

Smash HITS

MADONNA

QUEEN
KANGOOGOO
TRACEY ULLMAN
RICK SPRINGFIELD
THE SMITHS
RE-SEX

HOWARD JONES · STYLE COUNCIL
ULTRAVOX · SWANS WAY



THERE WAS A TIME WHEN THERE WAS NOTHING AT ALL
NOTHING AT ALL JUST A Distant HUM
THERE WAS A BEING AND HE LIVED ON HIS OWN
HE HAD NO ONE TO TALK TO AND NOTHING TO DO
HE DREW UP THE PLANS
LEARN'T TO WORK WITH HIS HANDS
A MILLION YEARS PASSED BY AND HIS WORK WAS DONE
AND HIS WORDS WERE THESE

CHORUS

HOPE YOU FIND IT IN EVERYTHING EVERYTHING THAT YOU SEE
HOPE YOU FIND IT IN EVERYTHING EVERYTHING THAT YOU SEE
HOPE YOU FIND IT HOPE YOU FIND IT HOPE YOU FIND ME IN YOU

BY SHE HAD BUILT HER ELABORATE HOME

WITH ITS UPS AND ITS DOWNS ITS RAIN AND ITS SUN

SHE DECIDED THAT HER WORK IT WAS DONE

TIME TO HAVE FUN AND FOUND A GAME TO PLAY

THER AS PART OF THE GAME

SHE COMPLETELY FORGOT WHERE SHE HAD HERSELF

AND SHE SPENT THE REST OF HER TIME TRYING TO FIND THE PAST

REPEAT CHORUS

THERE WAS A TIME WHEN THERE WAS NOTHING AT ALL

NOTHING AT ALL JUST A Distant HUM

WORDS AND MUSIC BY HOWARD JONES

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HOWARD JONES

HIDE AND SEEK

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PERSONAL FILE



NIK KERSHAW

NAME: Nicholas David Kershaw
BORN: Bristol, March 1, 1958.

PREVIOUS JOBS: In the Department of Employment in Ipswich. From 1976 to 1978. What was it like? In a word, horrible. After that I worked in the local Co-op Hardware store. That wasn't quite as awful.

PREVIOUS BANDS: At school I was in a band called Half Pint Hogg. We did covers of Deep Purple songs — "Black Night" and all the usual things bands did then. You know, covers of "Paranoid" by Sabbath. That band changed into Hogg. They did original songs. After that I was in an Essex jazz-funk band called Fusion.

FIRST RECORD BOUGHT: "Young Soul" by Elton John. I just loved it. I still do.

FIRST CONCERT: The Sensational Alex Harvey band in 1974. I remember it quite well. It was good. I'd heard all about the stage set which was quite unique for it's time — a big production. And Alex Harvey's stage personality was great.

LAST BOOK READ: *The Great Pursuit* by Tom Sharpe. All his books are funny, and I like reading things that make me laugh. This one's about a book publishing company.

HAVE YOU GOT ANY O-LEVELS? Yes I've got seven but I can't remember which ones. Before I did them I wasn't very good as a student. I just don't know how I passed them. I didn't revise or anything.

HAVE YOU GOT A GIRLFRIEND?

Well I would have one but my wife won't let me! No really that's just a joke. She's called Shen and we got married last July. I'd recommend it to anyone. She's quite small — about my height. Canadian, she's got ash blonde hair and is atease. She's very sexy — a single. She did some backing vocals on my LP, "Jamun Racing", but really she doesn't know what she wants to do at the moment. She's doing some voice lessons and might go into Opera.

WHAT'S YOUR BEDROOM LIKE?

It's a tip. Like a bomb site. It's piled high with clothes and things like bottles of aftershave. My wife's side is really tidy.

WHAT AFTERSHAVE DO YOU WEAR?

The cheapest I can lay my hands on.

FAVOURITE DRINK.

Indian. Definitely. Chicken Tikka Masala has to be my favourite.

PETS:

No. We had a cat but it got run over. Well we think it got run over — it's been missing for three months. Mustn't have liked the food.

DO YOU DANCE WHEN YOU GO OUT TO A DISCO?

No. I stand around the edge. I have to get dragged onto the dancefloor. I don't know if I'll move around when I'm onstage — I haven't been in that situation for so long. I suppose I will if the crowd gets behind me.

DO YOU DO YOUR OWN WASHING?

No, Shen does it. **WITH 15 MINUTES TO LIVE WHAT WOULD YOU DO?** I'd make sure I was at home for a start. And I wouldn't start any long books. Oh and I'd cancel the milk.

WHAT HAVE YOU GOT IN YOUR POCKETS?

Well when Shen does the washing she usually finds my pockets full of guitar picks, but at the moment I've got a tracksuit on that has no pockets.

DID YOU SEE THE THORNBIRDS?

Yes, one episode. I thought it was awful but I still cried my eyes out. **WHAT DID YOU THINK OF "RELAX" BEING BANNED?** I thought it was a bit hypocritical — narrow-minded. But really Frankie Goes To Hollywood are only doing themselves harm. To begin with they'll shock people and have loads of initial impact but when that wears off what's left for them to do?

FAVOURITE HOWARD JONES RECORD?

I really liked "What Is Love" — it's funny we've never met but there's loads of similarities between us; we share the same producer (Rupert Hine). I found that his album's called "Human's Lib" after calling mine "Human Racing". I can't wait to meet him.



It's that Boy again! Not content with mingling with the likes of famous American film star Robert Mitchum (bottom) and Terry Wogan and Selina Scott (below) at the TV Times Awards in London the other week, Garçon George caused a bit of a stir when he and his friend Miko arrived in Nice, France, the following day. The pair were en route to the San Remo Music Festival in Italy, but couldn't get past French immigration officials. Pourquoi non? Because said officials wouldn't believe that the be-kimonoid young thing they saw before them was the same short-haired George O'Dowd on his passport. A quick call to the British Consulate sorted it all out, though. And who's Miko? She's a Japanese dancer and they are "just good friends". So how come they're holding hands? "Oh," shrugged the Boy's press person. "George holds hands with everyone."



Photo: David Newman/PA

Photo: Andrew Cunniff

Photo: Andrew Cunniff

START



A night for Thor eyeth.



It's the right one, it's the bright one, it's Matt Bianco.



The best part of making up. Paul and Maureen of The Questions.



Ian Page: a new Bop star.

New faces. Lots of them. Hmmm . . . bodies too. The rather bulky one with the leather studs belongs to this American heavy metal chap called **Thor**. He's based on a Marvel Comics cartoon character and apparently twists up mike stands and bends metal bars between his teeth. He's also got an LP out called "Cosmic Fantasy". The ones with the snazzy jackets are **Matt Bianco**, several refugees from Blue Rondo A La Turk whose style and sound are, apparently, modelled on "an imaginary '60s spy" of the same name. Their (just about hit) single is called "Get Out Of Your Lazy Bed". Him with the black jacket and the pensive expression is none other than **Ian Page**, formerly of mod lot **Secret Affair** and now modelling himself on swing king **Glenn Miller as Bop**. They're not a group, they're "an informal structure" with a single called "Too Young To Know". Last but of course not least we have **The Questions**. Him on the left with the tongue is **Paul Barry**. Her on the right is his sister and new member, **Maureen**. Yes, they have a new single too. It's called "Tuesday Sunshine".

THE ALARM

DECLARATION



ALBUM & CHROME CASSETTE

includes the singles "08 Guns" &
"Where Were You Hiding When The Storm Broke?"



A CROSS BETWEEN BOWIE AND GARY NUMAN? THEY DON'T THINK SO. PETER MARTIN FINDS OUT ABOUT "MUSIC AND MOVEMENT IN ACTION".

"There's a certain magic of spontaneity in pushing the button of a computer. You never know if it'll work or what," explains Baxter, lead singer of London group Re-Flex. "But they simply assist us — they'll never overtake us."

Re-Flex discovered computers — which they affectionately refer to as "the boys" — in late '82 through a friend, Thomas Dolby. After getting acquainted with "the boys" they performed a number of live shows which impressed EMI enough to give them a deal last May. By the end of September they'd completed their first LP (out March 5) which — like the new hit single — is called "The Politics Of Dancing". Apart from the more technical influences they all share, each member injects his own taste into the group. Baxter admires The Beatles' songwriting, drummer Roland Vaughan Kerridge is

"well into jazz", bass player Nigel goes for the more commercial US rock sound, while keyboard player Paul Fishman likes to show off his classical training. "We've had quite a few similarities thrown at us," reckons Baxter. "For instance some people have accused me of sounding like Bowie, but Re-Flex is a unit sound like Re-Flex. No-one else."

The name Re-Flex was something they nicked from graffiti on a wall and means, Baxter says, "music and movement in action".

"Our main driving force," he adds "is to see other people enjoying themselves, bopping around, listening to the music. If you lose sight of the fact that all you're here for is to go out and entertain people, you're nowhere."

RE-FLEX

THE POLITICS OF DANCING

WE GOT THE MESSAGE
I HEARD IT ON THE AIRWAYS
THE POLITICIANS
ARE NOW DJ

THE BROADCAST WAS SPREADING
STATION TO STATION (STATION STATION)
LIKE AN INFECTION
ACROSS THE NATION

CHORUS

WELL YOU KNOW YOU CAN'T STOP IT
WHEN THEY START TO PLAY
YOU GOTTA GET OUT THE WAY
THE POLITICS OF DANCING
THE POLITICS OF OOH FEELING GOOD
THE POLITICS OF MOVING AH HA
IS THIS MESSAGE UNDERSTOOD
THE POLITICS OF DANCING
THE POLITICS OF OOH FEELING GOOD
THE POLITICS OF MOVING AH HA
IS THIS MESSAGE UNDERSTOOD

WE'RE UNDER PRESSURE
YES WE'RE COUNTING ON YOU
THAT WHAT YOU SAY
IS WHAT YOU DO
IT'S IN THE PAPERS
IT'S ON YOUR TV NEWS
THE APPLICATION
IT'S JUST A POINT OF VIEW

REPEAT CHORUS

THE POLITICS OF DANCING
THE POLITICS OF OOH FEELING GOOD
THE POLITICS OF MOVING AH HA
IS THIS MESSAGE UNDERSTOOD

REPEAT FOUR TIMES TO FADE

WORDS AND MUSIC FISHMAN
REPRODUCED BY PERMISSION
JAMBO MUSIC/METRIC MUSIC
ON EMI RECORDS

Any takers for the Dance Party? Re-Flex (left-right) Baxter, Paul Fishman, Roland Vaughan Kerridge, Nigel Ross-Scott



As she swears down the grand staircases of Manchester's lavish Britannia Hotel, Madonna looks every inch a star. A rare quality in this day and age when pop stars can get away with a daff haircut, a retinue of stylists and very little else. In fact, a lot of people are labelling this 23-year-old from Detroit, America, as some sort of female equivalent to Michael Jackson. Not surprising when you consider she can sing, dance and act and once shared the same manager as Mr Jackson.

She's just appeared on a 'dance special' edition of *The Tube* that featured a live link-up between its home base of Newcastle and the Hacienda club in Manchester. Outside a long, black limousine purrs in anticipation. The entire Madonna entourage — two dancers, one road manager-cum-minder, three record company executives, a chauffeur and me — pour through the hotel entrance and into the car. Record companies always seem convinced their American artists are going to be "difficult". "I just play up to that image to keep them on their toes," she says cheekily.

She constantly has a 'knowing' look about her. Some people would call it an aura. This is obviously part of the reason people are frightened to answer her back. For instance, tonight she's due to appear outside of the Hacienda, but she's having none of it. "I'm exhausted. I've had to cancel two phone interviews today already, I just haven't had a second.

"YOUNG BOLD AND AGGRESSIVE"

THAT'S MADONNA'S DESCRIPTION OF MADONNA — THE SINGER, DANCER AND PERSON WHO BROUGHT YOU "HOLIDAY" — IT'S THE KIND OF QUALITY THE MORE RESERVED BRITISH PEOPLE HATE. IF THAT'S THE CASE, HOW COME PETER MARTIN (RESERVED BRITISH) SEEMS TO HAVE ABOUT TEN COPIES OF IT?

Last night it was *Top Of The Pops*, today it was *The Tube* and tomorrow I'm going to Los Angeles.

So she cancels. After a meal back at the hotel — salmon and generous helpings of Campari and Orange Juice — in which she laughs a lot, listens intently and makes more than her fair share of wisecracks, she slinks up to her suite, "to slip into something more comfortable!"

Madonna's apartment's not exactly run-of-the-mill. It's in two tiers — a bed on the lower, a couch on the upper. In between answering the door and the phone, she runs through the day's events.

"People seeing me for the first time



today must have thought I was a fruitcake. No, seriously, they probably thought I was crazy. A real *viva wire*. But I can't come on end to be sexy without humour."

Don't get the wrong impression. Although she appears to be in the mould of the typical blonde female singer, she's certainly not dumb. Far from it. As she says, "there's a lot more to me than can possibly be perceived in the beginning." And, as I found out, she's extremely bright, with a sharp business sense — a valuable asset for someone so ambitious. It seems this ambition derives from the "competitive environment" in which she was raised. She comes from a big Italian family — the Siccons, Madonna's her real name — of eight brothers and sisters. She also went to Catholic school, which, "like all of America, gives an incentive to win — to aim for the top rung of the ladder".

So she did end here she is: on the verge of success both sides of the Atlantic. Not bad for a girl fresh from the streets of New York. She moved there when she was 17, starting out playing drums in a band called *The Breakfast Club*. But ambition took over again and she formed her own band, *Emmy*. She sang and played guitar. It was a real 'paying your dues' time. She lived in a studio and wasn't bothered by having to "wear the same clothes for three weeks". After hawking tapes round the hip local clubs her persistence eventually paid off, gaining her deal with Sire. After she'd put out two 12" singles she felt the need for a manager.

"I thought, who's the most successful person in the music industry and who's his manager? I went him." The answer was Michael Jackson and, at the time, he was managed by Freddie De Munn. She got him. Instantly Madonna became hot property, being asked to do promotional tours — much like the one she's on now — across the world. She can't resist telling the story about the time she met Boy George on her summer '81 jaunt.

"He came up to me at the Camden Palace. He had big high heels on and he had a big entourage of people all dressed the same. He kept going on about this group he had, but I wouldn't believe him. Six months later he was *Number One*."

But it seems people aren't always as keen to impress her.

"When I laugh out loud in the streets here I'm made to feel as though I'm doing something wrong. You know, that sort of young, bold, aggressive quality the more reserved and sophisticated British people hate. Most times people aren't very nice to me here." And that's not all. "I don't have many women friends either. It's because I haven't found many who are worldly wise and intelligent. Then again," she adds cheekily, "I just seem to get on better with boys."

I suggest this may also have something to do with the way she looks.

"I have mixed emotions about the way I look. I wish I was taller (she's 5 feet 4½). I probably look taller 'cos I've got such a big mouth. I think it's important to try and look larger than life if you're a performer."

She'll certainly be able to do that on the big screen. She's just appeared in a film, *Visionquest*. She plays the part of a singer, once again called Madonna. The only difference is that I sing in front of a band in the film.

The phone rings. It's New York on the blower. An 'adviser' wants her to come home to appear in a video on Tuesday. Madonna agrees. She wakes up a record company person to change her flight from LA to NY. This is *The Big Time* alright.

Her next project is a follow-up LP. It's to be produced by Trevor Horn, possibly with Rodgers and John "Jellybean" Benitez — her on and off boyfriend (off at the moment), in any case it's bound to be absolutely massive. Madonna puts it all into perspective.

"Three to four years ago dancing was the most important thing — now it's music. That will lead on to something else... ecting. Above all I want to be an all-round entertainer. And happy."



MANHATTAN TRANSFER



Photo: Jack Rosengren

DOWN ON THE CORNER THERE'S A REASON TO SMILE
WHEN THOSE EVENING SHADOWS FALL
SOME KINDA FEELING THAT IT'S HARD TO DENY
ONCE THE NEON LIGHTS START TO CALL
PEOPLE OUT THERE SEARCHING FOR ACTION
DAYTIME DISTRACTION SLIPPING RIGHT ON BY

TONIGHT LET'S TASTE THE SPICE OF LIFE
KEEP IT SWEET UNTIL THE MORNING LIGHT
WATCH FANTASY UNFOLD
AND LET THE LOVING FLOW

CAUGHT IN THE MADNESS OF A SUMMER ROMANCE
AT A MOONLIGHT RENDEZVOUS
LOST IN THE SPIRIT OF A SENSUAL DANCE
THAT CAN CAST A SPELL OVER YOU
ALL YOU NEED'S A NIGHT TO REMEMBER
FLYING TOGETHER ON THE HIGHEST HIGH

TONIGHT LET'S TASTE THE SPICE OF LIFE
A LITTLE MUSIC AND SOME CANDLELIGHT
PUT PASSION IN CONTROL
AND LET THE LOVING FLOW

I WANT YOU TO KNOW
COULD BE THE START OF A MILLION DREAMS WE SHARE
SO LAY BACK IN THE FEELING LET THE EVENING TAKE
YOU THERE

ALL WE NEED IS A NIGHT TO REMEMBER
FLYING TOGETHER ON THE HIGHEST HIGH
TONIGHT (TONIGHT) LET'S TASTE THE SPICE OF LIFE
(OH I WANT TO TASTE THE SPICE OF LIFE)
A LITTLE MUSIC AND SOME CANDLELIGHT
PUT PASSION IN CONTROL
AND LET THE LOVING FLOW
ALL NIGHT (ALL NIGHT) WE'LL TASTE THE SPICE OF LIFE
(GOT TO TASTE THE SPICE OF LIFE)
KEEP IT SWEET UNTIL THE MORNING LIGHT
(MAKE IT SWEET FOR ME BABY)
WATCH FANTASY UNFOLD
THAT'S THE ONLY WAY TO GO

TONIGHT (TONIGHT) LET'S TASTE THE SPICE OF LIFE
A LITTLE MUSIC AND SOME CANDLELIGHT (LITTLE MUSIC BABY)
PUT PASSION IN CONTROL
YOU KNOW THAT'S THE ONLY WAY TO GO
ALL NIGHT (ALL NIGHT) ALL NIGHT (ALL NIGHT)
WE'LL TASTE THE SPICE OF LIFE (ALL NIGHT)
OOH MAKE IT SWEET FOR ME BABY
MAKE IT SWEET UNTIL THE MORNING LIGHT
ALL FANTASY UNFOLD

WORDS AND MUSIC R. TEMPERTON/D. BRAMBLE
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ON ATLANTIC RECORDS

SPICE of LIFE

the style council

Daylight turns to moonlight
And I'm at my best
Praising the way it all works
And getting upon the rest yeah
The cool before the warm
The calm after the storm
Oh the cool before the warm
The calm after the storm
I wish to stay forever
Letting this be my food
Ah but I'm caught up in a whirlwind
And my ever changing needs yeah

Ooh hotter turns to sugar
Some call a passive tune
But the day things turn sweet
For me won't be too soon
Oh the hush before the silence
The winds after the blast
Oh the hush before the silence
The winds after the blast
I wish we'd move together
This time the basses sued
Ah but we're caught up in the
wilderness
And so ever changing mood yeah
Let me tell you now

Teardrops turn into children
Who've never had the time
To commit the sins they pay for
Through another's evil mind

The love after the hate
The love we leave too late
The love after the hate
The love we leave too late
I wish we'd wake up one day
Evermore feel moved
Oh but we're caught up in the Oulices
And an ever changing mood yeah
Let me tell you now

I said the cool before the warm
The calm after the storm
The hush before the silence
The winds after the blast
The love after the hate
The love we leave too late
I said the love after the hate
The love we leave too late
The cool before the warm
The calm after the storm
I said the hush before the silence
The winds after the blast
The love after the hate
The love we leave too late
I said the love after the hate
The love we leave too late

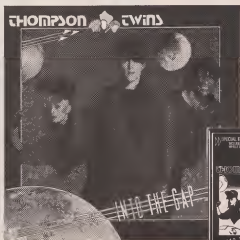
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Photo: Peter Armstrong



my ever
changing moods

Just out



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



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SHANNON

LET THE MUSIC PLAY

WE STARTED DANCING AND LOVE PUT US INTO A GROOVE
 AS SOON AS WE STARTED TO MOVE
 THE MUSIC PLAYED WHILE OUR BODIES DISPLAYED THROUGH THE
 GANDI
 THEN LOVE PICKED US OUT FOR ROMANCE
 I THOUGHT IT WAS CLEAR
 THE PLAN WAS WE WOULD SHARE THIS FEELING JUST BETWEEN
 OURSELVES
 BUT WHEN THE MUSIC CHANGED THE PLAN WAS REARRANGED
 HE WENT TO DANCE WITH SOMEONE ELSE
 LOVE SAID

CHORUS
 LET THE MUSIC PLAY HE WON'T GET AWAY
 JUST KEEP THE GROOVE AND THEN HE'LL COME BACK TO YOU AGAIN
 (LET IT PLAY) LET THE MUSIC PLAY HE WON'T GET AWAY
 THIS GROOVE HE CAN'T IGNORE HE WON'T LEAVE YOU ANYMORE NO

HE TRIED PRETENDING A DANCE IS JUST A DANCE BUT I
 HE'S DANCING HIS WAY BACK TO ME
 SO WE STARTED DANCING AND LOVE PUT US INTO THE GROOVE
 AS SOON AS WE STARTED TO MOVE AS SOON AS WE STARTED TO
 MOVE
 LOVE SAID
 REPEAT CHORUS

HE TRIED PRETENDING A DANCE IS JUST A DANCE BUT I
 HE'S DANCING HIS WAY BACK TO ME
 HE'S DANCING HIS WAY BACK TO ME
 LOVE SAID LET THE MUSIC PLAY LET THE MUSIC PLAY
 HE WON'T GET AWAY
 THIS GROOVE HE CAN'T IGNORE AND HE WON'T LEAVE YOU ANYMORE
 LET THE MUSIC PLAY LET THE MUSIC PLAY HE WON'T GET AWAY
 JUST KEEP THE GROOVE AND THEN HE'LL COME BACK TO YOU AGAIN
 LET THE MUSIC PLAY LET THE MUSIC PLAY HE WON'T GET AWAY
 THIS GROOVE HE CAN'T IGNORE AND HE WON'T LEAVE YOU ANYMORE

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 ON CLUB RECORD



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*not including 12" singles, picture discs or EP's.

Rick Springfield's been famous twice — the last time was in the '70s. It's tough at the top (and bottom), says Neil Tennant.

"It was interesting when I was in England — it was a strange experience walking around the streets where no-one really knew me. In America they do."

Rick Springfield is a 34-year-old Australian with a gentle American drawl and his first British hit, "The Human Touch". In America he's something of a superstar and admits: "I want to be big in Britain."

He was born in Sydney and raised in Melbourne where his father was in the army. For his 13th birthday he was given a guitar and within a few years was touring with his first band, Rock House, in war-torn Vietnam.

"It was the only chance to get a band together and play every night. They dropped a few bombs near us but nothing too dangerous."

Back home in Melbourne, after this "pretty strange" tour of American servicemen's bars and bases, Rick put together another band, Zoot, which became big in Australia but nowhere else.

"When I was growing up in Australia, there was no such thing as an Australian band 'making it' because it was such an isolated place. Now there's this Australian invasion that's come to America."

So, a decade before *Man At Work*, he set off for America and found fame of a kind within a year. His 1972 single, "Speak To The Sky", went into the American Top 20, but his success was not firmly grounded: he was a "teen idol", Moody photos of him were the staple fodder of American teen magazines like *16and* and *Teen* while Rick was "living high every night and all that terrible stuff — you know, the trappings of the U.S. rock stuff."

"I had manager conflicts and record company conflicts. The bottom line of that was that it all stopped. I put out a lot of albums but radio never accepted them and people didn't buy them. I think the teen idol thing really hurt it."

SECOND TIME A ROUND

Down on his luck, Rick accepted the invitation of a friend to attend acting classes with her. The two put on a play together in Los Angeles which was seen by an agent from Universal Pictures who promptly signed him as a "contract player".

"I did a *Wonderwoman*. Did you get *Wonderwoman* over there? A dreadful show. And I did *Rockford Files* and *The Incredible Hulk* and all those things."

In 1980 he'd just signed a new recording contract and put out an LP called "Working Class Dog" when he was offered a part in the American TV soap opera, *General Hospital*. The show was massively popular at the time and Rick in the role of Dr Noah Drake was seen on TV every day by 24 million people. Four mornings each week for a year, he got up at 7, went to the studio and learnt his lines for the day's episode which was then recorded.

"There's no rehearsal. The first take is always the take they take. But it was good for me to be regimented."

Now safely ensconced in the pages of *TV By Day* magazine as well as *Teen*, his "Working Class Dog" LP became a big money-spinner and he began to work seven days a week: four days recording *General Hospital* and three days touring with his band. It was too much so in 1982 he had himself written out of the TV show.

Now he still tours a lot, visits his Mum in Australia twice a year, and lives quietly in Los Angeles with his girlfriend ("she's very mature, very good for me"). When he's at home he likes to pop down to the local record store three times a week to catch up on "what the competition is doing". His favourites are Peter Gabriel and Graham Parker and he's keen on Big Country, Iceman and U2. This summer his first movie, "Hard To Hold" will be released.

"It's really the story of two life-styles meshing together. I play a rock star who falls in love with a child counsellor."

Rick Springfield works hard and seems grateful for his second bout of success. After all, as he says: "I've had a second chance."

And that's not something that ex-teen idols often get.



RADIO GAGA

Mike Smith leaves. **Gary Davies** moves and **John Peel** stays where he is... for the time being. The music business has lately been awash with speculation that John Peel might be leaving Radio 1, or at least be shifted from his nightly show to an "out of the way" weekend slot. BBC bosses, it was rumoured, were sick of Peel's taking up most of their precious stereo airtime and wanted a more "laid back" late night show. Well, Peel isn't leaving — his contract has just been renewed for a year. The one who will be leaving is Mike Smith. In March he says good-bye to Radio 1 in order to "concentrate on his TV interests". Gary Davies will be taking over Mike Smith's lunchtime show and **Adrian John** will do Davies' Friday afternoon slot. This leaves Gary Davies' 10.00-midnight Saturday show vacant, and there's a still room for speculation that John Peel might get shunted there. Let's hope they leave him where he is.

"Keep Moving" in **Madness's** new LP, on sale on February 20. It contains 12 new songs, including "Michael Caine".

HAPPY BIRTHDAY

Andy Taylor of D'ran D'ran (23) on February 15
Yoko Ono (51) on February 18
Zeki Manyika of Orange Juice (29) on February 23
David Sylvian (26) on February 23
Paul Humphreys of OMD (24) on February 27

TOM BAILEY: THE FIVE WORST THINGS ABOUT TEACHING

Trying to teach people things they don't want to know. No matter how interesting you make your lessons, there's that horrible feeling that some of them in the room don't want to be there. I was teaching music and there was always the feeling that people think it's a "soft option".

Having to take cross-country running on a Wednesday afternoon. I had to run about 1½-2 miles. I was quite into that but I didn't like the whole competitive thing.

School dinners. Appalling. I'm a vegetarian and after a while I got fed up with fried vegetables so I started taking my own sandwiches.

Learning to play the hymns for assembly. Every Friday I'd get a list of hymns to learn so I could play them at all the next week's assemblies. It would ruin my weekend.

Having to dress in a way I didn't want to. I probably wore

a shirt with a pullover over the top and pretended I was wearing a tie. The pupils probably thought I was unusual anyway. This was when the Thompson Twins were starting and they all knew I was in a pop group. It wasn't all that bad at the school (the Brook School, Sheffield) — I got on well with quite a few of the kids. Whenever we play Sheffield there's always a handful of them at the front shouting "Hello Sir!" and generally taking the mickey.



UT WERN

Mike Read picks up his guitar (No. NO! — Ed.) on March 2 for a special charity concert at London's Dominion Theatre. He's part of an 11-piece "jam" band that also includes **Nick Begg** and **David Grant**. **Paul Gambaccini** plays the host and all proceeds are in aid of Multiple Sclerosis and Save The Children.

Apparently **Jimmy Nail** — the actor who plays Os in *Auf Wiedersehen Pet* — has just "inked a deal" with Island Records to make a single with Tracey Ullman. Oddly enough, Ms Ullman's hunkie Allan McKeown is the producer of the aforementioned TV programme.

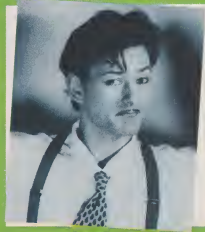
Break Machine are, as the name suggests, a singing break-dancing group. After they went a dance concert in New York, producer Jacques Morall (responsible for Eartha Kitt's "Where Is My Man") herded them into the studio and their hit single, "Street Dance", was the result.

How many times have you stared at those blank, white walls and murmured: "I wish, oh how I wish, I had a giant three-foot by four-foot **Cyndi Lauper** poster with which to brighten up my life"? Well, your days of idle longing are over, for we here at *Hit* have no less than a dozen such posters ready and waiting to walk into your life. And of course, there are also a dozen 12" copies of "Girls Just Want To Have Fun" that came with them.

Here's the question. What is Ms Lauper's LP called: a) "She's So Strange", b) "She's So Unusual" or c) "It's Not Unusual"?

Answers on a postcard or the back of an envelope to **Smash Hits, Cyndi Lauper Competition**, 52-55 Canary Street, London W1V 1PF. Get them here by February 29. Have fun.

Who is **Jack Hammer** and where is he? A few months ago **Maree Ainsend** bought an obscure LP by someone called Jack Hammer which was originally released in the '60s. He liked one song, "Down In The Subway", so much that he and **Dave Ball** recorded it and it's now the new Soft Cell single. The problem is they haven't been able to track down Mr Hammer to pay him his royalties and there is no record of the song ever being registered with the Performing Rights Society (who organise all royalty payments in the UK). So if you know Jack Hammer, tell him to contact Soft Cell, at Some Bizarre, 17 St Ann's Court, London W.1. Soft Cell's final LP, "This Last Night In Sodom", is released on March 16, by the way.



BONE TO BE WILD

A hit puzzling this. **Elbow Bones** doesn't actually sing or play on the **Elbow Bones And The Rackateers'** hit, "A Night In New York", so what does he do?

"I'm a handleader. I organise. I co-ordinate talent." And he's a friend of August "Kid Creole" Darnell whom he met after the first Kid Creole And The Cocanuts shows in New York a few years back.

"I stuck with them because I had dreams that I wanted to fulfill." So he drove the Darnell entourage around and generally helped them out. "But I guess I was poking my nose in a bit much because August started calling me Elbow Bones because he thought I always had my elbow in his ribs. It was just a nickname then. Now I kinda like it." (So much so that he doesn't reveal his real name.)

A couple of years ago he rounded up some of the spare "talent" around August Darnell and put together the first **Elbow Bones And The Rackateers** shows in New York. Darnell was so impressed with them that he produced their "New York At Dawn" LP from which "A Night In New York" was called.

Elbow lives in New York and cites one of his favourite nights in the city as "just walking around with a nice girlfriend. There's a romance to Manhattan when the streets are empty at night and you're wandering through these caverns of skyscrapers". At present he's planning to put together a new band to play some "intimate" shows in Britain and America. What does he actually do in his shows?

"I did conduct and kinda emcee and tell a few really bad jokes and sometimes I would stand up at the side if I got bored. On future tours I'm sure I'll come up with a routine that'll incorporate me a little more." Let's hope so.

BORN TO BE WILDER



Photo: Peter Reber

"It's one thing to be a success in the States, but to reach out across the Atlantic and touch the European market — it's just too much," says **Matthew Wilder**, weak with emotion.

And the cause of all this "success"? The single "Break My Stride". Matthew reckons the "message behind the song must be touching people." *Bitz* wondered what this message might be?

"The intent of the lyric? Well it was written at a point where things could have been going better — that's the essence of it. And it's saying that you have to fight back and persevere — people, of course, can relate to that. No one said life would ever be a bowl of cherries."

30-year-old Matthews was born and bred in Manhattan. His mother was an opera singer, his father a theatrical advertiser on Broadway. So it should come as no surprise that he was pushed into music early on, taking classical piano lessons at the age of five (finishing at high school).

Then, all hell broke loose. He discovered The Beatles and "music took on a new dimension. I was then inspired to write my own songs." When he left college at the age of 19 he recorded his first album. "It was a life-long dream. I know it's a cliché but it's true."

About ten years later all his hard work has finally paid off. His new LP (out in March) called, "I Don't Speak The Language", is a real "melting pot of styles — reggae, calypso, R'n'B and rock. A real pot pourri."

So for this "man of small stature" (5 foot 4 inches) everything seems to be on the up and up. He's even expecting a baby in May.

"It's a boy," he announces. "My wife Susan D. W. Wilder had that test done so we know its sex." It seems the little chap's going to be christened Zachary Harrison Ian Wilder and *Bitz* wishes him the best of luck.

"My ambition," smiles Matthew, "is to go on and create more music and hopefully continue to make people happy."

Susann Sulley of The Human League has passed her driving test.

Your local Council. In mid-March **The Style Council** set off on their first ever tour. Needless to say, the shows are called

"Council Meetings" and Weller says he hopes to "create an atmosphere that you would get in a club". This means he and Mick will be going on first, then there'll be a set by **The Questions**, then **The Style Council** come on again to finish. **Billy Bragg** will be hosting and playing his tunes in between.

Thompson Twins have added some extra dates to their tour. Details on *Nightout* (p.50).

SEEING RED



Six Sed Red: Cindy Ecstasy (left) and Rick Holliday.

Just out is a single called "Shake It Right" by the oddly named **Six Sed Red**. Actually, they're not six, there's only two of them:

Cindy Ecstasy, who has sung on the odd Soft Cell record and **Rick Holliday**, a former B-Movie member. And speaking of B-Movies, they're currently touring and have a single out called "A Letter From Afar".

Roger Daltrey, who used to be The Who's lead singer, has recorded a Eurhythms' song, "Somebody Told Me", on the b-side of his new single, "Walking In My Sleep".

K-Tel have released an LP called "The Tube" in association with The Tube TV show. 17 hit songs by people who've appeared on the show like **Frankie Goes To Hollywood**, **The Style Council**, **Eurhythms**, **U2**, **Wham!**, **Paul Young** and **Aztec Camera**, for instance, are included along with **Jell Beck's** theme tune for **The Tube**. *Bitz* was so impressed with this compilation that it immediately acquired 20 copies to give away here and now. Answer this question: what city is The Tube broadcast from? Write your answer on a postcard or the back of an envelope and post it to: **Smash Hits Tube Competition**, 52-55 Carnaby Street, London W1V 1PF. The deadline is March 1.

"Toyah! Toyah! Toyah!" is a best-of **Toyah** collection released by K-Tel. It's also the title of a video bringing together five of Ms Wilcock's promos. Both are on sale now.

FAN CLUBS

Thompson Twins
Telfax 9
Eccleston 9
London SW1

Michael Jackson
EMMC
7635 Fulton Ave
N Hollywood
CA 91635
USA

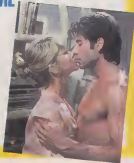
Howard Jones
15 Walton Terrace
Walton
Aylesbury
Bucks

If you want to go and see **The Coteau Twins** at London's **Victoria Palace Theatre** on February 25 — tough, it's sold out and they don't want to do any more. They are, however, appearing on **Whistle Test** on February 24.

Remember **Pink Floyd's** **Their** singer and guitarist, **David Gilmour**, releases a solo LP on March 5. It's called "About Face" and features lots of his famous friends.

HUGGIN' GOOD TIME

After *Three Of A Kind*, well, *Two Of A Kind*. That's the title of the new film starring **John Travolta** and **Olivia Newton-John**. It's a bit of a sushy job in which the pair of them snog all over the place and which probably won't be in a cinema near you until March 2. However, the soundtrack LP is already out and so's a single off it. It's a duet by Livvy and John called "Take A Chance".



IF THE STACK IS HIGH AGAINST YOU
AND THE HAMMER'S COMING DOWN
BURY THE TWIN THAT'S YOURS LIES HEAVY IN YOUR HANDS
OH MY SENTIMENTAL FRIEND
THE FAST MUST REACH AN END

LYING FACE DOWN ON THE COLD STONE
AND THEY GAVE THEIR ALL TO YOU
BUT THEIR ALL IS SLIPPING THROUGH YOUR HANDS
OH MY SENTIMENTAL FRIEND
YOUR TIME WILL COME AGAIN

CHORUS

ONE DAY (ONE DAY) WHEN I DIDN'T DIE A THOUSAND TIMES
WHERE I COULD SATISFY THIS LIFE OF MINE

ONE SMALL DAY
ONE DAY (ONE DAY) WHEN EVERY HOUR COULD BE A JOY TO ME
AND LIVE A LIFE THE WAY IT'S MEANT TO BE
ONE SMALL DAY

HOW MANY TIMES HAS IT TURNED AGAINST YOU
HOW MANY TIMES WILL THEY WALK AWAY
HOW MANY TIMES HAVE YOU LET DEPRESSION WIN THE FIGHT
OH MY SENTIMENTAL FRIEND
WE'LL WALK AS ONE AGAIN
(ONE DAY)

REPEAT CHORUS

(TURNED AGAINST YOU WALK AWAY)
(TURNED AGAINST YOU WALK AWAY)

HOW MANY TIMES HAVE THEY TURNED AGAINST YOU
HOW MANY TIMES WILL THEY WALK AWAY

ONE DAY (ONE DAY) WHEN I DIDN'T DIE A THOUSAND TIMES
WHERE I COULD SATISFY THIS LIFE OF MINE
ONE DAY (ONE DAY) WHEN EVERY HOUR COULD BE A JOY TO ME
AND LIVE A LIFE THE WAY IT'S MEANT TO BE

ONE DAY (ONE DAY) WHEN I WOULDN'T FEEL MY SENSES DIE
WHERE NOTHING MADE ME HANG MY HEAD AND CRY
ONE DAY (ONE DAY) WHERE I COULD SEE MYSELF AS OTHERS DO
WHERE I COULD FEEL THE STRENGTH OF LOVE AT HAND

ONE DAY (ONE DAY) WHEN I DIDN'T DIE A THOUSAND TIMES
WHERE I COULD SATISFY THIS LIFE OF MINE
ONE DAY (ONE DAY) WHEN EVERY HOUR COULD BE A JOY TO ME
AND LIVE A LIFE THE WAY IT'S MEANT TO BE

REPEAT TO FADE

WORDS AND MUSIC CCM/CANNON/LARRY CURRIE
REPRODUCED BY PERMISSION INTERSONG
SING SING SONGS/MOOD MUSIC LTD/HOT FOOT MUSIC/JUMP IN MUSIC
ON CHRYSALIS RECORDS

ULTRAVOX



ONE SMALL DAY

MARILYN



Photo: Barbara Frankel

CRY AND BE FREE

DESOLATE STRANGER LAUGHING AT A CLOWN
SOMETIMES I'M UP (SOMETIMES I'M UP)
AND YOUR SMILE BRINGS ME DOWN (BRINGS ME DOWN)
TO A PLACE WHERE WE BOTH BELIEVE WE BELONG

(CRY AND BE FREE)

CRY AND BE FREE

CRY SHOW SOME EMOTION FOR ME

CRY AND BE FREE

MOST OF MY TIME IS AROUND YOU
I'M BOUND IN YOUR SMILE
STAY FOR A LITTLE WHILE

CRY AND BE FREE

CRY AND BE FREE

(MOST OF MY TIME) MOST OF MY TIME
(I'M AROUND YOU)

(I'M BOUND IN YOUR SMILE) STAY HERE (CRY AND BE FREE)

STAY HERE (CRY AND BE FREE)

STAY (CRY)

CRY AND BE FREE (CRY AND BE FREE)
CRY (CRY) SHOW SOME EMOTION FOR ME

CRY AND BE FREE

CRY AND BE FREE (CRY AND BE FREE)
CRY SHOW SOME EMOTION FOR ME

STAY PLEASE STAY

CRY AND BE FREE (CRY AND BE FREE)

CRY SHOW SOME EMOTION FOR ME

CRY AND BE FREE

CRY AND BE FREE (CRY AND BE FREE)

CRY SHOW SOME EMOTION FOR ME

CRY AND BE FREE (CRY AND BE FREE)

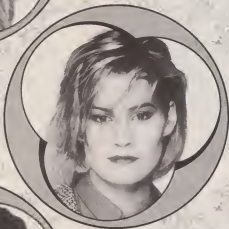
(CRY AND BE FREE CRY AND BE FREE)

(I'M FREE) OH CRY

(I'M FREE) OH CRY

FREE

WORDS AND MUSIC MARILYN
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ON PHONOGRAM RECORDS



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Paul McCartney	Pipes Of Peace	£4.49			
The Police	Synchronicity	£4.49			
The Pretenders	Learning To Crawl	£4.79			



THE BEST FOR LESS

MUTTERINGS

MUTTERINGS

Relax, don't do it. Detectives in Cornwall are

"investigating claims" that young girls, without parental consent, are having their nipples pierced like Paul Rutherford of *Frankie Goes To Hollywood*. . . Relax two.

'Tis muttered that BBC producers of children's programmes have been instructed not to feature Boy George lookalikes lest they encourage the dreaded "trevestite craze".

Wham! and their record label to reach a settlement soon?

. . . Down under. Here's a couple of Aussie groups: *Let Go Back To Your Precious Wife* and *And Son and Love Mem* and *The Urgent Ring Me's*. Unfortunately, it's *There Oh God Don't Go in Frenk You'll Be Killed* have just split up.

. . . *Rik Mayell* making a new series of *The Young Ones* as well as flying to Italy to do a film called *Teramasaalata*. . .

John Teylor to wed *Jenine Andrews*? He said (*Daily Star*): "Serious? It's frighteningly serious." She said (*News Of The World*):

"He proposed to me opposite the Eiffel Tower in Paris. And the greatest thing about being engaged is that I need that sort of commitment. Especially when John is travelling all over the world on his own with lots of opportunities with other girls." He also said, "If anything, she's a bigger raver than I am." But still nobody's saying whether it's really true. . .

By the way, the *Star* can't seem to tell the difference between J.T. and *Nick Rhodes*. . . Spotted.

Paul Weller in London's Paolo Garbini cycle shop borrowing bikes for the new *Style Council* video. . .

Spotted: *Kate Heys* buying some Rolos in a Soho sweetshop. . . Spotted: *Mec McCulloch* window shopping in trendy clothes emporium *Domob*. . . And spotted: *Paul Weller* (again) browsing round *Top Shop* in Oxford Street. . .

David Bowie's "China Girl" banned everywhere) currently a hot item in US porn shops. . .

Andy one: At the *Never Say Never* Again premiere.

Prince Andrew asked *Lesley Ash* to dance, whisks her away from her companion

Royen Atkinson and muttered in her ear: "What do you do, besides look stunning?" *Yesuika*. . . And two. *Andy Teylor* is having sympathetic symptoms of his wife's pregnancy: "The first night I couldn't sleep, the second night I started being sick and then suddenly I got this craving for bangers and mash three times a day — even though I'm a vegetarian and hardly ever eat meat." *Merrissey*: *Knoxington* pret a terra used to be home to *Richard Jobson* of *The Armoury Show*. . . *Michael Jackson* is the "mystery voice" on *Rockwell's* "Somboddy's Watching Me". . . 'Tis muttered that *Michael* also recently recorded a duet with *Queen's Freddie Mercury*. . .

And Queen did "a six-hour jam session in L.A." (mean) with *Rod Stewart* and *Jeff Beck*. Hopefully, it won't be released. . . Latest additions to the *Hip Hop* glossary:

Fresh — rather good, actually; *Critical* — even better. . . Some of *Cyndi Lauper's* previous jobs: horse-walker,

lambel-maid, hostess in Japanese piano bar, geisha girl, dancer, ear-piercer and social worker. . . *Buneymen* *Pete De Freitas's* snare drum used to belong to *Ringo Starr* in the early *Beatles* days. . .

Just before filming a live *Culture Club* telecast to the USA from London's *Hippodrome*, *Jon Moss* discovered he'd lost his drumsticks. So what did he use instead? Some chopsticks from a nearby Chinese restaurant.

David Jaymes of *Modern Romance* has had his appendix out. Happy birthday *Heaven 17* apparently keep a Super-8 movie camera around the studio to play with when they can't be bothered to do any work. It came in handy when they decided to make *John Lydon* a birthday present.

Glenn Gregory was filmed with a dipboard and a big picture of *Lydon*, quizzing passers-by about the man's public image. *Lydon* apparently loved it — except for the bit where a traffic warden remarked: "he's sold out, hasn't he?" . . .

Swans way



SOUL TRAIN

NEW SINGLE



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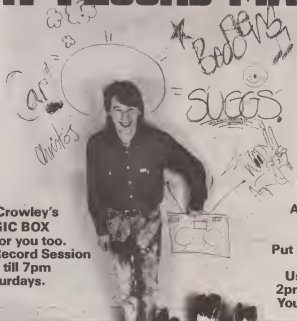
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Cartoon: Egger Williams

MUTTERINGS

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"It was terrible. It was dark and I was crying." Maggie, with a rueful smile and a shake of her mass of auburn hair, recounts an incident from Swans Way's early days when they used to rehearse in an old run-down casino. "We got locked in, everything was dark and we had to get out via the fire escape, trying to avoid the rats in the pitch black."

Swans Way are two men and a woman who met when they were living on the same road in Birmingham and discovered a mutual interest in music. They

decided to pool their resources and their experience gained from working separately in a series of unremarkable amateur bands, and buried themselves to "create something new" in the aforementioned casino. Rick P. Jones, the stand-up bass player, explains: "We literally locked ourselves away every day and forced ourselves to do something. At first we just tried out different instruments, then we slowly eliminated the ones that didn't feel or sound right and we evolved into what we

sound like now."

And that sound is strange fruit indeed, with Maggie playing drums and Robert Shaw supplying the sensual vocals and guitar. They play a moody brand of jazz/pop/blues that bursts with passion but never sounds reckless or runaway, and have energy but express it with dignity and, above all, style. Rob and Rick are the snopplast dressers this side of John Teller — not a hair out of place and mirror-shined shoes — and Maggie's tall, lithe frame is

always draped in some exotic creation or other.

Their second single "Soul Train" entered the charts in its first week of release which confirmed the interest in the band after a handful of TV and radio appearances. Sessions for Radio One and Beacon Radio of Wolverhampton prompted an appearance on film for *The Tube* which was then repeated and capped with a live performance.

What about the future? "Rosy, hopefully," chirps in Maggie with a giggle. — Don Perrette

SOUL TRAIN

IT'S MIDNIGHT
IT'S MIDNIGHT
SOUL TRAIN

IT'S MIDNIGHT
ON THE SOUL TRAIN
IT'S MIDNIGHT
UP ON THE SOUL TRAIN

DON'T WANT TO FIGHT (DON'T WANT TO FIGHT)
RATHER WALK IN THE RAIN (RATHER WALK IN THE RAIN)
DON'T WANT TO FIGHT (DON'T WANT TO FIGHT)
RATHER COMMUNICATE (RATHER COMMUNICATE)

AND I TRY I TRY I TRY
BUT I'M TIRED I'M TIRED I'M TIRED

IT'S MIDNIGHT
I'M ON THE SOUL TRAIN
IT'S MIDNIGHT
I'M ON THE SOUL TRAIN
WITH ALL MY MIGHT (WITH ALL MY MIGHT)
TOWARDS MY END (TOWARDS MY END)
WITH ALL MY MIGHT (WITH ALL MY MIGHT)
THERE'S NOTHING I CAN CHANGE (NOTHING I CAN CHANGE)

AND I TRY I TRY I TRY
AND I'M TIRED I'M TIRED I'M TIRED

AND I TRY I TRY I TRY
AND I CRY I CRY I CRY
AND ON AND ON AND ON
IT'S MIDNIGHT (IT'S MIDNIGHT)
ON THE SOUL TRAIN (ON THE SOUL TRAIN)
IT'S MIDNIGHT (IT'S MIDNIGHT)
ON THE SOUL TRAIN (ON THE SOUL TRAIN)
I'M ON THE SOUL TRAIN
SOUL TRAIN SOUL TRAIN
I'M NOT STRONG ENOUGH (SOUL TRAIN)

REPEAT AND AD LIB TO FADE

WORDS AND MUSIC SWANS WAY
REPRODUCED BY PERMISSION CBS
SONS/BALGER
ON EXIT INTERNATIONAL RECORDS LTD.

SWANS WAY

Rick P. Jones, Maggie Domberton Shaw

Nik Kershaw



Wouldn't it be good

I got it bad
You don't know how bad I got it
You got it easy
You don't know when you got it good
It's getting harder
Just keeping life and soul together
I'm sick of fighting
Even though I know I should
The cold is biting
Through each and every nerve fibre
My broken spirit
Is frozen to the core
I don't wanna be here no more

Chorus
Wouldn't it be good to be in your shoes
Even if it was for just one day
And wouldn't it be good if we could wish
ourselves away
Wouldn't it be good to be on your side
The grass is always greener over there
Wouldn't it be good if we could live without
a care

You must be joking
You don't know a thing about it
You've got no problem
I'd stay right there if I were you

I got it harder
You couldn't dream how hard I got it
Stay out of my shoes
If you know what's good for you
The heat is stilling
Burning me up from the inside
The sweat is coming
Through each and every pore
I don't wanna be here no more
Don't wanna be here no more
Don't wanna be here no more

Repeat chorus

I got it bad
You don't know how bad I got it
You got it easy
You don't know when you got it good
It's getting harder
Just keeping life and soul together
I'm sick of fighting
Even though I know I should
The cold is biting

Words and Music Nik Kershaw
Reproduced by permission Rondor Music
Publ. Co. MCA Records

HELP!

When I was younger
So much younger than today
I never needed anybody's
Help in any way
But now those days are gone
I'm not so self-assured
Now I find I've changed my mind
I've opened up the doors

Chorus

Help me if you can
I'm feeling down
And I do appreciate
You being round
Oh help me get my feel
Back on the ground
Won't you please please
Help me

And now my life has changed
In oh so many ways
My independence seems
To vanish in the haze
But every now and then
I feel so insecure
I know that I just need you
Like I never did before

Repeat chorus

When I was younger
So much younger than today
Never needed anybody's
Help in any way
But now those days are gone
And I'm not so self-assured
Now I find that I've changed my mind
I've opened up the doors

Repeat chorus

Won't you please please
Help me
Won't you please please
Help me
Please won't you please
Help me

Words and Music Lennon/McCartney
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Co. On Capitol Records

TINA TURN

A close-up, profile view of a woman's face. She has voluminous, wavy blonde hair with bangs. Her eyes are heavily shadowed with dark, smoky eye makeup. She is wearing bright red, glossy lipstick. The lighting is dramatic, highlighting the contours of her face.

ER



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SINGLES

seem to do two fast ones and then a slow. This is a big, soft, slow, slushy ballad that sounds incredibly like Barry Manilow at times. I don't like this as much as his uptempo stuff but it's still up to his usual standard. I would think a chart cert.

BARBRA STREISAND: No Matter What Happens (CBS) In 1982 the biggest-selling album was a Streisand album which had no hit singles taken from it and very little promotion. In the female category she probably equals the great M. Jackson and, although her hit singles are far less frequent, her popularity doesn't fade. Personally, I love her. Barbra please come to England and play some live dates... please!

ORANGE JUICE: Bridge (Black/Polydor) It's very easy to slag off a record within a few moments after you've heard it but, after making records myself, I know how much work and effort is involved. However I do find the singer's voice very droney with a strange sort of downward tone and this tends to put me off. The backing's quite interesting — an odd combination of jungle rhythm, funky guitar and Hammond organ which reminds me of The Jam at times.



DAVID GRANT: Organize (Chrysalis) I must admit I was pleasantly surprised as I removed this from my 21st Century turntable. The chorus is not as catchy as his previous hits, however the production seems to be more meaty and less predictable. I like it.

BILLY JOEL: An Innocent Man (CBS) Not as catchy as "Uptown Girl" or the zany "Tell Her About It". There's no denying his vocal performance and song-writing capability but, personally, I don't hear it as a single.

THE FREEDOMERS: Middle Of The Road (Real) Pure unadulterated rock for pure unadulterated rockers. Christie Hynde has a certain *je ne sais quoy* and charisma that I find appealing, especially her voice.

FASHION: Eye Talk (De Stijl/Epic) One way or another I can't get away from this group. When I was with the Kajafes

supported this lot on tour just after their singer left them. A year later the singer in question, a certain Mr Dee Harris, was producing my first solo single and now I hear that Mr Mulligan has just done some cover artwork for the "Chappypoopoos". The newly-joined Darby has replaced Monsieur Harris with his rockier guitar and, to my ears, less distinctive voice but you'll need a stronger song, guys, if you are to break with a first single.



MARTIN SHAW: Cross My Heart And Hope To Die (Nouveau Music) I hate to name drop but I know Martin (Doyle in *The Professionals*) quite well and I know him to be a warm sincere fellow and not the hard thug-like type he plays on screen. This soft slushy tear-jerker is probably what he really feels like inside and I hope it's a mega-hit. P.S. He's a vegetarian too, like me.

ROBERT GORL: Darling Don't Leave Me Out (Mute) This former member of DAF releases his second single on the acclaimed Mute label. Featured on backing vocals is the also-acclaimed Annie Lennox and, frankly, at times it sounds more like a Eurythmics single. I don't really like the song or his voice.

ROLLING STONES: She Was Hot (Rolling Stones) The Rolling Stones have been going since I was a twinkle in my Dad's eye and are so popular and established that I feel a little irrelevant reviewing one of their singles. But here goes... you either like them or you don't. Jagger is the usual "star" you'd expect, delivering those sensual vocals with his well-rehearsed charisma and style (it sounds like the song was written after a lustful night in "Gay Paris" at the Bois De Boulogne). Can't wait to see the video.

MARILLION: Punch And Judy (EMI) This group hail from the same part of the country as the Kajafes but their music is totally different. They'll be looking for their first hit but, to my ears, I don't think they'll get it with this one. It sounds a little dated to me. They apparently have a large loyal following so, if nothing else, it will please them.

THE FRAGGLES: Fraggie Reek (RCA) Who the hell are The Fraggles? Perhaps I haven't been watching tele enough. Incredibly I thought it was a rip-off of Malcolm McLaren's second single at first but then it moved on.

GIRLSCHOOL: Burning The Bed (Breeze) Produced by two of the guys from Sleaze, this little ditty seems terribly American. Are they American? I'm sorry, I don't like this at all. I've heard this sort of thing a million times before. In fact, I'm sure I've heard the melody somewhere before too.

THE WORLD'S FAMOUS SUPREME TEAM: Hey D) (Charisma) Get down, man. Here we have The Supreme Team without Mr McLaren but, don't worry, they make up for him. It's another rapping sort of Grandmaster Flash but it's got some really nice original hits and a lovely girl's voice, who sounds no older than five years old. Should be huge in the clubs.

DEE C. LEE: Selina Wew Wew (CBS) This lady was apparently booted out of Wham! but it obviously hasn't affected her talent and confidence. I love the chorus and verse, and I also love the middle. In fact, I love it all. May be a hit.

DEBBIE HARRY: Rush Rush (Chrysalis) Oh Debbie, oh Debbie, oh Debbie! What happened to those wonderful days when you were such a worldwide star and you had the world (including me) at your fingertips? The rawness that gave Debbie Harry her incredible appeal has been chucked out of the window for some electronic gimmickry. I prefer the old days.

GENESIS: Illegal Alien (Charisma) Sounds very fresh but I don't like it as much as their last single. Maybe that's because Phil Collins sounds like he took singing lessons in Brixton for this one.



SADE: Your Love Is King (Epic) There's a lovely classy shot of this attractive lady on the sleeve and, when I put the record on, I wasn't disappointed with her voice either. The song is really the sort of late night stuff you wanna hear while you're making love or kissing and cuddling on the sofa. I personally love its subtle ingredients and sex appeal. See you on the sofa.



Reviewed by
LIMAH

KAJAGOOGOO: The Lion's Mouth (EMI) Well well well, what do we have here? It's my old mate the "Chappypoopoos". I suppose I could slag it off 'cause they gave me the boot or, on the other hand, I could be really nice just in case they review my next single. However, I've decided to be purely and simply honest: I humped into Nick at the record company offices just before Xmas and he played it to me then. I left the building humming the chorus and generally reminiscing. Good luck, guys. Single Of The Fortnight.



THE BOOMTOWN RATS: Tenight (Phonogram) I often hump into Bob Geldof at our equally fine vegetarian restaurant in North London and we talk about the music his in general and organically-grown carrots. The very moment the needle on my player touched on this groove, the energy and warmth hit me between the eyes. There has been a long gap since their last vinyl but it was obviously not in vain. Should be a smash hit (get it?).

HOWARD JONES: Hide And Seek (WEA) So many artists

HOWARD JONES

—HIDE & SEEK—

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- 20 Tues LIVERPOOL, Royal Court
- 22 Thur BELFAST, Queen's University
- 23 Fri DUBLIN, SFX
- 25 Sun MANCHESTER, Apollo
- 26 Mon SHEFFIELD, City Hall
- 27 Tue HANLEY, Victoria Hall
- 29 Thur NOTTINGHAM, Royal Concert Hall
- 30 Fri BIRMINGHAM, Odeon
- 31 Sat BRISTOL, Colston Hall

APRIL

- 1 Sun CARDIFF, St David's Hall
- 2 Mon GUILDFORD, Civic
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- 6 Fri SOUTHAMPTON, Gaumont
- 7 Sat AYLESBURY, Friars

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ENDGAMES



ALBUMS

deathly dull as this. A sad business. (2 1/2 out of 10)

Dave Rimmer

THE ALARM: Declaration (IRS) The Alarm have a message and this, roughly, is what it is: get up, think, about, fight for the freedom to do what you want rather than sit around moaning about it and, most of all, act. And the message comes ringing out loud and clear in everything on this LP from the uptempo catchy "Sixty Eight Guns" to the less hectic "Tell Me". An LP for those who want to change the world, or just hear some good music. (7 out of 10)

Lindsay Shapers

THOMAS DOLEY: The Flat Earth (Parlophone) Unfortunately this LP is not packed full of lightning tracks like "Hyperactive". Instead it's a bit like trying to drive into a strange town without a map—it tends to veer off in unpredictable directions. Not a bad thing usually but, in Tom's case, it ends up sounding just messy. A real disappointment. (5 out of 10)

Claire Sheaff

SNOWY WHITE: White Flames (Towerbell); GARY MOORE: Victims Of The Future (Virgin Ten) Two ex-Thin Lizzy guitarists have each produced an instantly

forgettable album. Snowy White twangs away in an endless guitar solo throughout ("Bird Of Paradise" comes as a welcome relief). Gary Moore indulges in the usual Heavy Metal nonsense, singing insane lyrics, mainly concerned with "babes" and "chicks" and "life on the road". (1 out of 10); (0 out of 10)

Josephine Hocking

WHITESNAKE: Slide It In (Liberty) With a title as risqué as anything Frankie Goes To Hollywood could ever think of even in their wildest dreams. Whitesnake launch into an album's worth of steady, no nonsense, heads down, give 'em hell boogie. Quite wonderful really... if you like that sort of thing. (5 out of 10)

Claire Sheaff

CYNDI LAUPER: She's So Unusual (Partrat) A very cheeky title this, because, although Ms Lauper may be completely bonkers, her album is well short of unusual. "Girls Just Wanna Have Fun" is the one track that gets me wiggling round the room. Unfortunately most of the rest of it consists of anguished ballads on which she ends up sounding like a cross between Shirley Temple and Hazel O'Connor. Oh dear. (3 out of 10)

Lola Borg

BOB MARLEY & THE WAILERS: In The Beginning (Trojan) You wonder with Marley, as you do with the late John Lennon, just how much more of his original material could possibly still exist. But here's another 13 songs, recorded between '67 and '73 when he was exploring the whole range of sounds—from ska to American folk—that eventually merged to become his own unmistakable blend of reggae music. Light, loose-limbed, frothy and full of hope and feeling. A good record. (7 out of 10)

Mark Ellen

THE MANHATTAN TRANSFER: Bodies And Souls (Atlantic) Real professionals this lot. Since the early '70s they've been dazzling Radio 2 listeners with their close harmonies and scoring the occasional hit. This LP has a "Bodies" side of smooth disco, including "Spice Of Life", and a "Souls" side where the harmonies are applied to slow ballads, jazz and gospel. It's all very clever and sophisticated and well played but it leaves me cold. Mum and Dad might like it. (4 out of 10)

Neil Tennant



THOMPSON TWINS: Into The Gap (Arista) In which you will find: several songs with empty words and plodding tunes sung in a whiney voice and slung together with fake sentiment. The success of the terrible Twins represents the usual triumph of naked ambition over talent. But while silly haircuts, standard-issue manic stares and at least one stupid hat might pass muster on TOTP, they hardly brighten the experience of having to sit through an LP as

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PUNCH PUNCH AND JUDY
PUNCH AND JUDY PUNCH AND JUDY

WASHING MACHINE PINSTRIPE DREAM
STRIPPED THE GLOSS FROM A BEAUTY QUEEN
PUNCH AND JUDY JUDY JUDY JUDY JUDY JUDY
FOUND OUR NEST FROM THE DAILY EXPRESS
MET THE VICAR IN A HOLY VEST

PUNCH AND JUDY PUNCH AND JUDY
BROUGHT UP THE CHILDREN CHURCH OF E
NOW I VEGETATE WITH A COLOUR TV
WORST THING THAT EVER HAPPENED TO ME
OH FOR D.I.V.O.R.C.E. OH JUDY

WHATEVER HAPPENED TO PILLOW FIGHTS
WHATEVER HAPPENED TO JEANS SO TIGHT FRIDAY NIGHTS
WHATEVER HAPPENED TO LOVER'S LANE
WHATEVER HAPPENED TO PASSION GAMES
SUNDAY WALKS IN THE POURING RAIN SHUT UP
PUNCH PUNCH PUNCH AND JUDY
PUNCH PUNCH PUNCH AND JUDY
PUNCH PUNCH PUNCH AND JUDY
PUNCH PUNCH PUNCH

CURLING TONGS MOGADONS
I GOT A HEADACHE BABY DON'T TAKE SO LONG
SINGLE BEDS MIDDLE-AGE DREAD
LOSING THE WAR IN THE WAISTLAND SPREAD
WHO LEFT THE CAP OFF THE TOOTHPASTE TUBE
WHO FORGOT TO FLUSH THE LOO
LEAVE YOUR SWEATY SOCKS OUTSIDE THE DOOR
DON'T WALK ACROSS MY POLISHED FLOOR
OH JUDY

WHATEVER HAPPENED TO MORNING SMILES
WHATEVER HAPPENED TO WICKED WILES
PERMISSIVE STYLES
WHATEVER HAPPENED TO TWINKLING EYES
WHATEVER HAPPENED TO HARD FAST DRIVES
COMPLIMENTS ON UNNATURAL SIZE HA HA
PUNCH PUNCH PUNCHES JUDY
PUNCH PUNCH PUNCHES JUDY
PUNCH PUNCH PUNCHES JUDY
PUNCH PUNCH PUNCH

PROPPING UP A BAR A FAMILY CAR
SWEATING OUT A MORTGAGE AS A BALDING CLERK
PUNCH AND JUDY JUDY JUDY JUDY JUDY JUDY
WORLD WAR THREE SUBURBANHEE
JUST SLP HER THESE PILLS AND I'LL BE FREE
I WANT JUDY JUDY JUDY NO MORE
TAKE BACK JUDY

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NEED IT!

THERE'S
A TANK
SKIPPER!

FIRE!

THAT WAS A
CLOSE SHAVE!

THAT'S ONE
LESS TO BOTHER
US... FLYING
SAUCERS
APPROACHING

IGNORE
THEM, THEY CAN'T
HURT US... LOOK
OUT FOR THAT
FIGHTER...
IT'S FAST...

OH NO,
SKIPPER THERE'S
TWO SUPER TANKS
APPROACHING

WHAT DO YOU
WANT, A MEDAL?
KEEP YOUR EYES
ON THAT RADAR

COME ON
JIMMY, LETS
GIVE 'EM ALL
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KAJAGOOGOO

The Lion's Mouth

Take away my prima from the mouth of the lion
Savage Jews are the price we pay
Take away the lion
Let me see with my own eyes
Walk along the narrow way

(What a waste)
What a waste (what a waste)
Your sword is no use
When you're standing face to face
(There face to face)
Oh what a waste
Harvest the human race
Your sword an use to you
When you're standing face to face
(There face to face)

Chorus
Hey fool watch out (watch out)
You'll get mauled
By the lion's mouth

Repeat chorus

Take away my chains
Don't want to see 'em again
Take away my misery
Take away my bloodfield
Don't want to belong to the old
Take it up and set me free

(What a waste)
What a waste (what a waste)
Your sword is no use
When you're standing face to face
(There face to face)
Oh what a waste
Harvest the human race
Your sword an use to you
When you're standing face to face

Repeat chorus

(I don't think so)

Repeat chorus

(I don't think so)

Repeat chorus

(I don't think so)

Repeat chorus three times

(I don't think so)

Repeat chorus twice

(I don't think so)

Hey fool watch out

Words and music Nick Boggs
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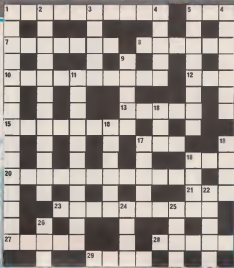
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- 1 Where Big Country met Alice?
- 5 ABC's recent distress call (1,1,1)
- 7 Sunday that's Black and very heavy
- 8 Cyndi who just wants to have fun
- 10 Toy-age Fred makes a hit for
- 12 South American city known to Duran fans
- 13 OMD hit that was a little hit Gay
- 15 Twins family name
- 17 Band that grew into Heaven 17 (1,1,1)
- 19 Sort of record every band wants
- 20 TV's musical quiz show (4,4,4)
- 21 Wham! did it — and so did Roland Rat
- 23 Late ex-Beatle recently back in charts (4,6)
- 27 Blondie's heart was made of this
- 28 Red-breasted Bee Gee?
- 29 and 16 down The Police's tale of royal anguish (4,2,4)



DOWN

- 1 Day-dreams for China Crisis? (7,8)
- 2 A lack of communication involving 23 across (6,4,2)
- 3 A Certain
- 4 Ymoo's belonged to nobody
- 5 Plans of Krypton native sung about by Black Lace
- 6 Bowie's sort of moonlight
- 9 The colour of Shaky's door
- 11 Men at top sit — and become a famous Motown group (anag)
- 14 "Two Hearts Beat As ..." (U2)
- 16 See 29 across
- 17 "..... Davis Eyes" (Kim Carnes)
- 18 "Never....." — Echo & The Bunnymen
- 19 The Selector's one lasted three minutes
- 22 That Eurythmical Lennox
- 24 It slept tonight for Tight Fit
- 25 "..... Lights" — Kraftwerk
- 26 Shaky and Bonnie know a rockin' good one

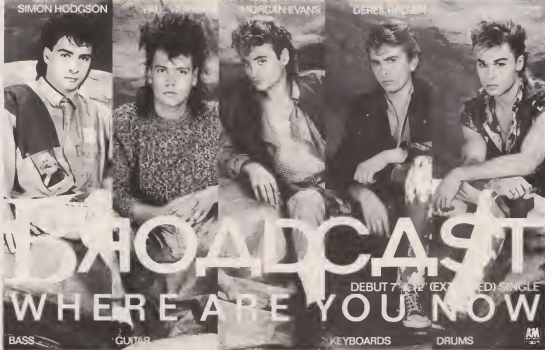
Answers on page 60

SIMON HODGSON

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Photo: Stuart Prentice



Annie Lennox, in her Bat Lynch days.

Is there any way I can get hold of a copy of "I Only Want To Be With You" by The Tourists (who later became the Eurythmics)? I asked at my local record shop but they said it had been deleted. Sally Andrews, Torquay.

Although it was intended as "more of a joke" than anything else when it was released in '79, this Dusty Springfield cover became The Tourists' biggest hit, reaching Number Four in November that year. Issued on Logo Records, they unfortunately couldn't uproot even one spare copy but there are hopes that RCA will own the rights to all the old Tourist recordings) may re-issue it as part of an oddsies package. Alternatively, some kind reader may have a spare copy they're willing to donate... Sorry I can't help.

Please help, as I'm madly in love with the guitarist in that group Frankie Goes To Hollywood. I'd like to know what he looks for in a girl and his date of birth. And please give him a big kiss from me! Lanky.

You must mean Brian Nash, or Gnasher as he's known. Born May 20 1963, he requires that the ideal girl must have a) long or short black hair, b) high cheek bones, c) full lips, like actress Nastassia Kinski and d) be "kinky as hell". Whatever happened to "having a nice personality"? And no I won't be giving him a big kiss!

Me and my sister are puzzling over a piece of music we heard in the film *Midnight Cowboy* which

starred Jon Voight. The music was very slow and featured the harmonica, and as we think it was really gorgeous, we'd love to know if it's still available. Chris and Julie, Warrington

The complete soundtrack to *Midnight Cowboy* is still available through EMI under catalogue number LBR 1036 and, as well as featuring the piece you mention, you'll also find tracks by Elephants' Memory and The Groop, plus Nilsson's positively heart-swelling version of "Everybody's Talkin'". Frankly, who could resist it?

I know you are busy but could you possibly give me a Japan discography? Steven Brummell, Ashford.

Never too busy for you darling! (What's going on here? — Ed). Singles were "Don't Rain On My Parade" (Mar '78), "The Unconventional" (Aug '78), "Sometimes I Feel So Low" (Oct '78), "Life In Tokyo" (Apr '79), "Second That Emotion" (Mar '80), "Gentlemen Take Polaroids" EP (Oct '80), "Life In Tokyo" (Apr '81), "The Art Of Parties" (Apr '81), "Quiet Life" (Aug '81), "Visions Of China" (Oct '81), "European Son" (Jan '82), "Ghosts" (Mar '82), "Cantonese Boy" Double 7" (May '82), "I Second That Emotion" (Jun '82), "Night Porter" (Nov '82), and "Canton" (Apr '83). Albums: "Adolescent Sex" (78), "Obscure Alternatives" (78), "Quiet Life" (79), "Gentlemen Take Polaroids" (80), "Assemblage" (81), "Tin Drum" (81) and "Oil On Canvas" (Jun '83).

Can you tell me how I can contact Richard Branson, millionaire proprietor of Virgin Records?

Spaghetti Joe, Darlington.

Write to him c/o Virgin Records at: 2-4 Vernon Yard, Portobello Road, London W11. Branson also owns night clubs The Venue, Heaven and Goldiggers, and shares in a Cable TV company and operates a films and books division — and that's just his hobbies!

I thought it best to write to you. I would like to know David Bowie's home address as I want to send him a card.

Louise Milne, Watford.

Well, I'm afraid I've only got his phone number... so instead, you better write to his passing-on address at: PO Box 8695, North Hollywood, California 91601, USA. For anyone else who's interested in joining the nearest thing-to-a Bowie fan club, Starzone publish five entertaining magazines each year and provide the best information service. Subscription fee is £6.00 and payable to Starzone at: Starzone, PO Box 225, Watford, Herts.

Get this one foxes you. On Channel 4's *American Football* programmes, three different pieces of music get played: 1) the theme music; 2) something that might possibly be called "American Heartbeat"; and 3) "Sweet Dreams (Are Made Of This)" by the Eurythmics. Can you tell me who the first two are by, and where I can get hold of them?

Jay Gilbert, Romford.

Theme music is titled "Jezebel Spirit" and is on David Byrne and Brian Eno's "My Life In The Bush Of Ghosts" LP, issued on EG under catalogue number EGLP 048. And "American Heartbeat" features on Survivor's "Eye Of The Tiger" album on CBS, catalogue number SCt 85485. Yeah, you really got me there...

If Boy George was to someday get married, do you think he would choose somebody who spent most of their day at home and maybe only had a part-time job, or do you think it would have to be somebody who lives in the entertainment world? Please find out as this is most important to me.

Roxie Wilder, St Albans.

George, who'll be 23 next June, reckons it "very optimistic

of anyone to want to marry anyone at his age". But if and when the day does come, he insists that the social status of his spouse would "make no difference whatsoever". All that matters is that they're blessed with "a sparkling personality".

Please can you tell me if Robert Plant is married or has a girlfriend, how old he is and whether there are any posters of him available anywhere. Is that too much to ask?

Led Zep Fan, Bury.

Is anything too much to ask? Born on August 20, 1948 in Bromwich, he married at the age of 19 but, unfortunately, the couple separated last year. WEA Records have donated a tasty poster, but I need your address.



Flax Lux: If Lux could kill...

I desperately need information on Flax Lux (recent support band to Howard Jones) and how to contact them. Also, why can't I get the 12" version of their single "Photograph". I'm getting very depressed.

Mozzie/It Smooches and Lorella, High Wycombe.

Cheer up Mozbeidt (that your real name!), the aforementioned 12" single is sitting on my desk, only awaiting details of your full address. Flax Lux formed over two years ago in Yorkshire and are left-right in photo) Steve Wright (vocals), David P. Crickmore (keyboards, guitars) and (front) Ian Nelson (sax, keyboards). Singles to date are "Feel Like Winter Again" (Cocteau Records) and "Photography" (Polydor) and current release "Secrets", with a new single titled "Blue Emotion" due out in March. They also plan to tour around this time (for dates see *NightSound*) but if you'd like to write to them, you can do so c/o Chris Carr Publicity, 385a Kilburn High Road, London NW6.

"Wine gums and orange juice. This is wonderful!" Tracey Ullman is in seventh heaven. Anything to take her mind off the toil and tedium of a make-up session. At least her old chum May is applying the swathes of cream and the false eye-lashes (really).

Over in the corner of the makeshift dressing room snuggles her new pet in his basket. Called Binky Beaumont (after a famous theatrical agent), he's a young and impossibly cute Yorkshire Terrier. "Don't worry if he makes a mess," says Tracey. "I'll clean it up."

As usual, Ms Ullman is absurdly busy. She's just returned from a press tour of Europe and is getting ready for a month-long jaunt around America where she'll host the music station MTV for a week. Then she releases her version of the Madness song "My Girl" — renamed "My Guy" — on February 20. After that, it's recording a new comedy series called *Four Ps To Share* which is about four girls who share a flat in London.

And — believe it or not — she sometimes even has time to talk. Like now.

WERE YOU A PREFECT AT SCHOOL?

No! And they wouldn't even make me a milk monitor. They said I was too irresponsible and that I bossed all the kids around. Actually, I went to loads of schools. I got a letter from an old teacher the other day, a Miss Gaffe. She got me into stage school by teaching me a few song and dance routines. But she must have gone a bit barmy because she said, are you the pupil I used to teach at Steggate County Junior School. Of course, I am. You don't get many Tracey Ullmans with a big Jewish nose and wild hair.

DID YOU IMPERSONATE YOUR TEACHERS?

Yes, I did Miss Gaffe. She had a very unfortunate tooth structure that we used to make models of in paper mache class. I used to impersonate all of them. We had this lovely teacher called Miss Day. Half her head was shaved and the other half was really long in a bob. She'd talk in a deep voice all about things like "the anus" in biology and we all went, yeeuch!

DID YOU ACT AT SCHOOL?

At my primary school I was the star every Christmas. It was the Tracey Ullman show practically and that's what encouraged me to go to stage school. I used to write plays for the class to do and they made me play the silly part — you know, the person who lost their false teeth.

school formed a society of the *OK Yabs*. They dress up like Roz and impersonate her. They wrote to me and said, obviously you are our president and we'd love to come and see you in London. Please can you arrange for us to have cars to drive around in and stay at your flat. I thought, God they really expect their president to do a lot. I suppose I am a bit tired of doing Roz now but she's a great character. I'm doing a half hour TV show on her in the summer.

YOUR FAVOURITE MOMENT IN A FILM?

I'll tell you what I love. It's in *A Man For All Seasons* which we all get shown during our O-level year. There's a lovely bit where what's his name — Robert Shaw — is King Henry VIII and comes down the Thames in his royal barge. It's all da-da-diddle-da-da-da — you know, a trumpet fanfare — and Thomas More's waiting to meet him on the shore. Henry jumps out and goes up to his knees in mud. All the silly pansy courtiers go, Oh, and then Henry laughs and everyone else does because they know it's all right. And I also love *The Great Rock & Roll Swindle*. There's a disgusting moment when dear Irene Handl, who's the cinema usherette,

a couple of fried eggs up here. I always said to Lenny and Dave on *Three Of A Kind*, "I'm not doing any of this sexy barmad stuff with the big tits" and I never did.

WHO WOULD YOU MOST LIKE TO HAVE LUNCH WITH — a) Nell Kinnoke; b) Simon Le Bon; c) Harrison Ford; d) Frank Bough; e) Paul McCartney; f) All The Flying Pickets! Who's Harrison Ford? Oh, he's the one in *Star Wars*. I think it would have to be him because I don't know him. I know all the others and have



THE TRACEY ULLMAN SHOW

That's what it was like at her Primary School. And that's what it's been like ever since. Does she ever let up? Ian Birch gets tired just listening.

goes, "Ere what's going on" to one Sex Pistol who's doing something terribly naughty with Mary Millington. He looks at her and says something very rude but when you see Irene Handl you can tell she wasn't in the same shot. They obviously filmed Irene afterwards and she goes, "Oh 'ere Tenpole, you better sort them out in 'ere". It's just sacrilege. How could you say that to Irene Handl?

WHAT'S YOUR FAVOURITE JOKE?

I don't like jokes because I'm useless at telling them. May, who does my make-up and is a very good friend, is always trying to tell me this joke about a Jewish girl and a banana. But I don't understand it. My favourite playground joke is this. Two eggs in a pan. One says, "These it's hot in here". The other says, "Wait 'til you get outside — they smash your head in". I love that!

WHO DO YOU FIND FUNNY?

Personal friends. Alexei Sayle. Les Dawson. I know Les and he's funnier in real life. I don't really like his mother-in-law jokes. I like him when he's talking about life in general.

ARE YOU A FEMINIST?

Partly but not wholeheartedly. Someone pointed out to me once that the songs I sing are very sexist. Like "Move Over Darling". If you look at the lyrics, they're not sung by a very liberated woman. But I'd never prance around in black bras, I haven't the sort of body that looks good in bras and suspenders, having only

spent time with them over the years. I've had so many lunches with Paul McCartney on the film set that we've almost had enough of each other. Simon? He was lovely. I wouldn't mind lunch with all of them. Why don't you try and arrange it?

IF YOU WERE OFFERED A PART IN THE FOLLOWING FILMS, WHICH ONE WOULD YOU TAKE — a) *The new James Bond*; b) *The latest Star Wars film*; c) *Carry On film*; d) *A re-make of Gone With The Wind*; e) *A rather arty French film*!

A rather arty French film. I love long, boring French films. I mean out of that list it's about the best one. I don't think I want to take over from Barbara Windsor just yet. I can't see myself as a Bond girl. I hate all that false glamour. I'm a very down-to-earth person. No, I'd love to be in a French film. Like one called *The Lace Maker*. Or that one in which the father's best friend is having it off with his daughter on holiday. I've been offered parts but I haven't been tempted to do any of them. Like what? I don't want to mention any names or parts because I don't want to hurt anyone.

WHAT'S THE BEST THING ABOUT FAMEN?

Not having to worry about where the next two years' work is going to come from! Security. That's about it. And being able to do what I want to do especially now I'm a little more financially secure.

AND THE WORST THING?

Just not having the time to observe people on the street like I used to. Not having time to think of what to do next. I always take too much on. By the end of the day you're just knackered.

WHAT IS YOUR HUSBAND LIKE?

He runs a TV production company over here and in L.A. He's called Allan McKeown. His company here is *Wilt's End* and produces shows like *Auf Wiedersehen Pet* and *Porridge*, and he has a great sense of humour.

IF YOU WERE ON THIS IS YOUR LIFE WHO WOULD BE THE MOST EMBARRASSING PERSON THEY COULD SPRING ON YOU?

My mother. She is embarrassing. And a bit eccentric. I remember one of the first shows she saw me in. I stuck her up in the circle because I didn't want her too close to me. She found her way to the house seats and stood up halfway through the first routine with tears rolling down her face and her hearing-aid oscillating — going peeppeep — and she went, "My baby, my child". She's never come to a show since.



WERE YOU CLEVER?

I was quite brainy. I used to revise for a week before an O-level and I managed to get all my O-levels. And my teachers would say: "It's all right for you, Tracey. What about poor Rosemary Heatherington? [She's Roz, the "OK Yah" character I do.] You're influencing her again."

HAS 'OK YAH' BECOME A MILLSTONE?

No, not really. Actually, a group of girls at some





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MARTIN KEMP

OF SPANDAU BALLET



I've always liked 'The Joker'. It's such a well-produced record. I always remember it sounded cleaner than anything else on the radio at that time. When was it? 1973, I think. I must have been about 11. It was that time when you want to be older than you are and go down the pub. Everyone at school showed off and said their favourite group was Yes or Emerson, Lake & Palmer when you knew perfectly well it wasn't.

I was in Drama School in Islington at the time and had been there since the age of 8. A lot of boys that age have trouble meeting girls and often go to all-male Secondary Schools but, at Drama School, it was mixed and I was forever thinking about pulling girls! Almost every Friday somebody had a party — you know, with the girls chattering on one side of the room and the boys on the other and not much dancing in between. Everyone crowded round the food table. I used to wear flared trousers with a single buckle at the back and a shirt with an inverted French pleat down the back. Those pleats came out just after the Ben Shemen shirt and the real trendies had a French pleat. Like me, I didn't know much about styles then but it was a general aspect of the way you looked that mattered.

'73 was quite a year at Drama School. I did a TV play called *Katherine Mansfield* with Vanessa Redgrave and a comedy playhouse with Leonard Rossiter in which I played a schoolboy. That was a five-minute part but it gave me so much grief because it was in front of a live audience. I also remember Gary and I mimed to Rod Stewart's 'Stay With Me' in front of the school. It was really funny because we were playing the other day in Los Angeles and Rod Stewart was in the front row. None of the kids knew who he was so it didn't matter him being there, and I thought: 'I used to mime to his records!'

At Drama School you also do lots of silly things; they're not so much for acting as for 'bringing you out'. They used to play records like 'Rosa Garden' by Lynn Anderson and Alan Price's 'Simon Smith And His Amazing Dancing Bear'. Was 'Puppy Love' by The Osmonds out then? I remember all the girls were mad about Donny Osmond. Anyway, we'd start the day doing one of these silly acting things — like making out you're pulling a rope or pretending to be a cow. If you pretend to be a cow in front of 20 kids, you soon stop being shy. And I'll always remember we began with what they called the "warm-up routine" with me pretending to pull a rope with Stava Miller's 'The Joker' playing in the background.

Some people call me the spicest cowboy
Some call me the gangster of love
Some people call me Maurice
Cause I speak of the Pompadour of love
People talk about me baby
Say I'm doing you wrong dot... you... wrong
But when I had you in my arms
I knew that night I love you best
Repeat here right here at home cause

Chorus
I'm a picker I'm a grinner I'm a lover and I'm a sinner
Play my music in the sun
I'm a joker I'm a smoker I'm a midnight toker
I sure don't want to hurt no one

Repeat chorus

You're the cutest thing that I ever did see
I really love your peaches want to shake your tree
Lovely dovey lovely dovey lovely dovey at the time
Oooh eh baby I'll sure show you a good time 'cause

I'm a picker I'm a grinner I'm a lover and I'm a sinner
Play my music in the sun
I'm a joker I'm a smoker I'm a midnight toker
I get my loving on the run

Repeat chorus

People keep talking about me baby
Say I'm doing you wrong
Will don't you worry don't worry no don't worry mama
'Cause I'm right here at home
You're the cutest thing I ever did see

Really love your peaches want to shake your tree
Lovely dovey lovely dovey lovely dovey all the time
Come on baby now show you a good time

Words and music Miller
Produced by pianist/arranger Heath Levy Maysie
On Capitol Records

THE STEVE MILLER BAND



THE JOKER

(Above) The Steve Miller Band just before the recording of "The Joker" in 1973 (Miller's the beefy-looking character on the right)

SIMPLE MINDS AT BOOTS

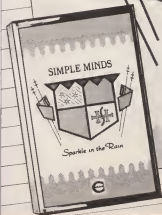
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- YACHTS

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

ANSWERS ON PAGE 60

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 H E C O H L L U D O D E I R I E F
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QUIET LIFE

Since Japan split up, Steve Jansen and Richard Barbieri have been doing odd bits of session work and generally taking it easy. But now, as Dave Kimmer discovers, THEY HAVE PLANS!

"Japan was a really good education for us," reckons Steve Jansen, still bleary-eyed from an all-night smoker session. "We've got a good reputation but people don't know what to expect from us." "It's set a standard for us," adds a similarly laden-kidney Richard Barbieri, "although I can't look back and say everything was great." And they both have a good groan and a laugh remembering Japan's first album ("so tacky") and then a spark of pride at the mention of "Tin Drum".

The news, of course, is that Steve Jansen and Richard Barbieri have formed a partnership called... Jansen/Barbieri. It isn't a group, though they will use other musicians, and they can't think of a proper name, though it will be a "long-term working relationship". And what can we expect from them? Well, Richard describes it as: "more dynamic than Japan's music. Probably more rhythmic." Will there be vocals? Both nod. And who will be doing them? Steve: "Richard." Richard: "He is." Steve: "All right, if you like. Which is strange because I've never seen myself as a vocalist." Richard: "[Laughs] You don't sound like a vocalist!"

All this of course is a little vague because they haven't written all the material yet. Nor, at the moment, do they have a recording contract. Since leaving Japan, though, both have been fairly busy. They both worked with Japanese group Iopu-Do, both have contributed to David Sylvian's forthcoming solo LP (out on April 23. Steve had an exhibition of his photos at London's Photographer's Gallery and Richard produced records by Japanese keyboard player Akira Mizuki and Swedish group Lustens Lakeger. "I got to Number Two in Sweden and that was nice, seeing it one below Abba." Meanwhile, as a partnership they're both dying to do some film music. There've been a couple of offers, notably one for a three-hour "samurai epic" for Japanese TV. They're waiting for a script.

"We wouldn't do it without at least finding out it's a reasonable movie," says Steve, "but it'll probably be in Japanese and we won't be able to understand it anyway."

Steve (on the left) and Richard





Queen: (l-r) John Deacon, Freddie Mercury, Roger Taylor, Brian May. Fists aloft as usual.

As tastefully garbed as ever.



Photo: Frank O'Carroll

THE REIGNING

Queen used to prance about in glitter suits (in '74) and people loved them. They used to dress up in leather and chains (in '80) and people *adored* them. Now they're flying around in spaceships and people simply *cannot get enough of them*. Tom Hibbert looks at their past and present.

In April 1974 a stunningly flashy single called "Seven Seas Of Rhye", by an unknown group called Queen, slipped into the Top Ten. A decade later, back with "Radio Ga Ga", they're still international celebrities with their extravagant music and polished style. "I always knew I was a star," Mercury once confessed. "And the rest of the world seems to agree with me."

Queen's guitarist, Brian May, was born in July 1947 and studied infra-red astronomy (whatever that might be) at London's Imperial College. Here he met Roger Meddows-Taylor (born in July 1949), a biology student who played the drums, and in 1967 the pair teamed up to form a group called Smile. Playing a stodgy brand of 'progressive' rock, with lots of extended guitar solos, they only managed to impress a few hippie students in Afghan coats and eventually split up in 1970. But not before the boss player had introduced May and Taylor to his flatmate, a bizarre character who pranced around in peedy, flamboyant togs and called himself Freddie Mercury. His real name was Frederick Bulsara and he had been born in Zanzibar in September 1946. He had attended school in Bombay, he had studied ballet and art in Ealing, he had sung in wacky, off-beat student bands Wreckage and Sour Milk Sea, he had seen Smile on stage and condemned them as "rubbish". What the world needed, he told May and Taylor, was a group that blended the heavy rock of Led Zeppelin with progressive complexity and a striking "gleam" image. The group would be called Queen — and Mercury would be its singer. May and Taylor thought they might as well give it a go.

In 1971, the Queen line-up was completed with bassist John Deacon (who had a First Class Honours degree in electronics) and the band began developing their style carefully behind closed doors, eventually securing a contract with EMI. By mid-1973, they had an album, "Queen", and a single, "Keep Yourself Alive", ready for release. In addition, Mercury had recorded an intensely silly version of the Beach Boys' "I Can Hear Music" under the name Larry Luxem in a misguided attempt to send up Gary Glitter and other glam posters of the day. Luxem's little joke fell absolutely flat and Queen's debut releases fared little better. Mercury's mish-mash of established rock styles was beginning to seem like not quite such a good idea after all — a laughably bizarre mish-mash of every other more successful band of their genre "as one critic was moved to remark at the time.

But at the next attempt, Queen were to prove such critics wrong. "Seven Seas Of Rhye" was just the ticket and in March 1974, the band made their first *Top Of The Pops* appearance

alongside such imparishable groovers as Lene Zavenoni, Peper Luca and The Wombles. In April, at a date at Striving University, the crowd rioted when Queen refused to take the stage for a fourth encore. The same month, a second album, "Queen II", reached Number 5 in the LP charts. Queen were in the counting house and when the next single, the glossy and sophisticated "Killer Queen", became a Number 2 smash, they began counting the money in earnest.

In 1975, the operetic "Bohemian Rhapsody" spent nine weeks at the top of the charts, the first record in pop history that successfully used the idea of the promotional video. "A Night At The Opera", at the time reputed to be the most expansively-produced album ever, sold millions and throughout the year — and the rest of the decade — Queen seduced audiences around the world with lavish, spectacular stage shows in which such thrilling effects as smoke bombs, thunderflashes, frenetic lights, huge hovering crowns and *Straw Hat*-styled invasions played second fiddle to Freddie Mercury's merry costume changes. Dressed as a clown or a leather-boy, in a kimono or a saquin-encrusted jump-suit, he would strut the stage, baring his chest, toasting his fans with champagne and hogging the spotlight with unabashed glee.

Over the years, Queen were to move away from their initial sound of multi-tracked harmonies to tackle a range of differing styles. On 1978's vulgar "Fat Bottomed Girls", they went for a no-nonsense, football terrace thumping approach; the following year, on "Crazy Little Thing Called Love", they transformed themselves into Shekin' Stevens with a slice of '50s-styled rockabilly; in 1980, they came up with some gritty disco-funk on "Another One Bites The Dust" (a song later deemed as the battle hymn of America's Detroit Lions football team and appallingly parodied by US lunster Weird Al Yankovic on "Another One Rides The Bus" — see here). And then Queen confounded their many critics, who for years had seen the group as dreedful, hoary old dinosaurs, by collaborating with ultra-trendy David Bowie on "Under Pressure".

And now they're back again with "Redo Ge Ge". Freddie Mercury has shorn his hair, sprouted a macho-man moustache and continues to spend his cash on trinkets from the Orient. Roger Taylor keeps turning up on *Pop Quiz* end making a monkey out of people like Limahl with his superior knowledge of amazing pop facts, and May and Deacon remain in the background tinkering around in the studio.

Ten years on, with 22 hit singles and 12 best-selling LPs behind them, Queen seem about as likely to give up their throne as their nemeseke — you know, the one with all the corgis.

Mid-'70s: "Bohemian Rhapsody" but a barber's nightmare.

"What do you mean, 'Relax'?"

Never do anything by halves, do they?



EMERALD

CHINA CRISIS

BRIGHTON

China Crisis have not got much of what you might call an Act. Live — tonight at *Sussex University* — they sound just like their innocuous records. Eddie (short fringe) and Gerry (long fringe) are anonymous-looking Liverpool lads, though with a certain amount of deadpan nonchalance about them. They appear to be somewhat bemused at being up on a stage, singing to people. Songs are introduced alternately — “this is from our first album,” says Gerry; “this is from our current album,” says Eddie. A distinct lack of witty inter-song chat, eh? “Wishful Thinking” is called “our Country and Western hit”! Are we being sent up?

The tunes are, well, pleasant. The atmosphere? Definitely “laid-back”. Even the excellent early single, “Africa & White”, lacks life. So do the audience, mostly wimpy-looking types miming the words to every song. The bloke behind me has his enorak tied around his waist; he breaks into a dopey grin when the hell fills with the mystic tones of “Christien”.

China Crisis play pretty pop. They perform competently, write hermlless, meaningless lyrics. Me, I'm left thinking — is that all there is?

Josephine Hocking



Gary Daly (left) and Eddie London, we ask — are these men asleep?



China Crisis fans — a rockin' good way to spend an evening?



The Alarm's Mike Peters uses the new-fangled mouth-organ chin-rast vocal technique

THE ALARM

SHEFFIELD

The *Limit* club is packed to the rafters with over-aged and under-aged punks, hippies and students whose enthusiasm is seemingly unbounded. As the evening progresses the sick, smoky atmosphere gets denser and condensation begins to run down the walls and drip off the roof.

The Alarm bounce into view and throw themselves into their set with a burning passion, to an instantly wild response from the crowd. Their stance is that of the Angry Young Men, all flying crimped hair and serious expressions. The music, not surprisingly, follows along the same lines as the two hit singles. In there you can find a crossover point where hippiedom meets U2, The Clash with a dash of Stiff Little Fingers thrown in for good measure. But I wouldn't want to knock them too hard since they sing with sincerity and commitment — as if they really believed what they sing about — that's lacking in a few of the microchipped pop acts of this steady end age.

The steady stream of reggie punk anthems, literally streaming with feeling, have the crowd screaming for more. After five encores, including the old Rod Stewart song “Meggie May” and (would you believe?) Bob Dylan's “Knockin' On Heaven's Door”, the crowd won't let them go and they're still yelling themselves hoarse when the house lights go up. 68 young guns can't be wrong.

Claire Sheaff

DATES

Check locally before stepping out. A Lisa Anthony production

The Boomtown Rats: London Queen Mary College (February 16), Sheffield University (17), Scunthorpe Baths Hall (18).

Danac Society: Cardiff University (February 23), Manchester University (24), London Dominion (27), Leeds Tiffans (28), Newcastle Tiffans (29), Blackburn King Georges Hall (March 1).

Glasgow Strathclyde University (3), Birmingham Powerhouse Ballroom (4), Nottingham Rock City (5).

Thomas Dolby (extra dates): Aylesbury Friars (February 17), Glasgow Pavilion (19), London Lyceum (March 1).

Flat Lux: Quidoe Fat Sems (February 22), Glasgow Henry Africa's (23), Manchester UM/ST (24), Birmingham Polytechnic (25), Derby Blue Note Club (27), Sheffield Leadmill (28), Liverpool Venue (29), London Lyceum (March 1) supporting Thomas Dolby, Bath Molias Club (2), Portsmouth Polytechnic (3).

Brighton Pavilion (4), Basilidon Raquels (5), Norwich Pennys (6), Leeds Warehouse (8), London University Union (9), Redford Porterhouse (10).

The Icticia Works: Canterbury Kent University (February 21), Colohastur Essex University (24), Norwich East Anglia University (25).

Howard Jones: Leeds University City Hall (18), Glasgow Pavilion (19), Liverpool Royal Court (20), Belfast Queens University (22), Dublin SFX Hall (23), Manchester Apollo (25), Sheffield City Hall (26), Hanley Victoria Hall (27), Nottingham

Royal Concert Hall (29), Birmingham Odeon (30), Bristol Colston Hall (21), Cardiff St David's Hall (April 3), Guildford Civic Hall (2), London Hammermith Odeon (3), Southend Cliffs Pavilion (5), Southampton Gaumont (6), Aylesbury Friars (7).

Thompson Twins (extra dates): Liverpool Royal Court (March 24), Birmingham Odeon (25), London Hammermith Palms (26-27).

The Style Council: London Common Theatre (March 14/15), Birmingham Odeon (16), Ipswich Gaumont (17), Nottingham Centre (18), Newcastle City Hall (19), Glasgow Apollo (20).

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SHEFFIELD Gaumont
SITTINGBOURNE Classic
WINCHESTER Studio

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FEBRUARY 19th
BRIDGEND Embassy
HULLERFORD WEST Palace

STARTS FRIDAY
FEBRUARY 26th
BUCK Limes Centre
CARLISLE Studio
HROVLEY Classic
STOCKTON Classic
YARMOUTH Cine 1

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MARCH 2nd
NEWPORT (DVENT) Studio
SHIPLEY Unit
WINGAYTON Place

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MARCH 4th
COLERFORD Studio
LLANELLS Screen

STARTS MONDAY
MARCH 5th
MERTHYR Studio

STARTS FRIDAY
MARCH 9th
BIRKENHEAD Classic
CRDSBY Classic
DORCHESTER Plaza
EAST DEREHAM
Entertainment Centre
HOW, AKE Classic
SHAFTESBURY Savoy
WALLASEY Unit

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MARCH 11th
STOWMARKET Regal

STARTS FRIDAY
MARCH 15th
SPRINGHAM Classic
BURY Classic
SHEFFIELD Embassy
LEIGH Classic
NOTTINGHAM Savoy
POOL & Avelay
QUINTON Classic
REDDITCH Classic
STOCKPORT Classic
WISHAW Classic

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MARCH 18th
ALLERTON Classic

STARTS MONDAY
MARCH 19th
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Director of Photography DAVID GURFINKEL Executive Producer TERI SHIELDS Associate Producer RONY YACOV Story by MENAHEM GOLAN

Screenplay by JAMES R. SILKE Produced by MENAHEM GOLAN and YORAM GLOBUS Directed by ANDREW V. MCLAGLEN

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RSVP

● I'm a 16 year old male who likes DAF, Mica Karn, Japan and Tom Robinson. If you've been in and aged 14-16, contact: Daniela, 3 Amberley Court, Bamboo Lane, Pinewood, 3600, South Africa.

● My name is Shona Ronald and I come from Haggis-land. I'm 14 and like going to discos and having fun. My favourite groups are Wham!, The Police and Madness. I'd like to hear from any interested girls or boys. Contact: 21 St Crispian Road, Newtonhill, Kilmarnockshire.

● I'm Colin, 16, was into Heaven 17, The Klique Works, Wham! and most other music except heavy metal and Duran Duran. I've a keen letter writer so there's no chance of us just dying off! Contact: Colin Stroud, 4 Royal Avenue, Calcut, Reading, Berks RG7 5TP.

● Marlos Phoenix, aged 14, would like to hear from girls who like Rod Stewart or Bonnie Tyler. Waste no time and drop a few lines to me at 23 Dorians Street, Nicosia 163, Cyprus.

● Does anyone want to join a Kevin Turvey appreciation club? The fee is only 1p (two of Great big amount). It

anyone would like to join, please write to: Fans 49 Pinacram Road, Welwelhampton, West Midlands WV1 2PQ.

● Hi, I'm glibulous with self-approbation and I listen to Timmy On The Trampoline... If there are any girls aged + interested in writing to a lot of 15, then contact: Mike, 32 Colwyn Road, Cheshire Hulme, Stockport SK3 6BX.

● I'm 14 and desperately want to write to someone. I chiefy love Boy George and Marilyn, and also, Paul Young. I'd like to consist people aged 14-17 who like having a laugh and hate The Flying Pickets and rockers. Write to: Lisa Staineszewski, 93 Birmingham Road, Kidderminster, Wores DY10 2SP.

● Hello everybody! I'm 18 and I enjoy most sports and listening to music by Michael Jackson, Shakin' Stevens, The Police, The Rolling Stones and more. Contact: Sada Patel, Rajson Sok 052, Kurlanis, Istanbul, Turkey.

● Hey! Do you want a natural blonde as a penpal? Like most rock and pop records, watching TOP and walking in the rain. I'd like classical music. The Assembly, school and punk. Ask someone to take your photo and send it to D. M. King, 34 Baker Street, Alveston, Derby DE3 85T.

● We are two males (14) and we like most music, especially Duran Duran and Spandau Ballet. We would like to hear from GEMs! We dislike punk and heavy metal. Write to: Stewart Denham and Bryan Price, China

House, Gordon Boys School, West End, Woking, Surrey GU24 5PT.

● My name is Christine and I'm into punk. My love groups include The Exploited, Adam Ant, Toyah and Howard Jones. Simon Le Bon lookalikes welcome. Write to: Christine Shepherd, Brook Lea, Walgrave, Walsgrave St. Peters, Northamptonshire.

● We're two handsome Chinese boys. Our names are Nick and Gavin. Nick 18, likes Nick Hayward, Trosky, Ullman and Depeche Mode, while Gavin (also 18) likes Duran Duran, Japan, Spandau Ballet and Paul Young. Send photos and letters to: Nick and Gavin, 13R, Block 3, Upper Ngau Tau Kok Estate, Hong Kong.

● Hi, I'm Sue and I'm a devoted Duranite who would love to hear from other Duranites, aged 15-18. Main interests: drooling over John Taylor. Let rip to: Sue, 115 Crestwood Avenue, Kidderminster, Wores, DY11 6IS.

● Wham Bam! I'm a 17 year old male into Duran, Culture Club, Wham! and more. Also likes ice skating and discos. Drop "Wam" a line at: 14 Fenton Close, Newcastle-upon-Tyne NE5.

● I am 12 and my likes include Culture Club, Thompson Twins, Howard Jones and Paul Young. Dislikes: Duran Duran, Tears For Fears and Madness. Get writing to: Liz, 17 Leonard Road, Greatstone, New Romney, Kent, TN39 5UJ.

● Hey trendy people! How would you like to write to a futuristic person who

is also a fun-loving disco person? Thompson Twins fanatics are especially welcome. Hobbies include table tennis, robotics and other crazy things. Anyone aged 11-14, write to: James Darcy, 13 Cedar Crescent, Fairbridge, Kent TN10 3QX.

● 13 year old Lovewest, who is v. lonely, would like all you hunky males to write to her. Likes include The Cars, Howard Jones and Michael Jackson. Get scribbles to: Nic, 33 Shirley Avenue, Earlswood, Redhill, Surrey RH1 6AH.

● Two males (aged 17) want penpals. Kevin is right into Japan, Bauhaus, Depeche Mode and Siouxsie. Colin is deeply into Soft Cell, Spandau Ballet and Depeche Mode. Would like to get in touch with two females, especially people from abroad. Write to: Kevin Fagan and Colin, 29 Ingleswood Street, Craigshill, Livingston, West Lothian.

● 12 year old girl requires penpal. Likes: T4, Spear Of Destiny, New Order, Chant Crisis, Wham!, Thomas Dolby, The Lotus Eaters and more. Dislikes: Duran, Spandau, Wham!, Billy Joel, donkey jackets and leg warmers. Interests shared? Then write to: David Jensen Film, Bance-y-Fein, Rhyl-y-Fro, Pantardrews, W. Glam.

● 17 year old male would like to correspond with anyone who likes UB40, Heaven 17, The Police, Wham! Michael Jackson, Duran Duran, etc. I'll try to reply to all letters. Contact: Chris Ngambi, PO Box 73049, Nairobi, Zambia.

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

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Photo: Eric Watson; Model: Lisa; Agency: Neil Lerner Ltd; Hair: Thomas & Thomas; a) a Total A Cut; b) a Cut; c) a Cut; d) a Cut; e) a Cut; f) a Cut; g) a Cut; h) a Cut; i) a Cut; j) a Cut; k) a Cut; l) a Cut; m) a Cut; n) a Cut; o) a Cut; p) a Cut; q) a Cut; r) a Cut; s) a Cut; t) a Cut; u) a Cut; v) a Cut; w) a Cut; x) a Cut; y) a Cut; z) a Cut; aa) a Cut; ab) a Cut; ac) a Cut; ad) a Cut; ae) a Cut; af) a Cut; ag) a Cut; ah) a Cut; ai) a Cut; aj) a Cut; ak) a Cut; al) a Cut; am) a Cut; an) a Cut; ao) a Cut; ap) a Cut; aq) a Cut; ar) a Cut; as) a Cut; at) a Cut; au) a Cut; av) a Cut; aw) a Cut; ax) a Cut; ay) a Cut; az) a Cut; ba) a Cut; bb) a Cut; bc) a Cut; bd) a Cut; be) a Cut; bf) a Cut; bg) a Cut; bh) a Cut; bi) a Cut; bj) a Cut; bk) a Cut; bl) a Cut; bm) a Cut; bn) a Cut; bo) a Cut; bp) a Cut; bq) a Cut; br) a Cut; bs) a Cut; bt) a Cut; bu) a Cut; bv) a Cut; bw) a Cut; bx) a Cut; by) a Cut; bz) a Cut; ca) a Cut; cb) a Cut; cc) a Cut; cd) a Cut; ce) a Cut; cf) a Cut; cg) a Cut; ch) a Cut; 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HUMAN TOUCH

RICK SPRINGFIELD

EVERYBODY'S TALKING TO COMPUTERS.
THEY'RE ALL DANCING
TO A DUMB MACHINE.
I KNOW I'M LIVING ON THE OUTSIDE
SCARED OF GETTING CAUGHT BETWEEN
THE SO COOL AND CALCULATED
ALONE IN THE MODERN WORLD.
BUT SALLY HAS A HARD TIME
HOLDING BACK.
THE ALLEY IN HER HEART
IS A SEAMY TRACK.
SHE'S GOT THE LAME HENRY
RIDING ON HER BACK.
YOU WANT LOVE, I GOT IT COME ON GIRL.
CHORUS
WE ALL WISH THE HUMAN TOUCH
WE ALL NEED THE HUMAN TOUCH
I NEED TO BE HUMAN TOUCH
WE ALL WISH THE HUMAN TOUCH
WE ALL NEED THE HUMAN TOUCH
WE ALL WISH AND I NEED IT TOO
YOU KNOW I GOT MY BALLS
SALLY CALLS THEM PRISON CELLS
SOMETIMES I NEED PROTECTION
I'VE GOT THE DRINKS
I GOT THE HUMAN TOUCH BELLS
I SIT SO SWAY AND ISOLATED
ALONE IN THE MODERN WORLD
BUT SALLY HAS A HARD TIME
HOLDING BACK
THE ALLEY IN HER HEART
IS A SEAMY TRACK
SHE'S NEWER TO THE SCENE
YEAR SHE'S GOT THE FEELING
YOU'VE GOT IT I'VE GOT IT
COME ON GIRL
CHORUS
HUMAN TOUCH HUMAN TOUCH
HUMAN TOUCH HUMAN TOUCH
I'M SO SCARED AND ISOLATED
IN THE MODERN WORLD
WE ALL NEED
WE ALL NEED THE HUMAN TOUCH
WE'VE GOT TO GET AD LIB
HUMAN TOUCH MUSIC RICK SPRINGFIELD
PRODUCED BY PERMISSION
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ON RCA RECORDS

The Smiths

Hits and Myths

From "severe starvation" to chart success without ever once ironing a shirt. Yes friends, says Dave Rimmer, it CAN be done!

"I really do think that what we do is of tremendous value," Steven Morrissey of The Smiths pronounces calmly and carefully, rattling his beads from time to time. "I think people do need a different voice and we supply it. The face of pop music has become a little too grim, too clean and safe and tidy. I couldn't imagine how things would be if we weren't here."

These days Morrissey, as he's more commonly known, lives in a smart and quiet Kensington mansion block that numbers actor Robert Powell and newscaster Alistair Burnet among its other inhabitants. He moved there a few weeks back, weary of "endless journeyings" up and down from his home town of Manchester. In the living room are: lots of books, some framed Smiths artwork (his own) on the walls, a large photo of James Dean above the mantelpiece, a desk and typewriter, and an ugly three-piece suite upholstered in turquoise flowers. After making us a cup of tea, Morrissey slumps gracefully into one of the armchairs.

All of which is of course a fair step from the life of "sequalor and severe starvation" he was living as an "unemployed and probably unemployable" young man in the pre-Smiths days, just three short singles and an awful lot of media attention ago. On the day of my visit, he points out proudly, those three singles — "Hand In Glove", "This Charming Man" and "What Difference Does It Make" — are standing at Numbers One, Two and Three in the independent charts — some kind of a record.

MORRISSEY was born 24 years ago in Manchester and "will probably die there". School he didn't care for, and he spent much of his time "reading books and hiding from the human race".

The playwright, poet and novelist Oscar Wilde was his favourite, and Morrissey still finds it "impossible to read a single line without swimming in tears. A day rarely passes when I don't listen to *The Importance Of Being Earnest*. I have it on tape."

Was he a depressive adolescent?
"Well, I can't remember ever actually smiling." When did he start? "I haven't."

I point out that he's already smiled several times in the course of our conversation.

He smiles: "Perhaps I've just had excessive training in recent weeks."

Over the intervening years, Morrissey eked out a life on the dole, did "sporadic bits of journalism" for pop papers and wrote two books. The first one was about '50s film star James Dean, the other about New York glam rock group The New York Dolls. He sighs wearily when I mention it.

"I thought that one had been well and truly buried. Five years ago I would have lain on the tracks for them. Now I could never possibly listen to one of their records."

These ventures aside, Morrissey was "willing very quickly and preparing for the next world" by the time he met up with guitarist Johnny Marr. Legend has it that Marr came up and pressed his nose against Morrissey's window.

"Quite literally. It left a terrible smudge. I think he'd been eating chocolate or something. He seemed terribly sure of what he wanted to do, which I liked. He said 'let's do it and do it now'. So we did it. Then."

What they did was write songs. This was in May 1982. By December, they'd written enough and Marr went out and recruited drummer Mike Joyce and bassist Andy Rourke. They then "found it very easy" to get on the bill at "serious venues, like the Hacienda, where we would get a certain amount of attention."

This takes us up to March '83, whereupon Rough Trade agreed to release their first single "Hand In Glove". Initially a one-single deal, it was immediately expanded to a proper contract when the record gathered unanimously rave reviews and lodged itself in the independent charts, where it has remained ever since. Then came "This Charming Man", a hit in the "proper charts." And it should have been a bigger one," Morrissey reflects.

Was he surprised at the speed of their success?
"No. That would imply I didn't have a great deal of confidence."

And nobody could accuse this chap of not having bags of confidence. Enough, say, to turn down a tour with The Police last year.

"We just didn't want to be associated with them, which sounds quite brutal but we'd come a long way, nobody had helped, and we didn't want anyone like The Police to feel they had a hand in helping us."

Meanwhile, they've just embarked on a seven-week tour of their own — all in Britain. They also have a second hit, a debut LP due to appear any minute and a forthcoming single they've made with '60s singer Sandie Shaw. The result of the union, a single called "I Don't Owe You Anything", will be out on Rough Trade soon.

We chat a little about Morrissey's lyrics, which leads on to *The Message Of The Smiths*. They have one:

"That people should discard any notions of well- or hip-ness or coolness and simply relax and be themselves, whatever that may be. Ninety per cent of immediate daily anxieties are futile worries."

In all this, Morrissey believes in "the art of demarcation" and began making the point, and making a name for The Smiths, by doing something considered very uncool indeed: showering their audiences with daffs and gladioli. They've stopped now, though not out of consideration for hay fever sufferers.

"Mainly because people were beginning to associate us with flowers rather than music," he adds, "which is like saying, aren't you worried that your wages are too high this week? Ludicrous. Imagine going up to your boss and saying: 'there's too much in my wage packet.'"
"I'd rather be known for all those things than for being spotty and smelly and overweight."

But he believes all this praise!

"Oh yes," he smiles. "Of course."





"People should discard any notions of hipness or ~~ambition~~ and simply relax and be themselves."
The Smiths (left-right): Andy Roscoe, Johnny Marr, Morrissey, Mike Joyce.

A NIGHT IN NEW YORK

ELBOW BONES AND THE RACKETEERS



I HAVE KNOWN A THOUSAND GUYS
WHO WOULD WANT MY BIG BROWN EYES
AND AT LEAST A HUNDRED TIMES
THEY HAVE ALMOST LOST THEIR MINDS
I HAVE HAD THEM PROMISE ME
CAVIAR AND LIMOUSINES
BUT IF THEY REALLY KNEW ME
REALLY IF THEY KNEW ME THEY'D

CHORUS

TAKE ME FOR A NIGHT IN NEW YORK
TAKE ME FOR A NIGHT IN NEW YORK
TAKE ME FOR A NIGHT

I HAVE HEARD SO MANY GIRLS
SPEAK OF FANCY CARS AND PEARLS
AND A GIRL I USED TO KNOW
ONLY DATED GUYS WITH PLENTY DOUGH
WHENEVER I MEET A GUY
HE DON'T HAVE TO TELL ME LIES
'CAUSE IF HE REALLY KNEW ME
HE COULD REALLY WOO ME AND
REPEAT CHORUS

ONCE AROUND CENTRAL PARK
IS GUARANTEED TO WIN A HEART
A STREET SERENADER'S GUITAR SINGS
THE STARS ARE JUST WHERE WE ARE
SO IF YOU WANT TO PLEASE ME
I DON'T MIND IF YOU TEASE ME JUST
REPEAT CHORUS

SO IF YOU WANT TO PLEASE ME
I DON'T MIND IF YOU TEASE ME JUST
(DON'T MIND IF YOU TEASE)

REPEAT CHORUS TWICE

WORDS AND MUSIC D CLARKIN/R ROGERS
REPRODUCED BY PERMISSION EMI MUSIC
ON EMI AMERICA RECORDS

WHAT'S 45p AND GLOWS IN THE DARK?

JUST Seventeen.



**FLUORESCENT Fashion
make-up and jewellery**

**Suits, specs, stories
Glenn Gregory
Nastassia Kinski
and a bangle offer
you can't refuse**

FEBRUARY 23

**YOUNG GIRLS
GLO FOR IT!**

Dear Black Type.

You seem to be pretty well pleased with this competition you're running with Woolies, but it's nothing compared to what I saw in the *Kyle Of Lachish Cheese Smellers And Hot Fire Design Manual* the other week.

Look at this: Just answer the simple question! When were Bulgarian pipe racks first introduced into everyday use on the island of Mull — was it: a) during the 16th Century; b) during the 1920's; c) two weeks past Auntie Vera's birthday?

Then just complete the following statement in no less than 84 words: I like "Foto For The Feet" furniture polish best because...

And now look at these fabulous prizes! 1st Prize: One year's subscription to the *Grimy Guide To Second-Hand Hot Water Bottles*, a 2lb hammer, a small box of matches, a footpump, a puncture repair kit (as used by US army), a bicycle wheel, the 1912 book on Bolivian sugar, your weight in dog food, 6 cwt concrete slabs, an old jam jar, an ear trumpet, a pair of pink and brown bermuda shorts and — best of all — a personalised Bulgarian reinforced concrete pipe rack. 2nd Prize: A roll of Osmonds wallpaper, an antique doormat, a live bouncer, a wheelbarrow, 5 cwt of readymix cement, a build-it-yourself fullscale aircraft carrier kit and a rare lesser spotted Rumanian rhododendron bush. 3rd Prize: 1 296 week holiday in a bus shelter in Iran (self-catering).

Competition closes in 10 minutes. Now, who wants a pipe rack? I've got 300.

A *Leader Of Men*, *Headtownshire*.

Great comp and all that but I can't see a few points: a) my friend once spent four long days in a bus shelter in Huddersfield (also self-catering) and didn't have a terribly good time, so what makes you think Iran would be any better; b) Bulgarian Pipe racks have never been found north of Sunbury-on-Thames, let alone the island of Mull (a fact made clear in the famous handbook *Where To Find Bulgarian Pipe Racks (Class: Not On Mull, Mate!)*; c) don't mention The Osmonds too near Linda Dull as, even to this day, she goes all wibbly; d) take this £10 record token and spend it wisely because e) you, old pal, have not got both ears in the water. Anyone normal out there?

Q. How do you make Barry Manilow's nose 12"?
A. Bend it in half.
Bono's Hat, Dublin.

Want to buy two dozen used pipe racks? Hello? Hello?

I'll tell you what I think of your 'Superlans' (January 5): they are sick sick sick! It's time to have a favourite group and collect their



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

records, pictures, t-shirts, etc., but that hunch were carrying it to an extreme. The Bowie and Status Quo fans seemed to be totally obsessed with their heroes, haircuts and all.

Idolising a pop star turns you into a parasite, leeching off their successes, their image, their life. You take any criticism against your hero personally and huy all their records regardless of whether you like the songs or not.

My advice to you 'superfans' is to put your heroes into perspective. OK, they may be good-looking or have a brilliant voice but nobody is super human. Spending the rest of your life fantasising about them turns you into a very boring person. *Mac McCulloch's Over-Inflated Ego*, Guildford, Surrey.

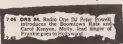
After seeing the picture of the 'Superfans' I think I myself could qualify as a Superfan. I'm mad on Soft Cell and the Mambas. I have all the records that these groups have made and a scrapbook plus badges, many posters and photographs of the group. I wear black to be like Marc and have many clothes the same as him (see enclosed pic). I also belong to the fan club. *Matthew Jones, Cellmate No. 1901, Addington, Surrey.*



This is the stuff. Any more photos — you know of unbelievable bedrooms? Fan's furniture? The decor of the devoted? Beuhaus bedrooms, Cyndi Lauper lampshades, Spandau Ballet slippers, Police pillowcases, Black Lace dartboards, records, photos,

posters, the works. The bigger, the better.

See enclosed cutting from a certain Leicester newspaper. *Me, Woodstock, Littlethorpe.*



It amazes me in this day and age records are being banned from the airwaves because of their sexual content. I am of course referring to the excellent "Relax" by Frankie Goes To Hollywood.

I mean how can we be expected to accept the fact that the BBC have banned Frankie Goes To Hollywood from appearing on *Top Of The Pops* because their routine is not up to standards — yet surely their routine is as acceptable as some of the sketches out of the *Kenny Everett Television Show*? *Rich Bradley, Richmond, Yorks.*

Molly would agree with you on this.

I cannot understand the mentality of the BBC when they refuse to play "Relax" by Frankie Goes To Hollywood on Radio 1 or broadcast it on TOPP, but then allow their local radio station Radio London to broadcast, as they did on Thursday, a Paul Young track from "No Parlez" called "Sex" which contains far more naughty hits than "Relax" ever could. *Nikki, Middlesex.*

What really annoys me about her on Frankie Goes To Hollywood's record is that the Beeb still allow acts like Cyndi Lauper (in a low-cut black dress hoping to God she'll fall out no doubt) prancing about singing "Girls Just Want To Have Fun". And what about Zoo? They pranced about with next to nothing on and ended up with even less after they'd mauled each other. And all this sort of thing on family viewing time. *Shuv, Lancing.*

We think that (Michael) Hurll, the producer of TOPP must have something seriously wrong with him. Here he is banning the Frankie Goes To Hollywood video (which we've seen) and it's much less obscene than the "dancers" on last year's "Rock And Pop Awards" dancing to Kim Wilde's "View From A Bridge". *Three Extremely Irritated Frankie Goes To Hollywood Fans, Muswell Hill, London.*

Did you hear it? On the lunchtime prog. on Radio 1, Steve Wright announcing "Whistling Thinking" by China Crisis actually had the nerve to say "Sit back with your eyes closed and think of making love" . . . and Radio 1 banned "Relax" (the acce song ever). *Hah! A Corrupted Being Now Listening To Radio 4.*

P.S. This is serious! Simon Bates will HAVE to be sacked from the *Top 40 Show* on Sunday if he mentions that it is "the most listened-to radio programme in the Milky Way" or that it is "the most marvellous invention since Topsy Beekburn" or something. I shall hang draw and quarter him! Oh sorry, we're metric now. *OK I'll hang draw and twentieth him!*

Suit yourself. Seems all jockeys of the disc variety are coming in for a bit of a pesting this issue. Come in Mike Read . . .

Dear Mike Read . . .

Where's all this unpredictable music you were going on about? I listened to half an hour of your show and here's what you played: John Lennon, The Belle Stars, Hot Chocolate, Jaxx Funk rubbish, The Everly Brothers, The Police and then even more disco rubbish. If that's a good example of unpredictable music then you need your head examining. John Peel's music is ten times better than yours and, if it wasn't for him and Jensen giving new bands their first airplay, you wouldn't have hands like the Bunnymen, the Icicle Works, The Cure, New Order, Big Country, even your precious Howard Jones, in the charts. They were all first played by nighttime radio, so I don't know what you're talking about. *Jan McCulloch's scruffy Hair.*

Tracey Nolan (*Nightout*, January 19).

If you're a Duran Duran fan then I'm a lying penguin. *Real* fans don't go picking faults in their group. You've given your opinion of Duran Duran and now I'd like to give my opinion of you except that it would take too long and most of it would be unprintable.

An Indignant, Annoyed, Livid, Angry, Raging, Furious Duranite.

I. The Black Type. (address: third typewriter on the left

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LETTERS

Just past the coffee-machine have been reading letters and making horrible sassy comments on this page for about as long as anyone can remember but never — NEVER! — have I seen such a ton of mail as we've just had about Tracy Nolan. Now I thought what she said about Duran Duran was pretty honest, me. Level-headed, reasoned, interesting. But not you lot. Not by a long chalk. Here's a few examples. . .

I know some people have a nerve, but Tracy Nolan topped the lot. Speaking, I'm sure, for the majority of Duran Duran fans, I was insulted and embarrassed for the poor blokes she savaged in that article. Duran Duran have two types of followers: firstly, Duranities — a mock version of the real fans who tagged onto the group when they became famous and will leave them when the going gets tough; and secondly, Duran Duran fans — those who've followed them faithfully from the beginning and get absolutely no recognition as they're always being overrun by screaming Duranities.

Duran Duran are no saints (who *is* nowadays?). They're only human and I'm quite sure they didn't give up their time to be ridiculed publicly by some Duranie. I've never heard anything like it in my life!

I'd just like Duran Duran to know, if they're listening, that WE (the real fans) love you just the way you are.

Julie Corbett,
Newcastle-upon-Tyne.

If dear Miss Nolan was a real fan, she wouldn't make immature and bitchy comments about them. If she was really concerned for Duran's image, which has taken a considerable slugging recently, she would have refrained from being so noxious about poor Simon. She seemed so ungrateful. In future I hope only the people who are really devoted enough — and who are interested in the music as well as the image — get the chance to meet them. One Of The Seven.

Dear Tracy Nolan,
I'm really sorry that you were somewhat disappointed when meeting Duran Duran. Did you think that Duran was made up of five Gods? Actually the group's made up of five mere mortals; they're only human and have thoughts and feelings like

anyone else.

It was cruel of you to pick on Roger and say that if your friends had met him they wouldn't have liked him. He is shy and reserved but that's his personality. Everyone is a different character. It would be a very boring world if we weren't.

You had a chance many would envy. You didn't take Duran as five men with different attitudes — you wanted them to be perfect and seemed hurt when they weren't. You should accept people for what they are and not what you want them to be. Alison, New Eltham, London.

While glancing through *Letters I* noticed that you required pictures of trendy grandads. So voilà! — one v. trendy grandad (see picture) who never misses TOTP. The Tube or Coronation Street and is also a fan of Culture Club, The Jam, Mariynn and others. He is continuously asking me for my *Smash Hits*. Posters almost bury his walls, he knows all the answers to Pop Quiz and could reel off the chart positions backwards. Fleur Winters, Stapleford.



Friends, it's not just Grandads who've found sudden fame and fortune through The Black Type's photo files. Below (yes, I know it's a shock) we have a 40 year old who teaches hockey AND dresses up as Boy George (but does he do both at the same time?).



OK so you lot all reckon you've

got trendy grannies but I bet you don't have a hip teacher like this. Here's Mr 'Life Begins At 40' King. His trave raves include Astec Camera, Frankie Goes To Hollywood and The Smiths although he's currently in deep depression after Soft Cell's farewell gigs.

He is so street credible he was wearing Ray-Bans and leather jockstraps when the rest of the world was into glitter suits. Not sure they were too practical for scorching hockey, mind. Sun (I'm Gonna Get Killed For This), Essex.

Enjoying your last day at school?

Remember Trio and Kraftwerk? Well the Germans are back and now are apparently trying to compensate for having lost the war by demolishing British venues. According to John "Bizarre" Blake in *The Sun*, indignant proprietors are complaining about groups like SPK and Einstürzende Neubauten causing havoc and endangering audiences at their riotous gigs. Ironically this is being hailed as a new movement in music.

But didn't The Tubes use a chain saw at their concerts? And wasn't The Plasmatics' *piece de resistance* to blow up a car? It seems that the rest of the EEC are not only smashing us up. They are doing it with our own weapons so to speak. Typical! Christopher Bohm, Boston, Lincs. P.S. If I win £10 I shall buy a new drill and a ticket for the next X-Mal Deutschland concert (promise).

You never knew, Chris, world-famous typing error Paul Welder might make a guest appearance.

John Taylor's pearl of wisdom (January 18) inspired me to such an extent that I felt compelled to write to you. I shamefully admit that until then I was a Duran hater — unbelievable but true! Neil Tennant's article brought me to my senses. I suddenly realised how little we, the people of Birmingham, had done to repay the tax-exiled efforts of our illustrious sons.

Where are the Simon le Bon Avenues and the Andy Taylor Streets? Where is the Roger Taylor Academy Of Music? Why are the houses they grew up in not listed buildings? Where is the long-awaited, much-needed, Duran shrine where fans could congregate to worship? Why not change the city's name to Duranville to really show our appreciation. Mrs Thatcher would could show her gratitude for the hoost in exports by amending the tax laws, then our beloved sons could return to these shores, tax-exiled no longer.

I confess to have taken the initiative in these matters. I have already placed a commemorative plaque outside

STAR TEASER

ANSWERS FROM PAGE 45



CROSSWORD

ANSWERS FROM PAGE 35

ACROSS: 1 'Wonderland'; 5 'D.O.S.'; 7 (Black) S. Albert; 8 (Cyan) Luper; 10 'Fate To Gray'; 12 'Rip'; 13 Enola (Ging); 15 Thompson (Tenn); 17 'R.E.'; 18 '44'; 20 'Name That Tune'; 21 'Wham! Rap'; 24 John Lennon; 27 'The Art Of Glaze'; 28 Robin Gibb; 29 and 30 and 31 'King Of Pops'.
DOWN: 1 'Wah! Thinking!'; 2 'Nobody Told Me'; 3 In (Carnie) Risto; 4 'Nobody (I) Dory'; 5 'Sonic'; 6 'Moosehead'; 7 'Superman'; 8 'Guns'; 10 'L.A.'; 11 'Temperance'; 14 'Two Hearts Beat As One'; 17 'Bite (Sweet) Eerie'; 19 'Neville Ship'; 20 'Three Minutes Hero'; 22 Anne Lemond; 24 'The Lon (Sleeps Tonight)'; 25 'New Light'; 26 'A Rockin' Good Way

the Indian Take-Away from whence John purchased his chicken bhunas on Christmas Eve. I am now humbly attempting my most ambitious project — a book entitled *The World According To Duran*. John Taylor's Left Knock-Knee, Duranville (nee Birmingham).

Hope it'll be a bit longer than some of the other books we've got in the ollie — things like *The Marc Almond Guide To Vocal Expertise* (a two-pager), *The Sound Of Silence* by Cyndi Lauper (nothing between the covers at all) or *Dance The Paul Weller Way* (a brisk read, believe me). Good luck.

Dear Neil Tennant,

I noticed you printed that question (in the John Taylor interview — January 19) would you rather a) be locked in a room watching International Darts; b) join the Style Council; c) walk down Carnaby Street in a pair of V-kneed loons pants; or d) enrol at Hatfield Polytechnic to do a Business Studies course? Well I am one such student on that particular course. And, along with the other incredibly intelligent mega-beings who were smart enough to enrol at Hatfield Poly I would like a certain John Taylor to know that he could get all the style he needed from this ultra-brill

congregation of master-brains.

So put that in your pipe and smoke it. *A Business Studies Student Who Answers Occasionally To Griff, Hatfield Poly.*

I'm getting one of my dizzy spells.

Dear Someone,

I was hoping, through your magazine, to thank Altered Images for their contribution to the music scene and in producing some excellent music. I was really upset to hear about the demise of the group, but I wish good fortune to all members of the band, especially Clare with her attempts to break into films in a bigger way. I really do hope you print this letter as I'm sure it speaks for all Altered Images fans, past and present. *Illegible, Birwicksire.*

Where does this Depressed Durannie (or should I say D'rannie to be trendy) live (*Letters* January 19)? In the middle of a mod revival survival park? Where I live in Derby a mod is about as common as a dodo. Dedicated conservationists have been known to wait for weeks to catch sight of a rare fishtail.

D'rannies swarm everywhere and I mean everywhere — you only have to go into a record store to hear the mindless banter of females swearing their

undying affection to John, Nick, Andy, Roger or Simon. My punishment for writing this letter will probably be the worst death imaginable — stabbed by 100's of "I Love John Taylor" badges.

Oh so — a tribe of D'rannies! Quick, men, put the scooters in a circle and pray for the cavalry. *A Big Button-Down Collar Polka Dot Shirt, Derby.*

P. S. Where can I buy a mod badge?

Anywhere. Pay cash or, if you're lucky, you can get them on higher perches. (*Groan — Ed.*)

I was flicking through my friend's copy of *Smash Hits* (January 19) when I noticed your page on the history of puppet pop stars. I do think you ought to get your facts right before you print things. The Wombles happen to be my favourite pop group and I know jolly well that they were not puppets, but simply the group's members inside Wombles' costumes. They were not "gruesome singing ganks" nor were their songs "ghastly offerings". The Wombles were very good, their songs were a breath of fresh air and humour.

One last thing — however much I like Barry Manilow I don't think that little joke about him was at all fair.

P. R. Lister, Sibley, W Yorks.

Sorry you lost your temper.

Just thought you'd like a copy of the latest thirst quenching charts Top Ten:

- 1) "This Ale House" — Shakini Stevens;
 - 2) "Scotch On The Rocks" — Neil (Double) Diamond;
 - 3) "New Beer's Day" — U2;
 - 4) "Shandy Girl" — New Edition;
 - 5) "Wishful Drinking" — China Crisis;
 - 6) "Where Is My Car" — Eartha Kitt;
 - 7) "Double Scotch" — Malcolm McLaren;
 - 8) "Rum For Your Life" — Bucks Fizz;
 - 9) "Lifeline" — Spandau Ballet;
 - and 10) "Take Me For A Night (cop) in New York" — Elbow Bones & The Rocketeers.
- Hope you like it. Keep your gins up!

Arriane, Rugby.

And bubbling under: "Ale Shelter" by Tears In Beers.

Just look at what I found in my local paper! He's only in the business to drive the posh cars, you know. *Alison Waite.*



Someone call me a cab.

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FLOATING IN THE SUMMER SKY
99 RED BALLOONS GO BY

99 RED BALLOONS
FLOATING IN THE SUMMER SKY
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THERE'S SOMETHING HERE
FROM SOMEWHERE ELSE
THE WAR MACHINE SPRINGS TO LIFE
OPENS UP ONE EAGER EYE
FOCUSING IT ON THE SKY
99 RED BALLOONS GO BY

99 DECISION STREET
99 MINISTERS MEET
TO WORRY WORRY SUPER SCURRY
CALL THE TROOPS OUT IN A HURRY
THIS IS WHAT WE'VE WAITED FOR
THIS IS IT BOYS THIS IS WAR
THE PRESIDENT IS ON THE LINE

AS 99 RED BALLOONS GO BY

99 KNIGHTS OF THE AIR
RIDE SUPER HI TECH JET FIGHTERS
EVERYONE'S A SILVER HERO
EVERYONE'S A CAPTAIN KIRK
WITH ORDERS TO IDENTIFY
TO CLARIFY AND CLASSIFY
SCRAMBLE IN THE SUMMER SKY
99 RED BALLOONS GO BY
AS 99 RED BALLOONS GO BY

99 DREAMS I HAVE HAD
EVERYONE A RED BALLOON
IT'S ALL OVER AND I'M STANDING PRETTY
IN THIS DUST THAT WAS A CITY
IF I COULD FIND A SOUVENIR
JUST TO PROVE THE WORLD WAS HERE
AND HERE IS A RED BALLOON
I THINK OF YOU AND LET IT GO

WORDS AND MUSIC
J.U. FAHRENKROG-PETERSEN/C. KARGES
ENGLISH TRANSLATION K. McALEA
REPRODUCED BY PERMISSION CBS SONGS LTD
ON EPIC RECORDS



... AND IT'S OLAF OLAFSEN FOR THE DANISH TEAM positively swooshing up to the GET SMART flag while his arch-rival Lars Larsen of Norway hasn't got off to a good START at all. He had a bit of trouble with those icy MUTTERINGS but I'm sure he'll be having a laugh about it later... Oh, and a lovely jump from Lund Lundquist of Finland, straight over that **STYLE COUNCIL** feature. A bit of an awkward landing on the COLOUR CENTRESPREAD but he recovered well. There's not much these boys don't know about slaloming... Bjorn Bjornsen of Sweden has just negotiated those SONGS nicely and is sweeping in to round the **NENA** feature. He's way ahead now but still, a race is never over until it's won... Oh, and out of the blue here comes Nils Nilasen of Denmark right behind the **JON MOSS** interview. Let's hope he watches out for that treacherous bank of BITZ... I said let's hope he watches out for that treacherous bank of... Oh dear, Nils? Never mind, let's hope they'll have dug him out by

MARCH 1

SMASH HITS

It's downhill all the way

SMASHHITS

Midge Ure

