then are we on the brink?
We wish you'd all throw in the towel

We'll melt like out too soon
Not in this finest hour
Whistle your favourite tune
We'll send a card and flower

Repeat chorus to fade

Words and Music By C. Hay
Reproduced by permission CBS Songs Ltd.
On EMI Records

IT'S A MISTAKE



THE BEAT



ACKEE 1-2-3

CROSS YOUR FINGERS SAY YOU'RE ON HIGH
PRETEND YOU'RE IN DEN
AND SEE WHAT LIFE BRINGS
BUT ALL OF THIS TAKING THINGS AS THEY COME
TENDS TO MAKE YOU FORGET
TO PUT ANYTHING IN
THE LONGER YOU DWELL
THE MORE IT'S LIKE HELL
YOU SIT BY THE WELL JUST MAKING A WISH
IT WOULD BE A SHAME
TO TAKE TOO MUCH BLAME
LOOK WE'RE ALL THE SAME IT'S ONLY A GAME

REPEAT CHORUS

ACKEE, ACKEE 1-2-3

CROSS YOUR FINGERS SAY YOU'RE ON HIGH
PRETEND YOU'RE IN DEN
AND SEE WHAT LIFE BRINGS
BUT ALL OF THIS TAKING THINGS AS THEY COME
TENDS TO MAKE YOU FORGET
TO PUT ANYTHING IN
THE LONGER YOU DWELL
THE MORE IT'S LIKE HELL

YOU SIT BY THE WELL JUST MAKING A WISH
TO MAKE IT PLAIN I'LL SAY IT AGAIN
WE'RE ALL THE SAME IT'S ONLY A GAME

REPEAT CHORUS

SOMEONE JUST SMILED FOR NO SPECIAL REASON
IT LOOKS LIKE THE SMILE'S COME BACK INTO
SEASON
IT'S EASY IT DOESN'T HAVE TO BE A NICE DAY
AND IT'S COMING READY OR NOT

ACKEE 1-2-3 1-2-3
ACKEE 1-2-1-2-3

WORDS AND MUSIC BY THE BEAT
REPRODUCED BY PERMISSION
ZOMBA MUSIC BEAT BROS LTD
ON GO-FEET RECORDS

FORWARD WHERE THE KNOCKS ARE HARDEST
SOME TO FAILURE SOME TO FAME
NEVER MIND THE CHEERS OR HOOTING
KEEP YOUR HEAD AND PLAY THE GAME
TRY TO KEEP YOUR FEET ON THE GROUND
WITHOUT GETTING STUCK IN THE MUD
YOU WILL SOON BE OVER THE MOON
OR TWICE AS HOT AS THE SUN

CHORUS

ACKEE 1-2-3

ACKEE 1-2-1-2-3

DID I JUST CATCH YOU LAUGHING

ACKEE 1-2-3 (ACKEE, ACKEE, 1-2-3)

ACKEE 1-2-1-2-3

B404-A



ILFORD 35mm SAFETY FILM

ILFORD 35mm SAFETY FILM

ILFORD 35mm SAFETY FILM

Photo: Lee Winters

TRACIE

Paul Weller's advert in *Smash Hits* last September put him in touch with an unknown 17-year-old called Tracie Young. Since then, she's become rather famous.

She's had a hit with "The House That Jack Built" and her new single, "Give It Some Emotion", looks like it's going the same way.

Still, hardly anything is known about Tracie beyond her connection with Respond. So, taking the situation in hand, I ventured into deepest Battersea to meet Tracie on that ever-popular place, photographer Eric Watson's elegant veranda—well, a fire escape actually.

Setting out two collapsible chairs in the shade, Tracie hid her crystal, ice-blue eyes from the blinding sun with a pair of Vidal Sassoon sunglasses and began to talk about her past.

"My first memory," she says with a puzzled expression, "was watching an episode of *The Saint* with Roger Moore when I was three. He was lying on this bed and underneath it was this snake in a basket. I remember being really frightened in case it bit him and he died." Tracie has a wealth of anecdotes like that...

But let's get serious. Her mum is a social worker and her stepdad works in a psychiatric hospital as an art therapist. She has one sister, Leah, who's 13 and "a bit of a handful". As her parents moved around a lot, she has lived in loads of places but her favourite has to be Chelmsford, simply because it's where all her friends happen to be.

Definitely not on her list of favourite things is school. When she was at school, she firmly believed that almost everything she was taught would be of no use in the outside world. And since she's left, she feels she has been proved right.

"The only subject I had a flair for was English. I wanted to be a journalist but I changed my mind and wanted to become a nursery nurse instead because I really like children."

She went to college in Colchester armed with a few qualifications in child welfare but she moved—once again—before she finished the course. Then came a five-week stint as a switchboard operator for Customs And Excise (it bored her stiff), a spell of unemployment and, finally, THAT advert.

"It was really bad the day I met Paul because I wasn't well. I'd cut my foot and it had got infected and me leg just swelled up about three times the size it should have been and there was all this gunge pouring out all over the place. I couldn't get me jeans over me legs—'cos all my jeans are tight—and I thought, what am I going to wear? If I can't wear jeans I'll have to wear a skirt and then he'll see the state of me leg. So I ended up putting on this little black, short skirt and these tight, black tights,

wrapping black leg warmers round me ankles. But I only had one pair of black shoes which happened to have six-inch heels on. So there I was staggering in, trying to look normal and after all that he didn't even notice the difference!"

Tracie has had more than her fair share

SOUL MUSIC FAN, NURSE, PART-TIMER AT WOOLWORTHS, SWITCHBOARD OPERATOR AND — NOW — POP SINGER.

AND ALL BY THE AGE OF 17.

PETER MARTIN IS QUITE IMPRESSED.

give it some emotion

I'D LIKE TO KICK YOU REALLY HARD
TO SEE YOUR EMOTION
BUT THE BLACK AND BLUE BRUISE
WOULD BE THE ONLY SIGN

I'D LIKE TO CATCH YOU WITH A TEAR
FALLING FROM YOUR EYE
IN THE GREENY BLUE SEA
AND I'D KNOW THE TEAR WAS ALIVE

CHORUS

CRACK, CRACK, CRACK THAT SMILE
OH, ON THE TEMPTATION
TO SMACK, SMACK, SMACK THE STYLE
AND GIVE IT, GIVE IT, GIVE IT, GIVE IT
WON'T YOU GIVE IT SOME EMOTION

I'D LIKE TO TIE YOU TO A SPIT
OVER A RAAGING FIRE
AND HOPE THE ORANGE RED FLAMES
WERE BURNING SOME DESIRE

I'D LIKE TO CUT OPEN YOUR HEART
TO SEE INSIDE
AND KNOW THE PURPLE RED BLOOD
WAS REALLY FLOWING IN VEIN

REPEAT CHORUS

OPEN UP YOUR PLACID EYES AND SEE
SUCH POTENTIAL THERE COULD BE
OPEN UP YOUR PLACID MIND AND SEE
JUST HOW GOOD LETTING GO COULD BE

I'D LIKE TO TAKE YOU THROUGH THE STREETS
IN THE MIGHTNIGHT HOUR
AND FEEL THE GREY BLUE SHADOWS
GRIP YOUR BODY IN FEAR

I'D LIKE TO SHOW YOU SOMEONE REAL
STRIVING TO SURVIVE
AND LET THE TRUE BLUE PAPERS
OH BRING YOUR SOUL ALIVE

REPEAT CHORUS AND AD LIB TO FADE

WORDS AND MUSIC BY BARRON-FREE
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ON RESPOND RECORDS

of deeply embarrassing moments. She remembers one that happened backstage during the recent Respond 'Posse' tour.

"We were all sitting around and these kids came in and one of them recognised me and shouted out, 'hey, didn't you use to work in Woolies on a Saturday?' and the most embarrassing thing was that I couldn't deny it. It was true. God was I embarrassed."

"Oh, I've had a hard life," sighs Tracie, a tongue firmly in her cheek. For instance, she's broken virtually every bone in her body. When she was five, she was run down by a car outside her school.

It's awful really but one of my friends ran round to me mum's flat and said, excuse me, your little girl's been run over but she ain't dead yet." When she was 10, she trod on a darling needle and had to undergo an operation. After hobbling around on one leg for three weeks, she claims she gave herself a hernia.

All this might help explain Tracie's gnarly fascination with horror films. She recounts with glee the time she saw *The Evil Dead* and she positively brims with excitement at the thought of *The Burning*. "That's garden shears all the way through. Brilliant!" she cackles.

Tracie makes it plain that she's not living up to anyone else's ideals on how to behave. She's her own girl. For example, Paul Weller strongly advised her not to mention Paul Young during the interview because Paul W. sees Paul Y. as competition to his Respond acts. But Tracie can't stop herself.

"The first concert I went to was the Q-Tips at the Marquee on March 28, 1981 — that's how important it was to me. It was definitely a turning point in my life for various reasons — musical and otherwise."

That's not all. "I once asked him for an autograph and I said put me name on it 'cos it's more personal that way. I think he thought I said, write something personal. He put: 'To Tracie, come up and see me sometime. Love, Paul Young.'"

After every mention of his name, she bites her lip. "I mean I can understand Paul's point of view but it's hard not to speak of him when people ask you about influences and things. Q-Tips were my first real influence and I realise I had the potential to get up and sing."

Tracie began by singing over backing tapes and she wasn't exactly wild about the idea, as she explains.

"Smash Hits said I was a bloody Thunderbirds puppet. (*Rightsout May I?*) Okay, Rome wasn't built in a day but what really mattered was that the people who actually paid to see us enjoyed it and they're the ones who are going to see it improve. We are looking for a backing band at the moment."

In fact, Tracie's becoming more and more involved in the making of her records. She helped write the B-side of "Give It Some Emotion" and, as a result, is far more satisfied with the end product. "I know I started off a bit dodgy but I've grown in confidence throughout the tour and I'm a lot better now."



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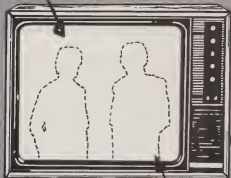


the HMV shop

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BE ON TV WITH THE POPSTAR OF YOUR CHOICE

That's you



That's them

It's true. You — yes, YOU! — could actually be appearing on every single TV set in the entire country*. We're talking about that well-known pop programme *Switch* who have a roving camera crew set aside for a day's filming with the winner of the following competition. Quite what they'll be filming is, of course, up to you. This is your big chance — not just to BE ON TV but also to SELECT WHICH FAMOUS PERSON YOU'LL BE ON TV WITH.

Send us a card suggesting what you'd like to do and who with — hang-gliding with Boy George, clock golf with Tony Hadley, eating large cheeseburgers with the bassist of The Virgin Prunos, buying a pair of crushed velvut V-knee flares with a member of Saxon, something along those lines. If you know someone's got a secret passion — like driving Ford Capris — or has a vast collection of something, that'd be ideal. Anything that you reckon would make an entertaining bit of film. We'll select an idea that sounds amusing, the *Switch* crew will then roll the cameras and the end results will be screened on one of their Friday evening shows in the not too distant future. Good, eh?

Send your suggestion (one only per card) to: Smash Hits Switch Competition, 52-55 Carnaby Street, London W1V 1PF, and include your address and a phone number where we can contact you.

All entries by August 3. Keep your fingers crossed.

*assuming they're all on and tuned to Channel 4 which, of course, they will be!



MODERN ROMANCE WALKING IN THE RAIN

TODAY I SAW YOU WALKING IN THE RAIN I COULD FEEL THE SADNESS IN YOUR EYES
SOMEHOW I JUST HAD TO KNOW YOUR NAME 'CAUSE I'VE BEEN LONELY
I KNOW WHAT IT'S LIKE TO BE AFRAID, SOMETIMES IT'S HARD TO UNDERSTAND
LIFE JUST AIN'T WORTH LIVING'S WHAT YOU SAID
I DON'T BELIEVE YOU

SO LISTEN TO ME GIRL 'CAUSE I'VE BEEN THERE
LISTEN TO ME GIRL 'CAUSE I'VE BEEN THERE
AND GAS' AROUND THOSE FEELINGS OF DESPAIR
NEXT TIME YOU GO WALKING IN THE RAIN
REMEMBER ME (OON OON)

THERE'S NO USE IN PRETENDING, OH, IT REALLY DOESN'T MATTER TO ME
(REALLY DOESN'T MATTER TO ME)
IT'S YOU THAT I BELIEVE IN, YOU OWE IT TO YOURSELF
AND THAT'S THE WAY IT'S GOT TO BE

REMEMBER ALL THE GOOD TIMES THAT YOU HAD
ALL THOSE FRIENDS AND WHAT THEY THINK OF YOU
LEARN TO LIVE TOGETHER 'TIL YOU AND RAD
OR AM I DREAMING?

SO LISTEN TO ME GIRL 'CAUSE I'VE BEEN THERE
THINK OF ALL THE GOOD TIMES THAT I HAD
AND CAST ASIDE THOSE FEELINGS OF DESPAIR
NEXT TIME YOU GO WALKING IN THE RAIN
REMEMBER ME

THERE'S NO USE IN PRETENDING, OH, IT REALLY DOESN'T MATTER TO ME
(REALLY DOESN'T MATTER TO ME)
IT'S YOU THAT I BELIEVE IN, YOU OWE IT TO YOURSELF
AND THAT'S THE WAY IT'S GOT TO BE

TOO SHORT YOU'VE OFTEN HEARD 'O BINKY
'FRIDAY I SAW YOU WALKING IN THE RAIN'
CAN FEEL THE SADNESS IN YOUR EYES, HONEY
'SOMEHOW I JUST HAD TO KNOW YOUR NAME
(TODAY I SAW YOU WALKING IN THE RAIN)
LONELY I'VE BEEN LONELY, LONELY, LONELY, LONELY

SOMETIMES I'VE BEEN ON MY OWN
(TODAY I SAW YOU WALKING IN THE RAIN)
SAW YOU WALKING IN THE RAIN
I COULD FEEL THE SADNESS IN YOUR EYES
'FRIDAY I SAW YOU WALKING IN THE RAIN
(TODAY I SAW YOU WALKING IN THE RAIN)

SMASH HITS SWITCH COMPETITION
11-84
WEA

THE SECRET LIFE OF

SHAKY

HE NEVER GIVES INTERVIEWS AND KEEPS WELL OUT OF THE PUBLIC EYE. IN FACT, THE REAL SHAKIN' STEVENS IS A BIT OF A MYSTERY. IAN BIRCH MET HIM AND ISN'T MUCH THE WISER.

Let's set the scene. Your reporter is in the very nerve centre of Epic Records, idly flicking through a copy of the *Star* and waiting for Shakin' Stevens. He's got 20 minutes late but it's still amazing he's agreed to do an interview.

Shakin' Stevens is renowned for his distrust of the press and, to be fair, he has some reason to be wary. Time and again, newspapers have skipped over the music and concentrated on digging up the supposedly 'seamy' snippets about his personal life.

Shaky arrives with his manager Freya Miller. We're introduced but instead of the normal handshake, he acts as if he's on stage. He cups my hand across the knuckles just as he would do with all those wildly upturned hands in the front stalls at one of his concerts. After 13 years in the music business (he turned 'professional' in 1970), this must now be an automatic reaction. He probably rivals The Queen for the number of hands he's had to shake in his lifetime.

We start with the new single, "It's Late", which is his first release since the "Blue Christmas" EP seven long months ago. There are good reasons for this delay between records. Early '83 saw Shaky in South America and Mexico where he did a string of live and TV appearances. Did anything unusual happen there?

"What year are we in now? 1983?"

"Well, what happened in Brazil was I got sunburnt," he states succinctly. Oh. Were his fans there any different to British audiences? "Not really. I have the same image the world over. It's the same when I'm talking to you or when I'm at home with my family. Shaky doesn't give a lot away.

Then came a European tour. He's a hot property in Germany where he has had four singles in their Top 40 at the same time. "Marie, Marie", believe it or not, slung its hooks into the German charts for a staggering nine months. What was that?

"What year are we in now? '83? I'd say '81-'82. The Beatles never did that which is fantastic." If you didn't understand that, what about this? Rather mysteriously he adds: "And I've changed my shoes since then." Just as we're recalled.

He returned to Britain and decided it was high time to get back into the recording studio. "I woke up one morning," continues Shaky in a voice that fuses a Welsh accent with a John Wayne-styled drawl, "and thought it's time for a 30,000 mile service. I phoned the doctor, went to the hospital and had everything checked out. Everything was working though on certain things weren't in top condition so I had to work on them to get them back into top condition."

This included a three-and-a-half-hour operation on a wayward wisdom tooth plus treatment for the little finger on his right hand. He'd cut a tendon in an accident and he still can't bend it properly. But this didn't stop him singing and he worked on the new single. It's another oldie given that classic Stevens stamp, despite the change of producer. He's parted company with his long-standing workmate, Stuart Coleman, because they both felt it'd gone as far as they could go together. "It was a friendly split," he makes

clear, in stepped Chris Neil whose most recent successes have been with Sheena Easton.

"It was kinda very relaxed, laid-back, let's-give-it-a-try situation and with my control and his experience, it worked well." So well that Shaky suddenly breaks into a couple of bars of Sheena's "9 to 5" hit. Indeed, he does this throughout the chat. If he mentions a song he particularly likes, he croons a few lines of the tune. It makes a change, I suppose.

"It's Late" was first recorded back in 1959 (when Shaky was 11) by one of his childhood heroes, Ricky Nelson. Shaky is well versed in the song's history. It was originally a B-side, he explains, stayed in the charts for 22 weeks and reached Number Two. Shaky keeps lists of veteran songs that have never been covered as singles, often consulting that encyclopedic work, *The Guinness Book Of British Hit Singles*, to make sure he's right. This is obviously a smart source of material and is exactly how he came to do a new version of "This Ole House", back in early '81.

At the moment he's finishing a video for "It's Late" but, as happens repeatedly during the interview, it isn't easy teasing out the details. They emerge slowly and in a baffling blend of fact, fiction, bizarre humour and, of course, song. So sometimes it's a little difficult to work out exactly what's going on.

When I ask what the video's about, the reply comes, "There's lots of fangs and things" and this is briskly followed by Shaky singing — you've guessed it — "Fangs For The Memory".

But, I insist, is there a story? "Yes, it's late and I'm in a car with a coloured driver and we go to this house where there are normal and not so normal people. You can wait and see what happens."

Are there any famous horror stars in the

video? "Oh yeah. Peter Lorre. And Peter Cushing. I sleep on Peter Cushing. He makes a great CUSHIN'."

"I love Boy George. Great group. Fantastic."

Come again?

"No, I'm joking. There aren't any stars."

Would he like to act?

"I think everyone would like to act. There have been a few ideas in the can. The guy who made *Alphane* has just made a new movie — a rock'n'roll satire. They're using one of my songs, "Baby If We Touch", in it.

No chance of a small part?

"No. I'm just waiting for the cheque. I love playing the postman." — at which point he launches into "Postman Pat"

When not working, Shaky spends as much time as he can with his family in their hideaway home. He has three children — Jason Lee who's 11, Paula Louise B and Dean James 2 — and they're often joined by May, Shaky's 82-year-old mum. "She's fabulous," he chips in.

As he likes swimming and tennis, there's a pool and court in the garden. He likes to potter about the garden ("If I see a weed I'll pull it up"), will mow the grass and help the gardener clean out the pool. His prize possessions include a grandfather clock, an original wind-up record player with a trumpet, a collection of '50s record sleeves which once belonged to his brother Roy, an original

"It says something when you've got Rod Stewart and Elton John back in the charts."

record company hand-out (also from the '50s) about another Stevens hero, Eddie Cochran, plus an LP by the '40s boogie piano-player, Huey Piano Smith. He also loves brass candlesticks.

What about his record collection? It's modest, admits Shaky, compared to what you might think he'd have.

"I listen very closely to the Top 40. I must tell you I find the charts these days very boring because there's nothing in them. Last year I thought they were very interesting with new groups like Culture Club, I love Boy George. Great group. Fantastic. Very original.

"It's great that Rod Stewart got to Number One again. It's his sixth Number One and that's fantastic. They wrote him off but three or four years later, he's back. Great. Two fingers to everybody."

After a quick rendition of "Baby Jane", Shaky continues: "It basically says something when you've got Rod Stewart and Elton John in the charts. That is, where's the new talent? There's nothing new that turns me on now."

Apart, of course, from his family and own success. Would he ever like to get up and go somewhere else?

"At the moment I'm happy where I am. If you don't sell well in other countries but you still sell well here, to me that's fantastic."

"Fantastic" is definitely one of Shaky's favourite words.

IT'S LATE

BY SHAKIN' STEVENS

It's late it's late we gotta get on home
It's late it's late we been gone too long
Too bad (too bad) we should've checked our time
Can't phone (can't phone) I gotta spend every dime
It's late it's late we're about to run out of gas
It's late it's late we gotta get home fast
Isn't speed (isn't speed) we're in a slow down zone
Oh (baby) look at that clock why can't it be wrong

If we could've had fun with plenty of time
We got started just a little bit late
Hope this won't be our last date

Look up (look up) is that the moon we see
Can't be (can't be) look like the sun to me
It's late it's late I here to face your Dad
Too bad (too bad) I know he's gonna be mad
It's late it's late we gotta get on home
It's late it's late we been gone too long

Repeat verses two, three and four

It's late it's late we gotta get on home
It's late it's late we been gone too long
It's late

Words and music by Dorothy Sumner

Published by Zomba Music Publishers Ltd. United Artists Music
G&S Songs Ltd.
On Epic Records



MARY TALES



Left to right: Jo Jo (at the boards), Candi, Maxi & Cheri

You probably saw the **Mary Jane Girls** on *Top Of The Pops* — four women, all rather well-dressed and each one acting out a different character as they strutted through their current single "All Night Long".

This bunch are in fact the "creators" of high-booped funk merchant Rick James — a very wonderful person" according to lead singer Jo Jo (she's the one with the braids).

Before this group, Jo Jo worked in a record shop and a bank and sang in clubs and back-up for Mr James. The rest of the group — former actresses and models — were recruited from the 200 who attended a mammoth audition James held earlier this year.

James is very much in the driving seat. He wrote, produced and arranged all the material and even invented their own characters, though Jo Jo says they've elaborated on them: "We sort of took the ball and ran with it."

So how close are they to these characters? Very, asserts Jo Jo, though these are another side to each of them. Let's run through them one by one.

Cheri (the "Valley Girl") is supposed to be "the saucy little innocent girl". Apparently she's a bit like that but is also "intelligent and very sweet".

Maxi (the one in leathers) is meant to be "devilishly sexy and wild, a free spirit". Jo Jo says she's also "a very warm and intelligent person".

Candi (the Vampi) is described as "sophisticated, sexy and classy" and apparently fits his character "to the letter".

Jo Jo, meanwhile, is supposed to be the streetwise one but tells us she likes nothing better than to curl up at home and read the Bible.

Jo Jo brushes aside objections that these characters are an insulting man's view of women, claims that they're all "really having fun" and would like to tell everyone out there: "Think positive!"

There's another version of "All Night Long" out at the moment apart from the Mary Jane Girls. It's by **La Famille**, is slightly reggae-ised and pushing the bottom of the charts.

Animal Nightlife have a new single out on Innervation. Called "Native Boy", it features backing vocals from Dee of Wham! fame and Carol Kenyon who put the temp into Heaven 17's "Temptation".

Culture Club will be doing a ten-date tour from September 24. Called the "Colour By Numbers" tour — after the single which will be released shortly beforehand — it misses out London, Leeds, Bristol, Liverpool, Newcastle, Manchester and all of Wales. A London date is promised for Christmas. As for other places, you'll just have to wait and see. See *Nightlife* for details. Their second album should be out in mid-October.

Video singles are getting popular. The latest bunch come from EMI. They call them *video EPs*, but the idea's the same: three or four tracks for around a tanner. Just out are tapes from **Keajogoo** (all three hits), **Iron Maiden** (not four singles) and **Pink Floyd** (four tracks off "The Final Cut" LP).

You want **The Truth**? We've got them. At least, not the chops themselves, but the next best thing — 25 signed copies of the four-track "Confusion" single (plus) and 25 hi-fashion Truth T-shirts in heat-dyeing dark blue. They're taking up a lot of room so it looks like competition time.

Here's the question. Which of these groups was Dennis Greaves once in? Was it (a) 999, (b) 1919 or (c) *Nine Below Zero*?

Scrible the right answer on a postcard or the back of an envelope and send it off to **Smash Hits Truth Competition, 52-55 Carnaby Street, London W1V 1PF**, to arrive by August 3.

Avengers fans, take note. After working out Patrick MacNee and Eleanor Blackman's "Kinky Boots", Cherry Red have seen fit to re-release a whole **Heer Blackman** album. It's called "Everything I've Got".

The ever-enterprising **Mick Kern** is opening his own art gallery in London. The idea is to help young artists facing the same problems Mick faced when he started out in sculpture. It's all still in the pipeline but he hopes to open the doors in the autumn.

MUTTERINGS

That shiny suit **Paul Young** wore on *TOPP* the other week was designed by Anthony Price (tailor for **Duran Duran**, **Steve Strange**, **Bryan Ferry** etc) and cost £500. . . **Adam Ant's** next single has been produced by **Phil Collins**. . . Why does every **Heaven 17** video feature **Gleam Gregory** running about? . . . Who's that girl two.

'Tis muttered that the "uncredited French dancer" standing in for Jennifer Beals in *Flashdance* is actually a man. . . **Duran Duran's Andy Taylor** is opening a restaurant in his native South Shields. 'Twill be called *Rio* and caviar will doubtless be high on the menu. . . With all this "Summer Of Love" talk (see **Lulu** *Enters* feature) better hup heads and wurdals and start saying "beautiful". . . At great expense, the **Bunnymen's "Never Stop"** had to be recorded six times. . . Glasses were thrown at **Nick Heyward** during his Sefton Park show. Nick cut his hand and now can't play his guitar. . . **Kirk Brandon** has just left *Spear Of Destiny*. . . Now Yazoo are no more, we hear that **All** has just inked a solo contract while **Vince** has set up his own label, *Reset Records*. . . Congratulations to **Stewart Copeland** and wife **Sonia**; they've just had a baby boy. It weighed 7lbs and 12ozs and has been christened Daniel Jordan James. . . Are **Shelamar** about to split? . . . Are **Bauhaus** about to follow suit?

Oh *Princes in Towers* in '78 and haven't stopped playing it since. It's got a really cocky guitar solo.

4. DAVID BOWIE: Fantastic Voyage (RCA) A very emotional song that shows off his vocal range. Brilliantly sung.

5. JACKSON 5: ABC (Motown) The first record I ever bought and I've never got tired of playing it. It still sounds really fresh.

6. ULTRAVOX: Passing Strangers (Chryslis) A string number with plenty of punch and guts. I'm still waiting for them to follow it up.

7. SMOKEY ROBINSON & THE MIRACLES: I Heard It Through The Grapevine (Motown) A classic song. This version is smoother with a better harmony than Marvin Gaye's.

8. EDDIE KENDRICKS: Something Shady Going On (Motown) I like a lot of Motown — this is just one of many. It's got a great feel.

9. RAINBOW: Since You've Been Gone (Polydor) Graham Bonnet has got one of the best rock voices around. It's the best thing Rainbow ever did and the best thing Bonnet ever did was leave Rainbow.

10. JOE JACKSON: It's Different For Girls (A&M) He's one of the best songwriters around: a sharp geezer.

MY TOP TEN



STEVE LAMBERT (Roman Holliday)

1. EDDIE & THE HOT RODS: Do Anything You Wanna Do (Island) One of the best rock 'n' roll songs of the '70s. They had a lot of energy and I hope they get back together soon.

2. IAN DURY & THE BLOCKHEADS: Sweet Gene Vincent (Stiff) It was hard to pick a favourite because I think all his songs are brilliant. This is a great rock 'n' roll song and a great tribute.

3. RICH KIDS: Lovers And Feels (EMI) I bought the album from which this comes ("Ghosts

BIZ



You may well be wondering who this **James Brown** chap is who keeps cropping up in *My Top Ten* and is creeping into the bottom of the charts with "Bring It On, Bring It On". Well, he's one of black music's all-time greats. He's been called "The Godfather Of Soul", "The Minister Of The New Super Heavy Funk", "A Legend in His Own Lifetime" etc. Now over 50, he's had low hits (only 9 in 18 years) but absolutely tons of critical acclaim and has influenced just about everyone you can think of. The Funky Four Club dedicated their "Genius Of Love" to him, Pigbag took the name of their first single from one of his. And as Style Councillor Mick Talbot put it in *Blitz* the other week, his "influence can still be felt".

HAPPY BIRTHDAY

Simon - (January) *The Show* (27) on July 22

Andy Mackay of Roxy Music (37) on July 23

David Essex (36) on July 23

Martin Gore of Depeche Mode (22) on July 23

Lynval Golding of Fun Boy Three (32) on July 24

Mich Kern (25) on July 24

Stich Jagger of the Rolling Stones (40) on July 26

Roger Taylor of Queen (34) on July 26

Miranda Joyce of The Belle Stars (21) on July 26

Kate Bush (25) on July 20

Vaughn Toulouse (34) on July 30

David Joseph (36) on July 30

Malcolm Ross of Orange Juice (23) on July 31

Daniel Ash of Bauhaus (26) on July 31

Joe Elliot of Def Leppard (27) on August 1

Mick Ronson (27) on August 3

It's holiday time again and a popular haunt this year is Greece.

George Michael, **Clare Grogan**, **Jon Moss**, **Steve Strange** and most of **Spandau Hoppers**, along with **Phil Lynott**, went to Tunisia (are all cultivating their fashionable tans there).

Elsewhere in the Med, both **Bruce Foxton** and **Chill Richard** (separately) have been doing a bit of snorkeling in Portugal and the **Thompson Twins** had a few days off there too. **Duran Duran** of course went to the South of France and Montserrat. **Stuart Adamson** of **Big Country** is heading for Spain and **Sarah** and **Keren of Bananarama** have been totting their monkey wrenches round Italy.

Further afield, **Roland Topor For Fears** went to the Bahamas (**Curt** is with his in-laws in South Carolina) and **David Bowie** took his old mate **Iggy Pop** to the Virgin Islands. **Mike Oldfield** is hiring a helicopter to study ancient Mexican ruins and **Hays** have been swinging their locks with the dreads in Jamaica.

Not everyone likes sun and sea though. **Mare Almond** thinks it's cooler to stay white and hasn't been on a holiday for years. **Neil Blancange** went to Berlin and **Stephen** to New York. **Jim Kerr** and **Charlie Burchill** of **Simple Minds** have been getting dangerously close to the Chinese border in Katmandu.

Closer to home, **David Ball** and **Ginny Hewes** are off to sunny Skogness for their honeymoon. **Andy McCluskey** of **OMD** has been on a walking holiday in Scotland and **Paul Weller** and **Mick Talbot** are apparently off to Glastonbury, home of the hippies, to "get our heads together".

This is... The moment you've all been waiting for: the **Smash Hits Spandau Ballet Q&A**.

Yep, that's right. All five Spandaus are primed to receive any kind - I question you come to throw them. Hard questions, easy questions, silly questions, downright impertinent questions, just write them all on postcards or the back of envelopes, just one question per card please, and send them to **Spandau Ballet Q&A, Smash Hits, 52-55 Carnaby Street, London W1V 1PF**.

Don't forget to mark clearly which band member you'd like to answer your question, and don't forget to include your name and address.

PRIME CUTS



Remember **Mark's** *For Fears* (left)? Well, it's back again, but this time it's *Without One Hundred*. Then he left... (The rest of the text is mostly illegible due to the image quality and small font size.)

The Thompson Twins are back... (The rest of the text is mostly illegible due to the image quality and small font size.)

Turn to page 34/35 and there you will find an utterly riveting feature about the gimmicks record companies sometimes use to get you to part with your money. One of these is a copy of the **Thompson Twins'** "Watching", fashioned in the shape of their logo (ie three heads with extremely flat and colourful haircuts).

There's a lot of these over here in *Blitz* too. Ten of 'em. And, yes, it looks like you've stumbled upon another competition.

If you want one of these funny-shaped playable things, try your luck with the following question. Which cartoon did The Twins take their name from: a) *Asterix The Gaul*, b) *Dennis The Menace* or c) *The Adventures of Tin Tin*?

Answers on a postcard or the back of an envelope to **Smash Hits Thompson Twins Competition, 52-55 Carnaby Street, London W1V 1PF**. Replies no later than August 3.

Wham!, whose new single should be their LP track, "Club Tropicana", should be touring Britain in mid-October. Shirley, Dee and an 11-piece backing band will accompany them and the whole shebang will apparently be "pretty theatrical". No dates yet though.

FAN CLUBS

Shakin' Stevens
Ball Hill Cottage
Haweshead
Nr Bury St Edmunds
Suffolk

Years For Years
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London SW4 6LH

Depeche Mode
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Bosilden
Essex SS16 5JQ

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And just to make the entire offer just that much harder to resist, we have 10 autograph books sitting right here in the office and some well-known pop persons are — even now — scribbling their names on the first few pages. When the orders come in, the first 10 names picked out of the sack will get one of these books plus a pen **ABSOLUTELY FREE**. Now is that fair or what? **OK. The Smash Hits Pen & Autograph Book Offer starts ... NOW! Start saving.**

**AUTOGRAPH
BOOK & PEN**

1

TOKEN

MUSICAL YOUTH TELL ME WHY

ALL RIGHT NOW
WHERE SHALL I START?

TELL ME WHY SAY GOODBYE WHEN A LOVE LIKE THIS
HAS BEEN STRONG FOR SO LONG IT WAS SOMETHING I MISSED
TELL ME WHY SAY GOODBYE
TELL ME WHY MAKE ME CRY
TELL ME WHY

CAN I TOAST?
NO MAN WAIT YOUR TURN

IS IT WRONG TO BELONG TO JUST ONE GIRL
IF THAT GIRL ONLY BRINGS TO YOU LOVE AND JOY
TELL ME WHY SAY GOODBYE
TELL ME WHY MAKE ME CRY
TELL ME WHY

OH WON'T YOU GIVE ME ONE MORE TRY
PLEASE DON'T TAKE ME OUT OF YOUR LIFE
OH WON'T YOU GIVE ME ONE MORE CHANCE
YOU KNOW I LIVE FOR OUR ROMANCE

TELL ME WHY SAY GOODBYE WHEN A LOVE LIKE THIS
HAS BEEN STRONG FOR SO LONG IT WAS SOMETHING I MISSED
TELL ME WHY SAY GOODBYE
TELL ME WHY MAKE ME CRY
TELL ME WHY

OH WON'T YOU TELL ME WHY

OH WON'T YOU GIVE ME ONE MORE CHANCE
'CAUSE IF YOU DON'T I'M GONNA CRY
OH WON'T YOU GIVE ME ONE MORE CHANCE
YOU KNOW I LIVE FOR OUR ROMANCE

IS IT WRONG TO BELONG TO JUST ONE GIRL
IF THAT GIRL ONLY BRINGS TO YOU LOVE AND JOY
TELL ME WHY SAY GOODBYE
TELL ME WHY MAKE ME CRY
TELL ME WHY

DON'T KNOW TELL ME WHY
HE SAID HE WANTS YOU TO TELL ME WHY
DON'T KNOW TELL ME WHY
HE SAID HE WANTS YOU TO TELL ME WHY
DON'T KNOW TELL ME WHY

WORDS AND MUSIC BY JOHN HOLT
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Andy Lloyd

"We've always made music to please ourselves — it's not ultra-fashionable. Our policy is to do exactly what we want."

Salty words from lead vocalist of The Bloomsbury Set, 23-year-old Andy Lloyd. He and brother Gary, who plays bass in the group, are busy answering fan mail in the opulent offices of their record company, Stiletto. "Most of this is from girls who saw us on the Duran Duran tour," explains Gary.

Although The Bloomsbury Set started in Birmingham two years ago, Andy's musical career dates back to 1976. When he was a mere 16, Anola/Hansa signed him up as a solo artist and tried to promote him as a "teenybop" idol. The campaign was not a successful one.

"I hated it," says Andy. "It was around the time of punk, which I loved, and I'd be going down to *Barbarella's* club to see The Clash, and the punks would spit at me!"

Andy then formed a band called The Wedge. "A strong pop group" who slogged around the pub and college circuit for over 18 months, their Jam-like style slowly built up a large Mod following.

But frustration set in and The Wedge split up, leaving Andy and guitarist Paul Faulkner free to start The Bloomsbury Set.

Andy recruited Gary and drummer Jim Simpson from another local group, The Dealers, who often shared dingy stages in backstreet Birmingham pubs with The Wedge.

In '81 they signed to the Midlands-based Graduate Records and not long after, recorded the first of two Radio 1 sessions for the Peter Powell programme.

The name came from a posse of poets, artists and writers who used to meet and exchange profound thoughts in the Bloomsbury area of London during the early 1900s.

"The original Bloomsbury Set were basically a group of friends," explains Andy, "who did exactly what they wanted, irrespective of what the critics said — just like us. So it seemed the obvious choice."

In fact, one of the original Bloomsbury Set went to see the group at a recent London show. "We came off stage," adds Andy, "and there was this 90-year-old

man waiting to see us." As he bought them all a drink, he must have approved.

The band draw their influences from a variety of sources. There are traces of Indian music and '60s psychedelic groups (especially those West Coast Wonders, The Byrds) while their distinctive vocals recall the surfing swoops of The Beach Boys.

The reason for all this is simple: they listen to a cross section of music. Andy lists Roxy Music, James Brown, new Australian outfit The Church and the classical composer Elgar. Gary likes "almost anything except disco". Paul listens to David Bowie, The Beatles and Tchaikovsky while Jim opts for "anything with a strong drum beat".

Last year they toured with singer-songwriter Judie Tzuke and, of course, Duran Duran. "They were completely different audiences but we managed to go down well with both of them," reckons Andy. "We really had to work hard to win them over and on the Duran Duran tour we actually had girls screaming at us."

Andy Taylor heard one of their tapes and offered to produce their first single on Stiletto, "Sweet Europeans". They weren't too happy with the results though. "He had his own idea of how we should sound and wouldn't listen to us," explains Andy L. "It was different with the next single, 'Hanging Around With The Big Boys'. We did that how WE wanted it."

Duran Duran have this knack of turning their support bands into mega-stars. Just look at Kajagoogoo. Were they worried about being labelled "the new Kajagoogoo"?

"No," says Andy firmly, "because we're not a manufactured group. The Bloomsbury Set has had two years to develop naturally. Nothing about us is contrived."

What are their ultimate ambitions? "To make a really good album. We've got loads of songs that we want to record. To do a world tour — especially India. Really, just to keep on working hard, playing live and making good records. We love what we do. That's why we do it."

Can't say fairer than that.

Jo-Anne Smith

GET SET FOR SUMMER

The Bloomsbury Set, that is. They've already nibbled away at the bottom of the charts with "Hanging Around With The Big Boys". They've also been hanging around with Duran Duran.

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SINGLES



Reviewed by
Deborah Steels

KIM WILDE: Love Blonde (Rak) Now that summer's here, I suppose the charts are likely to be groaning under the weight of a load of sticky, syrupy slop designed to get everyone holding hands under the moonlight and being quite vile. So, it's great to hear Kim rooting back with a bit of finger popping jazz, a great *femme fatale* lyric and a punchy chorus. Go to it, gal!



THE CREATURES: Right Now (Polydor) Another slice of sassy swing and a lar cry from their usually unlistenable rubbish. Of course they couldn't write anything as good as this but the performance and arrangement of this forgotten gem (written by jazz veteran, Herbie Mann) is little short of terrific. And the video is simply aaaaaaaazing!

ROBERT PLANT: Big Log (WEA) For the man whose voice could shatter windows in New York whilst Led Zeppelin were playing in London, this is quite a pleasant surprise. Robert's vocal is majestic and warm, the guitar work liberally sprinkled with what sounds like bum notes) refreshing and kind of Latin. And there's a great bassline. Not trendy but highly classy.

BRUCE FOXTON: Freak (Arista) Having got dumped on by the laughing boy of pop, Paul Weller, Bruce definitely gets the sympathy vote — not that he needs it on this showing. It steams along like an express train, sounding its funky horn at anything that gets in its way.

SHAKIN' STEVENS: It's Late (Epic) Cop the title? And the sleeve? . . . Shaky sitting in a sports car with guests what next to him? That's it, a grandfather clock! Most of us have to do with watches but then again I suppose the Welsh wizard was around before such modern contraptions were invented.

AMAZULU: Smiley Stylee (Towerbell) Five gals and a 'dread in a big hat whose biggest claim to fame (so far) is that they supported The Thin White Suit at Hammersmith last month. Highly appealing reggae number which fuses 'Johnny Reggae' (that slice of reggae nonsense by The Pigelets back in '71) with 'Pass The Dutchie' and still comes up smiling. Great!

SAXON: Nightmare (Carrere) Fifteen seconds of pleasant guitar . . . little else.

TOKYO OLYMPICS: Redie (Turns Her On) (Ritz) Apart from the weird guitar, this sounds just like a Spandau Ballet demo . . . apart from the sax. In fact, it's just that the singer sounds like an Irish Tony Hadley. Should have called themselves 'Spand O'Bally'.

DEPECHE MODE: Everything Counts (Mute) A bit heavy on the lyrics — all about contracts and people ripping you off — but a nugget, nonetheless. While most synthesiser bands are beginning to sound tedious, D.M. still manage to retain a freshness and a subtlety which makes them so continually appealing.

STARS ON 45: The Star Sisters (CBS) Memories are made of this . . . Back in '76 or whatever, when there was a minor swing revival, me and my sister fancied ourselves as The Andrew Sisters and we'd practise things like 'Boogie-Woogie Bugle Boy' and 'In The Mood' until we were hoarse. We'd tart ourselves up and wear army suits. Still do, sometimes.



CAPTAIN SENSIBLE: Stop The World (A&M) Completely revolting and not in the slightest bit charming. The Captain should have called it a day after 'Happy Talk' rather than attempt to prove that he's not half as funny as he would like to think. When the grisly Kenny Everett 'raps' it's funny; when The Captain has a go, it's boring. Were but it the other way round



DAVID GRANT: Watching Me Watching You (Chrysalis) The man who saved the national funky headband industry. Not as compulsive as 'Stop And Go' but it's going to sound a treat at my favourite discotheque.

CHAS & DAVE: Beer Barrel Banjos (Towerbell) Gawd, strew, guv'nor! The idea of doing a medley of East End pub favours on banjos is just about acceptable but who on earth allowed a string section to get in on the act? Not nice.

EBN-OZN: AEIOU Sometimes Y (Arista) See, the Americans do have a sense of humour as this extremely oddball ditty testifies. This would make a very boring record indeed but for the gibberish chorus which is sung over an infuriatingly catchy synth-riff. The argument against Americans taking up synthesisers.

ALTERED IMAGES: Love To Say (Epic) It took me two plays of this divine disc to actually realise that Clare was not singing in French. Definitely *tres romantique* and quite tropical.

BEE GEES: The Woman In You (RSO) *Staying Alive* is the long-awaited sequel to *Saturday Night Fever* and this is from its soundtrack. Stylish, of course, but the only people who'd be caught dancing to it would be the 'gold-medallion-white-dresses brigade'. Well, hi, Mr Travolta!

DOLLY DOTS: Money Lover (Bite The Dust) (WEA) The Dutch Toto Coleo and if this is the hit we annually import from Europe, I'll probably turn to Saxon for comfort. Nasty.

MODERN ROMANCE: Walking In The Rain (WEA) And what happens to those who walk in the rain? They get wet.

This is quite miserable and the sooner they get back into the sunshine and start that crazy rhythm again, the better

THE NOLANS: Dressed To Kill (Epic) One eyeful of the clothes on display here and you'll certainly die — laughing. Unfortunately the song is equally atrocious — a lumpy, stodgy disco number with about as much zing as jam roly-poly and custard.

HAIRCUT ONE HUNDRED: Prime Time (Polydor) Now Nick-less and, tragically, lifeless. It all sounds typically haircutty — scratching guitars, great puffs of brass, peculiar drumming — but the song is quite desperately dull, coming nowhere near anything that made them last year's power-pop heroes. It doesn't look very promising, chaps.

XTC: Wonderland (Virgin) So sloppily romantic and sentimental it's got to be tongue-in-cheek. An electro-balled which pops rather than fizzles behind a lazy but beautiful melody. Extra award for Sleeve of the Week.



TRACIE: Give It Some Emotion (Respond) Wasn't overly keen on 'The House That Paul Produced' but this is much better as our Tracie shines amongst the brass without feeling the need to clench her fists, screw up her eyes and do other 'souful' things. As usual with Respond releases, the sleeve notes are an absolute scream.

THE POLICE: Wrapped Around Your Finger (A&M) Gorgeous, light and the perfect music for playing as someone massages that coconut sun oil between the shoulder blades. What you doing on Sunday afternoon, Sting? Andy? Stewart?

CARE: My Boyish Days (Arista) Good grief, is there anyone from Liverpool who's not in a band these days? Formed by ex-Will Swan and Teardrop Explodes founder-member Paul Simpson and ex-Original Mirror Ian Brodie, they ought to have come up with a better name than Care. Mind you, it's as rapid and forgettable as this record. Disappointing.

GAME
&
WATCH

brings you the continuing adventures of Donkey Kong.

The electronic story so far...









Mario risked his life to save the beautiful girl from Donkey Kong.




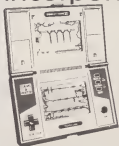
But wait! Here comes more excitement in the latest multi-screen adventure...

DONKEY KONG II

Donkey Kong is now captured and chained. However here comes Junior to the rescue.

Brave and fearless Junior avoids the  and the  and the  to get the  to open the  to free his papa.  Will Junior succeed? It's up

to your skill. And like all the games in the  series it incorporates a 24-hour clock with alarm.



The most fun you can get in your pocket.

ALBUMS

SHALAMAR



SHALAMAR: The Look (Soler) The combination of producer Leon Sylvers' material with Jeffrey Daniel and Jody Watley's presentation continue to make Shalamar one of the most watchable black acts around. The brilliant "Friends" was a hard album to follow, but this extremely sharp and punchy collection of potential singles (at least six as good as "Dead Giveaway") does the job in style. Ignore at your peril. **(10 out of 10)**

Dave Rimmer

OLIVER CHEATHAM: Saturday Night (MCA) Black music produces more outstanding singers each week than the rest of pop does in a whole year. Cheatham, a former Detroit session man, is the latest vocal hero to emerge, the possessor of a sinewy voice guaranteed to send shivers down your spine. If the songs on this album had only been a nite stronger it would have been tremendous. As it is, "Saturday Night" is slight and a fair bit more, assuring that Oliver's army of admirers should grow rapidly. **(8 out of 10)**

Fred Dollar

KILLING JOKE: Fire Dances (Mellotron Damage)



KILLING JOKE: Fire Dances (Mellotron Damage) After the dull and feebly booring "Revolutions" this, KJ's fifth album, is a definite improvement. A more polished, hard and positive sound has

replaced the flat production of "Revolutions" and though the album lacks the hypnotic and menacing qualities of the first two LPs, it's bouncy and exciting in its different way. **PLAY VERY LOUD!** **(8 out of 10)**
Peter Stockton

ARETHA FRANKLIN: Got It Right (Arista) The Queen of Soul's second album with whizz-kid Luther Vandross in the producer's chair, this is a well-dressed collection which includes the crisp title track single and a superbly over-the-top version of The Temptations' classic "I Wish It Would Rain". **(8 out of 10)**
Dave Rimmer

BIG COUNTRY: The Crossing (Mercury) Top 20 singles don't make much money, so you have to follow them up with an LP — even if the material's a bit weak. This is dated and predictable, with too much guitar and a murky production. But then I'm not Scottish... **(4 out of 10)**
Tim de Lisle



THE DECORATORS: Rebel Songs (Red Flame) A mini-album of six tracks and a pretty lousy hour d'oeuvre, too. Guitar-based drama rock with some haunting sax which combines pulsating rhythms and lovely melodies to great effect and in vocalist Mick Bevan they have a British Lou Reed. Short but sweet. **(7 out of 10)**
Deborah Steele

JON AND VANGELIS: Private Collection (Polydor) The Wimp and the Synth combine for a collection of sweet nothings. My Gram thinks it's very pretty, then she's a bit deaf in her left leg. **(3 out of 10)**
Fred Dollar

PAUL YOUNG: No Parlez (CBS) One thing is true — Paul Young has a velvet voice. Unfortunately on this platter it never seems to take off except on the sublime "Wherever I Lay My Hat" and "Broken Men". An album mostly made up of cover versions of other songs is always risky, and Mr Young's rendition of "Love Will Tear Us Apart" is a mistake — but I admire his bravery. My hope is that this pop star will mature into a

fully-fledged soul man. The potential is there. **(8 out of 10)**
Claire Shaali



DIANA ROSS: Riss (Capitol) After a career spanning 20 years of amazing records, it's practically impossible to criticise Ms Ross. However, on this LP she does seem to be resting on her laurels somewhat. It's still a good record, but she needs a touch of funk. I reckon George Clinton should produce the next one. **(7 1/2 out of 10)**
Jo-Anne Smith

YAZOO: You And Me Both (Mute) The uneasy musical balance between Vince Clark and Ali Mayes was the whole point of Yazoo and it's sharply in focus here. On the latter songs the pretty pop-synth lines can sound at odds with the meaty vocals but on the slower, bluer songs like "Ode To Boy" the combination is devastating: moody, brooding and moving. **(7 1/2 out of 10)**
Neil Tennant

THE WAITRESSES: Bruiseology (Polydor) Not quite the stunner I was expecting mainly because after a while the arty-farty sax playing detracts from an otherwise engaging collection of crashing pop songs. The Go-Gos meet the Coconuts on The Wild Side but it's not as exciting as that sounds. **(6 out of 10)**
Deborah Steele



ELECTRIC LIGHT ORCHESTRA: Secret Messages (J&J) Secret Messages are, apparently, just what this album contains, buried some where in the music as a blatant tongue-in-cheek reference to their '75 album, "Eldorado", which (when played

backwards) was supposed to reveal messages of devil worship. Apart from the more rock-orientated "Rock 'n' Roll Is King" single, the rest all sounds very similar in the group's usual slick, synthetic but atmospheric style. The set of pleasant, unobtrusive background music they play in supermarkets. **(6 out of 10)**
Karen Mundell

PIGBAG: Pigbag (Y Records) This LP is a thank-you to loyal Pigbaggers. That's why it costs £2.99. For that you get seven live tracks and one remix and three of the songs are new. The singles "Sunny Day" and "Papa's Got A..." are here and they sound pretty shambling... ok, they're a mess. Why not buy their last brilliant jazz disco LP "Hit The O Deck", instead and remember them that way. **(4 out of 10)**
Peter Martin

PETE SHELLEY: XLI (Island) Computer programme follows... "Homo sapien" 1st LP. Theory... New Technology + whizzo production + good songs = HIT... system failure. Override data. Reprogramme... "XLI" 2nd LP... Even newer technology + even whizzier production + good songs = HIT... **(7.5/10)**
Peter Martin



EYELESS IN GAZA: Rast Red September (Cherry Red) Rich, sensual songs with poetic words by a duo from Muncatun. They produce a big sound on a small scale with a low budget, and too often the music drops where it should soar, but there's some unusual and fiery talent on display. **(7 out of 10)**
Neil Tennant

BILL NELSON: Chimera (Mercury) Bill Nelson has earned a cult following for his prolific and innovative work in avant garde electronics, both with '70s group Be-Bop Deluxe and other solo artists and producers. However the overly ambitious, textured material on this mini-album is surprisingly dull and ineffective. **(4 1/2 out of 10)**
Josephine Hocking

XTC



Seven Inch Single
and Limited Edition Picture Disc

WONDERLAND

A Side: 'Wonderland'
B Side: 'Jump'

VS606

Virgin Records Limited

MODERN ROMANCE

new single

walking in the rain



special limited edition

7" includes free flexidisc

12" includes extra track 'dance to the music'

STAR CHOICE

THE VERY SPECIAL SONG SPOT

SELECTED
THIS TIME BY

TOM BAILEY



“My all-time favourite song is probably ‘Miracle Of The Fishes’ by someone called Milton Nascimento but I think it may be somewhat obscure as the lyrics are in Portuguese. So I’ve chosen ‘Heaven’. I can’t remember where I first heard it but the main reason for picking it has a lot to do with the *atmosphere* of the song. Even though the words are ironic, they make a lot of sense with lines like ‘*Heaven is a place where nothing ever happens*’. David Byrne is not a good singer but he sings in such an uninhibited way that it comes across much better than it would if sung by a better vocalist.”

TALKING HEADS

EVERYONE IS TRYING TO GET TO THE BAR
THE NAME OF THE BAR, THE BAR IS CALLED HEAVEN
THE BAND IN HEAVEN THEY PLAY MY FAVOURITE SONG
PLAY IT ONCE AGAIN
PLAY IT ALL NIGHT LONG

HEAVEN
HEAVEN IS A PLACE
A PLACE WHERE NOTHING
NOTHING EVER HAPPENS

THERE IS A PARTY
EVERYONE IS THERE
EVERYONE WILL LEAVE AT EXACTLY THE SAME TIME
IT'S HARD TO IMAGINE THAT NOTHING AT ALL
COULD BE SO EXCITING
COULD BE SO MUCH FUN

HEAVEN
HEAVEN IS A PLACE

A PLACE WHERE NOTHING
NOTHING EVER HAPPENS

WHEN THIS KISS IS OVER
IT WILL START AGAIN
WILL NOT BE ANY DIFFERENT
WILL BE EXACTLY THE SAME
IT'S HARD TO IMAGINE THAT NOTHING AT ALL
WOULD BE SO EXCITING
COULD BE THIS MUCH FUN

HEAVEN
HEAVEN IS A PLACE
A PLACE WHERE NOTHING
NOTHING EVER HAPPENS

WORDS AND MUSIC BY DAVID BYRNE
REPRODUCED BY PERMISSION WARNER BROS. MUSIC
ON SIRE RECORDS

HEAVEN!

ONE MUSIC PROCESSOR, 50 SIGNED PAUL YOUNG LPs



& 50 SIGNED BIG COUNTRY LPs

TAKE THEM AWAY!

A very natty piece of hardware, n'est-ce pas?

This gleaming miracle of modern technology is a Sharp Music Processor which means that it's crammed full of all sorts of startling and useful gadgets.

Try this. There are two metal tape decks for cross-recording and editing; a multi-band radio; a 5-band graphic equaliser that let's you take out the bits of music you don't want; detachable two-way speakers to make everything just that little bit more deafening; a built-in micro-computer; a rhythm box and keyboard synthesizer. In short, it does everything but boil a couple of eggs for breakfast.

Normally, one of these things would cost you around £330. But being a generous bunch, we thought we'd give one away for nothing.

And that's not all. We've also got a great teetering pile of signed albums waiting to be taken away. There are 50 each of Big Country's "The Crossing" and Paul Young's "No Parlez". The Music Processor winner will get one of each, and so will 49 rather lucky runners-up.

Stand by. There's a question coming. Match up the following four artists with the following four technological song-titles:

Kraftwerk
Cliff Richard
Thomas Dolby
David Bowie

"She Blinded Me With Science"
"Pocket Calculator"
"Sound And Vision"
"Wired For Sound"

Correct answers on a postcard or the back of an envelope to: Smash Hits Music Processor Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF. Get them there by August 2. That's all folks.

COMPETITION WINNERS

COMPUTER COMPETITION (Issue June 26), correct answers were: "Message In A Bottle", "Working On The Motor", "Don't Stand So Close To Me" and "Every Breath You Take". First prize of a CGL MS Home Computer plus an autographed copy of "Synchronicity" goes to Leslie Livingston of Berwick on Tweed. Runners-up prizes of six CGL electronic games, plus signed albums, were distributed to: C. Webb, Brimington; Gertrude Bonister, Lowestoft; J. Oey, Melton; Mick Marsden, Brierley Hill; C. Baker, Crowle; A. Hudson, Scarborough. And consolation prizes of signed albums go to the following: L. Allen, St. Leonard's-on-Sea; Linda Wisdom, London W9; Janet Muller, Hemel Hempstead; Wendy Staples, Gloucester; G. Stephens, Gillingham; Sally Givens, Hull; Margaret Park, Grange over Sands; Karl Johnson, Porechov; Mick Jackson,

Aberdy, Clarn With, Clifton; Alison Cook, nr. Northburgh; Rebecca Cooper, Dyrington; Le-Anh Lam, Birmingham; Susan Gibbard, Sutton Coldfield; Kate Holloway, Bognor Regis; Lucy Ann Cartwright, Bath; Penny Turner, Bedford; Libby Wilson, Craxton.

NICK HEYWARD COMPETITION (Issue June 23), correct answer: c) The Crucial Three. Five autographed posters plus signed 12" singles were won by: Chris Gould, Catterham; Julie Wilson, Fulwood; Gwyn Hulbert, Grove Hill; Tom Purves, East Ham; Charlotte Godfrey, Teignmouth.

**SMASH HITS READERS
ARE DEFINITELY OFF COLOUR.**



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LEVI'S

SMASH HITS
DEPECHE MODE





Disco Tech.

Out there, the last thing you need is a camera that can't keep up.

So to capture all the action, get the amazing Halina 208 Disc.

While you dance on, it winds on.

With razor-sharp focus for every shot and step.

It even shows you when to use flash as the lights go down.

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BARRY GOES ON HIS HOLS

Hallo readers, Barry here. Fresh back on the case after a week's hols on the sunny Costa Lanza (Blackpool, actually). Was meaning to cultivate one of those fashionable tans everyone in the Palace is sporting these hot and humid days, but only managed a rather blotchy bit of sunburn.

Anyway, more of that later. Waltzed into the office and offered Features Ed Ian Birch an exclusive interview with the re-formed Paper Lace. I thought it was rather a treacherous idea, no, but he didn't seem terribly interested. Sun must have softened his brain or something. He just smiled and said, "Why don't you just write an essay on what you did on your holidays. Bar old fruit."

OK, here we go. A blow-by-blow account of Baz on vacancez.

DAY ONE. Wake up in Barrington Towers. Eat one *Shredded Wheat*. Spend three hours pecking scooter with sun-tan lotion, bucket and spade, snorkel, surf board (ironing board with legs removed—claver, what?), pith helmet, daringly brief swimming trunks, half a dozen frisbees and a beach umbrella. 12 noon. Set off for Blackpool. 2 o'clock scooter breaks down in Hamest Hempstead. Spend rest of day waiting for it to be mended.

DAY TWO. Wake up in grotty Hamest Hempstead bed & breakfast. Eat *All Bran*. Spend three hours pecking pith helmet. Ironing board at back on scooter. 12 noon set off again for Blackpool. 3 o'clock scooter overheats in Market Drayton. Spend rest of

day waiting etc.

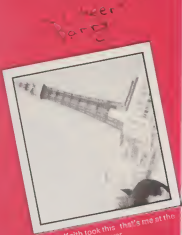
DAY THREE. Wake up in Market Drayton bed & breakfast. Eat *Alpen*. Pack up and set off again. 4 o'clock scooter breaks down in Lytham St Annez. Leave it there and catch bus to El Paradise Caravan Site, Blackpool where cousin Keith working as Yellow Coat.

DAY FOUR. Woken from blissful slumber in v. trendy tent (rather fetching little wigwam, actually. Had it for years) by Keith belting "Good Mornin' Campers!" through loud hailer. Eat *Coco Pops*. Go snorkelling in paddling pool then fall asleep in sun. Wake up looking pinker than lobster and feeling v. 'sora. Spend rest of day in shade.

DAY FIVE. Woken by Keith again. Eat *Sugar Puffs*. Decide to try out surf board. Keith has day off and inslate on coming. Manage to shake him off near Jolly Roger Wharf Emporium. Tide out. Walk about ten miles to sea. No waves. Ironing board sinks without trace.

DAY SIX. Woken by loud roaring of motorbikes. Emerge from wigwam to find Stepney Green Chapter Hell's Angels riding round and round site chased by flustered Keith. About to eat *Bicycles* when notice familiar figure on back of bike driven by 23-stone maniac with filthy jeans. Stone mel 'Tis Cheryl, breath-taking beauty of the battery change. Dash to Lytham St Anne's to fetch scooter and join cavalcade. Zoom back to find Angels all gone.

DAY SEVEN. Wake up. Eat *Frosties*. Pack up and set off back to London. Scooter breaks down in Stoka-on-Trent. Leave it there and catch train home.



Keith took this that's me at the time of the interview



■ Mail, aged 15, into Japan, Bauhaus, New Order, The Passes, Danae Society, The Gue and more. Any girls over 14, contact Keith, Castle, 14 Felstead Close, Luton, Beds.

■ My name is Keith (aged 16) and I'm a Japanese girl. Fan groups include Duran Duran, Kyagooqoo, Bananarama and more. Males aged 16/18 are very nice. Sory, but I only speak a little English! Please write to me at 1-10-7 Namiaki Sagami-hira-shi, Kanagawa-Ken 223, Japan.

■ Trevor (14) seeks friend about the same age, into Spaxxiz, Bauhaus, A.N.C. and more. Dislikes soul and reggae. Contact me at 18 Northfield Road, Wilmington, Kent DA2 7NZ. Write now to avoid disappointment.

■ Please, please tell me now, is there anyone who wants to write to a crazy guy? My love groups me Narud Narud (Duran Duran), T Twins and Wham! My hobbies include crazy friendships and singing in the bathroom. Write to: Luisa Lauritzen, Roligheds Allé 2, 3063 Espergøerde, Denmark

■ Hi! I'm a 24 year old guy, heavily into Soft Cell, I also like Kid Creole, Wham!, The Human League, Spandau, Heaven 17 and more. Drop a line to: Ahmad Aziz B. Tazian, 11 Clydesdale House, Westbourne Park Road, London W11 1ED

■ Nutty 15 year old Gemini vegetarian seeks equally funny male aged 16-18 like Duran, Japan, Adam, disco, Blue Zoo, weed clothes and John Taylor (the girls of Smash Hits all agree—Linda) Grob a bit of 'lead' is scribble to Smiler, Manabach, Riverside Comberch, Bridgewater, Somerset.

■ My name is Peie McCoy and I'm into a variety of music, including Bucks Fizz, Dollar, Bardo, Marc And The Mambas and Shaky Bonnie Tyler lookalike welcome. I am 19 Write to me at 33 Bankside Road, Tronmore, Birkenhead, Merseyside L42 6PL

■ I'm Sharon, aged 18 (going on 19) and my love artists are Adam and Monty Python. I also like Toyah, Bauhaus, Depeche Mode and Wide Boy Awkic. I love mythical adventure such as Clash Of The Titans, Conan and more. Contact: Sharon Glasser, 9 Landra Gardens, Grange Park, London N21 1RS.

■ I am aged 17 and into Duran Duran, The Human League and keeping fit. I dislike arrogant people, Chinese food and maracas. If you're a little fed up with life, contact me, Andy, at 94 Stetson House, Church Street, Dromore, Co. Down, N Ireland.

■ I was born in New Zealand but now live in Southern Australia. Interests include reading, writing, collecting things and music (ABC, Duran Duran, Smokey and The Dynamicso). I am aged 18 Write to: Maxine Plant, 8 Todd Avenue, Murray Bridge, South Australia 5253.

■ Three charming, witty, intelligent, trendy girls would like to hear from you-out people. Our interests include Duran Duran, Madness, Kyagooqoo, The Bloombury Set and tarzan strag vest. Scribble a note to Iorvo, Stabs and loonnie at 9 Laker Row, Great Houghton, Nr. Barnsley, S Yorks

■ I am 18 and looking for female peeps aged 15-21. I like all kinds of music, especially Bowie. Contact me at Drive H, 10 Douglas Road, Adswood, Stockport, Cheshire SK3 8RQ

■ I'm into ska music and Bad Manners. I'd like to get in touch with people aged 12-20. Write to Stephen Drew at 4 Godwin Road, Forest Gate, London E7.

■ There once was a young girl called Sally. Who wanted a lot of penpals... In your poetry as in bad as mine, then write to Sally Firth ("Feed"), 2 Coldwell Lane, Middlesbrough, Kings Stanley, Stockhouse, Glos GL10 3PS

■ Rufus N' Janet are looking for two bunky males to write to, into all modern music. Aged 14 15 please. Contact us at 318 Elford Road, Bingley, West Yorks HD6 2HG

■ Is your name Roger Taylor, John Taylor, Curt Smith, Chris Bamill, David Jaymes or Nick Heyward? No! Oh well, if you're into any of the music made by those I've mentioned and are aged 15-18, write to us. Zena and Lisa, at 21 Colewood Road, Quarry Bank, Brasley Hill, West Mids DY5 2NQ

■ Highly-cultured music lover, 16, into ELO, the Moody Blues and Fleetwood Mac, would like to hear from girls. No strings attached Send "Secret Messages" to: Chris Parry, 42 Penrhos Drive, Penryn Bay, Llandudno, N. Wales LL30 9LP.

■ 15 year-old girl, into Madness, Wham!, F3 and J&Bstars, would like to write to boys aged 15-18. Contact Hel at 56 John Street, Ekington, Sheffield S31 8DW

■ Hi, I'm Tom, aged 14 and into Status Quo, AC/DC, Dexys, The Police, etc. I'd like to hear from females aged 15-18. Write to me at Spar Facitator, Main Street, Macroom, Co Cork, Eire.

■ My name is Sharon Dodd and I'm into David Bowie, Sex Pistols and Vice Squad. I also like writing and reading. Contact me at 43 Hawksworth Drive, Menston LS29 8HP

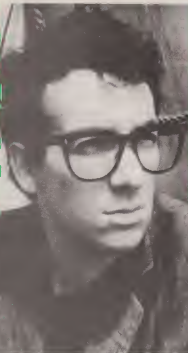
■ Liverpool faces take note! If you fancy yourself as a singer, you would probably be wise to write to me. Steve, 10 Buckerton Street, Liverpool L17 6UJ.

Want someone to write to? Send in a postcard with a few words about yourself so people can get in touch. All cards to: RSVP, Smash Hits, 52/53 Carnaby Street, London W1V 1PF. And please enclose a phone number where we can contact you. This won't be published.

ELVIS COSTELLO

★ THE ATTRACTIONS

EVERYDAY I WRITE THE BOOK



DON'T TELL ME YOU DON'T KNOW WHAT LOVE IS
WHEN YOU'RE OLD ENOUGH TO KNOW BETTER
WHEN YOU FIND STRANGE HANDS IN YOUR SWEATER
WHEN YOUR DREAMBOAT TURNS OUT TO BE A FOOTNOTE
I'M A MAN WITH A MISSION IN TWO OR THREE EDITIONS

CHORUS
AND, I'M GIVING YOU A LONGING LOOK
(EVERYDAY EVERYDAY) EVERYDAY (EVERYDAY)
EVERYDAY, EVERYDAY I WRITE THE BOOK

CHAPTER ONE WE REALLY REALLY DON'T GET ALONG
CHAPTER TWO I THINK I FELL IN LOVE WITH YOU
YOU SAID YOU'D STAND BY ME IN THE MIDDLE OF CHAPTER THREE
WHEN YOU WERE UP TO YOUR OLD TRICKS
IN CHAPTERS FOUR, FIVE AND SIX

VERSE
THE WAY YOU WALK
THE WAY YOU TALK AND TRY TO KISS ME AND LAUGH
IN FOUR OR FIVE PARAGRAPHS
ALL YOUR COMPLIMENTS AND YOUR CUTTING REMARKS
ARE GATHERED HERE IN QUOTATION MARKS

INTERLUDE "THE BOOK"
I WROTE THE BOOK THAT SHOWS THE DIFFERENCE
GETTING A LOVER AND A WRITER
WITH MY FOUR WAY ELECTRIC TYPEWRITER
EVERYONE IN A PAPER WORLD WHERE EVERYONE WAS EQUAL
I'D BE WORKING FOR THEM BOSS AND BE WORKING ON THE SECURE

THE END OF THE WORLD
I'M THE ONLY MUSIC I LOVE
I'M PRODUCED BY THE GOSPEL
AND BROTHERS

The TOM TOM CLUB

THE MAN WITH THE 4-WAY HIPS

NEW SINGLE
AVAILABLE ON 7"+12"
IN PICTURE SLEEVE

RECORDED AT COMPASS POINT STUDIOS, NASSAU.
PRODUCED BY CHRIS FRANTZ, TINA WEYMOUTH + STEVEN STANLEY



CROSSWORD

ACROSS

- 1 Shakata's observation about evening light (4,2,3,5)
- 8 plus 14 and 22 down The Jam were there at midnight (4, 2, 3, 4, 7)
- 9 '... House' (Madness)
- 10 She was sung about by Linda Ronstadt and Elvis Costello
- 11 Peter Gabriel played them without frontiers
- 12 '80s soulman remembered by The Dexy's first No. 1 hit
- 13 '... A Yellow Ribbon'
- 15 Reggae star Peter
- 16 Sort of sbadaw possessed by Mike Oldfield?
- 17 Elton sang one for Guy
- 19 Tony Orlando's 70's group
- 22 X-Ray ...
- 23 Let on about a famous chart star (anag.)
- 24 Ms Scott of *Breakfast Time*
- 25 Elaine who had a 'Memory'
- 27 Ready, sire — the title of a classic rock/biker movie of the '60s (anag, 4,5)
- 31 See 18 down
- 32 They played 'Harry's Game'



DOWN

- 1 Stop me, leader — a hit for H2O (anag, 5,2,5)
- 2 War baby Tom
- 3 An icy bit for Rainbow (5,4)
- 4 Take a grip, urge *Kajagoogoo* (4,2,3)
- 5 Their last hit was with 'Sanctuary' in 1980 (3,5)
- 6 Spectre The Police found in their machine
- 7 Fun Boy number
- 8 Pet that eats its own kind — according to Adam Ant
- 14 See 8 across
- 18 and 31 across Green Nose Gub — MDR guitarist (anag, 6,6)
- 20 'Japanese Boy' hitmaker
- 21 I Sony — Bit Of A Racket (anag, 5)
- 22 See 6 across
- 26 Fame'-bound Debbie
- 28 Subway group that became JaBoxers
- 29 This Sharon said she'd never give you up
- 30 Do the charts owe this debt to Freeze? (1,1,1)

Answers on page 53

KILLING JOKE

NEW ALBUM & CASSETTE

FIRE DANCES

• THE JAM •

• 21 SHEFFIELD W/ADMIN • 22 GLASGOW NIGHT MOVES • 23 NEWCASTLE DINGWANS • 24 MANCHESTER THE METRO • 26 CARDIFF TOP RANK •
 • 27 NOTTINGHAM ROCK CITY • 28 JUNK DINGWANS • 29 DUNSTABLE QUEENSWAY WARR • 30 BIRMINGHAM DIGBEY CIRC WARR • 31 HAMMERSMITH PAIRX •

1920's-1950's

Smallest ever record: *Good Save The King*. It measured 1 1/2" (24).
 First picture disc: **Jimmy Rodgers** — *Blues Yodan No. 12* (33).
 First multi-groove discs: "reel game" records had six different grooves. Depending which groove the needle selected, one of six race commentaries would play. In each groove a different record would win (early '30s).
Nazi Party Of Germany — *Was Der Sa Mann Singe*. Adolf Hitler's propaganda picture disc given away free at rallies (34).
 Children's picture discs illustrated fairy tales like *Jack And The Beanstalk* (became big business despite appalling sound quality (early '60s)).
 First square record: **A Birthday Song For You** (46).
 First sound postcards, they promoted travel agencies, airlines, films and pop stars

1960's

First flexidiscs: a free *Cherry B cole flexi* appeared around '62
 First twin track record: **Benny Golson's Pop + Jazz**—Swing LP played a pop outfit on one channel and a jazz band on the other, both in the same groove. Centralise the sound and both were playing the same chord sequence (early '60s).
The Beatles — *Sgt Pepper's Lonely Hearts Club Band*: came with cardboard cut-out sheet of glasses, moustaches, etc (66)
Children's Majesties: *Request* — had a 3D psychedelic cover (67).
The Beatles — *The Beatles* — front cover had nothing on it except a serial number (68).
Jethro Tull — *Stand Up*: cardboard cut-out group 'stood up' when sleeve opened (69).
Blind Faith — *Blind Faith*: cover featured young-ish topless girl and caused havoc in shops (69)
 First pop picture disc: German psychedelic compilation *Off 2 Hellucinations* (69).

1970's

First British pop picture disc: **Curvad Air** — *Air Conditioning*. Came with track listing and sexy drawings on disc which promptly peeled off when played (70).
Led Zeppelin — *Led Zeppelin III* — had a rotating disc inside that made ward shapes on the cover (70).
 First canned music: the German *Fresh From The Cen* compilation

featuring **Jimi Hendrix** and **The Who** came in a can end could only be opened by can-opener (70).

Rolling Stones — *Sticky Fingers*: cover featured a pair of shorts with a real metal zip (71).
Captain Beefheart And His Magic Band — *Mirror Man*: cover had a tinfoil 'mirror' (71).
Traffic — *The Low Spark Of High Heeled Boys*: cube shaped sleeve (71).

Monty Python's Flying Circus — *And Now For Something Completely Different* — one side had two 16 minute tracks (71).
Gong — *Crematorium Electric*: some copies were specially cheese-scented (71).

Family — *Bandstand*: cover was radio-shaped and had a transparent 'loudspeaker' (72).
Alice Cooper — *School's Out* — folded out into a schoolbag and arrived wrapped in a pair of knickers (72).
Red Stewart — *Sing It Again Rod*: shepard like a whisky tumbler (73).

Emerson Lake & Palmer — *Jerusalem*: first unfolding sleeve (73).
The Akron Compulsion (Stiff) had a scratch 'n' sniff sleeve with the 'Flavour of Rubber City' (77).

Elvis Costello — *My Aim is True*: first pressings came with "Help Us Help Elvis" offer: first 1,000 people to write to Stiff Records got an Elvis LP sent to a friend (77).

Sax Pistols — *Never Mind The Bells*: cover contained a 'rudd word' in the title and was thus banned by certain shops. Classic attention-grabbing gimmick. (77).

First ever record playable without a record player: **Swiss Xmas** novelty disc attached to a piece of cardboard. The needle at the end was set on the groove and the record was turned by hand (77).

John Cooper Clarke — *Glimmix*: curved triangular orange vinyl on transparent sleeve (78).

Cryers — *A Heartbreaker*: teardrop shaped record (78).

Squeeze — *Goodbye Girl*: had a 3-D cardboard cover (78).

The Fabulous Poodles — *Think Pink*: came in a cover four times the normal size (2ft square) which made it less than popular in record racks (79).

Horslips — *Loneless*: shamrock shaped (79).

John Townley: *Shine On*: first playable cover (79).

Sparks — *Beat The Clock*: first playable belt (the grooves ran right through to the centre) (79).

La Salla — *Razzie Oazzie*: came with free chewing gum (79).



Small Faces: "Ogdens' Nut Gone Flake" (Immediate Records, 1968). Circular cover folding out into four individual portraits of the group.



The Wallers: "Catch A Fire" (Island, 1973). Shaped like a silver cigarette lighter. The top half opens to reveal an orange flame.



Melania: "Garden In The City" (Buddha Records, 1972). Scratch 'n' sniff sleeve: when rubbed, it releases (through breaking tiny capsules) fragrance of assorted flowers.



Rufus And Chaka: "Do You Know What You Feel?" (MCA-USA, 1972). Promotional single with pungent odour of strawberries.



Public Image Ltd.: "Metal Box" (Virgin, 1979). Three 12-inch singles in a silver-sprayed box. Doubles nicely as a cake tin.



The Spaceman: "Returning From A Journey" (London, 1983). Like London's Batscave club where they cut their teeth, The Spaceman enjoy a spot of horror. This single's not only on black vinyl but also shaped like a vampire bat.

MUSIC



The Farmer's Boys — "Muck It Out" (EMI, 1983)

A jaunty pig wears red sunglasses and carries a ghetto blaster, on transparent vinyl



Toto — "Rosanna" (CBS, 1983)

A veteran gremophone celebrating a record winning "7 Grammy Awards"



Bad Manners — "Monster Love" (Magnet, 1983)

Terrifyingly lifelike Buster Bloodvessel with tongue sticking out and spindle-hole through the nose

Photo: Doc Watson

Elvis Costello — "Accident! Will Happen" the cover was inside out ('79)

The Plastics — "Last Train To Clarksville" issued only on gold flexidisc ('79)

Pointed Sticks — "Out Of Luck" arrived with free pencil ('79)

Lane Lovich — "Lucky Number" some copies had a white box on cover which revealed a number when subjected to radiated heat! Owners of such a copy won a prize ('79)

Ian Dury & The Blockheads — "Do It Yourself" came in 48 different sleeves ('79)

XTC — "Making Plans For Nigel" free snakes and ladders game ('79)

XTC — "Life Begins At The Hop" had transparent sleeve depicting a record deck. The arm was playing the disc ('79)

Telephone — "La Bombe Humaine" telephone shaped ('79)

The Police — "Rosanna" US single was shaped like a police badge ('79)

Duritti Column — "The Return Of The Duritti Column" had a sandpiper sleeve which tended to wreck the LPs it was stored next to ('79)



Split Enz — "One Step Ahead" (A&M, 1981)

A bit of everything. The disc is etched by laser and as the design's in 3D, it came with a pair of plastic, red-and-green 3D glasses.



Thompson Twins — "Watching" (Arista, 1983)

Single in shape of the group members' heads with their respective hair colours of black, blonde and orange.



Rush — "Countdown" (Mercury, 1982)

Very high tech — a space shuttle spans the single



THE PSYCHEDELIC FURS

The Psychedelic Furs — "Dumb Waters" (CBS, 1981)

The single's normal but the picture sleeve plays a somewhat muffled version of "Talk Talk Talk"



Freda Gothenburg — "Like A Dream" (GHM Productions, 1979)

The world's first backward-playing record. It moves from the centre outwards. The flip, by the way, is played in the ordinary way.



Yellow — "I Love You" (Stiff, 1983)

This single was released in various forms. This one is a 3D picture disc with the necessary 3D glasses

1980's

The B-52's — "Live In Japan" Japanese release pressed on solid steel ('80)

The Tea-Set — "Parry Thomes" came with a free tea bag ('80)

Bow Wow Wow — "I Want Candy" one-sided single; the flip had the band's logo pressed across the grooves ('80)

Breaking Girls — "This soundtrack LP was released for a French film festival as a one-sided limited edition ('80)

Sammy Hagar — "I've Done Everything For You" plus a free sew-on patch ('80)

The dB's — "Strands For Devils" released in cassette only form in a tin ('81)

Bow Wow Wow — "See Jungle! See Jungle! Go Join Your Gang, Yeah, City All Over! Go Ape Crazy!" re-released in

news-making Manet pose involving a rethar young naked female form — Le Annabella ('81)

The Wit And Wisdom Of Ronald Reagan (Stiff) — both sides were blank. They've since released

The Wit And Wisdom Of (both) **Maggie Thatcher** and **Michael Foot** in the same silent form

Patsy Shelley — XL 1: the first long-playing record with

computer tracks. Record them and play them through a

computer and TV while listening to the record and they type out

the lyrics and create loads of rather boring coloured patterns

KS

Records that come with 3D glasses. Cassettes tucked away in tin cans. Albums shaped like vampire bats, telephones and even strawberries. Some people will do anything to get some publicity. Record companies have been pulling crazy promotional stunts for years. The Smash Hits Production Team excavate some of the choicer items.

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PG



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AND THROUGHOUT THE COUNTRY

Q: WHAT DO THE CURE, THE BANSHEES, THE ROYAL BALLET AND CRAWLEY ALL HAVE IN COMMON? A: ROBERT SMITH

Seems a bit surprised to be back in England, does Robert Smith of The Cure. Why, there he was, beavering away in Scandinavia with the Banshees, when he was suddenly called home to perform "The Walk" on *Top Of The Pops*. Gratifying really. After several albums and line-up changes since their beginnings as a trio in 1978, last year the remaining Cure persons Robert and Laurence ("Lol") Tolhurst decided to try "the loosest arrangement possible".

Robert explains: "It was becoming a trap, like any other group. We decided just to use it as a vehicle for things we wanted to do. No commitments or pressure."

They've effectively been in hibernation since their "Let's Go To Bed" single late last year, and Robert is pleased that this hasn't stopped "The Walk" from making the charts.

"It proves the new arrangement can work. After this there'll be a lot of pressure to follow it up though."

The current "loose arrangement" has meant The Cure spending only about six weeks working together so far

this year. That isn't because they don't get on, Robert explains. "We're still friends... strangely, Laurence usually materialises somewhere in the course of the evening." And Robert, who still lives in Crawley, often sleeps on his floor.

"I couldn't stand living in London myself. When I get back to Crawley and away from all the vices London offers it's a real rest. A couple of days there is like a fortnight's holiday. If I stayed in London I think I'd soon go under."

Laurence, on the other hand, is apparently "immensely into vice" whatever that's supposed to mean. "More so than anyone I've ever met," Robert muses. He's also into "living the life of an artist", pursuing various vague-sounding solo projects, and may well be producing a French group called The Rock Bordello.

"I reckon," Robert remarks, "that the only reason he's interested is because they've got a girl singer."

Meanwhile, Robert himself has been having a hectic time. Since last year he's been guesting on guitar for the Banshees; another "loose arrangement".

"It's as permanent as any of us want it to be. There's nothing written down. As long as it works, we'll continue... which is how I always thought a group should work."

Then there's *Glove*, a project he and Steve Severin began work on when Siouxsie and Budgie disappeared off to Hawaii to do The Creatures' album. The *Glove* stuff is "a bit hard to describe, it's all so different", but there's a single out soon called "Like An Animal" which is apparently "summery". An album, "Blue Sunshine", will follow, featuring Ginny Hewes and Annie Hogan of the Mambas (get everywhere don't they?).

When he's finished in Sweden with the Banshees, Robert will be jetting back for more Cure work. "Some time this year" they'll be recording an album (their fifth), performing at a festival in Cornwall and playing a few dates in America.

"We'll be using the American audience to experiment with new material."

Oh yes, and Robert's also supposed to be scoring an adaptation of Jean Cocteau's *Les Enfants Terribles* for the Royal Ballet. He's done some of it already, but is finding it hard going.

"I'll have to finish it in my sleep with all the things I've got coming up."

There's also been some talk of Robert actually appearing in the final show, but he seems to find the idea of prancing about in a leotard and ballet pumps rather daunting.

"I can't see it happening somehow," he chuckles. "I just don't want to let myself in for that much ridicule."

Dave Rimmer

The Walk

I CALLED YOU AFTER MIDNIGHT
THEN RAN UNTIL I BURST
I PASSED THE HOWLING WOMAN
AND STOOD OUTSIDE YOUR DOOR

WE WALKED AROUND A LAKE
AND WOKE UP IN THE RAIN
AND EVERYONE TURNED OVER
TROUBLED IN THEIR DREAMS AGAIN

VISITING TIME IS OVER
AND SO WE WALK AWAY
AND BOTH PLAY DEAD
THEN CRY OUT LOUD
WHY WE ALWAYS CRY THIS WAY

I KISSED YOU IN THE WATER
AND MADE YOUR DRY LIPS SING
I SAW YOU LOOK
LIKE A JAPANESE BABY
IN A INSTANT I REMEMBERED
EVERYTHING
EVERYTHING, EVERYTHING, EVERYTHING

I CALLED YOU AFTER MIDNIGHT
THEN RAN UNTIL MY HEART BURST
I PASSED THE HOWLING WOMAN
AND STOOD OUTSIDE YOUR DOOR

I KISSED YOU IN THE WATER
AND MADE YOUR DRY LIPS SING
I SAW YOU LOOK
LIKE A JAPANESE BABY
IN A INSTANT

I REMEMBERED EVERYTHING
EVERYTHING, EVERYTHING, EVERYTHING

TAKE ME FOR A WALK
TAKE ME FOR A WALK
LET'S GO THROUGH THE WATER
TAKE ME FOR A WALK

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GET SMART

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



While looking at an old BBC chart, my friend and I came across a group called Middle Of The Road and, while I said they had a female singer, he disagreed. Please print a picture, as I've written to their record company without success.

● You know, I don't usually stoop this low... but here they are and, yes, that does look like a girl second left. Middle Of The Road were a rather faceless group specialising in making songs of what amounted to nursery rhyme chants, but somehow had massive commercial success throughout '71 and '72, with the fearful "Chippy Chippy Cheep Cheep" probably being the best rememberer. However, we don't like to talk about it very much.



Middle Of The Road in '72: they know no shame

We have just bought "Fantastic" by Wham! and, even though the LP is great, we are puzzled by the strange piano solo at the very end which left us in stitches. Can you ask Wham! why it was put there?

Suzanne Porter, Newton Abbot, and Gavin Power, Bexley.
● Played by both George and Andrew, it's their tribute to the honky-tonk, pub-piano style of playing and is "literally played for laughs". Seems to have worked.

I have just had "The Cappuccino Kid" painted on the side panel of my scooter, but don't know what it means. So could you please let us know.

Baz, Wigan.
● If anyone should know, it's Weller. Appearing somewhat stunned by the question, he began: "A Cappuccino is the cream nectar of the race Italia. It is the Italian cup of coffee we use as props whilst whiling our time away discussing the meaning of life (and things like that) in the cafes we frequent, rather than be seen in Ye Olde Public Houses". He insists that it is "not the Cappuccino Kid" who is someone he meets in the cafes

he goes to. However we think it not unlikely that Weller may have "borrowed" the name as an alias while drawing up sleeve notes for some of his and the Respond releases. Capital Radio DJ Gary Crowley, as an "honorary member of the Cappuccino Cats" (Weller's close male friends), also came forward with advice for first-time tasters that they should "tread carefully, as more than two cups after a big meal can make you feel really tired and bloated".

Dear me. So much excitement over a few cups of coffee. What next? Tizer?

Can you supply a list of all the albums ever made by Gary Numan, as I'm sure I've missed out on a couple?

Angela Maxfield, Burnley.
● Kicking off in Aug '78, they were "Tubeway Army", "Replicas" (Apr '79), "The Pleasure Principle" (Nov '79), "Telekom" (Sept '80), live albums "Living Ornaments '79" and "Living Ornaments '80" (both released in Apr '81), "Dance" (Sept '81) and "I, Assassin" (Sept '82). A new single is likely to be issued in the autumn.

Could you tell me whether there are any reasonably-priced books on Bowie available, I'm particularly interested in his different images. Also, where can I get the Sex Pistols File on mail order?

Stephanie, Gosport, and Pistols Fan, Cardiff.
● Tracing Bowie's career from his first group, The King Bees (1964) to "Scary Monsters" (80), the best book written on Bowie remains *An Illustrated Record* (by Roy Carr and Charles Shaar Murray). Containing lots of colour and b/w photos, it also features a detailed discography with reviews by the authors. At £5.95, it's a worthwhile buy and available from most good book stores. Both this and the Sex Pistols File (by Fred and Judy Vermorel, price: £2.95), are available mail order from: Mail Order Music, Freeport, New Market Road, Bury St Edmunds, Suffolk IP33 3BR. Postage and packing: 55p per item.

Can you give me any info on the Special AKA as they don't seem to have brought anything out for a long time now? And whatever happened to the 2-Tone compilation which was

supposed to be issued last month?

T., Doncaster.
● Chrysalis had hoped to release the album some time ago but were prevented from doing so due to problems at the pressing plant (or, as Jerry Dammers puts it, it "just wasn't up to scratch"). Titled "2-Tone Chartbusters", it's now likely to be issued towards the end of August and is to feature all the bands who recorded for the label (including The Beat, Madness, Specials, Bodysnatchers, Selecter and more). And the Special AKA: ever since The Specials split, Jerry Dammers & Co have been working in the studio on their debut album. They have released two singles ("War Crimes" and "The Boiler" with Rhoda) but their office has "no idea" when we'll hear from them again. They're optimistic, however, that it "should be well worth waiting for".

Please could you tell me the title of the first Dexys single and how many Number Ones they've had? Asif Khan, Heathrow.

● Kevin Rowland's third band, Oxyds Midnight Runners, signed to EMI in mid-'79 and released their first single "Dance Stance" in October of that year, though it only reached Number 40 in the charts. They've had two Number Ones to date: "Geno" in Mar '80 and "Come On Eileen" in July '82 (credited to Oxyds Midnight Runners with The Emerald Express, on Phonogram Records). Incidentally, their first single for Phonogram (with the new-look Oxyds Mark 2) was "Show Me" (Number 16 in July '81).



Dexys on TOP doing "Dance Stance" in October '79. Note Kevin's 'freestyle' dance routine.

Can you find out what type of bass guitar Mark King of Level 42 uses, and how long he has been playing?

Level 42 Fan, Bognor Regis.
● King is sponsored by a guitar company called John Diggins

and, therefore, always uses one of their high quality models (with super-wound strings), customised to his own specifications. A bass guitar of this type would set you back about £2000 but there is a special model, called the JO Mark King Supernatural, designed to fill the gap between the very expensive (£2000+) and the very cheap (£200) guitars, costing a mere £1000. JO reckon they sell about six of these a month, mainly because they have the Mark King seal of approval which boasts "they allow you to establish your own sound". King has been playing for four and a half years but started off as a drummer before that. He tells the story of how he landed a job in a large music store in Charing Cross Road selling bass guitars. His wages at the end of the week being based on the number of guitars he could sell, he soon learnt how to play and, needless to say, the drums were forgotten.



Mark King of Level 42: bass talk.

Tom Twainy of the Thompson Twins once said that he played in a *Pied Piper Of Hamelin* pantomime, do you know what part he played?

Debbie, Newport.
● He remembers he was still at Junior School when he first embarked on his stage career but it was "only a small walk-on part, being more involved with operating the curtains and helping with sound effects. I started at an early age, as you can see". Bailey was actually one of the dozens of little children being led away forever by the evil piper.

Please note: Further to U2's appearance on the *Midsummer Night's Tube* last month, we've had so many requests about their fan club that here's the address. It is: U2, PO Box 4B, London N6 5RU.

How to open a door with a piece of paper.

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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.

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

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THE POLICE



WRAPPED AROUND YOUR FINGER

YOU CONSIDER ME THE YOUNG APPRENTICE
 CAUGHT BETWEEN THE SCYLLA AND CHARYBDIS
 HYPNOTIZED BY YOU IF I SHOULD LINGER
 STARING AT THE RING AROUND YOUR FINGER
 I HAVE ONLY COME HERE SEEKING KNOWLEDGE
 THINGS THEY WOULD NOT TEACH ME OF IN COLLEGE
 I CAN SEE THE DESTINY YOU SOLD
 TURNED INTO A SHINING BAND OF GOLD

CHORUS

I'LL BE WRAPPED AROUND YOUR FINGER
 I'LL BE WRAPPED AROUND YOUR FINGER

MEPHISTOPHELES IS NOT YOUR NAME
 I KNOW WHAT YOU'RE UP TO JUST THE SAME
 I WILL LISTEN HARD TO YOUR TUITION
 YOU WILL SEE IT COME TO ITS FRUITION

REPEAT CHORUS

DEVIL AND THE DEEP BLUE SEA BEHIND ME
 VANISH IN THE AIR YOU'LL NEVER FIND ME
 I WILL TURN YOUR FACE TO ALABASTER
 THEN YOU'LL FIND YOUR SERVANT IS YOUR MASTER

YOU'LL BE WRAPPED AROUND MY FINGER
 YOU'LL BE WRAPPED AROUND MY FINGER
 YOU'LL BE WRAPPED AROUND MY FINGER

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EVERYTHING COUNTS

The handshake seals the contract
 From the contract there's no turning back
 The turning point of a career
 In career being innocense

The holiday was fun-packed
 The contract still intact.

The grabbing hands grab office
 All for themselves after 19
 The grabbing hands grab all they can
 All for themselves after 19
 It's a competitive world
 Everything counts in large amounts.

The graph on the wall
 Tells the story of it all
 Picture it now see just how
 The lies and deceit gained a little more
 power

Confidence taken in by a sudden and a grin.

Region 1 version

Everything counts in large amounts

The grabbing hands grab all they can
 Everything counts in large amounts
 The grabbing hands grab all they can
 Everything counts in large amounts.

Everything, everything
 Everything, everything

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You usually get some idea of a band's personality by the name they work under. Iron Maiden couldn't have been anything but a hairy, heavy metal band; the Sex Pistols just had to be punks while you'd hardly expect Bucks Fizz to be a weird noise outfit from Poland.

So imagine my surprise on meeting the Lotus Eaters. According to the ancient Greek legend, the lotus eaters (or lotophagi; if you really want to brag) were a bunch of wasters who sat around all day gorging on great hunks of lotus fruit. All this excessive eating had a curious effect — it made them forget about their friends and homes. As a result, lotus eater has become a term used to describe someone used to a life of shocking idleness and luxury. Simon Le Bon probably has whole buckets of lotus wine in his back garden.

But this particular brand of Lotus Eater has very little in common with such mythical beings — whether past or present. Yet another band from Liverpool, they're fronted by two fresh-faced 21-year-olds, Peter Coyle (who sings) and Jerry Kelly (who strums things).

Before you yell "not another pop duo", bear in mind that they are, in fact, a five-piece. There's Jed Quinn (keyboards), Mike Dempsey (bass) and Steve Creese (drums) who, by mutual agreement, don't appear in photographs or give interviews. As far as the world is concerned, Peter and Jerry are The Lotus Eaters.

So why the name?

"We had this John Peel session lined up," explains Jerry, "and we had to find a name pretty quick. So I went to the library and started looking through all these journals for inspiration.

"Eventually I came to the Greek *Myths And Legends* section in the *Pears Encyclopedia* and saw 'The Lotus Eaters.' It sounded good to me, so we used it. It wasn't until a while afterwards that I actually discovered who they were. I mean we're not lotus eaters but we are The Lotus Eaters."

Not surprisingly, those who know Jerry and Peter's rigorously normal lifestyle gave them a bit of stick about the name.

"Some thought it was really pathetic," scowls Jerry, "but that just made us like it more. What was really great, though, was that after we'd done the Peel session, we got this letter from an unemployed girl who said our music gave her hope. She then described herself as 'just one of the three and a half million lotus eaters.'"

Although it's a new name to the charts, The Lotus Eaters have been together for some time. The story (which makes Dennis sound simple) begins back in early '82.

Jerry and Jed Quinn (who is still an undergraduate at Oxford [University studying Fine Art]) were playing in a band called the Wild Swans at the same time as Peter was singing in an outfit called the Jass Babies. Jed was coaxed out of the Wild Swans to join Peter in the Jass Babies.

John Peel heard a Babies tape and, suitably impressed, offered them a session on his late-night show last August. But, before they could fulfill this commitment, the Jass Babies broke up, leaving

those kaftan-clad days of the late '60s had Peel played anything quite so laid-back but to them was sufficiently moved to call them "admirable".

"He probably liked us just because it wasn't what he was expecting," laughs Jerry.

Their first single, "The First Pattern Of You," had a similarly haunting effect. Some people even think it might herald a Summer Of Love for 1993 — "it's just melodic," claims Jerry. "Most pop songs now tend to be rhythmic — aimed at getting the body moving — whereas we think melodies can move you in a different sort of way."

"I like to think of our music as having a comforting quality," continues Peter, "to lead people off and get them thinking about the good things in life. It's soul music — played with feeling and not preconceived in any way."

That's a long way from their image, though, which suggests not so much passion as fashion. Peter agrees.



Pete (left) and Jerry

Jed and Peter out in the cold. Undaunted, they contacted Jerry, who was not doing an awful lot with the Wild Swans, and The Lotus Eaters were born.

But there was still that Peel session to consider. With four songs under their belt and only a week to go, they hastily recruited Mike and Steve, and everything went like clockwork. Not since

"We do want our photos to have a kind of Duran Duran-ish appeal. We are aware that some people are attracted by such superficial things but even if there's just one or two people who give you a listen because they like the way you look, then you've communicated with someone you might not otherwise have done. We want to

appeal to as many people as we can — to communicate right across the board."

They don't seem to be doing too badly on that score. Their supporting role on the first leg of the Big Country tour has won them many fans — even in Glasgow, where they saw their and, which is prime Big Country stomping ground.

The group's poignant melodies had an oddly intoxicating effect in the Glasgow Pavilion — a little like the calm before Big Country's storm. It's strange to ponder that for a band overflowing with such superb musical ideas, Peter and Jerry have only recently become involved in music.

"I didn't even like music until I was 15," admits Peter. "I'd made up my mind to hate it at a young age and stuck by that decision. But in the end, it just needed a creative outlet and so took up singing."

Now he owns up to listening to music "all the time — especially black American stuff" but until his mid-teens he was obsessed with table tennis. He even played for Merseyside.

Jerry was also (and still is) a bit of a sporty type, playing a variety of ball games as well as donning shorts and leggings it round the racetrack.

"I never seriously thought about music as a career at all," he confesses. "When I came out of school, I got a four-year apprenticeship on the buses, working as an electrician and it was terrible! I was only 16 at the time and there were all these 40-year-olds swearing all the time and being sarcastic. It got very heavy and so music became a form of escapism for me. Just by picking up a guitar I could turn all that depress on into something creative."

"What's the point of going around wallowing in self-pity and hating the world?" reckons Peter. "When you're feeling miserable, the last thing you want to hear is some band singing about what a depressing world we live in. Music should lift you out of that."

"Gloomy faces just make other people feel gloomy," says Jerry before taking his bearing face into the streets of Glasgow.

Maybe it will be the Summer Of Love. Smile, please.

THEY CAME IN SEARCH OF POP MUSIC. THEY HAIL FROM LIVERPOOL.
THEY WANT THEIR MUSIC TO HAVE A "COMFORTING QUALITY".
THEY LIKE THEIR PHOTOS TO HAVE A "DURAN DURAN-ISH APPEAL".
MARK STEELS MET THEM. THEY ARE . . .

THE LOTUS EATERS



THE FIRST PICTURE OF YOU

IT'S WARM IN AND OUT
THE PULSE OF FLOWING LOVE
SPIT THEY COME TO MEET THE OTHERS
PLEASURE FILLS WITH LOVE 'TIL DAWN

IT'S WARM IN AND OUT
THE CALL FOR SACRED HOURS
THERE'S A CHANT OF NEW BORN SINGING
THE MAGIC VOICE OF YOUR FEELINGS

CHORUS

THE FIRST PICTURE OF YOU THE FIRST PICTURE OF SUMMER
SEEING THE FLOWERS SCREAM THEIR JOY
THE FIRST PICTURE OF YOU THE FIRST PICTURE OF SUMMER
SEEING THE FLOWERS SCREAM THEIR JOY

CONFUSE THIS MOOD GENTLE
WITH SUMMER ROUND OUR EARS
FLOOD THE WORLD DEEP IN SUNLIGHT
BREAK INTO THE PEACEFUL WILD

REPLAT CHORUS D FADE

WORDS AND MUSIC BY LOYLE KE LY QU'ANN

REPRODUCED BY PERMISSION

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1700 ARISTA RECORDS

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WHAM!



I wish I was funny enough to write a letter fit to be published in *Smash Hits* (sobb), but quite frankly I can't afford the postage at the time.
Whem's Exclamation Mark, London.

I wish I were funny enough to think of a saucy comment, but quite frankly I don't get paid enough.

All you Kojagooogo fans out there who think Limahl is original — he is not. After seeing *TOTPoN* June 23 I suddenly realised where Limahl had got the idea for his hair style from Rod Stewart! Now would you believe that?

So I mentioned it to my Mum's friend Nigel and he said that Rod Stewart used to have his hair all spiky with black bits in the front where he hadn't bleached his hair properly.

Limahl, who has been discovered in *Buckingham Palace* (that's only my nickname).

Indeed you speak the truth, Buckingham. Incidentally, I, the Black Type, used to be known to close friends and relatives as St Paul's Cathedral.

Whilst listening to the Top 40 a couple of Sundays ago I heard Tommy Vance play the wrong side of "Wanna Be Startin' Somethin'" by Michael Jackson. I was annoyed to say the least. But this week he excelled himself!

After playing the wrong side of "Confusion" by The Truth, he said that Elton John had gone down from 9 to 6 and called David Bowie's record "China Doll".

All I can say is: bring back Tony Blackburn.
Roger Taylor's Sparck, London.

Did you know that at all the people in China jumped up and down at the same time, it would cause a tidal wave big enough to cover the whole of America?
Limahl's Lip Gloss, Reigate.

Can't understand why they've never done it, myself. And off the David Bowie fans jumped up and down ...

Dear Mr McCulloch,
It pleased me very much to see you make yourself look a complete nurd after slagging off David Bowie, by totally contradicting yourself on the subject of his hair. First of all you accused him of being a "middle-aged bloke trying to be hip", then you went on to say words to the effect that he'd had some of the best ever hairdos in the past so why doesn't he do something creative now to set off his unusual features? Well, if

Bowie was to do such a foolish thing he'd look even more like a middle-aged bloke trying to be hip, wouldn't he?

I was a fan of the Bunnymen but now I've decided it would be wiser not to line the pockets of a complete toss-pot like you.
Rattled Bowie Fan, Chelmsford.

We thought your *Nightsof* feature on David Bowie was excellent until we read the bit by McCulloch. He might have thought it was "crap" but there are plenty of people who would have given anything to go. I tried four times to get a ticket and failed. On the other hand my boyfriend gave me and Gill two tickets to see the Bunnymen but they didn't even match Bowie's boot polish.

About the Levi gear — are all the people who wear Levi jackets and jeans thick? I hope not. I've got my A-levels next year. Does McCulloch buy his clothes from the local *Chelsea Girl*? He was a disgrace on that *TOTPoN*.

Bowie is an international megastar and a gentleman with it. The Bunnymen will probably be forgotten in a few years.
For and Gill, Fife.

You cheeky whippers. It's not your fortnight, Mac, is it?

Dear Mr McCulloch,
We have been TOTALLY disillusioned by your new single. It may sound narrow-minded but "Never Stop" (the title even sounds like something by Shalamar) is totally teeny-bop and DEAD BORING. Sounding like Kojagooogo may bring you greater chart success, but it will also cause most of your loyal fans to disappear mysteriously. *The Bit Of Hair On Julian Cope's Neck That Doesn't Stick Up*, *Fiona Dallas*, *Jack Palomosa's Black Hat*, *Jo The Extrovert* and *Reb "Can't Be Bothered" Farrar*, Birmingham.
P.S. Who knows Mac, you might be the next Limahl. Would you really enjoy that?

Core he would. He'd be nipping down to the barber's to get a Rod Stewart barnet in no time. And speaking of persons Scottish ...

Here is our Scottish Top Ten: 1) "Everything Little Flipping She Does is Magic" — The Police, 2) "Tartan Party" — Marillion, 3) "Owersk!" — Men At Work, 4) "This Old Grouse" — Shakin' Stevens, 5) "Bazpize Trousers" — Madness, 6) "Not Now Jack" — Pink Floyd, 7) "I Don't Need This Spornan On — Spandau Ballet, 8) "Haggis On The Telephone" — Blondie, 9) "Drop The Caper" — Joan Armatrading, 10) "Whisky Down The Wind" — Nick Heyward, *Robert Piam's Tuning Pegs & John Taylor's Razor Blade, Reddick.*

That's all very well, but what about ABC's "Loch Of Love", Malcolm McLaren's "Double Scotch" and even "Fantasy Highland" by Tight Kilt?

I don't know about you lot but I reckon Duran Duran are just a rip-off. I have just come across another thing about what Duran got up to on holiday in France/Sri Lanka/wherever, and I started to wonder: who pays for them to go travelling round the world?

The answer is obvious: their loving fans who blow all their money on D.D. posters, magazines, books, t-shirts etc. These things normally cost the earth as compared to the cost of actually printing them, and when you stop to think that they're actually advertisements, Duran have a cheek making so much profit. This then pays for them to zoom off on fancy holidays pretending to be doing videos.

When you consider that most Duran fans are ordinary working-class people I don't know how they stand it. It's the sort of thing Paul Weller goes on about and he's right.
Fiona Knight, Potters Bar.

After studying your centrespread of *The Police* (June 23), I have worked out some amazing information. First the picture was taken at 12 minutes and 43 seconds past 2 in the afternoon (easy to spot because it says so on Sting's watch) on Friday, May 20, 1983. You will ask how I know it's May. Well, I used a highly sophisticated micro-computerised calendar to discover that the only month this year which has the 20th day on a Friday is May.

I also found out that between 1910 and 1999 inclusively, May 20 falls on a Friday 13 times. The next one is 1998. And guess what I found out? If you add up the total amount of times each month (from January 1910 to December 1999) has the 20th day on a Friday, you will find it comes to 153 times which (as Bible scholars will know) is the same number of fish in Simon Peter's net (John 21:11).

There's more.
Jimmy The Hoover's Dust Bag, Warrington.

All right, Dustbag. That's quite enough. Haven't you got anything better to do? Making obscure calculations from Police photo sessions, indeed! Next thing you know, people will be scouring three-year-old lists of competition winners ...

While flicking through my old copies of *Smash Hits*, I came across the results to a competition (July 10 1980) and noticed none other than "David Gibson, Basildon, Essex" among the list of winners! He won a copy of *The Human League's "Travellerque"*.
Julian Dolman, Coventry.

T.V. WINNER. Graeme Lawdon, S ALBUM WINNERS David Napier, Bretton, Barnsley, Mr S Mason, T Herts, Colin Forster, Hedworth, J Drybrook, Ks, Christine Edward Griffiths, Leics, Sandra Hannan, Mark McGavran, Minster Sheppey Ss, David Gibson, Basildon, Essex, J Knapton, Basildon, Ss, J C Hockey, Birmingham, Juliet Faulk South Shields, Tyne & Wear, Tim Melanie Craft, Warmley, Herts, Jt

Hmmm. Seems this was indeed the David Gibson. He says he was still at art college at the time, had heard the album but couldn't afford to buy it, and was very pleased indeed when he won. Interesting, that.

Even more interesting is — wait for it — the Lookalike Special over the page.

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

THE LOOKALIKES

THANKS FOR SENDING THEM IN. HERE'S THE BEST. SORRY THERE'S NO ROOM FOR THE REST.



Louise's mum,
Kempshott



Anonymous dog, Family



Photo found on train



Young woman, London



Mog's mate Ed, Widnes



Mick Karn



Miss You!

Photo David Wainwright



Curt Smith



Young woman



Roger Taylor



Young woman



Susan Annette, Dawlish



Young woman



Karen Moorhead's friend
Tony, Burnley



Young woman & friend



Young woman

Photo Mark Rutter



The Princess Of Wales

Photo Ron Featley



Young woman



Midge Ure



Young woman

Photo LP



Kenny Cole,
Rhondda, Wales



Kenny's dad



Firdes, Woodham Green



Young man



Joan Borsak's brother Pete,
Barking



Bamber Gascoine

Photo Eric Sproston



Young man

Photo LP



Siouxsie
(in the early days)

Photo Siouxsie



Young man
(of Haircut One Hundred)



Chas Smash

Photo Andrew Carr

LETTERS

From page 45 . . .

Would somebody please tell me, just what is wrong with Dave Rimmer? Honestly, on practically every letters page there is some petty cretin slagging him off for one reason or another.

All right, so he gives what some people might call "pathetic" or "rubbish" reviews, but my God, we can't all be into the same type of music, can we? What sounds fantastic to you may be utter trash to him, and of course, vice versa. If you really like the group/music, it shouldn't matter a damn what he thinks about it. As long as YOU find it enjoyable, then what the hell?

I tell you, this sort of whining letter actually causes me to turn over the page and yawn. You could write a thousand moaning letters, but it is very unlikely that Dave Rimmer or any other reviewer will change their music tastes to match your own. So you get on to listening to the music YOU think is good, and let Dave Rimmer and colleagues get on with their jobs.
Sue, Oldham.

Bravely spoken. On the other hand, some people seem to have genuine cause for complaint . . .

Boy! You lot sure know a good thing once you're on to it. Thanks to Messrs Rimmer and Tennant, I am laid up for three weeks with a broken leg and collar bone. Here's what happened.

It all began when Mr Rimmer went to New York and did that thing on Hip Hop music and Break Dancing. Soon, Hip Hop and Mixing were becoming regular words in your mag. So one dreary Saturday I strolled into the local record store and purchased a certain "Hip Hop Be-Bop (Don't Stop)" by Man Parrish. When I got home I tried it out — it was fab!

Then I thought, why not try a hit of that Break Dancing? I had seen it done on television, so why not? I only tried the basics, like spinning on my back and neck, but after 20 minutes I was getting a bit queasy and ran upstairs to the toilet.

Unbeknownst to me, some of the carpet had come loose. I soon discovered this when I caught my foot in it and fell backwards. I did a near perfect back flip, numerous backward somersaults, caught my leg in between the banister and wall and nearly brained myself. So that's how I got laid up, thanks to your good things. Next time, stick to something simple

like how not to play like Kajagoogool
Man Parrish's *Rhythmic Box*,
Rotherham.

You're not a friend of Barry's, are you? Never mind, your doubtless painful plight has even brought a tear to the keys of the normally hard-hearted Black Type. Here, take this £10 record token and spend it on something soothing.

Studying the computer competition (June 26) I came across the word "natch" in brackets. Not knowing what it meant I looked it up in a dictionary and was astonished to find "natch" defined as "AN OX'S BUM!" What on earth has this got to do with a computer game?
Rikki Dee, Ramford.

Absolutely nothing.

Did you know that Tony Hadley's misdeed is the scorer on the My Music programme on BBC of a Friday night?
Mark Baxter, London.

You don't watch that, do you?

Dear **Black Type**,
Hasn't this gone on long enough?
Avid Marc Almond Fan.

Yes, it probably has.

Smash HITS

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'OH SOMETHING'S GOT ME SO EXCITED BABY
A FEELING I'VE BEEN HOLDING BACK SO LONG
YOU GOT ME SHOOK UP, SHOOK DOWN, SHOOK OUT ON YOUR LOVING
(ON YOUR LOVING)
AND BOY I CAN'T WAIT TO GET STARTED LOVING YOU

ALL NIGHT LONG
I'VE WAITED FOR YOUR LOVE TO COME
UP TO THE ROOF TO SHOW YOU THE PROOF
IT'S YOU THAT I LOVE, I LOVE
AND NOW THAT I CAN FEEL YOU COMING
CLOSER TO ME, I'M NOT RUNNING
BOY MAY I SAY I CAN'T WAIT TO GET IT ON
I'M GONNA GIVE IT TO YOU

ALL NIGHT LONG
I CAN'T WAIT TO LOVE YOU BABY
ALL NIGHT LONG

I'M GONNA GIVE IT TO YOU
I'VE BEEN WAITING FOR YOU SO LONG, COME TO ME
I'M GONNA GIVE IT TO YOU
MEET ME ON THE ROOFTOP IN THE NIGHT
I'M GONNA GIVE IT TO YOU
COME AND GET MY LOVE TONIGHT

OH SOMETHING'S GOT ME SO DELIGHTED BABY
I SEE YOUR FACE IN EVERYTHING I DO
YOU GOT ME SHOOK UP, SHOOK DOWN, SHOOK OUT ON YOUR LOVING
(ON YOUR LOVING)
AND BOY THERE IS JUST NO WAY I'LL EVER GET OVER YOU

ALL NIGHT LONG, I'VE WAITED FOR YOUR LOVE TO COME
UP TO THE ROOF TO SHOW YOU THE PROOF
IT'S YOU THAT I LOVE I LOVE
UP ON THIS ROOF TOP I'LL BE WAITING
FOR YOUR LOVE ANTICIPATING
HURRY UP AND COME
'CAUSE I CAN'T WAIT TO GET IT ON
I'M GONNA GIVE IT TO YOU

ALL NIGHT LONG
I'M GONNA GIVE IT TO YOU; GIVE IT TO YOU
GIVE IT TO YOU, GIVE IT TO YOU
ALL NIGHT LONG
I CAN'T WAIT TO LOVE YOU BABY
ALL NIGHT LONG
I'M GONNA GIVE IT TO YOU, GIVE IT TO YOU
GIVE IT TO YOU, GIVE IT TO YOU
ALL NIGHT LONG
I CAN'T WAIT TO LOVE YOU BOY

I'M GONNA GIVE IT TO YOU
I'M GONNA GIVE IT TO YOU
CLIMB UP ON THE LADDER HONEY
WHAT I'VE GOT IS BETTER THAN MONEY
ALL NIGHT LONG
COME ON UP BOY DON'T BE LATE
WHAT I'VE GOT FOR YOU WON'T WAIT
ALL NIGHT LONG

I'M GONNA GIVE IT TO YOU!

WORDS AND MUSIC BY RICKY LEE
PERMISSION BY PERMISSION STONE CITY RECORDS
ON GORDY RECORDS

ALL · NIGHT · LONG



STAR

TEASER

♥ LOVE UNLIMITED ♥

- **AIN'T LOVE A BITCH**
(Rod Stewart)
- **ALL OUT OF LOVE**
(Ay Spazzy)
- **BABY I LOVE YOU**
(Ranucci)
- **I FEEL LOVE**
(Danna Summer)
- **IT MUST BE LOVE**
(Madness)
- **LADY LOVE ME**
(George Benson)
- **LAY ALL YOUR LOVE ON ME**
(Avalon)
- **LOVE ACTION**
(The Human League)
- **LOVE AND AFFECTION**
(Don Armstrong)
- **LOVE COME DOWN**
(Evelyn King)
- **LOVE GAMES**
(Level 42)
- **LOVE HANGOVER**
(Associates)
- **LOVE IS ALL IS ALRIGHT**
(Lloyd)
- **LOVE IS A STRANGER**
(Eurythmids)
- **LOVE IS IN CONTROL**
(Danna Summer)
- **L.O.V.E. LOVE**

- **(Orange Juice)**
- **LOVE MACHINE**
(Mr. Ties)
- **LOVE ME DO**
(Beatles)
- **LOVE ME TONIGHT**
(Trevor Walters)
- **LOVE MY WAY**
(Psychodevic Funk)
- **LOVE ON YOUR SIDE**
(Thompson Twins)
- **LOVE SONG**
(Damned)
- **LOVE TOWN**
(Books & Newberry III)
- **LOVE X LOVE**
(George Benson)
- **OUR LOVE**
(It's a Beautiful Day)
- **SAVE YOUR LOVE**
(Wendie and Renate)
- **TAINTED LOVE**
(Soft Cell)
- **THE LOOK OF LOVE**
(ARC)
- **TRUE LOVE WAYS**
(Celtic Wheel)
- **TUNNEL OF LOVE**
(Pee Wee Three)
- **YOU CAN'T HURRY LOVE**
(Phil Collins)

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

ANSWERS ON PAGE 53

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

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JETS

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blue skies

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PETER GABRIEL/THOMPSON TWINS/THE UNDERTONES London

The Undertones' farewell bash. The Thompson Twins' last UK appearance this year. A rare performance by legendary ex-Genesis dynamo, Peter Gabriel. Is this an event or what?

In any case, when faced with the prospect of being locked in this grotty football stadium (Selhurst Park, this is), for an eight-hour stretch, enthusiasm takes a fair old dampening. And that's not all...

As the evening grows progressively colder and darker, most of the crowd end up staying off hunger, while shivering in their flimsy, gruesome-green Genesis T-shirts. Still, I do believe they all had a really groovy time.

First up, The Undertones. Why did they have to end up here? In a small, intimate venue they would have been great: as it was, their fiery brand of fast and frenetic pop barely breathes life into the weather-beaten crowd. The band are well and truly gazed upon by the mammoth black stage and rather large and extremely loud PA stacks. They come across like five overwound clockwork soldiers battling against the odds to make this precious with feverishly manic gigs aplenty. Songs like "Teenage Kicks" help to win over the 20,000 (it seemed much more), finally making them realise what a loss the group will be. They received a sincerely sentimental send-off. They deserved better.

The Thompson Twins will just have to get used to playing such ridiculous "events" they're about to support The Police in the face of 95,000 Americans... so you might assume this would be a cinch.

Far from it. The terrible twins, Joe and Alannah in matching red and white tops plus mystery man in black, Tom Bailey (blinkered sunglasses in tow), do their best to whip up some action. But unless, like the smart alics surrounding me, you've remembered to pack your binoculars, their cavortings just go to waste. Sensibly leaving their impressive stage show at home they rely on the strong, synthetic dance concoctions that made the extended cassette version of "Quiet Step And Side Kick" such a joy. But no one dances and with only one new song on display, I'd much rather have stayed at home with said article.

And why, you may ask, did no one dance? Because we're in The Summer Of Love — the time when everybody's content just to collapse in a heap, taking in those really cosmic sounds.

Talking of which, here comes Peter Gabriel. Let's see what he can do to liven things up...

Peter (Gabriel)



PHOTO: ANDREW GIBBY

Tom (Bailey)



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NIGHTS OUT

perfectly in tune. He indulges in very meaningful dance routines with his four-piece band that, apparently, shows the remarkable inter-relationship between man and monkey. In fact, Gabriel is the true professional with bottomless amounts of talent, intelligence and artistry at his fingertips.

What he hasn't got is passion and he just leaves me cold. Still, it's the closest I've got to a Bowie concert all year, and even Phil Collins turned out to lay on some really mean drums.

Peter Martin

NICK HEYWARD London

The last time I saw Nick Heyward live was with Haircut One Hundred. Now, a year later, he's back with a bang — but on his own.

He walked on stage in the enormous Dominion theatre with an eight-piece backing band, most of whom were old enough to be his father and I couldn't help but feel sorry for him because he looked so alone. But when he launched into the current hit, "Take That Situation", I stopped worrying.

At the tender age of 22, Nick can more than hold his own with the audience, and what an audience! The place was packed. I spotted one or two old Haircut One Hundred fans still wearing those chunky Aran jumpers, a couple of Nicky-lookalikes and about 3,000 girls of varying ages.

Looking ultra-cool in his favourite white shirt, trousers and those wickedly fashionable Ray-Ban sunglasses, Nick didn't waste any time in getting us all dancing, singing and screaming along to old Haircut numbers like

"Fantastic Day", a new, slower version of "Milk Film" from "Pelican West", and my all-time favourite, "Love Plus One". Honestly, he only had to grin and the audience went into a frenzy. They were even throwing flowers and Teddy Bears at him.

His new stuff is just as good. One song, "Two Make It True", is a potential Number One if ever I heard one, and "Whistle Down The Wind" sounds even better live than on record.

For his first encore he did a scorching rendition of "Favourite Shirts", but it wasn't enough for the crowd. With only the keyboard player for company, he returned and sang "You Suddenly Smile" as a slow belted. His voice sounded terrific, and he had one girl next to me reduced to tears. A reprise of "Fantastic Day" followed; then he was gone. What a performer! This boy is a star.

Jo-Anne Smith

Feergel (Sherkey)



Nick (Heyward)



Ted (Bear)

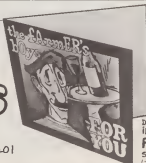


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OUR BAND REQUIRED WRITE NAME + ADDRESS CLEARLY.

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

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SEEING LOVERS DO THEIR THING

CHORUS

THAT'S THE TIME (THAT'S THE TIME, THAT'S THE TIME)
I FEEL LIKE MAKING LOVE TO YOU
THAT'S THE TIME
I FEEL LIKE MAKING DREAMS COME TRUE
OH (BABY)

WHEN YOU TALK TO ME
WHEN YOUR MOANIN'S SWEET AND LOW
WHEN YOU TOUCH MY HAND
AND MY FEELINGS START TO SHOW

REPEAT CHORUS TWICE

IN A RESTAURANT
HOLDING HANDS BY CANDLELIGHT
WHEN I AM TOUCHING YOU
WANTING YOU WITH ALL MY MIND

REPEAT CHORUS TWICE

STROLLING IN THE PARK
WALKING IN THE DARK (WALKING IN THE DARK)
THAT'S THE TIME
I FEEL LIKE MAKING LOVE
WHEN YOU (I) TALK TO ME (YOU)
WHEN YOU'RE (I'M) TOUCHING ME (YOU)
MAKING MY DREAMS COME TRUE

REPEAT LAST VERSE

REPEAT CHORUS TO FADE

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