

# Smash HITS



# ABC

BLANCMANGE · THE POLICE · JULIAN COPE  
GENESIS · THE BELLE STARS · NICK MEYWARD

HIT SONGS BY STYLE COUNCIL, KING KURT, SIMPLE MINDS, MODERN ROMANCE

# HOLD ME NOW

I HAVE A PICTURE  
PINNED TO MY WALL  
IT'S AN IMAGE OF YOU AND ME  
AND WE'RE LAUGHING  
WITH LOVE AT IT ALL  
LOOK AT OUR LOVE NOW  
SO TATTERED AND TORN  
WE FUSS AND WE FIGHT AND DELIGHT  
IN THE TEARS THAT WE CRY UNTIL DAWN

CHORUS

OH-OH OH-OH HOLD ME NOW  
YEAH (OH) WARM MY HEART  
STAY WITH ME  
LET LOVING START  
LET LOVING START

WELL YOU SAY I'M A DREAMER  
AND WE'RE TWO OF A KIND  
BOTH OF US SEARCHING FOR  
SOME PERFECT WORLD  
WE KNOW WE CANNOT FIND  
WELL PERHAPS I SHOULD LEAVE HERE  
YEAH AND GO FAR AWAY  
BUT I KNOW THAT THERE'S NOWHERE  
THAT I'D RATHER BE  
THAN WITH YOU HERE TODAY

REPEAT CHORUS TWICE

YOU ASKED IF I LOVE YOU  
WHAT CAN I SAY  
YOU KNOW THAT I DO AND THAT THIS  
IS JUST ONE OF THOSE GAMES THAT YOU PLAY  
SO I'LL SING YOU A LOVE SONG  
PLEASE DON'T CRY ANY MORE  
I'LL EVEN ASK YOUR FORGIVENESS  
THOUGH I DON'T KNOW  
JUST WHAT I'M ASKING IT FOR

REPEAT CHORUS THREE TIMES

WRITTEN AND MUSIC BY  
ZIM BAILEY, LARRY GROSS AND KEVIN  
REPRODUCED BY PEARL & HERMAN  
FROM MUSIC LIFE AND  
PLANETARIA RECORDS

# THOMPSON TWINS

## Smash HITS

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# PRINCE



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# A SOLID BOND

IN YOUR

# HEART

FEEL IS A WORD I CAN'T EXPLAIN  
AT LEAST NOT IN WORDS THAT ARE PLAIN  
MAKE IT EASY TO EXPRESS  
BUT I'LL TRY TO DO MY  
BEST TO HIT YOU WHERE IT COUNTS  
I JUST WANT TO BUILD UP  
A SOLID BOND IN YOUR HEART

(YEAH) A SOLID BOND IN YOUR HEART (AHA)

I'M FUELLED BY THE IDEA  
THAT THIS WORLD WAS MADE TO SHARE  
BUT IT NEVER SEEMS TO WORK OUT  
AND ALL WE SEEM TO SHARE  
IS DOUBT AND MISERY  
I JUST WANT TO BUILD UP  
A SOLID BOND IN YOUR HEART

WHEN YOU FEEL IN YOUR SOUL  
AND YOUR HEART BEGINS TO BLOW  
KEEP IT IN MIND TO  
KEEP ON SAYING

WOOHOO WO OHOO WO OHOO

IT'S BEEN FEELING DEEP INSIDE  
PLEASE DON'T EVER TRY TO HIDE  
THAT SOLID BOND IN YOUR HEART

(YEAH) A SOLID BOND IN YOUR HEART (AHA)

WO OHOO WO OHOO WO OHOO

AH I JUST WANT TO BUILD UP  
A SOLID BOND IN YOUR HEART  
IT'S WHAT'S MISSING FROM THIS LIFE  
AND THE TRUST YOU NEED TO IGNITE  
ANY DREAM WORTH HOLDING DEAR  
WHEN THAT DREAM IS SO NEAR

YOU GOTTA TRY AND TRY TO GET IT BACK  
PUSH IT TO THE LIMIT AND BUILD  
A SOLID BOND IN YOUR HEART (YEAH)  
A SOLID BOND IN YOUR HEART (AHA)  
A SOLID BOND IN YOUR HEART (WO OHOO)

A SOLID BOND IN YOUR HEART (OOH OOH)

REPEAT 11 TIMES

WORDS AND MUSIC PAUL WELLER

PRODUCED BY PERMISSION EMI MUSIC PUBLISHING LTD  
ON POLYDOR RECORDS

# STYLE



# COUNCIL

# MARILYN



# Calling Your Name

CHORUS

I HEAR YOU ON THE RADIO  
I HEAR YOU ALL THE TIME  
HEAR YOU CALLING TO MY BRAIN  
I WANT PEACE PEACE OF MIND

REPEAT CHORUS

HOW CAN I TELL YOU BABY (A-OH)  
HOW CAN I TELL YOU BABY (OH)  
HOW CAN I TELL YOU BABY (OH)  
YOU'RE NOT HERE

SHARP-EDGED LUST OR STEEL-HOT LIGHT  
I WON'T CRY TONIGHT  
UPON YOUR LOVING ARMS SEE MY HEAT BURN WHITE  
CATCH ONE BREATH A SILENT SIGH  
TASTE MY LIPS OF WINE (TASTE MY LIPS OF WINE)  
TEASE MY MIND A LITTLE MORE OH I'M FEELING FINE

HOW CAN I TELL YOU BABY (A-OH)  
HOW CAN I TELL YOU BABY (A-OH)  
HOW CAN I TELL YOU BABY  
YOU'RE NOT HERE (I'M CALLING YOUR NAME)  
WHEN I'M CALLING YOUR NAME (I'M CALLING YOUR NAME)  
WHEN I'M CALLING YOUR NAME (I'M CALLING YOUR NAME)  
WHEN I'M CALLING YOUR NAME YOU DON'T HEAR

OH BABY (OH BABY) OH BABY (OH BABY)  
OH BABY (OH BABY) OH BABY OH BABY BABY

REPEAT CHORUS TWICE

CAN I (I'M CALLING YOUR NAME)  
HOW CAN I TELL YOU (I'M CALLING YOUR NAME)  
HOW CAN I TELL YOU (I'M CALLING YOUR NAME)  
HOW CAN I TELL YOU (OH)

(AH) WHEN I'M CALLING YOUR NAME  
(AH) WHEN I'M CALLING YOUR NAME  
(AH) WHEN I'M CALLING YOUR NAME  
YOU (CALLING CALLING DON'T HEAR (I AM CALLING)  
HOW CAN I TELL YOU BABY (HOW CAN I TELL YOU)

AD LIB TO FADE

WORDS AND MUSIC MARILYN MANSON  
REPRODUCED BY PERMISSION EMI MUSIC PUBLISHING LTD  
ON POLYDOR RECORDS

# PERSONAL FILE



## PAUL YOUNG

**NAME:** Paul Anthony Young.  
**BORN:** 17.1.56 in Luton.  
**NICKNAME AT SCHOOL:** Duetting Hoffman. I got that because I used to eat so much. I ate with all the skinny kids so I could have all their leftovers.

**FIRST RECORD BOUGHT:** "Riders On The Storm" by The Doors. I got it in 1971 when it was re-released.

**FIRST CONCERT:** Slade at Luton Technical College. I found it very weird, first concert n'all. I must have only been about 14 or 15.

The best thing I remember about it was the disco playing "Black Ju Ju" by Alice Cooper. It was great.

**WORST JOB:** Working in a weedkiller factory over the summer holidays. All we did was package all this toxic dust into cardboard boxes. When I used to get home I was always sick. All the dust used to fly around all over the place and get in your lungs.

**FAVOURITE PUB:** The Kings Arms round the corner from The Venus in London. I used to spend half my life there.

**FIRST BAND:** Mooswreck. They were "orrible, tacky. The guitarist went into Led Zep, that was the usual problem with all our local bands. I was the bass player. I went along with my friend — I did want to be the singer, always have done — but they liked his better. So I landed the job at the bass player and I kept it up

for four years throughout various bands until 1976 when I became a pro-singer.

**WORST GIG:** Chippenhams Goldpans on this tour. Half the equipment broke down and my throat ailment flared up — we'd just done 14 gigs on the trot and it had been building up. In the end we had to cut the whole thing short — no encores or anything.

**FAVOURITE TV SHOW:** *Blind*. I like the wit. It's very fast and, considering the series is so old, the jokes seem very fresh.

**PETS:** I'm too busy to have pets, unfortunately. But I would like a fruit bat.

**FIRST SUIT BOUGHT:** It was at the time of 2-Tone. I couldn't afford a really good one, so I got one for £13 — it was Champagne Blue and Gold. It was made of awful material.

**FAVOURITE STYLE:** At the moment I like big loose fitting striped shirts and training trousers.

**HOW DID YOU MEET THE FABULOUS WEALTHY TARTS?** They used to sing in Jools Holland's Millionaires and Jools took them to see the Q-Tips. Backstage, the first thing Kim [Leslie, the dark haired one, Maz Roberts is the blonde one] said to me was "if you ever want backing singers use us or I'll break your legs!" So I did. When they first joined we tried to think of a different name, but I think it goes quite well with the Royal Family. Leslie's dad used to be the sax player with Tommy Steele's — ha even whistled on his hit "Singin' The Blues" [in No. 1 in 1958].

**HAVE YOU HAD A HOLIDAY THIS YEAR?** A very short one — five days — in the Bahamas. Before that I was in New York so I decided to grab the chance when I could — New York's not very far away. But after the second day there was a tornado and the weather never got better.

**WHERE DO YOU LIVE?** Highgate, London. I just moved in before all this started. I haven't had a chance to decorate yet.

**BEST THING ABOUT 1983:** Well, after working away for five or six years it's surprising how fast things can change. I'm really enjoying success. The strangest thing about it is all the cuddly toys thrown on-stage — we've had lots of kangeroos. The band's favourite is a seal that lost its eye — we call it Johnny Kidd.

**WHAT ARE YOU MOST LOOKING FORWARD TO IN 1984?** Doing the next LP. I just hope we have as good a time making this one as we did doing the last one. I'd also like to keep on spreading the word — we have turned a lot of people on to soul music. I still think there's a lot of life left in it.

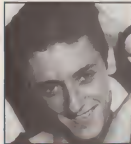
**HOBBIES:** On a holiday I tried to find myself a hobby. I went parasailing and skin diving. Most of all I'd like to go sk-ing.

**HAVE YOU SEEN TERRAHAWKS?** No, isn't it that cartoon thing?

Photo: Chris Chapman



(Above) the old Jeremy from Heys! Feraytizes; (below) the new one. Apart from lopping off his locks, and supposedly starting up a pirate radio station, he's been doing pretty little real. New Heys! LP in January, we're told.



Steve Norman looks subtly unimpressed by this serious bit of artistic dabbling. The setting is the romantic *Le place de Theatre* in Le Gays Paris and he spends there over there following in the footsteps of The Beatles — to play the legendary Olympia Theatre. And while they were at it, the group celebrated Gary's 24th birthday with a booze up at the chic Parisian night Martines. Hardly stopping to draw breath, the group are off to the Steles — where they recently made the Top Five with "True" (the single) — to play their first coast to coast tour of North America. Tickets are going like nobody's business — the Los Angeles show sold out in under two hours. In fact there's even going to be a special "Spandau Ballet On Broadway" Show in December. Finally expect a new single in — wait for it — April '84.

Drums? Who needs them. Cymbals? Leave it out. Start proudly presents a budget entry to the wonderful world of pop

percussion. Take multi-national noisemakers, SPK (down below). Used to attract the "industrial raincoat brigade" at their gigs 'til



# S T A R T



Photo: David Johnson

they hit on their "waste products" scheme. Clattering away on their new "Metal Dance" single you'll hear the ringing

tones of a metal door from a Marmite Factory, two Calor Gas cylinders, a few oil drums and a bit of an old motorcycle exhaust

pipe. But where do they find this stuff? We found them sifting through the autumn bargains in a Kings Cross scrapyard . . .



Derek selects one of an attractive new range of bass drums



Prices axed! Ex-Fire Brigade Alarm Bells are on special offer



Graham tests the ever-popular ventilator shaft (Model SPK1)



The exciting new line in drumsticks (i.e. mangled cables)



Photo: Paul Frier

SPK proudly display their costly new rhythm gear

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# SIMPLE MINDS



## Waterfront

GET IN GET OUT OF THE RAIN  
 I'M GOING TO MOVE ON UP TO THE WATERFRONT  
 STEP IN STEP OUT OF THE RAIN  
 I'M GOING TO WALK ON UP TO THE WATERFRONT  
 SAID ONE MILLION YEARS FROM TODAY  
 I'M GOING TO STEP ON UP TO THE WATERFRONT  
 GET IN GET OUT OF THE RAIN  
 COME IN COME OUT OF THE RAIN

SO FAR SO GOOD SO CLOSE YET STILL SO FAR  
 SO FAR SO GOOD SO CLOSE YET STILL SO  
 SO FAR SO FAR SO FAR

THE RAIN  
 I'M GOING TO MOVE ON UP TO THE WATERFRONT  
 STEP IN STEP OUT OF THE RAIN  
 I'M GOING TO WALK ON UP TO THE WATERFRONT  
 SAID ONE MILLION YEARS FROM TODAY

STEP ON UP TO THE WATERFRONT  
 SAID COME IN COME OUT OF THE RAIN  
 SAID COME IN COME OUT OF THE RAIN  
 SAID COME IN COME OUT OF THE RAIN  
 I'M GOING TO MOVE ON UP TO THE FRONT  
 I'M GOING TO WALK ON UP TO THE FRONT  
 I'M GOING TO LIVE ON UP BY THE FRONT  
 I'M GOING TO WALK ON UP TO THE FRONT  
 COME IN COME OUT OF THE RAIN  
 COME IN COME OUT OF THE RAIN  
 SAID COME IN COME OUT OF THE RAIN  
 COME IN COME OUT OF THE RAIN

MOVE ON UP TO  
 STEP ON UP  
 WALK ON UP  
 LIVE ON UP  
 FAR AWAY FAR AWAY FAR AWAY  
 AD LIB TO FADE

WORDS AND MUSIC: JAMES KERR, CHARLES BURCHILL,  
 DEREK FORBES, MEL GAYNOR, MICHAEL McNEIL  
 REPRODUCED BY PERMISSION OF EMI MUSIC PUBLISHING  
 ON VIRGIN RECORDS

WHERE CAN YOU FIND...

FRANCIS ROSSI'S GARDEN DR MARTYN WARE  
 WASHING UP DR A DAY CHEZ BOY GEDRGE DR A WEEK  
 WITH TOP OF THE POPS DR LIFE WITH CURT SMITH DR  
 THE LIFE OF DURAN DURAN DR THE PUNK/POP FAMILY  
 TREE DR A LDT ABOUT THE BEATLES DR A NIGHT OUT  
 WITH GERDRGE MICHAEL DR ABOUT A MILLDN NDLANS  
 DR THE STDRY OF THE NEW DRDMANTICS DR TRACEY  
 ULLMAN'S MALE CHAUVINIST DR YFRRIEND DR A LOOK  
 BACK AT TEENAGE DR SIMON LE BON DR CHICKEN  
 TIKKA DR LDTs OF POP STARS BEING EXCEEDINGLY  
 SPDRTY DR A SEX PISTOLS CARTDN DR TONY HADLEY  
 WATCHING HIS WEIGHT DR SEVENTEEN PICTURES OF  
 ANNIE LENNDX DR MARC ALMOND DR STRIP JOINTS  
 DR TWENTY YEARS OF DAVID BOWIE DR PAUL WELLER  
 NDT DRINKING CAPPUCCINO DR A DAY-BY-DAY DIARY  
 PACKED WITH PHDTDS AND FACTS?

ALL IN ONE BOOK



# SMASH HITS YEARBOOK 1984

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SMH 1984/1



Neil Arthur has just about the loudest laugh I've ever heard.

Sitting in the glass-walled press office at London Records, he leans back in a swivel chair, yanks his feet up onto the desk and sings a curious song in a pitiful Scottish accent. The words come from Blancmange's hit, "Living On The Ceiling," but the melody is unmistakably "Auld Lang Syne."

"And that's how it sounded when we first tried to record it," he says, once his belows of mirth have subsided. The point is that Blancmange are about halfway through recording a new album, and Neil is trying to explain that their songs come about in very strange ways. I believe him.

The second helping of Blancmange, Stephen Luscombe, is conspicuous by his absence from the room so, while press officers scurry around trying to locate him, Neil and I continue to chat

Currently looking very smart with his curly locks cropped right back to his skull, he's keen to evict having Blancmange tagged as an electronic duo, and provides a couple of examples to tell us that they're simply a musical group.

"I use synths purely for writing songs. I'd never play one on stage, because I prefer a guitar. In fact, when I'm working out vocal melodies, I actually use a kazoo because I'll do it with more confidence than if I sang it."

[I have a sudden vision of Neil, in a gleaming studio, surrounded by vastly expensive electronic computers, synthesizers and harmonisers, tooting cheerfully away on the cheapest instrument money can buy. There has to be a moral to this, but I'm not sure what it is.]

There's still no sign of Stephen, so I ask Neil how they enjoyed working recently in New York. He gets up from the desk, and turns off the office lights which are shining in his eyes, giving him a headache, then settles down in the shade and says, "It was good to be there for a while, because you can pick up so some of the energy that goes around. Couldn't live there though."

He compares the NYC lifestyle to the city's road network, where there are too many cars, racing around too fast, damaging the road surface. Because the cars never stop, there's no time to repair the roads. As a result, the cars get ground apart by the bad surfaces.

"It's a vicious circle of everybody living too fast, like so, they never stop to think about the quality of their lives."

New York's much praised discos showed the same symptoms to Neil.

"I went to The Danceteria and a few others, but the music seemed less important than the volume it was played at. I don't much like dancing. I prefer to talk to my friends and watch other people dancing, but it was so loud. In some places you have music at one side of the room and fuck videos at the other so, if you stand in the middle, you get hit by bits of music blasting in your ears at once."

A thunderous laugh follows as Neil explains that his reaction to this overkill has taken the form of a vague plan to open a night club playing nothing but medieval lute music, serving pints of *ye olde ale* instead of cocktails.

# BLANK MANGE

WELL, THAT'S HOW IT'S PRONOUNCED IN AMERICA. APPARENTLY THEY DON'T REALLY UNDERSTAND BLANCMANGE OVER THERE AND SEEING AS NEIL ARTHUR HAS A PASSION FOR MEDIAEVAL LUTE MUSIC AND VIDEOS THAT "DESTROY GRAVITY", THIS MAY NOT BE TOO SURPRISING. AT LEAST JOHNNY BLACK SEEMS TO KNOW WHAT THEY'RE ON ABOUT



## THAT'S LOVE THAT IT IS

Yeah that's love that it is  
Meaning that's love that it is  
When you come rushing into my arms  
When you come running out of the fire

Must be love that it is  
Yeah that's love that it is  
I think I'm the only one  
That's got an idea  
And I come running  
Full of desire

And that's love that it is  
And you call me (and you call me)  
And that's love  
And that's love that it is  
(And you call me and you call me)  
And that (and you call me)  
That that that that that  
(And you call me)

And that's love that it is  
And that you tell into my arms  
And I follow all your dreams  
And I'm sure I'm the only one that cares

And I've got this idea  
I'm a foreign correspondent  
And I hear the lines are all engaged  
So it came as no surprise  
I sent a letter home  
But you live so far away from me  
No matter what I do  
I just don't see

Shame on me for it makes no sense  
But that's love love love love love  
That it is  
That you turn me black and blue  
High and low

Rough with the smooth  
Night and day  
And you turn my pleasure to pain

I've got a topaz-iced message  
All I want is you  
A black-eyed reply  
Clearly made me blue

I'm wishing on a wishbone  
That you were there  
I might as well write home  
You just don't care  
You're lying to me  
All I want is you  
Thinking one day might make it clear

You come leaping full of desire  
And you call me to your side  
And you haul out all my pride  
And I see you're changing points of view  
Ain't no surprise  
That it's love that it is

And that's love that it is  
And you call me (and you call me)  
And that's love  
And that's love that it is  
(And you call me) and you call me  
And that that that that that that that  
(And you call me)

And that's love that it is  
And then you tell into my arms  
And that's love that it is  
And I fall for all your dreams  
And that's love that it is  
And that's love that it is

Words and music: N. Arthur & S. Luscombe  
Reproduced by permission Cherry Red  
On London Records

Another problem facing the group in America is that there is no such dessert as Blancmange in that country. "They tend to pronounce us as Blank Maynge," explains Neil, "and they don't understand what the name means."

Even those fans who did know about the group couldn't find their LP in the shops. Because of its cartoon-styled cover, shop owners filed it alongside Walt Disney film soundtracks.

As a working environment, however, Blancmange enjoyed New York and particularly liked working with producer John Luongo, who had worked miracles when he re-mixed their early single "Feel Me".

"I remember listening to his mix and wondering if it was really us," says Neil. "We hadn't even met the guy then, but he's worked with everybody from Cabaret Voltaire to Dolly Parton and he really understands us. He's virtually one of the group now and he tells the most fantastic stories, so usually when we finish recording we sit around in his hotel room, telling stupid jokes all night."

Every time the press office door opens, I look up expecting to see Stephen, but instead it's usually a member of London's staff. Having noticed us sitting in the dark, they come to turn the lights on. It works like this: lights on, Neil screams, lights off.

One of Neil's great delights, he says, comes from reading fan letters which attempt to explain his lyrics. "They put so much meaning into every single word, and it's never the same thing that I meant, but I love reading them. It comes as no great surprise that nobody can understand his lyrics when Neil explains that for the song "I've Seen The World", he wrote two lines a day for a week, but the lines had nothing to do with each other. For example, "I've seen people laughing in churchyards/Screaming and shouting in my back yard", is about two different events. One, outside his home in Southwick, when he saw children laughing as they walked over tombstones in a nearby cathedral. The other is a memory of a fight some neighbours had in his back yard ten years ago.

"They're not banal, because they mean something to me," he explains, "but I put them together because they sounded good and they rhymed. I wonder whether it happened to Stephen? he ponders, echoing my thoughts.

With evident relief, he slips the new single. "That's Love That It Is", onto the office turntable. As it ends, his face is beaming, obviously pleased with it.

"Did you notice how long it was? Four minutes and twenty seconds." I admitted that I hadn't. "Nobody does. We didn't realise ourselves until we'd done it, but it's great because you can't edit it, so we'll get four minutes on the radio every time anybody plays it. And wait 'til you see the video. We've destroyed gravity," he declares mysteriously, refusing to clarify the statement.

Just as we decide it's time to wrap up the interview, because Stephen obviously isn't going to appear, the office door bursts open and in comes... Man. Wilson. Her beehive supported by ten handmaiden's assistants, ready to be interviewed by the Sunday Times. I made my excuses and left.



Man at C&A  
Check twill shirt  
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# MUTTERINGS

Just got lucky: Seen **McClesky** of the **Joboxers** popped into the office the other day to scrounge a **Smash Hits Yearbook 1984**. We had none left, and had to give him the honest sum of £2.25 so he could go and buy one. **David Sylvian** has already spent £95,000 on his solo LP — and there's still eight tracks to be done... Of course that's nothing compared to the cost of **Duran Duran's** tour on Sydney Harbour Bridge photo session for the cover of '7 and The Ragged Tiger'... Fear of flying: **Boy George** now so scared of aeroplanes he had to leave for Europe before the rest of the band... This is the house: **Annie Lennox** moving to Paris because she can't get a moment's peace in London. One of her neighbours said: "some kids have even been sleeping in the garden to get a glimpse of her"...



... House 2: **Mick Kern** was rudely awakened the other day by "15 shonking girls" who scaled his drapings, peeping in through his bedroom window. House 3: **Mike Reed** selling his £150,000 home in Weybridge for smiler reasons. "I even get them peering through the windows of my house when I'm alone at home sometimes. It's really weird," he moaned. House 4: Police manager **Miles Copeland** buying a Los Angeles house that used to belong to **Raymond "Ironside" Berr**. House 5: **ABC's Steven Singleton** shouldn't have any of this bother. He's just forked out £30,000 for a castle... House 6: **Nick Rhodes** and **John Taylor** both bought houses when they were last in Britain. They looked at brochures in Marseilles, had a quick look and (on their accountant's advice) bought them immediately. John "can't really remember what the place looked like".... **Phil's John Lydon** still lives with **Nore**, mother of the **Slits' Ari Up**... "Kame Chameleon" is the first record to go platinum (sell over a million) in the UK since **Dexys**

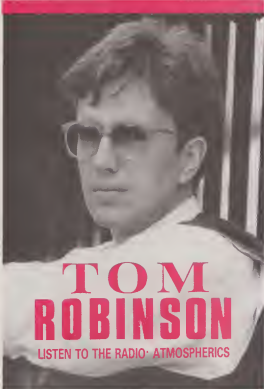
"Come On Eileen" in September 82... The opening of **Andy Taylor's** restaurant **Rio** in Whitley Bay set for December... A dictionary definition of "earthy" "e. In or of harmonious proportion (esp. in architecture), hence -ics n. pl., harmony of bodily movement, esp. as developed with music and dance into a system of education"... **Nick Beggs** getting a new haircut. The beards have been replaced by twigs and there's still a few things to be "sawn in"... Everybody else seems to be getting it all cut off. **Vince Clarke**, **Prince Andrew**, **Jeremy Haysi**, **Neil Arther of Blencowe**... **Ex-Beeble Ringe Starr** to narrate 25 episodes of **Thomas The Tank Engine And His Friends** for ITV... **Bed Boys**: all **Whem!**'s dance routines worked out in **George's** mum's living-room. "We spent days carving up the corpse," he sniggered... **Useless Boys**: in Glasgow **Whem!** played a football match against **Altered Images** and got thrashed 13-4.

Remember when **The Herman Leeger** claimed to get paid £35 a week around the time "Don't You Worry Me" was Number One. Well now they get £1,000 apiece. Still a "basic wage" they say... **Phil DeKey** and **Jeanne** are buying a love nest in Sheffield. Obviously trying to get rid of all that loot... **The Assembly**: **Neil Arther** from **Blencowe** looks like the next "guest singer" with **Vince Clarke's** new project...



Bust up 1: **Elton John's** a bit peeved with his old mate **Rod Stewart**. The bum-wegging **Rod** decided to pull out of their proposed 1984 joint world tour and passed on the news by means of a telex. **Elton** was slightly miffed. They've since made it up — over the phone... Bust up 2: **Boy George** and **Merilyn** in **Inghitful** "bitchy showdown" shock after the **Boy** accused her old pal of "using him for publicity". **Merilyn** — real name **Pator Robinson** — reeng him and said "if he really thought I was using him we hadn't got a friendship at all". So much for happy endings.

# MUTTERINGS



## TOM ROBINSON

LISTEN TO THE RADIO: ATMOSPHERICS

LEAVE THE BUREAU IN THE SNOW  
CATCH A TRAM TO UNCLE PO  
EARLY EVENING RING AROUND THE MOON  
SLIPPING IN BY THE CONCIERGE  
SNAP THE BIKES AND UP THE STAIRS  
SNAP THE LATCH AND CREEP INTO THE ROOM

THROW OFF YOUR COAT PICK UP THE POST  
PUT A COFFEE ON LIE DOWN ON THE BED  
LAY BACK YOUR HEAD SMOKE A CIGARETTE  
AND LISTEN TO THE RADIO WO-OH LISTEN TO THE RADIO WO-OH

IN THE CITY LATE TONIGHT  
DOUBLE FEATURE BLACK AND WHITE  
BITTER TEARS AND TAXI TO THE HALL  
FIND A BAR AVOID A FIGHT  
SHOW YOUR PAPERS BE POLITE  
WALKING HOME WITH NOWHERE ELSE TO GO

YOU THROW OFF YOUR COAT  
PICK UP A NOTE  
PUT ANOTHER COFFEE ON  
LIE DOWN ON THE BED  
LAY BACK YOUR HEAD  
SMOKE ANOTHER CIGARETTE  
AND LISTEN TO THE RADIO WO OH  
LISTEN TO THE RADIO WO OH

ATMOSPHERICS AFTER DARK  
NOISE AND VOICES FROM THE PAST  
ACROSS THE DIAL FROM MOSCOW TO COLOGNE  
INTERFERENCE IN THE NIGHT  
THOUSAND MILES ON / THER SIDE  
SALATIONS FADING INTO THE UNKNOWN

SO SHOW OFF YOUR COAT BITTER SOME TOAST  
PUT ANOTHER COFFEE ON WE'LL LIE DOWN IN THE BED  
LAY BACK OUR HEADS SMOKE ANOTHER CIGARETTE  
AND LISTEN TO THE RADIO WO OH LISTEN TO THE RADIO WO OH  
WE'LL LISTEN TO THE RADIO WO OH LISTEN TO THE RADIO WO OH  
ALL NIGHT LONG

WORDS: SAN / MUSIC BY: TOM ROBINSON / N.P. TER GABRIEL  
REPRODUCED BY PERMISSION OF EMI / C.P. MUSIC / CLEOPHNE LTD

# MUTTERINGS

# MUTTERINGS

# *The Style Council*



A Solid Bond In Your Heart



It hits you where it counts.

New 7" Single

# SINGLES



Reviewed by  
**Mark Steels**



**SIMPLE MINDS: Waterfront (Virgin)** Built round a shuddering backbeat shot through with guitar chords that will take your head off and overload with those haunting keyboard lines, "Waterfront" is remarkable even by Simple Minds' own high standards. Jim Kerr's vocal is one of rare beauty and measured passion. An iron fist in a velvet glove. Single Of The Fortnight.



**TOYAH: The Vow (Safari)** Not yer classic rock ballad but enough folksy guitar bits and flowery keyboard patterns to get a whole forest of peace-signs pointing skywards at next year's Reading Festival. Laurence Olivier will love it.

**THE STYLE COUNCIL: A Solid Bond In My Heart (Polydor)** If this is what all the Italian coffee does to the system, then make mine a double. This is quite brilliant — a sparkling pop-soul gem with a killer chorus, a sax which hurps all over the shop and Weller sounding as if he's really enjoying himself.

**THOMPSON TWINS: Hold Me Now (Arista)** Lacking the quirky ingenuity which the "Quick Step" album made their hallmark, this is, nevertheless, a real grower with Tom removing his goggles and coming on all dewy-eyed and lippy.

**JULIAN COPE: Sunshine Playroom (Phonogram)** Unless you have fond memories of the Moody Blues' "Question" or Queen's "Bohemian Rhapsody", Cope's three-part epic shouldn't seem familiar. It fuses an urgent rock song, a pleading ballad and a harmony

chorus, tosses in the theme tune from *Hawaii Five-0* and then wraps itself up in the lush string arrangements of Paul Buckmaster (who applies the same magic touch to the new Nick Heyward album). The work of a genius and absolutely wonderful.

**TOM ROBINSON: Listen To The Radio: Atmospherics (Panic)** As someone who finds great solace in the radio on that long and lonely drive back from clubland in the early hours, I feel that Tom's captured the mood perfectly in this poignant and not-a-little sad song.



**CARMELO: Willow Weep For Me (London)** The late Billie Holiday was an extraordinary singer. Carmel isn't and this well-intentioned cover of a song made famous by the peerless jazz giant is a little like jumping up and down on her grave with steel-capped boots on. Gruesome.

**THE SMITHS: This Charming Man (Rough Trade)** This should have seen them move from 'one to watch out for' to 'this week's thing' but the gorgeous melody and unusual, sensitive lyrics are all but abet down in flames by a horribly barn-busted production job. One day ..

**GENESIS: That's All (Charisma)** Seems the shimmering, atmospheric "Mama" was a flash-in-the-pan after all.



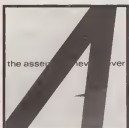
**STRAY CATS: Rebels Rule (Arista)** I hope this is some sort of parody. If it's not then Brian Setzer's claim that "rockabilly rebels don't go to school" answers quite a lot of questions about their capacity for higher thoughts.



**SPECIMEN: The Beauty Of Poisin (London)** A potent tribute to the Batcave — the club which they run — this is Gothic Punk at its best with a 16-piece orchestra giving it just the right epic feel.

**BOB DYLAN: Union Sundown (CBS)** Powered by Mark (Dire Straits) Knopfler's guitar this is a bitter attack on American unions and a vast improvement on his recent work. Exciting and controversial . . . sadly, a fairly these days.

**FLESHTONES: Screaming Skull (IRS)** Death Rock Roots. An American rock 'n' roll equivalent of a Hammer Horror film. Clever (and about as dangerous as a rubber bat on a piece of elastic).



**THE ASSEMBLY: Never Never (Mute)** First cutting for the odd couple of Vince Clarke and E. C. Radcliffe with Feargal Sharkey and, yup, it sounds just like another Yazoo record except that Feargal lacks Alf's vocal range and poission. Still, it's nice to see them all bounce straight back after the sad demise of their recent bands.

**GEOFFREY DEANE: What About Romance (Plastic Palm Tree)** Ex-Modern Romantic gives his old 'pals' a cursory mention and then whips up his own salsa smooch which leans more towards Kid Creole than the Christmas Party Conga stuff of yore. Humorous, tuneful and wonderfully tacky.

**IAN DURY: Really Glad You Came (Polydor)** I've missed old Ian's sparkling wit and humour and, after this, I miss it even more. Although his Cockney monologue is quite endearing, what pretends to be

musical accompaniment sounds more like a glossy soundtrack from an American soap opera and is 'orrible in the extreme.

**YES: Owner Of A Lonely Heart (A&O)** A crisp, delicious and thoroughly satisfying morsel which, in its 12' version, becomes a veritable feast. Putting on some looser trousers has done Jon Anderson's voice a power of good. That, and some producer called Trevor Horn.

**FRANKIE GOES TO HOLLYWOOD: Relax (Zang Tumb Tuum)** Naughty lyrics that will shock the powers that be at BBC. Which is a shame as this Trevor Horn-produced powerhouse dance record screams out to be heard. In the sterile, germ-free world of disco this is one contagious disease which should be caught.

**ROLLING STONES: Undercover Of The Night (Rolling Stones)** If you thought the Stones were past being snotty and belligerent, think again! This is one great big greasy funk track with Charlie Watts crashing away like a demolition expert, guitars chopping away ferociously and Ol' Rubber Lips spitting fire into the lyrics (themselves something of a surprise). Wicked.

**GRANDMASTER & MELLE MEL: White Lines (Don't Do It) (PRT)** A stunning tirade against the misuse of drugs and a monster bit in the clubs where the sound systems make sure its mesmerising bass line melts anything in its path. It deserves to be a massive hit. . . altes all, if getting plastered out of your skull on red, red wine is deemed acceptable, then an anti-drug song should be deserving of some sort of award, shouldn't it?

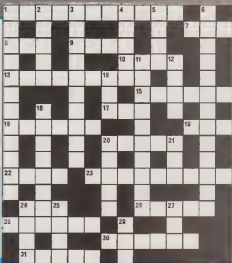


**KID CREOLE & THE COCONUTS: The Lifeboat Party (Island)** A brassy knees-up from their LP "Doppelganger", the song's quite a ridiculous idea. I mean, just what kind of a party can you have in a lifeboat? Probably only get about eight people in, and then imagine being stuck down the pointed end with someone who's feeling a bit woozy, or being crushed against the sides by a couple of Coconuts. On second thoughts, where's my invitation . . .

# CROSSWORD

## ACROSS

- 1 Dad hid one Mac — heavy band with jewelled bonnet (anag)
- 7 A pole for Mr Stewart?
- 8 'Rap' that turns into a type of synthesizer (anag)
- 9 Manchester band led by Mark E. Smith
- 10 Black . . . , that loopy 'Superman' outfit
- 13 'Cheesy pop' makes a funky band (anag 5, 3)
- 15 Easton lady
- 17 Heavy band at the end of radio?
- 18 and 19 Adam Ant hit — a nightmare at Crufts? (3, 3, 3)
- 20 Richard who never says die
- 22 Country star Johnny who's in the mosey
- 23, 28 and 27 down First Police hit (4, 5, 6, 3)
- 24 Not good, Carmel's sort of day
- 26 Paul Waller's Council has plenty of this
- 29 See 23 across
- 30 and 12 down George Benson's optical biggie (2, 4, 4)
- 31 See TV for this Strange man (anag)



## DOWN

- 1 How Siouxsie starts a letter to a friend? (4, 8)
- 2 Kajagoogoo's is big!
- 3 Michael Jackson does a Humpty Dumpty? (3, 3, 4)
- 4 Buddy . . . - early rock'n'roll star killed in an air-crash
- 5 A 'current' Australian band (1, 1, 1, 1)
- 6 Even before 'Walking in the Rain' some thought them a bit wet! (6, 7)
- 11 Dundee band once headed by Billy Mackenzie and Alan Rankine
- 12 See 30 across
- 14 Mike . . . field
- 16 Julio who put the pain in Spain
- 20 They recently sacked Mick Jones
- 21 The shape of Larry
- 24 ' . . . - Keep Swinging' (D. Bowie)
- 25 Mark Knopfler's Straits — are they really that bad?
- 27 See 23 across
- 29 ' . . . - Day In Your Life' (Michael Jackson)

Answers on page 69

**You're never alone with an Escort.**

The new Ferguson Escort personal stereo

Great sound. Great price. Just £1995 for the Stereo Cassette Player or £2995 with FM Radio.

The Escort, complete with head-phones, comes in an attractive gift pack that's ideal for Christmas.

The new Ferguson personal stereo. terrific company when you're on your own.

**FERGUSON ESCORT**



# ALBUMS

sex gets a bit ridiculous but if you keep a sense of humour, it soon fades into the background. (8 out of 10)

Jan Birch

**WILL POWERS: Dancing For Mental Health (Island)** Not so much an album as a variety show. With the help of her electronic "will-box" Lynn Goldsmith creates the kind of characters you find in Soap and then puts them against a wiry disco backing supplied by the likes of Sting, Tom Bailey and Robert Palmer. At times it's too clever for its own good and becomes intrusive. (8 out of 10)

Jan Birch

**MEN WITHOUT HATS: Rhythm Of Youth (Scotti)** Folk flavoured synth-pop from Canada with oddy North Countryish vocals from the wild-eyed Ivan. Add lyrics that can say everything and nothing at the same time and you have the whole deal. Also, of course, you can dance if you want to. (8 out of 10).

Fred Dellar

**PSYCHIC TV: Dreams Less Sweet (Some Bizzare)** Have you ever felt like being shot at with a sten gun? Or maybe a good old savaging by a wild dog in your cup of tea? No! Oh well, this LP isn't the one for you. Through the miracle of Holophonic sound — a kind of

3-D version of stereo — you can experience all this... and more. As a total contrast there are passages of exquisite beauty — an angelic chorister, twittering birds, scratchy sweet love songs — that lull you into a false sense of security. Most definitely the strangest thing I've ever heard. (8 out of 10)

Peter Martin

**LIONEL RICHIE: Can't Slow Down (Motown)** After the single comes the LP and, not surprisingly, Mr Jumbo Jumbo offers eight songs (including a long version of "All Night Long") that are as sleekly structured as the glossy gatefold cover (all designer jackets and faded jeans). It's smooth soul with pop's singalong qualities which, though never surprising, is fairly satisfying. (5 out of 10)

Jan Birch

**PAUL McCARTNEY: Pipes Of Peace (Parlophone)** McCartney's art — and art is the word — is simply that of remaining abreast of popular taste rather than constructing music with which to say something. And on "Pipes Of Peace" he says very little but, on occasions, does so exquisitely. Two truly dismal tracks aside, and three of four more still in search of a tune, the LP occupies pleasant ground somewhere between hush ballads and

leaser, more brittle pop. It has its moments. (5 out of 10)

Mark Ellen

**GIRLSCHOOL: Play Dirty (Branco)** Oh dear, this cliché-ridden Heavy Metal album is every bit as bad as the cover shot (four mean ladies smouldering out of you). Songs like "Burning In The Heat" and the title track prove beyond any reasonable doubt that sexist lyrics and boring guitar solos can be done equally badly by women as by men. (0 out of 10)

Josephine Hocking

**COCTEAU TWINS: Head Over Heels (4AD)** With song titles like "Multifoiled" and "Sugar Hiccup", you know it's going to be one of those albums. This, their second LP, has a sort of ethereal bananese quality to it. Elisabeth's rich voice, as sensitive as it's powerful, is complemented by some stunning guitar over a hypnotic backing of bass and drum machines. Dark and brooding though not without lighter shades and colour splashes. Excellent. (8 out of 10)

Peter Stockton

**THE THE: Soul Mining (Some Bizzare)** A quirky collection of strange sounds and odd folk, 'ethnic' references. Not unpleasing but somehow lacking punch. (8 out of 10)

Clair Sheaff



**ADAM ANT: Strip (CBS)** If you're expecting re-runs of "Puss 'N Boots", you'll be genuinely amazed. Whereas "Puss" harks back to the older pants Adam, the other nine songs here introduce a new and much fresher style — more thoughtful writing, more adventurous arrangements (courtesy of former Spandau Ballet producer Richard James Burgess), sharper singing and words that bristle with the bawdy and the bolshierous. Sometimes this obsession with

LOVE ME LIKE A ROCKET

AVAILABLE AS A MEGA AND PSYCHO MIX ON 12"

KATE BUSH

GARNER

REGARD records



NEW  
ALBUM  
NEW  
CASSETTE

# BIZ

...The Thompson Twins, who've been busy writing all summer, are just about to jet off to the Bahamas. All right for some, eh? Actually they're off to make their next LP with Alex Sadkin (last spotted co-producing the new Duran album). That should be out in the spring sometime. Meanwhile they've a new single out. It's called "Hold Me Now".

That rowdy boy **David Essex** used to be banned from playing the *Albert Hall*. They thought his fans would rip the seats up! But now they're letting him appear there on December 29 and 30. He's also got a new single out called "You're In My Heart".

It's true, the **Smash Hits Readers Poll** forms have been tilted pouring in. Our receptionist Samantha "On Target" Archer was last seen disappearing under a mound about the size of Ben Nevis. Even 44-year-old Carol Singleton, mother of ABC person Steve, has sent us hers. Her Best Group is Culture Club, Best TV Programme *Hill Street Blues*, Twit Of The Year Russell Harty, Most Promising Act some hunch called The Sharp Cuts and Most Fanciable Human Being "the guy who waits for the number 4 has every morning carrying a green folder". Not a word about ABC, note.

Don't forget — the results will be in the Christmas issue.

For rescheduled **Wham!** dates: see page 65.



**Tears For Fears** will be touring in December. See Dates for details.

The **Eurythmics**, in a state of sheer blissful relief having finished their third LP "Touch", have come over all generous. Not only have they given us 25 12" copies of their new single "Right By Your Side"; not only have they signed each and every one of them; but they've also given us 25 gramophone posters. The combined surface area of which would just about cover the North Yorkshire Moors.

And what is more, the whole lot could be yours if you answer

## BOOK NOW

Please your shelves. You may have heard about a book that Paul Weller gives to all new Respond acts. He also named a song after it. It's called *Absolute Beginners* by Colin MacLennan (Allison & Busby, £2.95) and was the first novel to treat teenagers in the '50s and early '60s seriously. The author died seven years ago, but it's still a good read today and it's back in print.

Meanwhile, if you want to read an absolutely hilarious selection of tales about mischievous goings-on in the music biz, try *You Don't Have To Say You Love Me* by Simon Napier-Bell (Nonia, £4.95). These days Napier-Bell is the manager of Wham! and David Sytman. In the '60s he worked with The Yardbirds, Marc Bolan and a host of others and the book has many a scandalous story to tell about the "Swinging Sixties".

**Freeze** have yet another Arthur Baker-produced single out. It's called "Love's Gonna Get You" and it's a track off the LP of (nearly) the same name.

Despite any rumours you may have heard like in *Ritz* last issue (for example) **The Style Council** say they will not now be touring in December.

Long time no hear. Nevertheless, **Simple Minds** have a new single called "Winterport" out very soon. Also, they've announced a tour in February and March. You'll find the details in Dates.

Got a call from one Michael Hemingway of Grimsby the other day. Seems that since his *RSVP* was printed in the October 13 issue, he's had well over 700 letters. And they're still coming. He just wanted to thank everyone who wrote, that's all. He'll try and answer as many as he can, but it's taking a little longer than he'd bargained for.

**Foyah's** latest single, "The Vow" precedes a massive British tour — her first since her pre-Christmas jaunt in '82 — that takes her through November and December. See Dates for details.

the following question. First 25 correct replies out of the bag get a signed single and a poster each.

Thinking caps on. Which of the following group was Dave Stewart not in: a) The Tourists, b) The Amazing Blondel, c) Lindisfarne?

Answers on a postcard or the back of an envelope to **Smash Hits Eurythmics Competition**, 52-55 Carnaby Street W1V 1PF to arrive no later than November 23.

## JOEL BREAK



"I think it's time we rediscovered courtship rituals — slow dancing at the High School Prom, making out on the back seat of a Chevy, falling in love and all the insecurities that go with it."

**Billy Joel** couldn't be any wiser cautionary but American and he said the above a few months ago about his new album, "An Innocent Man".

The LP is full of songs that celebrate and update the kind of music this 34-year-old mega-star heard on the radio when he was just a nipper in — believe it or not — Hicksville (a suburban sprawl on Long Island, near New York).

One such number is the single, "Uptown Girl", which brilliantly mimics the chunky packed falsetto pop pioneered by The Four Seasons back in the mid-'60s.

Billy Joel has been involved in

music since he learnt a piece by Mozart at the tender age of four. At 14 he started his first group called The Echoes and at 22 tried his skill at amateur boxing (which accounts for the current shape of the boater).

But the big break came in '72 when he signed to CBS Records and since then he's released nine albums, had countless Top Ten hits in America and sold close to 40 million records.

His career almost came to a grisly halt last year when he suffered a nerve-racking motorcycle accident. He told one reporter: "I felt absolute helplessness while I watched myself flipping over the car and bang, I landed on my back. I thought, you can't do this to me, I'm not ready to die."

It's nice to have a happy ending, isn't it?

Soon after **Smash Hits'** report on free gifts in Chart Return Shops (September 29), the BPI instructed chart compilers **Gallup** that the only "freebies" to be allowed from now on are posters, badges, stickers and other records/cassettes with no more than five tracks.

Remember **The Pretenders?** Well they're back with two new members, a new single called "2000 Miles" which will be released on November 18 and their first British tour for yonks. See Dates for details. They've also recorded an album which should be out in January.

## FAN CLUBS

**ABC**  
Charter Club  
PO Box 22  
Sheffield S1 1LP

**Blancmange**  
BCM Blancmange  
London WC1N 3XX

**Billy Joel**  
Home Run  
15 East  
60th Street  
New York City  
10022

**The Police**  
Outlandos Fan Club  
194 Kensington Park Rd  
London W11

# THE NEW AND NOW

**THEN** — there were four of them, they wore gold suits, used violins and wrote songs about hearts, flowers, “nightclubs and sunny shores”.

**NOW** — there’s only three of them, and they look and sound “a little bit different”.

Peter Martin meets the new ABC.

“We’ve been in exile, banished in Sheffield,” grins a quiffless Martin Fry. He’s of course referring to the distinct lack of ABC in shops and magazines, and on TVs and radios in the past year.

In fact, the group have been quite busy, in a behind-the-scenes sort of way. “The Lexicon Of Love” World Tour, their part in injecting some sorely-needed glamour into the leeklustre world of pop, wound up last February in Japan. Then they put the finishing touches to *Mantrap*, their “56 minute live showcase film” which subtly combined live footage with a fictional plot that revolves around the world of espionage.

And then David Palmer left. He wanted “to do this tour in Japan” as a session drummer and found he couldn’t be in ABC as well. “Up until that point,” says Martin, “it had been like North, South, East, West. It was quite a blow.”

It was time for a holiday. Mark White went to Mexico City and bought a red Teisco guitar. “It only cost £30. Don’t ask me how much that is in pesos.”

Steven Singleton gelled out to go to Paris “for an eternity” (three weeks actually). “I’m learning to speak *Freynahse* at ear moment,” he explains in a ridiculously put-on Parisian drawl. “I’m also learning to cook. When you’re on tour you get your meals provided, but after two weeks back in the flat I realised that I was starving to death. I’m getting quite good at it now.”

Meanwhile Martin stayed at home, in their Sheffield “HQ” (studio to you and me). And they’ve been there since May, writing and demo-ing the songs that finally found their way onto the new LP, “Beauty Stab”. It’s a radical departure for ABC, in more ways than one. They’ve skipped the hearts and flowers motif of “The Lexicon Of Love”, preferring to adopt a more realistic stance that reflects themselves and “the way things really are in 1983”.

“We could have travelled for the next six months but we decided it was about time we made a new record. We could have assily written ‘All Of My Heart Part 17’ but we wanted to do something a little bit different.”

“Original!” is the way Martin likes to describe it. He also sees the LP as being

“full of fury, live and abrasive”, and if you’re thinking this doesn’t sound like the same ABC who crafted the collection of clesy songs that made up “The Lexicon Of Love” — the so-called “perfect pop LP” — you’d probably be right. Their attitude has drastically changed — as has their music and appearance. Nowadays guitars replace violins, and laethar jackets replace gold lamé suits.

The self-produced “Beauty Stab” is a festically scrambled mish-mash of styles and sounds. As guitarist Mark explains, “If I like a guitar sound I’ll use it, wharther it’s Whitesnake or Killing Joke. My favourite guitarists have to be Jake Bolan and Phil Manzanara (of Roxy Music) who also influence my style”. In fact, the Roxy Music “influence” becomes even more obvious when you discover that Roxy’s ontime drummer, Andy Nawmark, end bassist, Allen Spinner, provide the rhythm section on the album.

There is, I suggest, a distinctly ‘heavy metal’ feel to the finished product.

“Wall,” says Merk, “there’s a lot to be said for standing in front of a Marshall amp and cranking it up to 200 watts. I defy anybody to say it’s not a pleasurable experience.”

“But we’re certainly incapable of being a heavy metal band,” Martin chips in, noticing my slightly startled expression.

Whatever, the LP’s a “bold stab”, according to Martin. “We’ve stripped down and zipped up into a raw state — now we’re full of spirit and the music’s full of our personality.”

This fresh outlook is also reflected in their lyrics. As sparkling and entertaining as ever, they’ve developed a hard cutting edge. The new single, “That Was Then But This Is Now”, strikes a defiant pose amidst the current musical climate that, in their view, lacks “finesse, originality, wit and style”.

“It’s like a rallying cell. It attacks complacency and stupidity,” says Martin, adding that the song “views the world from 1989 — the future. It says that people should learn to accept the present — ‘Why make the pest your sacred cow’ is the first line, and it takes a look back at

all the stupid mistakes we’ve made — that I mede with my life and ones the country made. It’s an odd little song really.”

Most importantly, ABC now write songs about Real Things in the Present Day. “Rather than searching for a nirvane made of pepler mache and bits of American films we’ve decided to face up to things as they are,” claims Martin. “I can write songs about night clubs end sunny shores in my sleep.”

Travel has been one of the major influences in ABC’s new strategy. After going all round the world they’ve come to the conclusion that people are basically the same. As Mark says, they “played the same set all over the world end it seemed to hold the same appeal for each audience. They may have different customs but they still know what’s good and what isn’t”.

Martin’s left feeling the same.

“Travelling’s just made us realise that everything you could ask for is there in this United Kingdom. It can be a glamorous place — it’s not just about lip gloss you know.”

So what experiences, if any, have they gained from abroad?

Mark: “The first time I flew to Los Angeles was quite dramatic. First you fly over Icebergs and over Iceland, and the next minute you’re flying over yellow corn for as far as the eye can see, and the next minute you land in LA and there’s all these palm trees in the ground. I never expected any of that.”

Martin: “Well we visited Alcatraz prison when we were in America. That was pretty dramatic.”

And Steve? “I walked into this restaurant in Tokyo and Jon Mitchell (legendary American singer) was sat there. That was pretty surreal.”

“But really we haven’t experienced that much,” he adds. “Basically we’re just three people who happened to have had a few hit records. My real ambition is to make ten records that, in their own sweet way, are just as vital as — and can reflect — the time in which they were recorded.”

ABC: (left-right) Steven Singleton, Martin Fry, Mark White.



## CASH OF THE TITAN

David Bowie's recent benefit show at the Hammersmith Odeon raised the staggering sum of £93,500. All monies will go into various projects in Brixton — Bowie's birthplace — including £10,000 towards a "senior citizens programme" and a huge chunk towards establishing a new community centre which will probably be named after the man himself.

Under the name Dolby's Cube, **Thomas Dolby** has just brought out a thing called "Get Out Of My Mix". It's two of his old singles — "Europa And The Pirates Vamp" and "She Blinded Me With Science" — mixed together. The result is danceable but rather strange.

Lots more of these videosingles things on the way. There's one from **David Bowie** featuring his last three singles. **New Edition** have also whacked all of their videos onto one tape. And then there's **The Style Council's** "What We Did On Our Holidays" which contains the visuals from all their singles including the unexpurgated "Long Hot Summer" video in all its ear-stroking glory. About a tennor each, we're told.

## HAPPY BIRTHDAY

**Jan Craig Marsh** of **Heaven** 11 (27) on November 11  
**Andy Partridge** of **KTC** (30) on November 11  
**Joe Leeway** of **The Thompson Twins** (26) on November 15  
**Kim Wilde** (23) on November 18.

## MY HEROES & HEROINES



### LEELEE JOHN (OF IMAGINATION)

**DIAM & ROSS, MARVIN GAYE, STEVE WONDER & MICHAEL JACKSON** will be featured on her upcoming album.

**Prince's** 1993 LP, which was originally released as a single, album, is now out in its American format a double album with 11 tracks instead of seven.

Christmas is coming, the goose is getting fat and record companies throughout the land are bringing out "Greatest Hits" LPs to mop up the seasonal market. Out or in the pipeline already are compilations from **Abba, Bucks Fizz, Hall & Oates, Diana Ross, Modern Romance, Cliff Richard, Sylvester and Motown** (a massive boxed set to commemorate the label's 25th anniversary).

And then there's **Visage**. They've a ten-track compilation out called "Fade To Grey — The Singles". The difference with this one is that you don't have to wait 'til Christmas to get this one because we are giving 15 copies away right now.

That's right, this is a competition. The album contains all Visage's singles including "In The Year 2525", a track they recorded but never released, and the German version of "The Anvil" — "Der Anboos". On offer too are 15 7" picture disc copies of the "Pleasure Boys" single which are otherwise more or less unavailable.

You know the drill: here comes a question. Which of these was the first Visage single — a) "Fade To Grey"; b) "Tar"; c) "Night Train"; d) "Musclebound"?

Answers on a postcard or the back of an envelope to **Smash Hits Video Competition**, 52-55 Canaby Street, London W1V 1PF to arrive no later than November 23. The first 15 correct ones out of the bag get an album and a single each.

### ASHLEY INGRAM & ERROL KENNEDY

Imagination vege... them ten gold stars... with someone like me... each because... give me...

**MY NUM — JESSIE STEPHENS:** Because she is the best MBE and met The... did. She's a... very... bigger than mine.

**MAGGIE THATCHER:** Between her and Boy... contest to see who wears the best make-up. She's very... generous and gives... a b... mpet

**MARTIN LUTHER KING**... back... a... campaign... because he... and...

# BITZ

## STALLONE RANGER



Frank Stallone: the Rocky road to the top

It must be hard having Sylvester "Rocky" Stallone as a brother. Just imagine the fight! But **Frank Stallone** is coping admirably. With a helping hand here and there from Sylvester (his "best friend"), he's featured in the boxing epics *Paradise Alley*, *Rocky I and II* — acting and providing music.

But his big break has to be *Staying Alive*. "Singing, composing and producing" seven songs for the soundtrack, it's also given him his first hit in Britain. "Far From Over". "But I got the job on my own merits," he insists. "I sent in my music incognito. I went through all the normal channels like the rest of the 100 or so guys."

This professionalism and dedication is applied to all his work. A self-styled "craftsman", he's been a musician for 19 years. Raised in Philadelphia, his first brush with music was "hamming it up in the mirror. Presley style".

Then he saw The Beatles. "That was the kick in the ass I needed." He formed a band, Valentine, wrote songs and got himself a deal with RCA. But it was an uphill struggle. Previously he had taken on numerous dead end jobs; cleaning out dog cages and giving karate lessons — "I only stuck it for an hour and a half. People kept coming up and taking a kick at me!"

But that's all behind him. He's got a solo album coming out and he reckons that he'll "never give up music".

"I'm no fat cat. I really did having my own band and I love music. I've done the trip with all the hot hot session men, but from now on I want to do things my way."

One more thing. What's HE like as a brother? "Oh we fight all the time. No seriously, I adore him. We're really very similar personalities."

This "Bauhaus — The Singles" effort that's just out on Beggars Banquet is one of two 6-track 12" s (the other one on 4AD) that document every **Bauhaus** single from start to finish. Well, they'd look a bit silly having a "Greatest Hits", wouldn't they?

**The Stray Cats'** new single, "Rebels, Rule!" comes accompanied with a free "Cats Customize Kit". In other words, four stickers with their name on. Sounds... really interesting.

Ex **Modern Romance** person **Geoffrey Deane** has a solo single out. It's called "What About Romance" and has been produced by Steve Levine.

Since **UB40** recorded all those old reggae hits on "Labour Of Love", the veteran reggae label Trojan have rushed out some of the originals. "Cherry Oh Baby" by **Eric Donaldson**, **Winston Groovy's** "Please Don't Make Me Cry" and **Tony Tribe's** "Red Red Wine" have all been bunged on a 7. There's also a 12" which includes those plus **Jimmy Cliff's** "Many Rivers To Cross".

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# Paul Young



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'WHEREVER I LAY MY HAT' & 'OH WOMEN'  
( A L L L I V E )  
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'LOVE OF THE COMMON PEOPLE' PLUS  
'WHEREVER I LAY MY HAT' &  
'IT'S BETTER TO HAVE & DON'T NEED'  
( B O T H L I V E )





# GET SMART



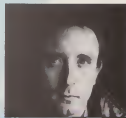
Got a question about absolutely anyone or anything to do with music? Linda will get you the answer (well, try). Write on a postcard to: *Get Smart, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.*

Can you tell me whether Debba Harry (ex-Blondie) is about to embark on a solo tour and also release a solo album, as that's what most newspapers claimed recently. Does she have a Fan Club?

Mike Walton-Carr, Cambridge.

● Although she has expressed a strong interest in touring, it certainly wouldn't be on the cards until Spring '84 at the earliest. But it is now possible that a new Giorgio Moroder-produced single, titled "Scar Face", will be issued before Christmas to coincide with the release of the re-make of that film of the same name. In it, Debbie stars alongside Al Pacino (Karen of Bananarama must be mad jealous). Before that, however, she intends to make a promotional visit to London to promote another new film, the X-rated *Videochrome*, which will be showing all over Britain from November 25. She doesn't, however, have a proper Fan Club at the moment, but we'll keep you posted.

album "Monument" (one month ago). And Chris, ever a collector of furry friends, shares his home with two Burmese cats; a brown one called Henry and a lilac one known as Clari. Clari has just delivered a litter of six kittens and it's likely he'll keep two of them — a blue girl named Parsnip and a lilac boy called Lawn. All these and his six hens, five geese and four ducks.



Yes, it's a mystery lyric time again. Can you tell me where the following lines come from? It goes "There's an all-night party ring 7609. You can dance together all night if you've got the time" with lots of *le la's* in it. My friend thinks it may be a Duran record and it may well be as it's so brilliant. *Koosy Mado, Bedford.*

● Well I thought the lyric sounded suspiciously like an old Osmonds hit from '75 called "Having A Party" but, on reading the lines out in the office, it's been recognised as the Duranians' "Late Bar". It's on the B-side of their first single "Planet Earth" and still available on EMU.

On a recent *Riverside* programme, there was a feature on a hair sculptor. I'd really love him to cut my hair but have forgotten his name, so can you help?

Sue Le Ray, Dorking.

● In his early 20s, his name's Marc Cohen and what makes him, er, different from other cutters is that he "makes designs on people's heads, rather than just haircuts". Working from a private room in a house in North London, how much he charges depends apparently on how you get done and how much money you've got (well, makes sense doesn't it?) You can write to him at: Ideal Cut, 199 Southgate Road, Islington, London N1.

Could you possibly tell me the release date of the next Orchestral Manoeuvres single, plus its title?

OMD Fan, N. Ireland.

● They're currently recording new material in Montserrat (aren't they all?) under the guidance of ex-Bow Wow Wow producer Brian Tench, but don't expect anything new from them until they return. And we don't even know when that'll be, I'm afraid.

On the radio the other day, Mike Smith said that Daryl Hall & John Oates were planning to play some dates at Wembley later this year. If this is right, can you supply all relevant details?

Sarah Lewis, Gloucester.

● It is likely that they will visit these shores sometime next year but definitely not before that, claim their office. The only other news they could give was that a new studio album would be issued around next January/February. Sorry!

Group: White Door. Single: "Windows". Verdict: brilliant. Any more information?

Andy Pruthom, Chatham and Andy Hopart, Ratham.

● Formerly a Genesis/Marillion-type band called Grace, the two founder members Mac Austin (vocals) and Harry Davies (sax and flute) later teamed up with Harry's brother John (synthesiser) and this line-up has been consistent for two years. On Clay Records, they released their first single "Way Of The World" in March '82 and followed this with "Kings Of The Orient" (Autumn '82), "Love Breakdown" (Autumn '83) and current single "Windows", which is also the title of their first album. A second LP plus a major tour are planned for early '84, but for more details, send SAE to: Clay Records, 26 Hope Street, Hanley, Stoke-on-Trent.



White Door: (left) John, Mac and Harry

Recently I made myself a bass guitar, but have no idea how to electrify it. Could you give me the name of a book on the subject, and any other relevant details.

Tim Harrison, Essex.

● A craftsman from Andy's Guitar Centre (of 27 Denmark Street, London WC1) says that what you basically need is one pick-up to take the vibration of the strings, two controls for volume and tone, plus a 1/4" jack socket for the connection to the amplifier. Pick-ups range in price from £18 to over £40 while the controls start at around 30p, so the transformation shouldn't be too costly a venture. For better instructions (believe me, I'm no electrician!), I suggest you consult either *Customising Electric Guitars* by Adrian Legg (£3.95) or *Donald Brosnac's Guitar Electronics* (£6.50), both available from Ivor Mairants Musicstore Ltd, 56 Rathbone Place, London W1. Send SAE for full details.

Please could you tell me the names of the roadies who work for The Alarm as, when I was on holiday in Rhyl, I met a boy called Stuart Tong who claimed to be their ex-roadie. Also, when could I get copies of "Unsafe Building" and "Marching On" and any other singles they've issued?

Emma Sant, Cheshire and U2 Fan, Edinburgh.

● Roadies Red Eye and Gaz (Gareth) have been with The Alarm for about two years now, and unless your Stuart joined them briefly in the early days when they were called Seventeen, what he's told you may not be altogether true. "Marching On", their first single released on the independent IRS label in Autumn '82 is, unfortunately, no longer available but second single "The Stand" (May '83) is still on the A&M catalogue.

Could you please update things by telling me what Wahl are up to at present?

Jane Ruddle, Merseyside.

● Not a lot has changed in the Wahl camp since early last summer. I'm afraid. The good news is that, at last count, they had just three more days' studio time booked and at the end of that, it was hoped that the new album would be finished. Its title will most likely be "A Word To The Wise Guy". We're all waiting.



Debonair: (left) singer, guitarist, Brand in Moscow.com

People will probably think me very "untrendy" but I would like to know how many albums Ultravox have recorded. Also, does their bass player Chris Cross own any cats and, if so, what are their names, colour and breed?

Suzanne Dartford and VIP, Rushden.

● They began their recording career on Island Records and on that label released a total of four albums: "Ultravox" (1977), "Hi Hi Hi" (78) and "Systems Of Romance" (79) plus a compilation of those three titled "Three Into One" (80). They then changed signers (John Foxall left and was replaced by Midge Ure) and, on Chrysalis, issued "Vienna" (80), "Rage In Eden" (81), "Quartet" (82) and the live

Julian Cope says he "weirded out" in The Teardrop Explodes two years ago. Since then he's been playing with his Dinky toys, composing songs on his rainbow-painted Casio and listening to bands like Everywhere Chainsaw. In other words, he's back to normal.

Dave Rimmer presents ...

# STRANGE TALES FROM TAMWORTH

"I was completely screwed up then," muses Julian Cope on the heyday of The Teardrop Explodes. He tucks into his hefty plateful of sausages, egg, bacon and chips. "But I'm completely together now."

Looking rather dapper in a brown leather jerkin, German paratrooper boots and red tie-dyed long-johns, he beams at me across the table. And indeed the new, improved Julian Cope does seem very composed. He's got a single just out — the excellent "Sunshine Playroom" — and an album to follow it. He's pleased with them both, he's pleased with his bacon and eggs, in fact he seems pleased with everything.

All of which is a far cry from the Julian who "weirded out" (his phrase) after The Teardrops' "Reward" was a big hit a couple of years back and his face got splashed everywhere.

"I thought I could handle all that," he remembers, "but I couldn't."

The result was that Julian, by all accounts, went slightly barmy and the Teardrops — despite still producing some bloody good records — went steadily down the dumper. When they finally split just over a year ago, few people were surprised. Least of all Julian.

"I'd been promised the money for a solo album and I'd been trying to persuade them for months that I was leaving."

The other members of the

band are now spread around the place. Troy Tate played with Fashion for a while and is now solo. David Belle is managing Strawberry Switchblade. Gary



Dwyer was working with Julian until they had a "messive falling-out" a little while ago. Apparently they're friends again now though.

Julian, meanwhile has been relaxing with girlfriend Dorian in the domestic bliss of his three-bedroomed house in Tamworth, Staffordshire. What does he do there?

"I listen to psychedelic records and play with my Dinky toys. Seriously."

And he is serious. He has a

massive collection of obscure '60s psychedelia and synthesizes wildly about bands with names like Everywhere Chainsaw and The Chocolate Watchband. He recently spent a fortune in New York adding to this. He also collects old '40s and '50s Dinky toys. A James Bond Aston Martin, complete with ejector seat, bulletproof shield and so forth, he tells me, would fetch about fifteen quid these days.

"I get these things out of their boxes, and all these childhood memories come flooding back."

He also writes songs — usually on a Casio keyboard he's hand-painted in rainbow colours. His brother, who's "around the house a lot" has a bend too, called the United States Of Mind. So does his friend Mark. His group is The Dream Factory.

"He used to be a mod until I introduced him to psychedelia," Julian chuckles.

As for himself: "It's really clichéd, but all I want to do is be able to make albums. I'm not worried about being wealthy because I know that doesn't matter. If you can't do it in a way that leaves you feeling a reasonable person, then you can be wealthy but spend all your time trying to live with yourself."

All of which more or less sums up Julian's problem in its time round. This time he wants to be a lot more careful. He was surprised that Phonogram let him go off and make his own album. He's even more surprised that they like it.

"It's a bit worrying actually. I still want to be obtuse. I suppose the hangover of punk never really left me ... like it never left the Bunnyman, or New Order."

So he's more than happy in Tamworth where it's cheap and he's got "no image to worry about". For Julian making records has become a pleasure again. In the Teardrops it was becoming a duty. Mind you:

"If there's one person in Britain who thinks I'm amazing, then I should try to live up to that amazingsness."



## SUNSHINE PLAYROOM

### CHORUS

THE SUN ON HER HAIR  
THE SUN IN HER EYES  
SOMETHING THAT  
MAKES ME WANT TO GO BACK  
TO GO BACK

### REPEAT CHORUS 3 TIMES

CALLING ME CALLING ME  
CALLING ME REASONING  
LEAVING ME REASONING  
HAVE TO LOOK BACK  
HAUNTING ME TAUNTING ME  
HOLDING ME BACK  
CALLING ME  
CALLING ME ON TO ATTACK

### OH MOTHER WHERE TO GO

NOW THAT I AM  
LEAVING HOME  
ALL THE FEARS  
ANXIETIES  
ARE BOTTLED UP INSIDE  
AND THE SAD  
AND THE WONDERING  
THE TEARS I HAVE TO HIDE

### REPEAT CHORUS TWICE

CALLING ME CALLING ME  
CALLING ME BACK  
LEAVING ME REASONING  
HAVE TO LOOK BACK  
HAUNTING ME TAUNTING ME  
HOLDING ME BACK  
CALLING ME  
CALLING ME ON TO

### COME ALONG CHILDREN

### REPEAT CHORUS SEVEN TIMES TO FADE

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# KIM WILDE

## DANCING IN THE DARK

### CHORUS

WE WERE DANCING IN THE DARK  
DANCING IN THE DARK  
SWEET ROMANCE  
SOMETHING TO REMEMBER

### WE WERE DANCING

HE STEPPED UP TO ME  
WITH HIS HEAD ON MY CHEST  
I WAS STANDING  
WITH NOWHERE TO GO  
HE LOOKED THROUGH ME  
MOVING IN THE DARK  
THEN HE TOOK ME  
IN THE SOFT LIGHT

### REPEAT CHORUS

I COULD HEAR HIS HEART  
POUNDED IN THE DARK  
I COULD FEEL HIS HANDS  
STARTING TO MOVE  
WITH HIS SOFT TOUCH  
MADE UP MY MIND  
HIS SOOTHING VOICE  
WAS ALL I DESERVED

### WE WERE DANCING

DANCING IN THE DARK  
DANCING IN THE DARK  
SWEET ROMANCE  
SOMETHING TO REMEMBER

### REPEAT CHORUS

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Summers in the British Royal Air Force in 1942

1942

■ Andrew James Summers was born on December 31 in Lancashire. His dad was a restaurant owner.

1951

■ Gordon Matthew Sumner (Sting) was born on October 2 in Northumberland. His dad was a milkman.

1952

■ Stewart Armstrong Copeland was born on July 15 in Virginia, USA. His dad worked for America's Central Intelligence Agency (CIA).

1964

■ Andy joined Zoot Money's Big Roll Band and changed his surname to "Somers". He reverted to the original spelling five years later.

1967

■ Andy and Zoot denned kettans and bands in an attempt to go 'psychedelic'. As Dantalion's Chariot they recorded just one single, "The Madman Running Through The Field".

1968

■ Sting became the Northern Counties 100 metres athletics champion. He gave up

Andy sneezes to the north of his own guitar in Zoot Money's Big Roll Band



# THE POLICE A FACT FILE

THERE'S A MILLION THINGS  
YOU MIGHT NOT KNOW ABOUT  
STING, STEWART AND ANDY.  
AND THESE ARE JUST SOME OF THEM . . .

A TOM HIBBERT PRODUCTION



Sting (left) who was still a school boy?

competitive running after only coming third in a national event. "You're either the best or you're nothing," he has remarked.

■ Andy Summers met American singer Robin Lana who sang backing vocals for Neil Young. They married but split up five years later. In Robin started her own band, Robin Lana And The Chartbusters.

1969

■ Sting left school and then got jobs as a bus conductor, building labourer, trainee tax inspector, and teacher.

1972

■ Sting's first appearance on record was on an LP by The Newcastle Big Band. One of the tracks was a jazzed-up version of The Beatles' "Hey Jude".

1973

■ Stewart became a roeidea for Joan Armatrading.

1974

■ Sting joined Last Exit, a semi-pro jazz-rock group, after briefly joining other Newcastle bands like Earthrise, The River City Jazzmen and The Phoenix Jazz Band.

■ When guitarist Mick Taylor left The Rolling Stones, Andy was one candidate tipped to take his

Sting as Health (The Angle Of F...  
America '81





place, Ron Wood eventually landed the part.

■ Stewart joined his first full-time group, symphonic rockers Carved Air. He still lives with their vocalist Sonja Kristina.

1975

■ Andy played on Joan Armatrading's "Back To The Night" LP and then joined The Kevin Coyne Band. He later worked with Neil Sedaka, Mike Oldfield, David Essex and Deep Purple organ-grinder Jon Lord.

1976

■ Apparently enjoying playing guitar for people called Kevin, Andy joins The Kevin Ayers Band. In '76 he played on an album by Kevin Lamb.

■ Stewart left the faltering Carved Air to form a band of his own. He recruited Sting and guitarist Henri Pedovani and persuaded them to both shave off their beards.



1977

■ Sting and Stewart formed the short-lived Strontium 90 along with Andy Summers and an ex-member of the old hippie outfit Gong.

■ The Police played as a quartet — Sting, Stewart, Andy, Henri — just twice. Then Henri was sacked.

■ The Police toured Britain as backing band for New York punk chanteuse Cherry Vanilla. Their wages were £5 a night each.

■ The first Police single, "Fall Out" was recorded for £100.

■ Sting almost left The Police for a job in disco singer Billy Ocean's backing band.

1978

■ The band dyed their hair for an appearance in a Wrigley's Chewing Gum ad, and the blood-looks-look stuck. Sting has also "starred" in a Brutus Jeans commercial and plugged Triumph Brass in an ad with Joanna Lumley.

■ The "Outlandos D'Amour" LP only managed sales of 500,000 in the UK and a Number 6 placing in the UK LP Charts. All their other LPs made Number 1.

■ Mick Jagger claims "Roxanne" is his current favourite single.

■ A mysterious songwriter called Klark Kent hit the lower reaches of the chart with a single entitled "Don't Care", pressed on kryptonite-like green vinyl. Was Kent a bird? Was he a plane? No, he was Stewart Copeland.

■ The first Police LP, "Outlandos D'Amour", was recorded for £4,000.



1979

■ The Police played inside a prison at Terminal Island, California, before 900 inmates.

■ Sting played the part of Ace Face in *Quadraphenia*. Johnny Rotten and Jimmy Pursey had been considered for the role but the producers agreed that Sting was the "coolest option".

■ During an appearance at Boston's Paradise Theatre, The Police organised a raffle. The winner had all outstanding parking/spending/traffic violation fines paid off by the group.

■ At a Police concert in Syracuse, New York, only four people turned up.



Photo: Eric Young/Photofest; Photo: Eric Young/Photofest; Photo: Eric Young/Photofest

■ In December, The Police played London's *Hammerstein Odeon* and *Hammerstein Palais* on the same night.

■ The Police were voted Best New Group by America's *Rolling Stone* magazine.

■ Sting played a small part in the Sex Pistols' film *The Great Rock 'N' Roll Swindle*. When the completed movie was released, however, his few celluloid seconds had been edited out.

■ Sting claims a rock group "can only last for three albums"

■ Between 1978/1980, The Police scored three successive Number Ones in the UK with "Message In A Bottle", "Walking On The Moon" and "Don't Stand So Close To Me". The only other groups to have done this in the last 20 years are The Beatles, The Rolling Stones, T.Rex, Abba and Blondie.

■ The lyric of "Peanuts", the B-side of "Roxanne", was prompted by Sting's disgust at Rod Stewart's constant appearance in the gossip columns.

1980

■ The crowd queuing for a Police concert in Reggio Emilia, Italy, ran amok and received a tear gas dousing from riot police.

■ The Police won Best Group categories in virtually every music paper in Holland, Australia, Japan, USA, UK.



France and Belgium.

■ The Police won US Grammy nominations for Best Pop Group, Best Rock Instrumental, Best Rock Performance, Best Instrumental Composition, Best Engineered Record [Non-Classical], Best Single Of The Year and Best Song Of The Year.

■ Sting confesses a desire to "bow out" of music because "I don't want to look a complete idiot in three years time".

1983

■ Sting practices The Alexander Method — a system of relaxation devised by an Australian actor — before going on stage.

■ Stewart owns four polo ponies. Sting owns a racehorse.

■ The LP "Synchronicity" (at the time of writing) has remained at the Number One spot in the US LP Charts for 16 weeks and sold over 6.25 million copies. Previous record holder, Michael Jackson's "Thriller", only stayed at Number One for 15 weeks.

■ The "Synchronicity" LP has already sold 11 million copies worldwide. Piled end to end they would measure 2,062 miles, the distance from London to Tel Aviv in Israel. Piled one on top of another, the stack would be over 23 miles high; that's nearly five times the height of Mount Everest and exactly 382 times the height of Big Ben.

# ALL THAT'S



## BY GENESIS

PRODUCED BY GENESIS  
WITH JERRY PACCHIAI

70-SECOND TAKE  
SHE'S BACK  
TAKING IT ALL TOO HARD

JOE WORSKEY TALKS  
THAT'S ALL  
TANZANIA WILD TOO HARD  
EXTRA TRACKS SIDE OF THE MOUNTAIN

LINER NOTES AND MUSIC BY D. JAYMES MULLINS  
REPRODUCED BY PERMISSION

AS REGULARLY THIS AND  
LATE BREAKFAST SHOW

# MODERN ROMANCE



## GOOD FRIDAY

OH I'M SO TIRED AND  
I'VE BEEN WORKING ALL WEEK LONG  
GONNA MAKE A MOVE TONIGHT  
'CAUSE I'M FEELING ALRIGHT

WHO WHO WHO WHO WHO WHO DOO

EVERYBODY FORGET ABOUT YOUR WORRIES TONIGHT (HEY HEY HEY YEAH)

IT'S TIME TO SET YOUR FEET ON THE GROUND  
HAVE A BALL 'CAUSE WE'RE REALLY IN FLIGHT (OOH)

GET TOGETHER MEET YOU ON THE CORNER AT EIGHT (HEY HEY HEY YEAH)

WE'RE GONNA HAVE A NIGHT ON THE TOWN

IT'S GOOD FRIDAY WE'RE THINKING ABOUT

CHDRUS

OH OH OH OH

GONNA HAVE A GOOD TIME TONIGHT

OH OH OH OH

YOU CAN TELL YOUR FRIENDS IT'LL BE ALRIGHT

OH OH OH OH

IT'S A CELEBRATION TONIGHT (WHOO)

WE'LL WE JUST GOT PAID

AND WE'VE GOT WHAT IT TAKES

WE'RE GONNA HAVE A GOOD FRIDAY TONIGHT (OOH)

WE'LL BE DANCING SWAYING TO THE MUSIC ALRIGHT (HEY HEY HEY YEAH)

WE'VE GOT A WHOLE LOT OF LIVING TO DO

SO COME ON 'CAUSE THE FEELING IS RIGHT YEAH BABY

HEY HEY HEY YEAH

REPEAT CHORUS

EVERY TIME I SEE HER FACE SHE'S LOOKING IN MY DIRECTION (OOOH)

MAYBE SHE'S THE ONE I'M SEARCHING FOR (OOOH)

OOOH SHE MAKES ME FEEL SO GOOD

I NEED A LITTLE BIT OF LOVE AND AFFECTION

GONNA MAKE A MOVE TONIGHT 'CAUSE I'M FEELING ALRIGHT

OH OH OH OH

GONNA HAVE A GOOD TIME TONIGHT

OH OH OH OH

YOU CAN TELL YOUR FRIENDS IT'LL BE ALRIGHT

OH OH OH OH

GONNA HAVE A GOOD TIME TONIGHT

OH OH OH OH

YOU CAN TELL YOUR FRIENDS IT'LL BE ALRIGHT

OH OH OH OH

GONNA HAVE A GOOD TIME TONIGHT

OH OH OH OH

YOU CAN TELL YOUR FRIENDS IT'LL BE ALRIGHT

OH OH OH OH

GONNA HAVE A GOOD TIME TONIGHT

REPEAT TO FADE

WORDS AND MUSIC BY D. JAYMES MULLINS

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# PAUL YOUNG

## LOVE OF THE COMMON PEOPLE

LIVING ON FREE BROWN TICKETS  
WATER IN THE MILK FROM A HOLE IN THE ROOF  
WHERE THE RAIN WASHES THROUGH  
WHAT CAN YOU DO (HMM!)  
TEARS FROM YOUR LITTLE BROTHER  
CRYING BECAUSE SHE WON'T HAVE A DRESS  
WITHOUT A PATCH FOR THE PARTY TO GO  
BUT YOU KNOW SHE'LL GET BY  
'CAUSE SHE'S LOVING

CHORUS

IN THE LOVE  
OF THE COMMON PEOPLE  
SMILES FROM THE HEART OF A FAMILY MAN  
DADDY'S GONNA BUY YOU A DREAM TO CLING TO  
MAMMA'S GONNA LOVE HER JUST AS MUCH AS SHE CAN  
AND SHE CAN

IT'S A GOOD THING YOU DON'T HAVE THE BUS FARE  
(IT'S A GOOD THING)  
IT WOULD FALL THROUGH THE HOLE IN YOUR POCKET  
AND YOU'D LOSE IT IN THE SHUDDER ON THE GROUND  
GOTTA WALK INTO TOWN TO FIND A JOB (IT'S SO COLD)  
TRYING TO KEEP YOUR HANDS WARM (IT'S SO COLD)  
WHEN THE HOLES IN YOUR SHOES GET THE SNOW COME THROUGH  
AND CHILL YOU TO THE BONE  
SO NOW YOU BETTER GO HOME WHERE IT'S WARM  
WHERE YOU CAN LIVE

VERSE 2

LIVING ON A DREAM AIN'T EASY  
BUT THE CLOSER THE KNIT (CLOSER THE KNIT)  
THE TIGHTER THE FIT

AND THE CHILLS STAY AWAY  
'CAUSE YOU TAKE 'EM IN STOCK FOR FAMILY PRIDE  
YOU KNOW THAT FAITH IS YOUR FOUNDATION  
WITH A WHOLE LOT OF LOVE  
AND A WARM CONVERSATION BUT DON'T FORGET TO PRAY  
(FORGET TO PRAY)

'CAUSE MAKING IT STRONG WHERE YOU BELONG  
AND WE'RE LIVING IN THE LOVE OF A COMMON PEOPLE  
SMILES FROM THE HEART OF A FAMILY MAN (DON'T YOU KNOW)  
DADDY'S GONNA BUY YOU A DREAM TO CLING TO  
MAMMA'S GONNA LOVE HER JUST AS MUCH  
AS SHE CAN (IT'S SO COLD) AND SHE CAN

YES WE'RE LIVING IN THE LOVE OF A COMMON PEOPLE  
SMILES FROM THE HEART OF A FAMILY MAN  
DADDY'S GONNA BUY YOU A DREAM TO CLING TO  
MAMMA'S GONNA LOVE HER JUST AS MUCH AS SHE CAN (IT'S SO COLD)  
LIVING IN THE HEART OF A COMMON PEOPLE  
SMILES FROM THE HEART OF A FAMILY MAN (DON'T YOU KNOW)  
DADDY'S GONNA BUY YOU A DREAM TO CLING TO  
MAMMA'S GONNA LOVE HER JUST AS MUCH AS SHE CAN (IT'S SO COLD)  
LIVING IN THE HEART OF A COMMON PEOPLE  
SMILES FROM THE HEART OF A FAMILY MAN (IT'S SO COLD)  
DADDY'S GONNA BUY YOU A DREAM TO CLING TO  
MAMMA'S GONNA LOVE HER JUST AS MUCH AS SHE CAN  
AND SHE CAN

WORDS AND MUSIC: J. HURLEY & WILKINS

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(WHATEVER HAPPENED TO)



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# STAR

# TEASER

## COLOUR CRAZY

- A WHITER SHADE OF PALE (Broad Humour)
- BLACK COFFEE IN BED (Squeeze)
- BLUE EYES (Elton John)
- BLUE HAT FOR A BLUE DAY (Neil Howard)
- BLUE MONDAY (New Order)
- BLUE MOON (Snowden/Whitely)
- BLUE PETER (Max Oufelt)
- BLUE SUDE SHOES (Eve Pease)
- BROWN SUGAR (Rolling Stones)
- FADE TO GREY (Visage)
- FORBIDDEN COLOURS (Sylvain And Saramoto)
- GOLDEN BROWN (Strangers)
- GREEN DOOR (Sylvain Saramoto)
- GREEN LIGHT (Chiff Richard)
- GREEN ONIONS (Booker T And The MGs)



- GREY DAY (Magoo)
- GRUDGIV' IN GREEN (March Violets)
- LILAC WINE (Eve Pease)
- PAINT IT BLACK (Moderns)
- PINKY BLUE (Eve Pease)
- PINK PANTHER THEME (Henry Mancini)
- PURPLE HAZE (Jimi Hendrix)
- RED DRESS (Avin Staust)
- RED RED WINE (UB40)
- RED SKIES (The)
- SILVER DREAM MACHINE (David Essex)
- VIOLETS IN BLUE (Ultra)
- WHITE RABBIT (Damned)
- WHITE RIOT (Clean)

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

ANSWERS ON PAGE 69

B R E T E P E U L B R B D Y P P F C  
 G L P N P B I R B R L E E A I O G L  
 W R A I E I G N A U E R I E R R I A  
 B H E C N E N R K G G D U B E L W P  
 C L I Y K K R K E Y U L D E A H U B  
 F D U T D K Y G A E B S N R I R S E  
 E A E E E A C D N N N L N P E E L L  
 Y N D B H R N A I I O U W Y S F A  
 A B I U N O A S L G N R N E O O S P  
 D L L H M I N B H B P I E I R R I F  
 E B S E C O E T B L T U V B O N B O  
 U F U E I A E E E I L I O K N R E  
 L L A S O L M H F B T D T P O E S D  
 B N I D P H A M G F D R A N D R U A  
 A V W R E Z S R A E O N E R I N G H  
 R E U O E T E N E T C E V O A R S  
 O P N D R Y O C D H R T K O L E P R  
 F R E I D B O G E E O D M C D I O E  
 T R E A W L N R R I U E R R A O S T  
 A E Y D O C T E R U S E E D L L I  
 H D E U S H A E D L Y D E N V E B H  
 E R R N E K T L B L W E U I L R W  
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**WATCHING ME**  
**LOVE WILL FIND**  
**A WAY**

  
Chrysalis

# THE SMITHS



Mike Joyce



Morrissey



Andy Rourke



Johnny Marr

"It's very strange the way things happen," muses Morrissey, 23-year-old singer, lyricist and general spokesman for The Smiths — a band with a growing live reputation and an excellent new single out on Rough Trade called "This Charming Men".

"I tried to do something for so many years," he continues, "and at the point I stopped trying, something happened."

That something was the group who came together during one emotionally charged week in Manchester back in September '82.

"It was metaphysical. Really. It was as if we dropped out of the

sky and all landed in one position.

"On the Monday I was a blank individual and on the Friday I was ready to marry these three other individuals — in a spiritual sense of course," chuckles Morrissey. It makes a change from meeting in the pub. Those three other individuals turned out to be guitarist Johnny Marr, bass player Andy Rourke and drummer Mike Joyce. But why call themselves The Smiths?

"It's the most ordinary name in the universe," argues Morrissey. "We christened the group at a time when many were hiding behind long names like Eyesless

In Gaza or Orchestral Manoeuvres.

"And when you meet these people, they're so ordinary. Some haven't even read a book. It was time to come down to earth and bere the soul."

To help do this, they employ bunches and bunches of flowers, particularly when they perform live. A little foliage, they believe, encourages a "casual, relaxed and human element" and it must be admitted that their audience

has moved from being "bleek mysterious figurars" to people that clutch chrysanths and express themselves on the dance-floor.

"I realise people will call us hippies," sighs Morrissey, a trifle wearily. "People could say a lot worse but we don't feel any affinity with hippiedom. And, anyway, flowers came before hippies. Our basic message is you don't have to be cool."

— Ian Birch



Frize of glory (left right) Tony Banks, Phil Collins, Mike Rutherford

# "THESE THREE GUYS WHO'LL ALL WRONG"

THAT'S HOW GENESIS SEE THEMSELVES THESE DAYS. THEY'VE GOT NO IMAGE, STILL USE TEN KEYBOARDS AT ONCE AND HAVE CHILDREN WHO ARE ADAM ANT FANS. AND NO-ONE MINDS A BIT LEAST. OF ALL TIM DE LISLE.

In the poppy boppy straight-legged '80s it's always been hip to be ruda about the '70s. The flares! The sideburns! The 25-minute songs with hardly any words! The heels! The Rollers!! Did these things really happen?

I'm afraid so, but this is the year the '70s hit back. Mike Oldfield, Rod Stewart, Elton John, Robert Plant: they're all heaving hit singles again (or, in Plant's case, for the first time).

Genesis was the classic '70s group — songs that thought they were symphonies, concerts that thought they were costume drama. And here are Genesis in 1983, bounding up the singles chart with hummable tunes while their lead singer follows a spell at Number One, with a '60s soul track of all things, by producing Adam Ant of all people. It's most confusing.

When you meet them, it begins to make sense. They look too young and enthusiastic to have made 15 albums. Tony Banks and Mike Rutherford are unlikely rock stars. As Banks explains what they're doing in his calm clear way, you feel he should be presenting *Newsnight*. Rutherford looks more eccentric, like a West German footballer with his fair curls and beard. He, too, is articulate and amusing. Phil Collins wasn't at public school with the others: he's more of an extrovert, with arms as thick as you'd expect from hearing his drumming, and a big booming laugh. They're all very charming, the kind of people you could take home to meet your Mum and Dad. (Who said they could be your Dad?)

Genesis is a Very Big Indeed but you'd never guess it from their work-rate. Since appearing in *Smash Hits* a year ago they've finished an American tour and between them released five albums — the band's new one, Tony's soundtrack for *The Wicked Lady* and one solo effort each. And Phil, who seems to spend more time on the road than the average bus, has done his own and Robert Plant's

tours of America as well as the sessions with Adam. Now they're in the middle of another 70-dates tour. Compare that with the output of an ABC or a PIL.

What, apart from hard work, is the secret of their survival? They all agree that it's helped to have never all the flavour of the month.

"We've always been popular," says Collins, "but not the most popular. We never had a Number One album 'til 'And Then There Were Three' five years ago."

Nor, since Peter Gabriel left in 1975, have they had a clear image, though the concerts are still spectacular with their smoke machines and computerised lighting. Genesis, it seems, are that rare thing — a pop group that sells entirely on the strength of its music.

The music has changed, become more rhythmic, easier to grasp, and the fans have changed with it.

"The live audiences are very young," Rutherford says. "15 to 18 on average."

"It's difficult to estimate," Banks says, "because we tend to see the people at the front, who tend to be younger."

"There aren't many groups around," he adds, choosing his words carefully, who play music that's slightly more demanding. There's a market for that among 11-year-olds and among 25-year-olds."

Collins: "I remember Bill Wyman [The Rolling Stones' bassist] saying he'd heard a fan say, 'Oh, I've liked the Stones for years, ever since 'Some Girls' [which came out in '78]. We've probably got fans like that who really don't know about Genesis with Pete, whereas we always think of that as half the band's history. But it's an awful long time since then and a lot of fans didn't hear of us 'til 'Abacab' or 'Duke'."

Banks: "In America 'Abacab' sold two or three times as many as its predecessor so you're bringing in a whole load of new people all the time. You have to do that, you can't keep people for ever. We don't consciously do it, it just seems to happen."

Do they feel very different from the 'competition' in the charts?

"Well, a bit, actually," says Banks. "It was quite funny, I saw the Top 10 flash up on *Top Of The Pops* and one guy's in Kalogopogo and looks like this" — his hands do a passable imitation of Nick Beggs' hair — "and there's Boy George with all his make-up, and then there's these three guys who just look all wrong. I think that's quite nice, having a lack of..."

"Charism?" says Collins, and booms when he spots the bad pan on the record company they've just left for Virgin.

We discuss Boy George, who they rate very highly, Duran Duran, who are "all right", and The Jam, whose success Collins "can't understand".

Which brings us round to Adam Ant.

How did Phil get on with him? "Very well. He's a very, very funny bloke. Like when we did our album, you get a lot done when there's a lot of laughing. Adam knows exactly what he wants to do and does it very well."

"I met him when I was in Buffalo on my tour and he was playing there the next night. He rang and said could I stay over and have a chat. He was a big fan of *Frida's* 'I Know There's Something Going On' and he wanted me to do the same thing for him basically as a producer but to play as well."

As they head back to the rehearsal studio Collins describes asking Adam for his autograph for his kids. "They're big fans of his. I told him to put something nice, something good for my imags with the kids, and he put 'Your Dad's great.'"

Singing "I'm a man without suspicion" — why does everyone get the words of that song wrong? — he returns to the microphone. Eight guitars, 11 cymbals, 18 drums and 10 keyboards ring out, or as many of them as three men plus two extras can play at once. It's not one of their 25-minute songs, but it's not short or simple either. It's very '70s. And very good.

## THAT'S ALL

JUST AS I THOUGHT IT WAS GOING ALRIGHT  
I FIND OUT I'M WRONG WHEN I THOUGHT IT WAS RIGHT  
IT'S ALWAYS THE SAME IT'S JUST A SHAME THAT'S ALL  
I COULD SAY GAY AND YOU'D SAY NIGHT  
TELL ME IT'S SLACK WHEN I KNOW THAT IT'S WHITE  
ALWAYS THE SAME IT'S JUST A SHAME AND THAT'S ALL

I COULD LEAVE BUT I WON'T GO  
THOUGH MY HEART MIGHT TELL ME SO  
I CAN'T FEEL A THING FROM MY HEAD DOWN TO MY TOES  
BUT WHY DOES IT ALWAYS SEEM TO BE  
ME LOOKING AT YOU YOU LOOKING AT ME  
IT'S ALWAYS THE SAME IT'S JUST A SHAME THAT'S ALL

TURNING ME ON TURNING ME OFF  
MAKING ME FEEL I'M RIGHT TOO HIGH  
LIVING WITH YOU'S JUST PUTTING ME THROUGH IT ALL THE TIME  
RUNNING AROUND SAYING OUT ALL NIGHT  
TAKING IT ALL INSTEAD OF TAKING ONE OF ME  
LIVING WITH YOU'S JUST PUTTING ME THROUGH IT ALL OF THE TIME

I COULD LEAVE BUT I WON'T GO  
IT'D BE EASIER I KNOW  
I CAN'T FEEL A THING FROM MY HEAD DOWN TO MY TOES  
BUT WHY DOES IT ALWAYS SEEM TO BE  
ME LOOKING AT YOU YOU LOOKING AT ME

IT'S ALWAYS THE SAME IT'S JUST A SHAME THAT'S ALL  
TRUTH IS LOVE YOU MORE THAN I WANTED TO  
THERE'S NO POINT IN TRYING TO PRETEND  
THERE'S BEEN NO ONE WHO MAKES ME FEEL LIKE YOU DO  
SAY WE'LL BE TOGETHER TIL THE END

I COULD LEAVE BUT I WON'T GO  
IT'D BE EASIER I KNOW  
I CAN'T FEEL A THING FROM MY HEAD DOWN TO MY TOES  
SO WHY DOES IT ALWAYS SEEM TO BE  
ME LOOKING AT YOU YOU LOOKING AT ME  
IT'S ALWAYS THE SAME IT'S JUST A SHAME THAT'S ALL

BUT I LOVE YOU MORE THAN I WANTED TO  
THERE'S NO POINT IN TRYING TO PRETEND  
THERE'S BEEN NO ONE WHO MAKES ME FEEL LIKE YOU DO  
SAY WE'LL BE TOGETHER TIL THE END  
BUT JUST AS I THOUGHT IT WAS GOING ALRIGHT  
I FIND OUT I'M WRONG WHEN I THOUGHT I WAS RIGHT  
IT'S ALWAYS THE SAME IT'S JUST A SHAME THAT'S ALL  
I COULD SAY GAY AND YOU'D SAY NIGHT  
TELL ME IT'S SLACK WHEN I KNOW THAT IT'S WHITE  
ALWAYS THE SAME IT'S JUST A SHAME THAT'S ALL THAT'S ALL

WORDS AND MUSIC BY GENESIS  
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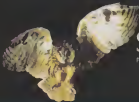
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# CLIFF RICHARD

Chorus

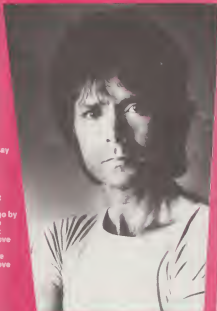
I know that you're with him  
Just now as I write  
I know you need someone  
To hold you at night  
But I'm begging you baby  
Please don't fall in love  
I knew it might happen when I was away  
And now that it's happened I just want to say  
That I'm begging you baby  
Please don't fall in love

I'm usually strong but I'm feeling so weak  
It wells up inside me I cry when I speak  
But the more I call you on the phone  
The more I feel alone and the less we have to say

Repeat chorus

We kissed at the airport we said we could wait  
I believe it is we who determine our fate  
And I love you more than I can say don't let it go by  
I know that you're with him just now as I write  
I know you need someone to hold you at night  
But I'm begging you baby please don't fall in love  
I know you don't tell me to spare me the pain  
Don't want you to tell me I don't need his name  
But I'm begging you baby please don't fall in love

Words and music Mike Batt  
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# STAR·CHOICE

## ROBERT SMITH

THE CURE



Photo: Carl Levine

"The Eternal" is evocative of a time in my life that's passed. I first heard it on the *John Peel Show* three years ago and I taped it and listened to it constantly for two months. And it still sends a shiver up my spine.

I only ever saw them twice. At the time The Cure and Joy Division were always lumped together — we supported them a few times. We saw them as being far more subtle. I really admired them. I also like New Order. Well I did until "Confusion" which isn't a very good single. But I think "Blue Monday" and "Temptation" are brilliant. Ian Curtis (singer with Joy Division) was a wonderful lyricist. He obviously felt very close to everything he wrote. "The Eternal", like the rest of the tracks on the LP "Close", has a timeless feel. All its themes are interchangeable.

The song seems to evoke the uselessness of life. I think I chose this particular song today due to the prospect of appearing on *Top Of The Pops* tomorrow — it's quite a depressing thought. But I don't consider the song to be depressing. Waste — materially end of time — depresses me. Songs shouldn't have to offer things like hope — hope should be there inside you.

But the song does have a very tragic feel about it and it was clear what frame of mind Ian Curtis must have been in when he wrote it (he committed suicide just before "Close" was released in July 1980). But death doesn't really hold any fears for me. Being alive is quite nice at the moment.

## JOY DIVISION - THE ETERNAL

PROCESSION MOVES ON THE SHOUTING IS OVER  
PRAISE TO THE GLORY OF LOVE ONCE NOW GONE  
TALKING ALOUD AS THEY SIT ROUND THEIR TABLES  
SCATTERING FLOWERS WASHED DOWN BY THE RAIN  
STOOD BY THE GATE AT THE FOOT OF THE GARDEN  
WATCHING THEM PASS LIKE CLOUDS IN THE SKY  
TRY TO CRY OUT IN THE HEAT OF THE MOMENT  
POSSESSED BY A FURY THAT BURNS FROM INSIDE

CRY LIKE A CHILD THROUGH THESE YEARS MAKE ME OLDER  
WITH CHILDREN MY TIME IS SO WASTEFULLY SPARED  
LEARNING TO KEEP FOR THEIR INNER COMMUNION  
ACCEPT LIKE A CURSE AN UNLUCKY DEAL  
LAID BY THE GATE AT THE FOOT OF THE GARDEN  
MY FACE STRETCHES OUT FROM THE FENCE TO THE WALL  
NO WORDS COULD EXPLAIN NO ACTIONS DETERMINE  
JUST WATCHING THE TREES AND THE LEAVES AS THEY FALL

WORDS AND MUSIC JOY DIVISION. REPRODUCED BY PERMISSION JOY DIVISION-FRACTURED MUSIC ON FACTORY RECORDS



Photo: Paul Stanley

Joy Division around the time of "Close": (left-right) Steve Morris (drums), Peter Hook (bass), the late Ian Curtis (vocals), Bernard Albrecht (guitar)



## JULIAN COPE

New Single

# Sunshine Playroom

Also available as 4 track EP

Sunshine Playroom

Wreck My Car

Hey High Class Butcher

Eat The Poor



# EDDY IN SUNSHINE

EDDY GRANT SEEMS TO BE ENJOYING LIFE ABROAD.  
SELLS A FAIR FEW RECORDS, TOO.  
DAVE RIMMER RATHER WARMS TO THE IDEA.

There's a rumour being floating around: Eddy Grant might be leaving Barbados, the Caribbean island he moved to from London a couple of years back. What about it?

"Leaving Barbados?" he explodes incredulously. "No way, man! Somebody's been winding you up!"  
When Mr Grant has finished his brief jaunt round the UK — apart from playing a few concerts he wants to "visit old friends and eat some English food" — he's then off to Europe. Then it's straight back to Barbados for Christmas. Like a shot.

He seems to have a relaxing time there. He lives with his wife and four kids in a manner that doesn't seem that far removed from the lazy strumming/swimming/singing life depicted in his videos.

"I transact my business, write songs, take exercise. Nothing too strenuous really. Pretty laid back. I'm still putting the final touches on my place, you know old boy, so I might plant some fruit trees or something."

Transacting his business. Eddy Grant always comes over as half a businessman and half a musician.

"I'm not half of anything," he growls. "I'm a complete businessman and a complete musician."

He seems like a nice bloke actually. He's got a light, dry sense of humour and constantly uses ultra-English phrases like "old chap" and "old fellow" in a joky, tongue-in-cheek way.

On British black music, for example: "Well, it's still really American music, isn't it old chap?"

On Musical Youth: "Well, they haven't really done anything significant since 'Pass The Dutchie', but they seem quite nice little fellows."

He fills in a *Readers Poll* form from us. The Rolling Stones are his Best Group, Stevie Wonder his Best Male Singer, "Thriller" his Best Album and Donna Summer's "She Works Hard For the Money" his Best Single ("apart from ours, that is"). Contented though he generally is, Eddy Grant can't however help being worried by recent rumblings in the Caribbean. Barbados isn't that far from war-torn Grenada.

"It's becoming the Front Line, old boy, I can't seem to get away from it."

# TILL I CAN'T TAKE LOVE NO MORE

I DON'T KNOW WHAT TO DO I DON'T KNOW WHAT TO SAY  
I NEVER HAD A LOVE TO MEASURE UP TO YOUR LOVE  
AND ALL THE LITTLE WAYS THAT YOU'VE BEEN GOOD TO ME  
I'VE NEVER BEEN AFRAID OH COME ON GIVE ME YOUR LOVE

TILL I CAN'T TAKE LOVE NO MORE  
GIVE ME LOVE  
TILL I CAN'T TAKE NO MORE  
TILL I CAN'T TAKE LOVE NO MORE  
TILL I CAN'T

AND IF I HAD TO BET ON ALL THE LOVES I'VE HAD  
COME ON DON'T BE SAD TEN TO ONE IT'S YOUR LOVE  
IT WOULD RUN AWAY WITH EVERY SINGLE PLACE  
OH SWEET LOVE IS THIS  
COME ON GIVE ME MORE LOVE

CHORUS

TILL I CAN'T TAKE LOVE NO MORE  
GIVE ME LOVE  
TILL I CAN'T TAKE NO MORE  
TILL I CAN'T TAKE LOVE NO MORE  
GIVE ME LOVE TILL I CAN'T  
TAKE NO MORE

NO NO HEY

AND ALL THE LITTLE WAYS THAT YOU'VE BEEN GOOD TO ME  
I'VE NEVER BEEN AFRAID OH COME AND GIVE ME YOUR LOVE  
IT WOULD RUN AWAY WITH EVERY SINGLE PLACE OH SWEET LOVE IS THIS  
COME AND GIVE ME MORE LOVE

REPEAT CHORUS TWICE AND FADE

WORDS AND MUSIC EDDY GRANT  
REPRODUCED BY PERMISSION  
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ON ICE RECORDS





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For "The Raleigh Collection" catalogue drop a line to: Ann Green, H<sup>1</sup>, PO Box 534, Birmingham.

THE RALEIGH  
Collection

**Q:** Can John Lydon be even more arrogant, cynical and generally entertaining than he was in his Sex Pistol days?  
**A:** Yes. And Ian Birch can prove it.

"I'm amusing myself. I'm filling in my spare time by doing things like this."

"This" is a press conference in a somewhat swank London hotel and the speaker is none other than John Lydon who — when known as Johnny Rotten back in the late '70s — chewed up and spat out the entire British musical establishment.

After a lengthy spell in New York, he's back in Britain to promote a new film called *Order Of Death* (by all accounts a grisly thriller) and the latest activities from his outfit, Public Image Limited.

There's an LP "Live In Tokyo," a video with the same name to accompany it and a quick tour (see *Dates* for details). What's more, he's even had a hit single with "This Is Not A Love Song" — a number nobody was particularly keen to release.

Before the conference begins there's the photo call and that means a plague of photographers all swarming round a poker-faced John and all trying to catch his attention. Everyone else is nibbling on dainty mushroom vol-au-vents in between sips of white wine.

Then it's down to business. John, as cynical as he ever was, is flanked by two press officers behind a desk graining with microphones and tape recorders. What follows are some of the juicier items...

**Q:** Like — Why did he leave Britain? "It's an

unhealthy climate for me. In my last three months in England I was raided practically every week. You know, suspicion of making bombs for the IRA, suspicion of hiding runaway juveniles, suspicion of firearms



you name it, they raided. I took the hint and left."

**Q:** Did he miss anything? "Nothing at all. Except the pubs."

**Q:** Why is New York better? "You don't have to wait three months to get a phone installed, and you don't have to deal with petty bureaucracy."

**Q:** Has he enjoyed that last two years? "Yes. A lot. I'm enjoying life believe it or not."

**Q:** What will the tour offer? "Just excellence. That's all."

**Q:** What about a band? "I've got a permanent

band. As permanent as anything in my life. As permanent as me and I fluctuate like the breeze."

**Q:** Won't it be just like any other rock and roll tour? "You can call it what you like, mate. It doesn't bother me. I know I'm right. What I do is a holiday with musical interludes."

**Q:** What about the film? "I think I'm masterful. It's just a snippet of my talents."

**Q:** Was he nervous? "Of course. That's how I work best. Under pressure. You have to — it's *Thine Arse Is On The Line* stuff."

**Q:** Is it hard to be a celebrity? "Of course. It's a juggle, innit? It's stroking my ego and I love it very much. My favourite song is 'It's Hard To Be Humble When You Know You Don't Mean It'."

**Q:** What about Bowie in *Merry Christmas Mr Lawrence*? "He tends to care more about which is his best side."

**Q:** And Malcolm McLaren's singing career? "I wish him luck but he hasn't started singing yet, has he? His album's like a K-Tel Special. He's ripped off a load of people, that's all."

**Q:** How does he find Britain now? "It's got really suburban. It's like a village now. Everyone runs into their houses after work. The streets are empty by 7 o'clock. In the daytime it's like a catwalk out there. Wacky hairdos — that's the first thing you meet at the airport. Even the baggage attendants have them."

# THE BITTEREST PILL



# ADAMANT

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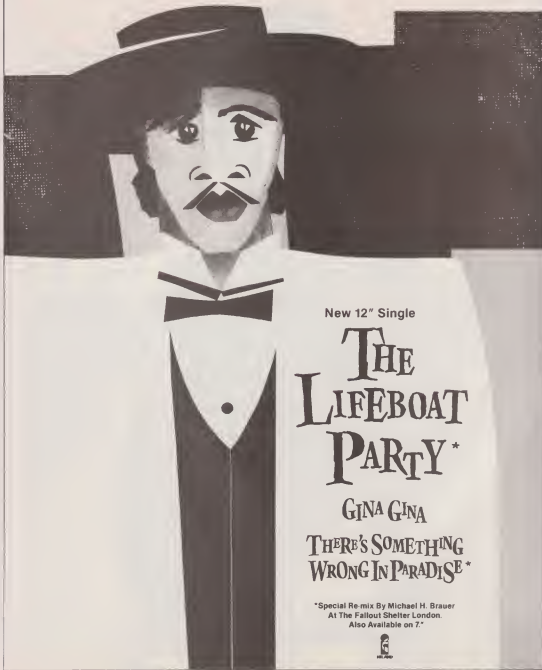
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HIT SINGLE 'PUSS 'N BOOTS'



Produced by Richard James Burgess and Phil Collins



# Kid Creole & The Coconuts



New 12" Single

## THE LIFEBOAT PARTY\*

GINA GINA

THERE'S SOMETHING  
WRONG IN PARADISE\*

\*Special Re-mix By Michael H. Brauer  
At The Fallout Shelter London.  
Also Available on 7.\*



## Dear Black Type.

Here's a song lyric for you:  
 "Don't Do It Again, Superstar".  
 (Begins with the familiar  
 baseline from "Billie Jean").  
 Verse 1 "I'm the baby and I'm sick  
 to the gums/Of the same old bass  
 line and the same sya-drumz/It  
 it's not some bloke rearranging  
 his jacket/It's a woman in a tent  
 that's making the racket/You've  
 quibbled and you've squabbled  
 but what about me/I'll be  
 neurotic when I'm one,  
 depressed when three/This is no  
 home to bring up your  
 young/Cause I am the one/Billie  
 Jean's son".

Chorus — "Billie Jean, that's  
 my mum" (repeat several times  
 with assorted gurgles, squeaks,  
 chuckles, etc).

Verse Two — "For forty days  
 and forty nights/I've been awake  
 in my cot pondering this  
 plight/And I've just come to the  
 conclusion that/The sequel will  
 be from Billie Jean's cat/They've  
 done it once and they've done it  
 again/And like nappy rash, it's  
 becoming a pain/I could murder  
 Michael and then Lynch Lya/For  
 what they did/To Billie Jean's  
 kid" (Repeat chorus with even  
 more gurgles, chuckles,  
 squeaks, etc. and ad lib to fade).  
 Billie Jean's Genes, Hayward's  
 Heath.

**Careful, Genes. They're a  
 little bit good, these lyrics.  
 You're in grave danger of  
 being offered a 10 album  
 contract so you'll be able to  
 ink "Billie Jean" spin-offs  
 on the long-suffering public  
 well into the 1990's.**  
**"Friend Of Billie Jean —  
 Volume 3", "Billie Jean's  
 Nephew's Mum's Old Mate  
 From Nunaton 1", "Who The  
 Hell is Billie Jean (Scratch  
 Remix 9)?" I'd emigrate, me.**

Who the hell does Peter Martin  
 think he is? He states in his  
 Singles review (October 27) of  
 "Pass N Boots" that Adam Ant  
 "looks a state". He should have a  
 look at himself. He obviously  
 hasn't brushed his hair in the  
 photo. Some 'reviewer' he is. He's  
 got no teeth and, FRANKLY, he's  
 got my vote for Twit Of The Year.  
 An Annoyed Adam Ant Fan. And  
 A Member Of The L.H.P.M. (I Hate  
 Peter Martin) Society, Blackpool.

**Leave Peter's hair alone. He  
 does, and so should  
 everyone else.**

Title: The Case Of The Stolen  
 Ideas. Victim: David Bowie's "Let's  
 Dance". Culprits: Duran Duran  
 with "Union Of The Snake".  
 Crime: breach of copyright and  
 blatantly capitalising on  
 another person's hard work.  
 Result Of Crime: "The  
 Durannies" claim another  
 fantastic hit'.

This of course comes about  
 because of a few thousand  
 "dedicated fans" who will buy  
 absolutely anything their heroes  
 put out. Duran Duran are by no

# LETTERS

Write to: Smash Hits Letters, 52-55 Carnaby Street,  
 London W1V 1PF. The best letter gets a £10 Record Token.

means the only culprit hit,  
 come on lads, let's have some of  
 your own material and not  
 somebody else's.  
 Andrew Simpson, Southampton.

I don't know about "Union Of The  
 Snake" sounding like "Let's  
 Dance", but the "radio-ho-ho" hit  
 sounds like David Bowie's  
 "Starman". However can I just  
 point out that — a) imitation is  
 the sincerest form of flattery; and  
 b) there are only 13 notes  
 anyway, so you have to be a  
 veritable genius to produce  
 anything completely new.  
 A Sweet Thing, Stafford.

**And the Nicking Things  
 From Bowie Case continues  
 ...**

Talk about stealing other  
 people's music. Has anyone else  
 noticed the slight resemblance  
 between the opening bits of "Oh  
 You Pretty Thing" by David  
 Bowie and Culture Club's "That's  
 The Way" on "Colour By  
 Numbers"? Slight case of  
 copying going on.  
 John Taylor's Highlights,  
 Cambridge.

**Even more shocking Culture  
 Club fact: the band aren't  
 totally aware of their entire  
 world sales figures. Tell  
 'em, Tony May from Dubai  
 ...**

Dear Jon and George  
 When you said (September 29)  
 that "Do You Really Want To Hurt  
 Me" was Number One in 23  
 countries, you were in fact one  
 out: it was Number One in 24  
 countries. It reached Number  
 One here in Dubai and, also,  
 your latest single went straight  
 in at Number One as well.  
 Tony May, Dubai, United Arab  
 Emirates.

**Fancy not knowing that?**

Look what I found while looking  
 through an old Oh Boy! annual

from '79. Hasn't changed much  
 has he?  
 Anne-Marie, Carlisle.



Jon Moss refused to smile for us.  
 Maybe he knows that mean and  
 moody look makes us all weak at  
 the knees anyway. . .

**Bit of a boring caption.  
 Vintage Oh Boy! captions  
 ought to read something  
 like — "Wow, girls! Why  
 datcha cop an eyewall of  
 this dishy lella!?" When not  
 smouldering silently in your  
 love-rave mag, Hank Of The  
 Month Jon "Muscles" Moss  
 luvz nothin' more than to go  
 down the disco, drinks leads  
 of beer or muck about in the  
 garden with nasty old  
 motorbikes! Boys, eh?!"  
**They're all the same! Can't  
 live with 'em (and can't live  
 without 'em, either!)"**  
**That's the style we all know  
 and love (smigger).****

I have — gasp and step back in  
 amazement — just managed to  
 get tickets to see that crunchy  
 hunk of a cat, Boy George, with  
 his real gone group Culture  
 Club. Crazy man. He really  
 makes me flip my cork.

You may gather, correctly, that

the '50s and '60s were more my  
 era, which makes me the wrong  
 side of 35 (or more, depending on  
 which method of maths you use).  
 That doesn't make me any less  
 appreciative of good music,  
 regardless of my age.

My two teenage daughters  
 despair of me sometimes as I  
 definitely go for Culture Club,  
 UB40, Eurythmics, Spandau  
 Ballet and H2O and a few other  
 groups on the current pop scene.  
 I have also (adds proudly)  
 predicted Top 10 hits for "Sweet  
 Dreams", "I Dream To Sleep",  
 "Red Red Wine" and "Church Of  
 The Poison Mind" and, of course,  
 "Karma Chameleon".

Does this make me an old  
 teenager or a real hep parent?  
 Mrs Andria Harbinson, Odiham.

**A real hep parent. No doubt  
 about it. In fact you've just  
 become the very first person  
 to win the Black Type's  
 coveted award for showing  
 Extreme Trendiness In The  
 Face Of Great Opposition.  
 Incidentally, that Hip  
 Phases I feature (October  
 13) seems to have had a  
 pretty serious effect on some  
 people ...**

Man, I don't know how to handle  
 it. Is the world full of  
 cement-heads?

Like, I unscrabbled my lids one  
 morning, pulled on my green  
 loots, then, getting the  
 munchies, I went downstairs to  
 the grub-pod. I got hassled when  
 I discovered it was empty so I  
 copped some lunch, went onto  
 the street and humped into a  
 group of cleanheads. I had a bit  
 of bad karma about these people  
 and said, "Like, cool it brothers"  
 but they grabbed my head and  
 ran off. Like, man, I got bad  
 paranoia and so upright I didn't  
 know what to do. The quack  
 prescribed a certain really treaky  
 Japan album called "Oil On  
 Canvas" but, I've got no head to  
 cover it.

Disparate save mal  
 Desperate Dan, Devises.

**The men's mud. Oll his  
 recker. Toys in the attic.  
 Two bricks short of the load.  
 And this let aren't much  
 better ...**

I thought I must write to you  
 after your article on "The Things  
 People Said" (October 13). Some  
 of the people at our school are  
 always walking round  
 body-popping and they use  
 words like Flash it (translation:  
 wow); Marler (wow again); Hard  
 (cool) and Soft (not cool).  
 Two Nutty Girls Who Are Not Into  
 Electro-Funk, Nottingham.

Here's a few new hip phrases  
 from Manchester: Harry (a  
 tramp); Doris (a female tramp);  
 Jazzy (trendy); Beetle-Crusters  
 (big black stacked shoes); B.G.  
 (unfashionable — in the Ed's day  
 it probably meant 'square')  
 (Charming — Ed.) Hanging



(ugly), and Lionel's (limes — taken from the one and only Lionel Blair).  
*Curt Smith's Plains, Manchester.*

I noticed in your *Personal File* on Stuart Adamson (September 15), you asked "what's the best thing about Scotland?" What a stupid question. You would never ask an English guru, "what's the best thing about England?"

You're not the only culprit. Radio One is just as bad (if not worse). Peter "Hello Mates" Powell, whenever he's reading out the weather or traffic news, if he comes to a Scottish place he says "Scotland" after it, even if it's Glasgow or Edinburgh. But you can rest assured that he would never say "London, England" or "Birmingham, England."

We miss out on the concerts as well. If lucky, bands will play Glasgow, Edinburgh, Dundee and Aberdeen after playing 20 or so gigs in England.

If, like we're always told, we're part of the UK then we should be treated in the same way as England. I'm sure many people in Wales and Ireland feel the same. After all, all of us north of the border aren't all running around chasing haggis about the hills, hunting for monsters in lochs, drinking large bottles of whisky, living in caves and running about shouting "Och aye the noo" at the tops of our voices! And we speak English, too.

*Arnold The Toe Hee Mag, Cedric The Watch, Jasper The Pencil-Case And Ermintrude The Ruler — Braco, Parthshire.*

It's not often we get letters from what looks like the entire contents of a geometry set but, point taken. In fact Stuart was asked that question to give him the opportunity to say almost the same as you lot about anti-Scottish attitudes in England. But as regards Radio One, if I, The Bleach Type — a normally passive and peace-loving sort — had heard Tommy Vance say "that'll whittle yer eaber" just ONCE MORE during Simon & Steve's Scottish Broadcasts, I would have gone round personally to the BBC and hit him rather hard on the nose. Or written to my MP. Or, er, been quite cross about it. In the mere concerned corners of this office, it's known as "Being pissed" and a £10 Reced Token is heading round to your place right now (£2.50 each and no fighting). And, while we're on the subject, entries for World's Most Bering Place Competition seem to be rolling in. Makes Peterborough seem pretty "rocking" by comparison.

Continuing your correspondence regarding *Boring Places*, I

thought you'd like to hear about where I live. Moreton, near Oatney in Essex. It's a tiny village in the middle of nowhere consisting of two pubs, a village hall, ye olde village stores and post office, and one telephone box. Over 65% of the population are over 65 and the only person in my age group is my twin sister (hello Michelle!). The most exciting thing to happen in the village for years was the Brownies' Jumble Sale. And that was in March. There is nowhere to go in the evenings and the pubs are all full of "young farmers". The closest thing we ever get to a 'gig' is when the local bell-ringers get going every Wednesday and Sunday.

People like Catherine Thompson (October 13) should count themselves lucky that they live in towns. At least they've got the choice of going to Bingo or not.

*John Matthews, Moreton.*

Dear Catherine Thompson, You thank you're badly off having your cinema turned into a Bingo Hall. Well, our Odeon is being turned into a — wait for it — Sainsbury's Supermarket! Yes, for entertainment on a Saturday we can now watch loads of really trendy people wheeling trolleys full of dog food.

The local 'club' is for over-18s only and has really great 'acts' like The Nolans. Even "local Golden Boys" Wham! and Paul Young are missing it out on their national tours.

So cheer up. It could be worse. You could be living in Watford (where?) with a dad who can't tell Siouxsie from Debbie Harry, like I do.

*L. Latbam, Garston, near Watford, Herts.*

On reading in your October 13 about how boring Londonerry is, I thought I'd tell you about Hull.

A city of over 250,000 people, it lies 55 miles to the west of Leeds, has a large bridge, an oil slick, a marina, 2 cinemas, thousands of Bingo Halls, a few clubs for the over-18s and no good bands coming for gigs.

The Alarm did come for a concert at an over-18s club but they cancelled it. "Too small" they said. Either that or they couldn't fit their starched hair inside.

People here buy their records, you know. And by so doing these bands get famous, so why can't they come and see us, the people who helped them along the road to stardom?

So, any of you bands out there like Culture Club, Spandau Ballet, Wham! New Order, etc. think of Hull sometime. *The Person, Hull.*

Dear World,

Never come to Ashbourne, else you'll DIE of boredom. There is absolutely NOTHING to do and NOWHERE to go. There are no

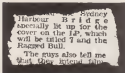
decent clothes shops and, being a small town, the records are more expensive. There is no 'nightlife', no cinema and the whole town is full of greasy-haired yabbers. The nearest place where anything happens is Derby and that's 13 miles away. *A Friend Of The Black Type's, Ashbourne.*

**Such impeccable taste in people.**

I thought I'd send you this. I found it in the *Evening Standard*. Please print it as I've never had my name in a magazine before. *Louise Hickey, Brampton, Huntingdon.*



**Love it. Probably have Talking Hots on next week. Talking of howling errors, here's a little gem uncovered by moi in the Simon Bates Column in the Daily Star on October 26 — the page that gives you "the inside show-buzz from the star in the know" . . .**



Did you know there are 141 people on one side of your free poster (October 13)? Is this a record? *Sarah, Stankard-le-Hope.*

**No, it's a poster (this one will run and run!)**

Q: What would you get if Madness and Kajagoogoo made a record together?  
A: I don't know but I wouldn't buy it. *The Fixx's Unfound British Fame, Leicester.*

**Nice. Very nice.**

I've just bought a copy of the *Smash Hits Yearbook 1984* and let me take this opportunity to congratulate Jim Kerr of Simple Minds on his new look. *A Duran Duran Fan, Staines.*

**We get a firm "no comment" on this one from Yearbook Editor Neil "Chilly T" Tennant. For anyone who hasn't got a Yearbook yet — and if you haven't you're quite obviously nuts — can I use the expression "Page 109, Top Right"?** (heh heh).

For all you people with evil minds, there's my Baddies Top Five:—  
1) "The Sun Goes Down (Living It Up)" — Devil 42; 2) "Red Red Wine" — UB Naughty; 3) "Soul Inside" — Softell; 4) "Temptation" — Heaven Seven; 5) "We Are Detective" — Thompson Sins.

And for all you saints out there (i.e. me), here's my Goodies Top Five:—

1) "Come Back And Pray" — Paul Young; 2) "It's Over" — The Monkmaster; 3) "Holy You" — Yassoo; 4) "Big Chapel" — Kajagoogoo; and 5) "68 Nuns" — The Alarm. *Liz B. London NW3.*

**"Say Halo, Wave Goodbye"?**

My friend and I have composed our Doctors Top Ten. We're sure it'll have you in stitches (Get on with it — Ed:—

1) "I Don't Need This Plaster On" — Spandau Ballet; 2) "Young Lungs Go For It" — Wham!; 3) "Kidneys In America" — Kim Wilde; 4) "Flu" — Spandau Ballet; 5) "Transfusion" — New Order; 6) "It's My Artery" — Dave Stewart and Barbara Gaskin; 7) "Run To The Pills" — Iron Maiden; 8) "Let's Lance" — David Bowie; 9) "Cry Me A Liver" — Mari Wilson; 10) "I Started With A Cyst" — Hot Chocolate. *Tracey & Deb, Budworth, Notts.*

Flipping through some old Blue Jeans mags the other day, I came across these two pics of Limahl and David Van Day. Aren't they just hilarious? And to think that some people fancied them! Even more hilarious is that some poor people still fancy them! *Hazel, Manchester.*

**One of these persons looks horribly like a member of The Bee Gees (clue: it's not Limahl).**





WATERFRONT  
SIMPLE MINDS

⚡  
HUNTER AND THE HUNTED

recorded live at Newcastle City Hall 20-11-82



VS838

7"

12"

# WILL POWERS



## COMPETITION WINNERS

**JAM BOWIE RESPOND**  
**COMPETITION** (October 13), correct answer: a) "Serious Moonlight". Copies of "Snap!", "Ziggy Live" and Respond's "Love The Reason" are on their way to: Claire Tomlinson, Barrow-in-Furness; P. Fairhurst, Chorley; P. Storer, Bury; Donna Green, Bolton; Maria Walker, Roehampton; Andrew O'Reilly, Bognor Regis; Jeff Davis, Buckingham; Katie Powell, Aylesbury; Paul Perrin, Monksfield; O. Harris, Staines; Joanne Knight, Hemel Hempstead; I. Jones, Plymouth; Mark Jones, Southampton; J. Oates, Bradford; Helen Fox, Whitechurch; T. Hass, Hull; Chris Ward, Hinton; Perick Frost, Mitcham; S. Greenhalgh, Wigan; Julia McCafferty, Morningside; Tom Hulme, Yate; M. Snodgrass, West Bridgford; L. Connelly, Hardgates; L. Sweeting, Great Malvern; Sarah Stokes, Ilford; Janette Downey, Norwich; A. McCuskey, Kimberley; Allison Bird, Hull; Jenn Burrows, Salford; Samantha Brown, Harrogate; Bernice Trayer, Leeds; Lisa Shaw, Stanmore; Johanna Devey, Huntingdon; Nail Gurner, Bletchley; S. Brechley, Ashford; Lorraine Marjoram, Stamford; Lorraine Evans, Coleford; S. Blanchflower, St Albans; Mark Spens, Knaresborough; H. Bray, Sittingbourne; Heather Muffett, Colchester; Peter Muir, Middlesbrough; Suzanne Stevenson, Cuffley; M. Booth, Binbrook; Kevin Turley, Banstead; K. Blake, Shoreham-by-Sea; Virginia Barrett, Cambridge; Angela Dillford, Chyston; Suzanne Coasia, London N14; Susan McGarry, Hoddeston.

### PRIZE CROSSWORD

**COMPETITION:** (October 17), 30 copies of Fred Deller's "Rock & Pop Crosswords" were won by: John West, Rushley Mead; Simon Newman, Chugwell; Tim Wilson, Thornton; Simon Fawcett, Kettering; N. Logan, South Drumry; Karen Noaks, Sittingbourne; N. Hardy, Ashford; Jayne Beck, Hornchurch; Mavis Digby, London N16; K. Barrett, Landport; Tania Darlington, Cubbington; Jill Clarke, Bradwell; James McCartney, Chart Park; Tina Devina, Warrington; Leigh Almond, Dagenham; Gary McQueen, Cowdenbeath; Jo Holland, Hemel Hempstead; Lloyd Eckart, Cosham; Ian Crane, Casmaw; Andrew Jones, Benwell; Tony West, Armthorpe; Karan Baker, Uckfield; Anna Hootley, Guildford; Liz Sieddon, Slurry; Martin Szovold, Aldershot; Alison Stannis, Ton Scarfe, Coppynville; Nicola Longfield, Aradale, Andrew Goodland, Heath Farm; Ian Whyte, Paisley.

## KISSING WITH CONFIDENCE

YOU MAY BE A SHARP DRESSER  
YOU MAY BE A FANTASTIC DANCER  
YOU MAY BE A LIVELY CONVERSATIONALIST  
BUT WHAT HAPPENS AT THE END OF THE EVENING  
WHEN THE TIME COMES TO SHOW HOW YOU FEEL?  
UNLESS YOU CAN KISS WITH CONFIDENCE  
ALL YOUR FANCY DRESSING, DANCING AND TALKING  
WON'T GET YOU A SECOND DATE

YOU MEET A BOY I REALLY LIKED  
I'D START TO WIN HIS HEART  
COME THE TIME TO KISS GOODNIGHT  
I ALWAYS FELL APART  
I'D GIGGLE LIKE I HAD NO BRAINS  
OR ELSE I'D START TO COUGH  
I THOUGHT MY PERSPIRATION STAINS  
WOULD TURN THE FLOW OFF

SHE WAS NERVOUS  
SHE WAS TOO SHY  
SHE WAS BREATHELESS  
LIPS WERE TOO DRY  
HANDS WERE SHAKING  
DIDN'T KNOW WHY

DO YOU WANT TO KISS THIS PERSON?  
THEN BE HONEST WHAT IS KEEPING YOU  
FROM KISSING WITH CONFIDENCE?  
WORRIES?  
SOME OF THEM CAN BE PUT TO REST  
IF YOU ASK YOURSELF A FEW SIMPLE QUESTIONS  
BEFORE KISSING  
IS YOUR BREATH FRESH?  
DO YOU HAVE SPINACH ON YOUR TEETH?  
IS YOUR DEDORANT STRONG ENOUGH?  
YOU MAY ALSO FIND YOURSELF  
WORRYING ABOUT WHAT WILL HAPPEN  
ONCE YOU ARE IN THE ACT OF KISSING  
WILL YOUR STOMACH GROWL?  
WILL YOUR BRACES LOCK?

WILL YOU BE ABLE TO PROLONG THE KISS  
AND STILL BREATHE?

WILL I SPOIL IT (OH OH) WITH MY OVERBITE?  
WILL OUR NOSES BUMP (OH OH) IN THE MOONLIGHT?  
WHEN OUR LIPS MEET (MOONLIGHT) WILL THEY FIT  
RIGHT?

THESE WORRIES ARE BEST CLEARED FROM THE MIND  
BY THE ROMANCE CHANT METHOD  
A TECHNIQUE WHICH WILL ALSO PLACE YOUR LIPS  
NATURALLY IN KISSING POSITION

HABLEME EL UNICO DEL MUNDO DIGIRAME  
COMO TE HACE ESE SONIDO TAN GLORIOSO  
QUE ALIN HORA CON ANTICIPACION DE EL ME HA  
REDUCIDO A UN BESTIA GRUENDO ENTUSIANDOMOSE  
Y PALPITANDO

PRACTICE THIS CHANT IN THE MORNING  
AS YOU RISE IN THE EVENING  
AS YOU RETIRE AND JUST BEFORE A DATE

I PUT AN END TO WORRYING  
I LEARNED THE WAY FROM WILL  
HE SHOWED ME KISSING WITH CONFIDENCE  
IS AN ACQUIRED SKILL  
WHEN MY BOYFRIENDS GET TOO HOT (HOT)  
I CAN COOL 'EM DOWN (DOWN DOWN)  
NOW I'M KISSING WITH CONFIDENCE (AHA)  
EVERYWHERE IN TOWN

IN THE SCHOOLYARD AT THE FRONT DOOR  
IN THE LAUNDROMAT AT THE DRUG STORE  
AT THE CARWASH IN THE BACKSEAT  
AT THE DAIRY QUEEN ON A SIDE STREET

WORDS BY LYNN GOLDSMITH  
REPRODUCED BY PERMISSION ADRENALYNN MUSIC  
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AND A LOT MORE

ON SALE NOVEMBER 17TH

## MUSICAL YOUTH NOTTINGHAM

In honour of the occasion the age limit on the door has been dropped. The foyer of *Rock City* is packed with chattering, over-excited kids accompanied by slightly embarrassed looking mums and dads. On the way to the bar for a drop of the hard stuff (half a lemonade), I accidentally tripped over two or three very small persons playing hide and seek by the DJ box (the DJ himself was well occupied with announcements for lost five-year-olds).

High-pitched screams fill the air as Musical Youth bounce on stage launching into their individual variety of popcorn roots rockers.

The thing that strikes you, apart from their varying sizes, is the naturally professional stage presence they possess. Their understanding of reggae seems to be instinctive, as demonstrated by the set that could probably provoke a twinge of envy in some so-called grown-up bands. Kelvin, the smallest but coolest, has the masses in raptures and succeeds in upstaging everyone, including frontman Dennis.

The singles, as ever, go down a riot with an extended "Pass The Dutchie" extravaganza that brings the show to a fitting climax. A few years and they could be the next Sly Dunbar or Robbie Shakespeare. The youth of today have a lot to say.

Claire Sheaff

Musical Youth: popcorn roots rockers



Kelvin, smallest but coolest





Photos: Ann Traverso/Getty Images

Handsome John (with somebody trying to look up his skirt)



Flour victim recovering at the bar



"Quick, pretend you're loving it"



Devout fasia show a bit of leg



Band cheerleaders show a lot of front



...and back

## KING KURT LONDON

Picture the scene. It's *The Fridge* in Brixton. Eggs are flying through the air. Followed by bags of flour. Followed by pints of bitter. Then comes the shaving-cream. And, somewhere in the distance, someone is letting off a fire extinguisher.

Guess where I am? A Millwall Supporters' Evening Cookery Class? A party in a poultry farm? Close, but it's actually a King Kurt Gig. Well, to be exact, it's a King Kurt Skirt Gig. Hence the dress. I glance nervously at the crowd — rockabillies in tu-tu's, punks in party frocks with matching mohicans. Hairy thighs, knobly knees, tattoos in embarrassing places. Anyone in trousers is branded a "wally" or, even worse, "a faggot".

I glance even more nervously at the band. Guitarist Paul is wearing a long light green satin ball gown, delicately trimmed with gold beading. Doesn't look too bad 'til you notice he's also wearing Doc Martens and has a couple of

socks stuffed down the front. Singer Smeggy is sporting something straight out of Marks & Sparks latest casualwear collection — a baggy burgundy wool dress. Just the thing to show up the flour and egg stains to best advantage.

Talking about flour and eggs, the floor's being whipped into what looks horribly like an omelette. And the sound coming from the stage is a bit on the raw side as well. There's the voice — overpowering and gloriously off-key — pounding drums, twanging guitars, a bass with lots of twiddle bits and Maggot soldiering on bravely considering he has a three pound bag of *Homepride* stuck down the end of his saxophone.

Altogether they sound like a cross between a messy Madness and an even messier Tenpole Tudor. And be warned — the version of "Destination Zulu Land" they did on *TOTP* was positively hygienic compared to this. As their small army of superfans will tell you, King Kurt can play their instruments and fend for off flour bombs both at the same time.

Me? I'm sending them my dry-cleaning bill.

Lisa Anthony

# CALLING ALL WALLS!

You want decoration? We have it. Enough to last all year. On your right's the January to June half of the Smash Hits Calendar 1984 featuring Heaven 17, Culture Club, Nick Heyward, Depeche Mode, Wham! and Annie Lennox. Next issue you'll see the other side, starting with Siouxsie & The Banshees in July and by way of Spandau Ballet, Paul Young, David Bowie and Madness winding up in December with Duran Duran.

And it can be yours for three tokens and just a few pence (full details later). But for now, snap out this token, keep it safe, and look out for the second one next issue (November 24).

**CALENDAR  
OFFER  
3 TOKENS**



Remember: 1984 has been declared National Be-Kind-To-Walls Year. Which leaves you no choice but to invest in a brand new full colour glossy garm 24" x 34" double-sided Smash Hits Wall Calendar. Your days'll be numbered!

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IF ANYONE CAN BEAT THAT TIME YOU CAN

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# POLE POSITION

THIS'LL BE TOUGH, THOSE GUYS ARE FAST

WE'RE OFF MUST GET THROUGH TO THE FRONT

OH NO! HE'S POORING ME INTO A BILLBOARD, I'LL NEVER BE ABLE TO MISS IT... OR MAYBE...

DANGER

EDDIE, YOU CAN DO IT.

I'LL TRY.

PAST ANOTHER DRIVER HOW'S MY SPEED... GOOD

OH NO! AN OIL SLICK NOW THAT WAS TRICKY!

WILL EDDIE BEAT TIME OR WILL TIME BEAT EDDIE?

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POLE POSITION

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# DATES

Check locally before stepping out. A Lisa Anthony production.

**The Smiths:** Portsmouth Polytechnic (November 10), Leicester Polytechnic (16), London Westfield College (17), Liverpool Edge Hill College (18), Huddersfield Polytechnic (23), Manchester Hacienda (24).

**Tears For Fears:** Liverpool Royal Court (December 4), Newcastle City Hall (5), Edinburgh Playhouse (6), Nottingham Royal Centre (9), Birmingham Odeon (10), Manchester Apollo (11), Bristol Colston Hall (12), London Hammersmith Odeon (14/15), Margate Winter Gardens (16), Brighton Dome (17), Poole Arts Centre (19), Cornwall St Austell Coliseum (20).

**Toyah:** Loughborough University (November 25), Blackburn King Georges Hall (26), Halifax Civic Hall (27), Ipswich Gaumont (28), Dunstable Queensway Hall (30), Bristol Colston Hall (December 1), Bournemouth Winter

Gardens (2), Margate Winter Gardens (3), Birmingham Odeon (5), Hammersmith Odeon (6), Nottingham Royal Centre (7), Guildford Civic Hall (8), Middlesbrough Town Hall (10), Newcastle City Hall (11), Liverpool Royal Court (12), Manchester Apollo (14), Sheffield City Hall (15), Crawley Leisure Centre (16), Reading Hexagon (17).



The Pretenders

**Simple Minds:** Dublin SFX (February 20/21), Belfast Ulster Hall (22), Edinburgh Playhouse (24), Dundee Caird Hall (26), Aberdeen Capitol (27), Newcastle City Hall (March 3), Liverpool Empire (4), Nottingham Royal Centre (5), Manchester Apollo (6), Brighton Dome (9), Southampton Gaumont (10), Bristol Colston Hall (11), Leicester De Montfort Hall (12), Birmingham Odeon (14), London Hammersmith Odeon (15/16).

**The Pretenders:** Ipswich Gaumont (January 6), Leicester De Montfort Hall (7), Nottingham Royal Centre (9), Liverpool Royal Court (10), Bristol Colston Hall (13), London Hammersmith Odeon (14/15), Newcastle City Hall (17), Edinburgh Playhouse (18), Leeds University (21), Manchester Apollo (22).

**The Police:** Edinburgh Playhouse (December 9), Cornwall St Austell Coliseum (18), Birmingham NEC (21), Brighton Centre (24), Wembley Arena (30/31).

**PIL:** London Hammersmith Palais (December 4/5), Nottingham Rock City (7), Loughborough University (B),



Toyah

Blackburn King Georges Hall (9), Birmingham Odeon (12), Cardiff Top Rank (13).

**The Fall:** York University (November 11), Liverpool Odeon Court (12), Keele University (16), Warwick University (17), Norwich Gala Ballroom (18), Manchester Polytechnic (19), Manchester Polytechnic (26).

**Wham!** London Lyceum (November 13/17), Whitley Bay Ice Rink (19), Swanses Top Rank (20), Poole Arts Centre (21), Birmingham Odeon (24), Leeds University (25), London Hammersmith Odeon (26), Nottingham Royal Centre (28), Brighton Centre (29/30).

# The Who

## SIDE 1

1. DISGUISES
2. CIRCLES

## SIDE 2

1. BATMAN
2. BUCKET
3. BARBARA ANN



On the 29th January, 1965, The Who made their very first Television appearance before an astonished teenage audience in Rediffusion's Television top rating pop show "Ready Steady Go". Their performance of "I Can't Explain" was a sensation — viewers had never before seen a group that visually and musically flouted every known convention. Several appearances and nearly two years later, the group took over the entire show — it was even called "Ready Steady Who" — and featured on this E.P. are some of the best tracks from a show that ended in smoke bombs, smashed guitars and the kind of impromptu chaos that only The Who can create.

FRANCIS HITCHING  
Producer: Ready Steady Go

reaction

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# RSVP

● Four fashionable 13 year old girls require the company of nice mates. Into Wham!, Duran, Culture Club, Bowie, The Police and more. Send pics to Helen, Clara, Jane and Jane, 4 Castle Street, Hereford.

● 16 year old male who's really into Toyah would like to hear from other Toyah fans, aged 15+. Write to: Richard Colvin, 19 Hilton Terrace, Whitehaven, Cumbria CA26 7HN.

● My name's Steve and I'm 16. Before I turn into a complete loony, will someone please write to me? I'm into Duran, New Order, Spandau Ballet and more. Scribble a note to: Stephen Rockley, 11 Doleham Cottages, Glauerting, Hastings, East Sussex TN35 4NA.

● Hi there you hunky guys! I'm into Depeche Mode, HIF and more. I also like sports, especially the high jump and cross country. Write to me, Elaine, c/o: 3 Bloomsbury Walk, Woolston, Southampton, Hants SO2 9GB.

● Hi, I'm a 14 year old male into Michael Jackson and body-pepping. Any girls who may be itching to write to me can send any pics to: Super Steve, 29 Warwick Avenue, Edgware, Middle.

● Hi here, calling all guys into Karaoke, Modern Romance, Spandau Ballet and many more. I'm into, David Jaymes and Martin Kemp lookalikes are more than welcome. If you're 14, single and love to mingle, write to me at: 112 Lyme Cross Road, Longview, Huxton, Merseyside L36 6HD.

● Attention! All European girls who wish to make contact with two all-Canadian lads who are into everything, everyone and everywhere, then this is your chance. Write to Ian and Hugh at: 2575 Assamiboine Crescent, Winnipeg, Man., Canada R3J 0B6.

● 14 year old female requires loony/unloony males. If you "like a loll", write to Penny, 167 Sharntheath Road, Edington, Birmingham B3.

● Two nutters, aged 17 and into Steve Wright and most good music seek girls. Write to Scott and Tony at: 23 Hillcrest Drive, Goston, Nr Rochester, Kent ME2 1AA.

● 15 year old female seeks male penpal, aged 16+. Into The Jam, Big Country, U2 and Echo. Start scribbling to: Jaquet, 102 Belhaven Road, Wishaw, Strathclyde, Scotland.

● We are three 16 year old boys, into Simon Holliday-Jones, New Order, The Police and Madness. We dislike Bucks Fizz, Duran, Culture Club, Wham! and hippies. Photos if possible. Get writing to Mark, Billy and Simon at: 79 Jaywick Lane, Claxton-on-Sea, Essex CO15 2RE.

● 13 year old girl would like to hear from boys, into most pop groups, especially Musical Youth and Carmel, and body-pepping. Dislikes Duran. Contact: Caroline, 1 Berkshire Road, Bishopston, Bristol BS7 8EX.

● Hi girls, my name's Steve and I'm very handsome. I am 18 years old and like Spandau Ballet, Modern Romance and Culture Club. I like swimming and ice skating. Write to: Steve Gutherie, 58 Richmond Close, Totton, Southampton, Hampshire.

● Mysterious Italian beauty (19) wants penpals aged 19-23. Into Bowie, Japan and Ms Grace Jones. Dislikes heavy metal, possessive people, hundert lives and spiders. Write to: via Proceeto, 16 Rivettello Del Gardano, 25010 BS, Italy.

● I'm an insane Numanoid who wants to write to hundreds of other Numanoids. If interested, drop a line to: David The Complex, 8 Bracehead Avenue, Ayr, Scotland KA8 0JU.

● Anyone out there into Hall & Oates, Barry Manilow, Asia, outy conversations, and who also thinks that "think shopping" for the latest

fashions is the ultimate high? If so... stay away! All others, especially those into Del Lppard, Duran Duran and The Police write to: Mary or Bridget Klink, 7944 Colman Blvd., Dearborn, Michigan 48126, USA.

● I'm a mod and into The Jam, Secret Affair, The Who and more. If you're into the same, write to me, William Healy, c/o: Rathdun, Ballinagar, Tulamore, Co Offaly, Ireland.

● I'm Nicola Kaye and want to get in touch with boys aged 12-14. I like Wham!, Spandau and Duran. I only want mod boys! Contact me at: 89 Holmscroft Street, Greenock, Strathclyde.

● I'm 13 and want to write to any nice girls aged 12-14. Like Bowie, Heaven 17, OMD, Duran Duran and most other chart music. Interested in TV, fashion and good times. Write to: Chris Jones, 4 The Crescent, of Moss Lane, Timpesley, Altrincham, Cheshire WA15 6JH.

● I'm 17 and into punk, especially UK Subs, Abrasive Wheels, The Damned, Anti-Nowhere League and most 77 groups. Also like having a laugh. Contact: Mark, 24 Devon Road, Framley, Buryfield, Birmingham B43 0NP.

● I'm a 14 year old girl called Harrie. I like Solt Cell, Bananas, Howard Jones, disco and more. Write to me at: 91 Goring Road, Goring-by-Sea, West Sussex BN12 4AY.

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, 52-55 Canaby Street, London W1V 1PF. And please enclose a phone number where we can contact you. This won't be published.

**h2o**

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# Smash HITS

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# CROSSWORD

ANSWERS FROM PAGE 16

**ACROSS:** 1 Diamond Head; 7 Rod (Stewart); 8 ARP; 9 Fall; 10 (Black) Laces; 13 Peach Boys; 15 Sheena (Easton); 17 (Ra) Dio; 18 and 19 'Dog Eat Dog'; 20 Cliff (Richard); 22 (Johnny) Cash; 23, 28 and 27 down 'Can't Stand Losing You'; 24 'Bed (Day)'; 26 Style (Council); 30 and 12 down 'In Your Eyes'; 31 Steve (Strange)

**DOWN:** 1 'Dear Prudence'; 2 '(Big) Apple'; 3 'Oh The Well'; 4 (Buddy) Holly; 5 AC/DC; 6 Modern Romantics; 11 Associates; 14 'Oar'; 16 (Julio) Iglesias; 20 Clash; 21 Fat (Larry); 24 'Boys'; 25 Dire (Straits); 29 'One (Day In Your Life)'

# P·R·I·Z·E CROSSWORD

ANSWERS FROM 27 OCT ISSUE

**ACROSS:** 1 'Tour De France'; 6 'Never Say Die'; 9 (The) Sun (Goes Down); 10 Genesis; 12 'Lately'; 13 'Too Late'; 14 'View (From The Bridge)'; 16 Cues; 17 Songs; 21 'Lost In France'; 23 Note; 25 Benny (Anderson); 30 'Atomic'; 32 (Grand) Prix; 33 'Annie'; 34 'Eton (Rifles)'; 35 Chic

**DOWN:** 1 and 28 across 'Tonight! Celebrate My Love'; 2 Darts; 3 (Tears For) Fears; 4 Creatures; 6 Paul Young; 7 Van Morrison; 8 'Dolce Vita'; 11 and 19 'In The City'; 15 'Women (In Uniform)'; 16 ('Aladdin) Same'; 20 UFO; 22 Nicole; 24 'Tahiti'; 26 (Gary) Numan; 27 Ryan (Paris) 29 Epic; 31 'Can (Can)'

WINNERS ON PAGE 60

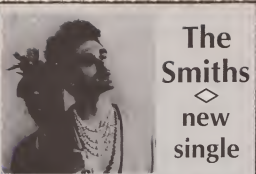
# STAR TEASER

ANSWERS FROM PAGE 40



# YOUR EXTRA BADGE TOKEN

This is what badge experts call a "spare token". It's designed specially for persons who've somehow — imagine it! — actually failed to collect the required three tokens needed for our FREE BADGE SET. Well, we couldn't just let you go without, could we? Not when the set features Duran Duran, David Bowie, Eurythmics, Culture Club, The Style Council, JoBoxers, and the Thompson Twins. If you want a set, snip out this token, send it, along with two others (from the last two issues) and a stamped addressed envelope to **Smash Hits Badge Offer**, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF, and then sit tight. You'll get a nice surprise.



# The Smiths new single

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IT'S

# A FIT UP



## Bucks Fizz costumes and LPs to bewon

**S**ee those items of clothing being held daintily aloft up there? 'Costumes' is probably a more accurate description. You know, very flash. Loads of gold sparkly stuff all over the place.

Bobby and Cheryl wore them when Bucks Fizz appeared on a recent TV round up of Eurovision Song Contest winners. Bobby's holding Cheryl's costume and vice versa if you're worried.

And they want to give these costumes away. To you lot. And as if that isn't enough, they've left us a pile of 50 copies of their new LP 'Bucks Fizz: Greatest Hits' just to make the offer a tiny bit more tempting. It's got the lot — 'Land Of Make Believe', 'Making Your Mind Up', 'When We Were Young', 'My Camera Never Lies', 'London Town' — and each copy's signed by all the band.

This — *fashion-fans!* — is how to get your hands on the garb in the photo. Here's a question: which member of Bucks Fizz designs the band's costumes? Answers on a postcard (or the back of an envelope) to Smash Hits Bucks Fizz Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0LE. First right answer out of the pile on November 23 gets the costumes and a signed LP: the next 49 get a signed LP each. They're all yours.

S'TI KO, T'NOO TSUJIDA RUDY SEYE,  
S'TI TNAEM OT EB SORAWKAB, SIHT  
TIB 'YHW?' TSUJ OT EB GNYYDNNA,  
YLLAER, EREW EKIL TAHT EREH,  
ETIUD GNISUMA, HE? HO THGIRLA,  
TIUS SEVLESRUOY, YAWYNA EHT  
TXEN S'EUSSI TOG SIHT TOL, NI TI...



## THOMPSON TWINS



## SIMPLE MINDS



## TOM ROBINSON



## SHAKIN' STEVENS

SMASH HITS  
NOVEMBER 24

(IGNHTEMOS OT KOOL DRAWWOF OT)

**SMASH HITS**

NICK HEYWARD

