

# SMASH HITS

**SPECIAL**  
**100th**  
**ISSUE**  
WITH  
**FREE**  
**BADGE**



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SONGS-FEATURES-PRIZES



THE  
BROTHERS  
KEMP

PAUL WELLER  
DEXYS  
GENESIS  
CULTURE CLUB  
ULTRAVOX

# PAUL McCARTNEY

IT'S A TUG OF WAR  
WHAT WITH ONE THING AND ANOTHER  
IT'S A TUG OF WAR  
WE EXPECTED MORE  
BUT WITH ONE THING AND ANOTHER  
WE WERE TRYING TO OUTDOO EACH OTHER  
IN A TUG OF WAR

IN ANOTHER WORLD  
IN ANOTHER WORLD WE COULD  
STAND ON TOP OF THE MOUNTAIN  
WITH OUR FLAG UNFURLED  
IN A TIME TO COME  
IN A TIME TO COME WE WILL BE  
DANCING TO THE BEAT PLAYED  
ON A DIFFERENT DRUM

IT'S A TUG OF WAR  
THOUGH I KNOW I MUSTN'T GRUMBLE  
IT'S A TUG OF WAR  
BUT I CAN'T LET GO  
IF I DO YOU'LL TAKE A TUMBLE  
AND THE WHOLE THING IS GONNA CRUMBLE  
IT'S A TUG OF WAR

PUSHING PUSHING, PULLING PULLING  
PUSHING PULLING

IN YEARS TO COME THEY MAY DISCOVER  
WHAT THE AIR WE BREATHE AND THE LIFE WE LEAD  
ARE ALL ABOUT  
BUT IT WON'T BE SOON ENOUGH (SOON ENOUGH)  
SOON ENOUGH FOR ME  
NO IT WON'T BE SOON ENOUGH  
(IT WON'T BE SOON ENOUGH FOR ME)  
SOON ENOUGH FOR ME

IN ANOTHER WORLD WE COULD  
STAND ON TOP OF THE MOUNTAIN  
WITH OUR FLAG UNFURLED  
IN A TIME TO COME WE WILL BE  
DANCING TO THE BEAT PLAYED  
ON A DIFFERENT DRUM

WE WILL BE DANCING TO THE BEAT  
PLAYED ON A DIFFERENT DRUM  
WE WILL BE DANCING TO THE BEAT  
PLAYED ON A DIFFERENT DRUM

IT'S A TUG OF WAR  
(A TUG OF WAR, A TUG OF WAR)

IT'S A TUG OF WAR  
WE EXPECTED MORE  
BUT WITH ONE THING AND ANOTHER  
WE WERE TRYING TO OUTSCORE EACH OTHER  
IN A TUG OF WAR

PUSHING PUSHING, PULLING PULLING  
PUSHING AND PULLING

WORDS AND MUSIC BY McCARTNEY  
REPRODUCED BY PERMISSION  
MPL COMMUNICATIONS LTD.  
ON PARLOPHONE RECORDS

# TUG of WAR

# Smash HITS

Volume 6 Number 20

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# OUR DAUGHTERS WEDDING

AUTO MUSIC AUTO  
 O MUSIC  AU  
 TO MUSIC AUTO M  
 MUSIC  AUTO M  
 MUSIC AUTO MUSI  
 C AUTO MUSIC AU  
 TO MUSIC AUTO M  
 MUSIC AUTO MUSI  
 C 

12" DANCE CLUB VERSION  
 7" VERSION FOR HOME USE  
 WITH A FEW FRIENDS  
 BOTH IN SPECIAL BAG  
 B SIDE:- TRACK ME DOWN

EZ 144



FROM THE  
 FORTHCOMING ALBUM AND CASSETTE  
 'MOVING WINDOWS' TC:AML 3025

**EMI**  
 MUSIC

# PERSONAL FILE

## NATASHA



**NAME:** Dorothy Natasha England (nee Sherratt)

**BORN:** Mount Vernon, Glasgow, just by Cadder Park Zoo (my mum says in it) on 18th December '56

**FIRST MEMORY:** Seeing grocery vans pulled by horses (in '58? — Ed.)

**FIRST RECORD:** Andy Stewart's "Donald, Where's Yer Troosers?". It was "Let the wind blow high. Let the wind blow low. Through the streets and away we go. All the lassies shout 'Hello! Donald, Where's Yer Troosers!'" He was wearing a kilt, y'see. I got it when I was about 6.

**FIRST CONCERT:** T. Rex at the Electric Garden in Glasgow. I was about 13 and wearing some crazy way-out hat and had really long hair. Sort of Marianne Faithfull-ish.

**JOBS:** When I was 17 I worked for Tony De Fries, Bowie's manager. This was around the Ziggy Stardust time, I really like David and Angie and Zowie (his wife and son). I think they liked me for my cheeky attitude. Later I worked for Billy Goff, Rod Stewart's manager, and eventually went on to be a PR for United Artists. I had to sort through Shirley Bassey and Den McLean's mail.

**WORST GIG EVER PLAYED:** In a coffee bar in Hamilton near Glasgow about 12 years ago. Sang the first number, this John Mayall song "All Your Love", with my back to the audience. cos I didn't want my boyfriend to see how embarrassed I was.

**LAST BOOK READ:** Valley Of The Dolls by Jacqueline Suzanne. It's all about excess and people flipping out but it's alright, I've been in the music business

sometimes and I've got no illusions.

**LAST FILM SEEN:** Jaws on the telly. I'm obsessed with sharks. I always used to have this recurring dream that I'd dove into water and there'd be a shark there.

**FOOD:** Spicy stuff, jellied eels and Swiss chocolate which really cheers me up.

**MOST FANOUS FRIENDS:** Chas & Dave, Steve Perryman, the Captain of Spire. He's a lug'lan of mine.

**FAVOURITE EXPRESSION:** "Be Good!" I always sign off — "Be Good — Natasha"

**MOST HATED EXPRESSION:** "Really far out" It's so contrived.

**HUSBAND:** Bob England. Marriage keeps you together in this business but you don't have as much fun. We got married 5 years ago.

**FAVOURITE TIME OF DAY:** Midnight. I'm a night owl.

**COLOUR OF BEDROOM:** Two shades of blue.

**WHAT I'D DO WITH A MILLION:** Quid: Give my friends a few bob then get a house in the country with a bit of land and some horses. Someborey remanote with a log fire and some cows where I could do a lot of cooking.

**TRANSPORT:** My Ford Granada. It's quite poky but it needs a service badly.

**HERO:** Steve Perryman. And Douglas Eader. He had a great sense of humour and the way he suffered makes you feel very humble.

**HEROINE:** Margaret Thatcher. A lady in a male-dominated profession. You've got to admire her even if you hate the woman. Also the Queen. She does a good job and attracts a lot of tourism.

**FAVOURITE JOKE:** How do you shoot a blue elephant? With a blue elephant gun. How do you shoot a white elephant? Hold its nose 'til it turns blue and then shoot it with a blue elephant gun.

**PASTIMES:** Season ticket holder at Tottenham Hotspur.

**PETS:** I've got a great dane called Fury after Champion The Wonder Horse's rival (mid-'50s tv star!). Champion was a chestnut; Fury was black. Also a couple of cats called Loopy-Loo and Winter and a perrit called Brain Damage.

**WHAT DO YOU THINK OF THE BELLE STARS?:** A bit staid. For seven girls I think they could make a bit more of themselves.

**HAPPINESS IS:** Being with the person you want to be with.



**Life's like that, isn't it?** Just the other week, Nick Heyward was laying down some tracks for the new Haircuts album. Wandering round the studio he discovered Jennie Ballestar (and no doubt the rest of The Belle Stars) also recording. The least he could do, really, was look her a cup of tea as they sat chatting on Kim Wilde's dad's car. Not after like Jennie managed to nick one of Nick's woolly pullies, though. Wonder what they're looking so pleased about? Probably the fact that they're both featured in The Smash Hits Yearbook 1983 (full details next week).



**Who are these two and what have they got to smile about?** The lad on the right is Stevo, the Some Bizarre supremo who manages Soft Cell. The lad on the left is his new protégé, Matt Johnson, who makes records under the rather daft name, The The. They're probably laughing about the fact that, as Barry reported last ish, Stevo got CBS Records to sign Matt and to part with a large sum of money in the process.

The first The single, "Uncertain Smile", has just been released and, as it turns out, it's something else Matt and Stevo have got to smile about.

# Start!

Welcome to the one hundredth issue of Britain's Finest, Funny, it only seems like yesterday that we were sitting here... (Get on with it! — Ed.).

Regular readers will have noticed that the price has gone up. We hope we can earn this extra 2p (forced upon us by rising production costs and the scandalous price of the chocolate) by giving you more of what we're famous for.

Still, to change the subject, hope you like the special centenary badge on the cover. Whichever one you got — Duran Duran, Dexys, Haircuts, Yazoo, ABC, Bananarama, Soft Cell or Japan — rest assured that the whole set can be yours for nothing at all (see page 57 for details).

The issue you're holding is 84 pages thick. We've rejigged a few sections (you're looking at one), dusted over most of the logos and dispensed with the disco and independent charts (our deadlines make it impossible to keep them up to date).

In two weeks time we'll be kicking off the second century with a new look cover. Because the new Smash Hits logo is specially designed to dart furtively around the cover in search of a spot to settle on, it might take some getting used to. So here's your chance to commit this masterpiece of graphic design to memory. It's coming your way on October 14th.

## Smash HITS



Annabella: Sighs. Another boring evening at home...



... hang on, what's all this?



... what's he think the door's for? Bow Wow Wow making a video for their new American single.



This is the new four-piece Altered Images. Tich and Jim McNiven have gone and Stephen Lironi, who used to be in Restricted Code, is replacing Jim on guitar. The drumseat will be occupied by a mysterious "semi-permanent" player while a drum machine lurks in the studio.



Shoplifting was legal for two minutes the other week at London's giant HMV Shop, but only for Paul Turner (17) of Wolverhampton the winner of our recent Quiz Book competition. Paul, who works in a builder's merchants, was allowed to take away all the albums he could pick up and carry in two minutes. As the 999 signal was given Paul began snapping up LPs in a very calm, organised way. He knew what he wanted — ABC, Ultravox, OMD, Cliff Richard ("for my mum") — fifty nine albums in all. In cash terms that lot would have cost him more than £250. An instant record collection is a wonderful thing.



# KATE BUSH



## HER NEW ALBUM AND CASSETTE

ALBUM EMC3419

EMI

CASSETTE TC/EMC3419

6

# Spandau Ballet



## Lifeline

Changing her colours she's off to the shore  
She rides the soul-train  
And he fights the law  
There's power in his voice and it makes her feel so sure  
So live and let live in love

One day he'll build a statue with his hands  
So gentle when he tries to understand  
This subterfuge he never really planned  
Now you're living in the

Chorus  
Lifeline, we're moving  
In the lifeline, we're walking  
In the lifeline, we're throwing  
So live and let live in love

Exchanging their letters their exit's begun  
With deathless precision he's aiming his gun  
A democracy of sorts that justifies the sum  
So live and let die in love

Neither has the ghost of a chance  
Those decisions only can be made once  
You never really know just what you're  
Giving till you're living in the

Repeat chorus

Oh he could have built a statue with his hands  
So gentle when he tried to understand  
You never really know just what you're giving  
Now you're living in the

Lifeline, we're moving  
In the lifeline we're walking  
In the lifeline we're throwing  
To you  
But I'm not leaving

So live and let live in love  
Lifeline  
In the lifeline  
In the lifeline  
So live and let in love  
Lifeline  
In the lifeline  
In the lifeline  
So live and let live in love

Words and music by G. Kemp  
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On Reformation Records

# DEXYS MIDNIGHT Runners

## Jackie Wilson Said

(I'm in Heaven When You Smile)

Jackie Wilson said it was written for you see  
I kind of love you but  
It knocks me off my feet  
Let it all come down  
Oh let it all come down  
And you know I'm so wired up  
Don't need no tea in my cup  
Let it all come down  
Oh let it all come down

Watch this  
Toodle langa langa, toodle langa lang, I'm in heaven  
Toodle langa langa, toodle langa lang, I'm in heaven  
Toodle langa langa, toodle langa lang, I'm in heaven  
I'm in heaven, I'm in heaven  
I'm in heaven when you smile, when you smile  
When you smile, when you smile

And when you walk across that street  
It makes my heart go boom boom boom boom  
And everytime I, I stop to think about it  
Well child you simply makes my day  
Let it all come down  
Oh let it all come down

Watch this  
Toodle langa langa, toodle langa lang, I'm in heaven  
Toodle langa langa, toodle langa lang, I'm in heaven  
Toodle langa langa, toodle langa lang, I'm in heaven  
Toodle langa langa, toodle langa lang, I'm in heaven  
Toodle langa langa, toodle langa lang, I'm in heaven  
I'm in heaven, I'm in heaven  
I'm in heaven when you smile, when you smile  
I'm in heaven, I'm in heaven  
I'm in heaven when you smile, when you smile

Words and music by Van Morrison  
Reproduced by permission Warner Bros. Music Ltd.  
On Mercury Records



# Paul Weller

Recorded delivery: Mark Ellen. Pictures: Mark Rusher.

"Weren't any about the Mod Revival, were there?"

No, I lie. Well, not very many anyway.

A select stack of postcards have been spread out on a table in the basement of Polygram Studios, current home of all Jam recordings.

Since we gave the green light for a Paul Weller Readers' Q&A a few weeks back there's been something approaching an avalanche of mail, all shortly to be chucked all over its

unsuspecting target on the grass outside.

He seems in remarkably relaxed humour today does Weller, firing off at Nick Heyward and ABC given even a fraction of a chance. I've never known him so entertaining. "The Bitterest Pill" has just crashed into the upper rungs of the charts and right now he's taking a break from recording a sequel.

There's tea and a packet of fags within easy reach and well over an hour to kill.

"So, what you got then...?"

**Did you have a nick-name at school?** (Sharon Beard, St. Austell, Cornwall).  
No. That settles that one then!

**How did you get the name The Jam?** (Joanne Wright, Norwich).  
Dunno, really. Don't know who thought that up. Don't even know if it was one of us. (Smiles helpfully).

**Is there anything you regret saying or doing?** (Sandra Robinson, Tile Cross, Birmingham).

Yeah (evil expression), I really regret slagging off Haircut One Hundred and ABC 'cos they're nice blokes, y'know. Feel a bit bad about it. I've tossed and turned many a night thinking about it. If only I could be in one of their videos, be on a tractor in the background or something. No, there was an article printed when we just started saying how we were fed up with the Left Wing trannies and next time we were going to vote Conservative. We always get that thrown back at us and I regret saying that now. Wound a few people up at the time, though. We got a telegram from the Clash saying 'what are you on about?'. I say a lot of stupid things actually. Don't regret any of the things I said about America, though. I talked to a lot of young kids over there and they're lives are totally centred around money. They're pro the American Dream.

**Don't you think Rick looks just like Dennis Waterman?** (Alison Wise, Mirfield, West Yorkshire).  
Does a bit, doesn't he? Lot of people say that. Going a bit bald too (sniggers). He's over the hill, y'know.

**What have been the best and worst moments of your life?** (Ann Anderson, Lossiemouth, Scotland).

The best were around '76 when we were still playing the clubs and that. Doing, like, *The Marquee* and *The 100 Club* and going to see The Pistols and The Clash. Just that there was a real undercurrent of enthusiasm at that time. There was just like a few people you knew and they'd be really into the Punk thing and it was really exciting. More for us, maybe, 'cos we came from Working which is such a dreary place.

**Worst?** Probably the last British tour. Really boring. The whole thing. A terrible tour. Why? Just 'cos we've become so big and it was just a bit faceless, but then I wouldn't want to play *The Marquee* again. People always say 'there's no going back' which is true 'cos you can't. It was very boring.

**During your last tour, what was meant by the "Trans-Global Unity Express" banner?** (Andrew Molloy, Rutherglen, Glasgow).  
Originally we was doing England, then Europe, then America and Japan and at one time we was going to Australia too. Just going



One man against a handful of Harrow letters.



# R • READERS' Q & A

to all these different places, to all these different people. And everyone from all them countries coming to see us for one purpose. I thought would be a really unifying feeling.

**Just who is the 5 O'Clock Hero?** (Andrea Gilbert, Hillmorton, Rugby).

Pass. I dunno. I just chose it 'cos I thought it was a really strong title. A lot of my songs just start from titles, like "The Bitterest Pill". I just thought that title had a really strong feeling about it. I like titles, especially film titles. Things like *The Day The Earth Stood Still*.

**How did you chip your front tooth?** (The Bouff, Stevenage, Herts).

(Grins to reveal offending article). This barrel hit me in the mouth. Somebody pushed it down this hill and I tried to catch it — no, it was a tin drum — and it smashed into me mouth. I was about 10. Probably playing *Batman* or something like that. Not many people know that!

**Why do you always chew gum on stage?** (Sarah Smith, Edmonton, London).

I know what she's saying — that it's hard to chew gum and sing at the same time. Well, it's something you have to work at. Keeps me mouth moist. When you get nervous your mouth goes dry. Actually I used to get drunk a lot to overcome my nerves but since I packed up drinking I don't get so nervous. Don't know why.

**A perfect day?** (Chris Blakey, Burnley, Lancs).

Maybe a train journey or something. Like I went on holiday to Italy, right, and I came back on *The Orient Express*. Great decor. Nice train; shame about the people. That's probably my idea of a perfect day — travelling through Europe on a train. Very Simple Mmns.

**Would you have refused to fight in the Falklands if asked?** (C. Pratt, Wembley Park, Middlesex). The whole thing was a sham. Most English people didn't know where The Falklands were. I thought they were off Scotland.

**Why do you believe in the CND?** (Tracey, Parvalle, Middlesex). 'Cos of all the movements it's really pro-life. It's the image that gets people off, of all the sandals and the beads and that. I think it's a waste of time the English having nuclear bombs. You only need about 3 or 4 strategic

bombs on this tiny island and you're finished anyway. We're like America's launching-pad, that's the way I see it.

**What do you think of a) girls wearing make-up, and b) boys wearing make-up?** (Jo, Leominster, Herefordshire).

I'm all for it. Depends on how it's applied. Looks good on boys as well, especially eye make-up. I wear eye-make up sometimes. Think it looks really effective. Really brings yer eyes out. Japan? I don't think about them 'cos I don't like their music — I think they're a crappy band — but, (adopts peace-loving tone) let it all hang out! Why be inhibited?

**What was it like meeting Paul McCartney?** (Andrew Blacklock, Liverpool).

We was in the same studio, right, in *Air*. We was in Number One and he was in Number Two or something. They just started talking to us. They knew all about us. Linda (Paul's photographer wife) really liked The Jam a lot, knew most of the songs, and he's heard some of the new stuff which was "The Gift" at the time. If I'd met him 12 years ago I would have been really knocked out — 'cos I used to really like him then — but now he just seems like a really ordinary geezer. Seemed really nice and straight. She had, like, a backpack set up in the studio and she was taking photos all day of, like, him and the kids and she just got me in there and sat me down and done it. He looks younger than me in that thing (back cover: issue July 22) I look terrible! Really massive bags under me eyes. Did yer see that picture of Cliff? (back cover: issue September 2). He looks wasted! He probably just heard about how the Birthday Party have just split up and he's trying to get in there and capture their audience.

**What daily newspaper do you read?**

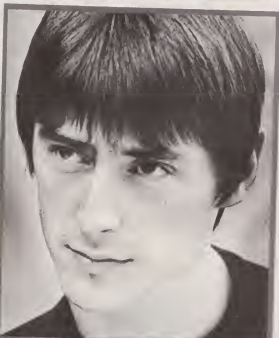
W. Sweeney, *Pattingham, Staffs*. I don't read any. We just buy *The Standard* for the telly.

**Where did you get your "Dennis The Manace" badga from?** (John Williams, Anglesey, North Wales).

From my girlfriend, Gill.

**Do you plan to get married?**

(Elizabeth Atkinson, Birkenhead, W. Yorks). I'll never get married. I don't see as if it makes much difference really, unless you're going to



Walter Duggy composing more songs about Tractors and Chocolate Lait

have kids. I like kids but I don't like screaming babies much or the incredible responsibility of having them.

**How do you react to the accusation that you rip off other artists' material?**

(Graham Briggs, Hornchurch, Essex). Well it's probably true of people like the Small Faces but I don't think "ripping them off" is the right word to it. People always overlook, like, the contemporary groups that I use things from as well. I do it all the time but that's 'cos I love music. Whatever I listen to I probably use if I like it — whether consciously or subconsciously. It's what it's there for. Let's not be too precious about it. It's only somebody's blendin' chords and melodies you've used, but it's how you use them and what you put into them that counts.

**Do you fancy Kate Bush?** (C. Brown, Peterborough). No, not really. No, not at all. She's not my type. Far too sophisticated. I wouldn't know

what to say to her.

**Do you believe there are different life forms on other planets?** (Rachel Waterfield, Leek Wootton, Warwick).

I suppose there must be, yeah. I'd prefer to believe it than not believe it. It's like the Loch Ness Monster and — what's that other thing they've got in North America? — The Sasquatch (Bigfoot). I believe in them. If there is life anywhere else, mind, then hopefully it'll be better than this. I'd sooner believe in any of that than not. Remember them two girls in the Victorian era who photographed the fairies? People think those photos are faked, but are they? I don't think it matters; it's just good to believe in it. One of William Blake's pictures is of Newton. Ever seen it? He's got those compasses 'cos Blake thought that all those sort of people were trying to harm people in. Limit them by Science. I agree with him in a way.

**Would you agree that the sentiments expressed in your songs are too pessimistic?** (Jeremy Pine, Cheam, Surrey).

# DEPECHE MODE

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## A BROKEN FRAME



New Lp On Mute Records

MUTE  
RECORDS

STUMM 9

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### Plus Scheduled Live Engagements At:

October 6th, Dublin Stadium. 7th, Cork City Hall. 8th, Galloway Leisureland. 10th, Southampton Goumont. 11th, Leicester De Montford Hall. 12th, Brighton The Dome. 13th, Westcliffe Cliffs Pavilion. 15th, Bristol Colston Hall. 16th, Birmingham Odeon. 17th, Birmingham Odeon. 19th, Glasgow Tiffanys. 20th, Edinburgh Playhouse. 21st, Newcastle City Hall. 22nd, Liverpool Empire. 24th, Hammersmith Odeon. 25th, Hammersmith Odeon. 27th, Manchester Apollo. 28th, Sheffield City Hall. 29th, St. Austell Coliseum. 1982.

# Paul Weller READERS' Q & A

Probably in the past, on things like "Setting Sons". I wouldn't agree on "The Gift". I think it's optimistic as a whole. The whole euphoric feeling on it, and the lyrics, are all looking forward. My moods change very radically, though. Know what I mean? I think I've got a little of the "manic depressive" in me. Is that, like, when you're up, you're really up, and when you're down, you're very very down? Yeah, well I got a little bit of that. When I'm up I get really excited and I can think a lot and get really positive. When I'm down I'm a drag and my friends disown me. "The Bitterest Pill" is up. The voice is very optimistic. The lyrics aren't, but the voice is. I purposefully wrote a song without any politics in it—just a straight old-fashioned tear-jerker—and everybody still takes it at face value.

... So ... Are you really a miserable old sod? You always give that impression. (Neil Downing, Newbury, Berks). Well, yeah, [laughs] I am a bit of a miserable sod! I don't enjoy it. I don't try to make a profession out of it. I hope for a period when I'll be happy all the time but the fact that I'm not is not my fault. It's just the way I am! It's my character. I don't want to bring anybody down ... (pause) ... but at the same time I don't want to feed them any bullshit about how wonderful and joyous and happy we all are. Life isn't that way. Let's try and be realistic about it. If people don't want reality then I suppose they'd better stick to Haircut and ABC. Know what I mean? Simple as that.

Is it true that you won a talent contest at a local Social Club doing a comedy act? (E. Finn, Liverpool). No.

Have you got any pets? (M. Bhagat, Peterborough). Yeah. I've got a dog actually, a black and white one. It's called "Fry". I named it after Martin.

I admire you and your music immensely but how come you charge as much as £5 for your gigs when you're so critical of unemployment? As less money-making groups—a g UB40—can cut their prices for the unemployed, why can't you? (Gillian Wells, Droylsden, Manchester).

I dunno why we can't really. I suppose 'cos we want to make some money, really. The only place we can make money—touring-wise—is England; the rest of the places we always lose.

Are you very rich? (J. Walters, Nuneham Courtenay, Oxford). Suits me. I suppose I am quite rich really especially considering how old I am. I'm not a millionaire though.

Would you like to go into films, and who would you choose as a co-star? (Andrea Pepper, Thornaby, Cleveland). I'd like to be in things on TV. Like the end bit in *Benny Hill*, y'know, the bit where they all chase each other round the park speeded-up. And I'd like to be in one of those *Play For Today* things or one of those Mike Leigh plays like

*Grown Ups* (on the TV early September). I really admire those sort of people. Not like these idiots who win Oscars in Hollywood and that. Co-star? My friends. Dunno which [laughs]. I've only got a few of them!

Fancy being Prime Minister? (J. Lyons, Braunstone, Leicester). No. Wouldn't be any good at it. Probably give them some good ideas—like some kind of advisor or something—but when it comes to economics and finance I ain't got a clue. My Dad looks after that for the band. He's really good, especially as he only come into it the same time as we did. Before that he worked in building, a hod-carrier. He's had to learn a lot.

What the hell have you got against Haircut One Hundred and

Nick Heyward? Are you jealous of the success? (Rachel Andrew, Isleworth, Middlesex). Deeply jealous. More jealous of Nick Heyward's looks than anything. That's probably what's behind it. I think she's hit the nail right on the head. No, actually the jealousy really stems from Nick as a lyricist, if I can call him that (*Frenchish grin*). I mean, how can I ever hope to reach or surpass "Nobody's Fool" or something like that? It's crossed me mind, though, the idea of writing songs about tractors and chocolate bars. I'll just have to keep trying, 'cos he's like an icon to me, Nick Heyward.

If you only had 4 minutes to live before the end of the world, what would you do? (Susan Handley, Droylsden, Manchester). Go to bed.



A fully paid-up member of the 'Dennis The Menace' Fan Club

# PRETENDERS



## BACK ON THE CHAIN GANG

NEW SINGLE

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# KOOL

If you'd nipped into your local trendy disco round about 1974 (no doubt wearing very flared trousers and bright platform-soled shoes) chances are you'd have found yourself doing The Bump to the latest Kool And The Gang dance hit. In those days the chunky, horn-powered sound of songs like "Jungle Boogie" and "Funky Stuff" guaranteed a crowded dancefloor. And in America Kool And The Gang scored several hit singles and albums in the days when "funk" was a dirty word.

"At one time when you said 'funk'," explains vocalist James "J.T." Taylor, "if you said that to someone, you might have to fight. They'd take it as an insult, a threat. You couldn't say it on the radio." But Kool and The Gang helped to take the trouble out of funk.

As the 70s went on, public reaction to their funky stuff became rather more muted. They

had a song on the Saturday Night Fever soundtrack but their own record sales were down.

Robert "Kool" Bell admits: "There was a down period right after our 'Open Sesame' album in 1977-78, an all-time low. The types of songs we put out in that period were concepts that might have been a little progressive for what was happening in the marketplace right then."

Kool And The Gang have a basic core of six musicians who have been playing together since they were called The Jazzatics in 1964. In 1979 they decided to bring in some new blood. Famed producer/arranger Eumir Deodato was plunked behind the recording console and a mutual friend arranged for a young Jersey City singer, James "J.T." Taylor to audition. A week later he was performing with them in concert.

"That's when I started getting a little nervous," admits J.T.,

# and the GANG

Eighteen years on the dance floor with Neil Tennant.

"because that was the big league."

"His voice was like an instrument," says Kool. "He had the two sides: he could understand where we were coming from musically as well as the vocals, which made the difference."

J.T.'s flashing good looks and automatic dance sense haven't done the band much harm either.

The album, "Ladies Night", was the first product of the new, smoother, more vocal, but still danceable Kool And The Gang. It sold over a million copies. So did its successor, "Celebrate!" which included the single, "Celebration", a song J.T. speaks of with pride.

"It was number one throughout the world and it was used in such different ways.

When the hostages were returned from Iran, when they landed here, they played 'Celebration' as a welcome, you know. It's like a part of history."

Last year's "Something Special" album was yet another million-seller, including a batch of hit singles like "Steppin' Out" and "Get Down On It". "As One", a new album, has just been released: as the million-sellers mount up, so must the pressure.

"From album to album, people are expecting much more of us," says Kool. "The pressure builds but I would say it's a helpful pressure because it makes us work harder."

Kool And The Gang have the mark, like veterans as dissimilar as David Bowie and Cliff Richard, of constantly changing, both from within the band and by reacting to current musical trends. Kool and J.T., have, for instance, heard some of the new British funk, mentioning Light Of

The World, Central Line and Junior.

"It's not exactly what we're playing, but it's good to hear it because that's what's going on," says J.T. He also expressed the hope that he might meet The Human League when Kool And The Gang visit Britain this month. "We just try to stay aware of what's going on around us," says Kool.

Having achieved worldwide success after a low period means that Kool And The Gang have a very balanced attitude to music, business, their personal lives and the outside world. They're a close unit and that's important.

"We have a fondness for each other," says J.T., "which doesn't have to be taught. You don't have to teach me to reach out for another individual, that's something very natural, and if we can bring more people into it with our music, so be it."

Kool describes them as "humanitarian — in terms of helping people" (they help charities all over the world) and says their basic inspiration is "life". He certainly seems to take life seriously, talking like a friendly mixture of musician, philosopher and businessman while munching a barbequed pork sandwich.

"I call this The Second Time Around or maybe The Second Resurrection — a lot of mistakes you made in the first round, you look out for. We have a little more insight of what should be happening around us and what it takes to go to the top and then be consistent and remain there.

"It gives us the opportunity to really build something that will be around when we've passed and gone."



Kool And The Gang: Kool's in the middle at the front, JT's at the far left of the middle row.

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# CULTURE CLUB



## Do You Really Want To Hurt Me

(12" VERSION)

GIVE ME TIME  
TO REALISE MY CRIME  
LET ME LOVE AND STEAL  
I HAVE DANCED INSIDE YOUR EYES  
HOW CAN I BE REAL

DO YOU REALLY WANT TO HURT ME  
DO YOU REALLY WANT TO MAKE ME CRY  
PRECIOUS KISSES  
WORDS THAT BURN ME  
I LOVE BS NEVER ASK YOU WHY  
IN MY HEART THE FIRE'S BURNING  
I THOSE MY COLOUR FIND A STAR  
PRECIOUS PEOPLE DO ALWAYS TELL ME  
THAT'S A STEP, A STEP TOO FAR

CHORUS

DO YOU REALLY WANT TO HURT ME  
DO YOU REALLY WANT TO MAKE ME CRY  
DO YOU REALLY WANT TO HURT ME  
DO YOU REALLY WANT TO MAKE ME CRY

WORDS ARE FEW I HAVE SPOKEN  
I COULD WASTE A THOUSAND YEARS  
WRAPPED IN SORROW, WORDS ARE TAKEN  
COME INSIDE AND CATCH MY TEARS  
YOU'VE BEEN TALKING BUT BELIEVE ME  
IF I DON'T TRUST YOU, DO NOT KNOW  
THIS BOY LOVES WITHOUT A REASON  
I'M PREPARED TO LET YOU GO  
IF IT'S LOVE YOU WANT FROM ME  
THEN TAKE IT AWAY  
EVERYTHING'S NOT WHAT YOU SEE  
IT'S OVER AGAIN

REPEAT CHORUS TWICE

DO YOU REALLY WANT TO HURT ME  
DO YOU REALLY WANT TO MAKE ME CRY

DO YOU REALLY WANT TO HURT ME  
DO YOU REALLY WANT TO MAKE ME CRY  
PRECIOUS KISSES  
WORDS THAT BURN ME

I LOVE BS NEVER ASK YOU WHY  
IN MY HEART THE FIRE'S BURNING  
I THOSE MY COLOUR FIND A STAR  
PRECIOUS PEOPLE DO ALWAYS TELL ME  
THAT'S A STEP, A STEP TOO FAR

REPEAT CHORUS

WORDS ARE FEW I HAVE SPOKEN  
I COULD WASTE A THOUSAND YEARS  
WRAPPED IN SORROW, WORDS ARE TAKEN  
COME INSIDE AND CATCH MY TEARS  
YOU'VE BEEN TALKING BUT BELIEVE ME  
IF I DON'T TRUST YOU, DO NOT KNOW  
THIS BOY LOVES WITHOUT A REASON  
I'M PREPARED TO LET YOU GO  
IF IT'S LOVE YOU WANT FROM ME  
THEN TAKE IT AWAY  
EVERYTHING'S NOT WHAT YOU SEE  
IT'S OVER AGAIN

REPEAT CHORUS

LIKE I SAY ONCE  
AND I SAY TWICE  
LOVE IS A SPECTACULAR THING  
AND LOVE IS A BURNING THING  
LOVE IS A SICKNESS NO DOCTOR CAN CURE  
SO BABY BABY BABY  
STOP HURTING HURTING ME  
I NEED YOUR LOVE  
NO GIVE ME LOVE IN RETLERS  
OH GIRL I WANT YOU SO BAD  
SO BABY PLEASE STOP HURTING ME  
I'M A MAN AND I DON'T WANT TO CRY OVER YOU  
BUT BABY I DON'T LIKE IT WHEN YOU REALLY HURT ME  
OH WELL YOU KNOW I REALLY WANT TO STOP  
I REALLY LOVE YOU TO MY HEART AND SOUL  
BUT IF YOU KEEP ON HURTING ME  
THEN I GOT TO GO

WORDS AND MUSIC BY CULTURE CLUB  
REPRODUCED BY PERMISSION OF  
VIRGIN MUSIC BY BUSHBY LTD  
ON VIRGIN RECORDS

## SMASH HITS STAR PRIZES

Lounge  
wards take  
noted Bryan  
Ferry, the  
most pop-like  
of pop music  
in the  
music  
world, has  
planned by  
signed.

Any 11 copies of "Take A Chance  
On Me", the new **Roxy Music**  
single. Make you feel kind  
of... **LOVE**

And one of these records could  
be yours if you can answer that  
question, which of the following  
people has never been a member  
of Roxy Music? (a) Gary Tibbet (b)  
Phil Manzanera (c) Bryan Ferry (d)  
Jo Collins

Scrabble the answer too...  
second thoughts, enter (l) on a  
postcard and post it to **Smash  
Hits Roxy Music  
Competition**, 52-5 Caribby  
Street, London, W1V 1FF. That's  
lounge about buying "Smack  
Oats In Your Eyes" waiting for  
the response, the fifty winners to



Long hair and a guitar: what  
does all this add up to? The new  
member of **Thin Lizzy**, that's  
what. His name is John Sykes,  
he's previously played with  
Streetfighter and The Tygers Of  
Pan Tang and he was working  
with Phil Lynott on a solo single  
when Snowy White, Thin Lizzy's  
lead guitarist, announced he  
was quitting the band. Quick as  
a flash, Phil asked John to join as  
Snowy's replacement and now  
the new Lizzy line-up are  
recording an album and  
planning a big tour. Things move  
fast in the wacky world of heavy  
metal.

## TAKE 5

The current listening pleasure of  
a Smash Hits scribbler. This  
issue, Neil Tennant.

1. **CULTURE CLUB:** Do You Really  
Want To Hurt Me? (Virgin)
2. **RONI GRIFFITH:** Love Is The  
Drug (Vanguard)
3. **SYLVETER WITH PATRICK  
COWLEY:** Do Ya Wanna Funk?  
(London)
4. **MARI WILSON:** Just What I've  
Always Wanted (Compact)
5. **TRACEY THORN:** A Distant  
Shore (Cherry Red)

David Iaymes of **Modern  
Romance** gave us a ring the other  
day. Now that Geoff Deane  
has left and been replaced by  
Michael J. Mullins, the group are  
in the studio with producer, Tony  
Visconti, recording a new single.  
And in a couple of weeks they're off  
to Venezuela and Mexico for a  
rather exotic tour. Geoff Deane,  
meanwhile is enjoying "a  
breathing space" and there are  
no hard feelings...



Media Activity. That's the kind of  
phrase people use when they  
talk about **Pauline Black**. You  
remember Pauline — until 18  
months ago she was lead singer  
with The Selecter. Then she did a  
spot of acting in two plays,  
*Trojans* and *Love In Vain*, and  
collected rave reviews in the  
process. Now she's hosting a quiz  
show, *Hold Tight!*, on ITV and  
there are plans for her to present  
another ITV pop programme with  
David "Kid" Jensen. (She will,  
incidentally, be co-hosting The  
Kid's radio show on October  
12th.) Luckily for all us pop fans,  
Pauline's found time to record a  
single, "Shoo-na, Shoo-na", with  
Scripps Polit's producer, Adam  
Kidon, in charge of the  
production. It's out now and work  
is about to start on her first solo  
album. Phew!

## FLASH IN THE PAN



...very record needed to bust the  
dam.

"For a long time," says Flash,  
"people didn't want to compare  
top records with conventional  
sounding records, and honestly it  
took something like this — which  
is original and to the point and  
realistic — to make everyone  
realise that rap music does stand  
next to regular music. You have  
to learn to walk before you run  
sing."

Already "mainstream" in the  
New York clubland, the song's  
exhilarating account of one man  
looking for an escape hatch from  
the stifling and destructive  
downward ghetto life has finally  
made it onto national radio (well,  
in Britain anyway, strangely  
enough its native USA isn't quite  
so keen to follow). A rare feat,  
especially as the record is only  
rarely played in full.

"This," insists Flash, "is  
everyday life. I do believe there's  
ghosts every where and that's  
why the song's easy to identify  
with."

Flash intends to come and play  
in England as soon as possible,  
"along with our boys" as he calls  
his army of helping hands who  
assist him with the rousing up  
of records when he performs live  
from behind a twin-microphone  
and microphone. "Like to see how  
the other half lives," he adds.

And what of the other rapping  
artists currently steaming up the  
New York docks? Anyone he'd  
care to recommend?

"Well, there's the Sugarhill  
Gang, West Street Mob, The  
Sequence, The Funky Four, The  
Realtones Three."  
"All of the Sugarhill label, of  
course."

"Your conventional rap record  
was more or less a conventional  
song but you can only stop your  
words and throw your arms in  
the air for so many times before  
people get really bored with it."

Concise put. For someone so  
acutely hip in his recorded  
output, **Grandmaster Flash** is  
surprisingly direct in his  
opinions. A real record company  
man, in fact. You get the distinct  
feeling when talking to him on  
the phone from the New Jersey  
home of his label Sugarhill  
Records, that the entire staff are  
standing around him and telling  
him, on a pain of death, to keep  
playing all the wonderful  
people he works with. His  
comments are frequently  
punctuated with little asides  
about how he owes it all "to Miss  
Sylvia Robinson (the boss) and  
all who've worked to make  
Sugarhill possible."

But there's a lot of sense  
beneath it. It's a truer people are  
bored with commercial rap  
music. People do want  
something harder and a little  
more authentic. His current hit  
"The Message", since its  
through: even the artist rap  
product like Tom Tom Club. The

## FAN CLUBS

The Jam  
44 Balmoral Drive  
Maybury Estate  
Woking  
Surrey

Genesis  
PO Box 107  
London N6 5RU

Blancmange  
BCM Blancmange  
London WC1N 3XX

The Clash  
PO Box 87  
London NW1 1NF

## HAZEL NUTS



Hazel with Tim McIntire. The lunties have taken over the asylum!

**Hazel O'Connor's** 4th album, in that she recently made her stage  
debut in a play at the Royal Exchange Theatre in Manchester. The drama  
is an adaptation of the book *One Flew Over The Cuckoo's Nest* (you may  
remember it as the classic film version) which centres on the inmates of a  
mental hospital. Hazel plays Candy Clark, an ex-girlfriend of the main  
character, Randle P. McMurphy. *The Nurses* will be on national television  
on the performance for "It's only possible" the play runs until October  
9th so if you live in the North West you've still got time to see it.



SMASH HITS  
STAR  
PRIZES

Frida of  
ABBA  
recently  
made a  
flying visit

to London to promote her new LP, "Something's Going On." She was here just long enough to make a brief appearance on *Top Of The Pops* and to give us five Frida sweetbreads and signed photos to pass on to you. If, that is, you're one of the first five to send in the correct answer to this question.

Frida's album was produced by the drummer of which of these groups? Sky, Genesis or Asia? Note down the name of the group on a postcard and send it to: **Smash Hits Frida Competition**, 52-5 Carnaby Street, LONDON W1V 1PP.

Clock up corner, **Haircut One Hundred** have not split up, as has been rumoured, but Mark Fox has left and the group are carrying on as a five-piece. A solo single from Mark is expected in the near future. His departure is described as "amicable" as is Dee Harris's departure from **Fashion**. Dee apparently felt he was getting over-committed with Fashion who have a new lead guitarist, Al Derhy.

Trudi Sapiete is no longer drumming for **King Trigger** and, finally, all German new music fans will no doubt be appalled to learn that **Deutsche Amerikanische Freundschaft** are no more.

## MY TOP TEN



- Alan Wilder of Depeche Mode**
1. DAVID BOWIE: Ashes To Ashes (RCA) Very atmospheric.
  2. SMOKEY ROBINSON: Tears Of A Clown (Motown) One of those records I couldn't get out of my brain when it first came out. Still sounds great today.
  3. THE SEX PISTOLS: Anarchy In

Rumours of an **Associates** split have now been officially denied. Martha Ladley, who's only recently joined, has left to go solo but McKee, and Rankine are staying very much together.

Apparently relations were getting a little strained some time when Rankine was asked to sing a popular number while on tour. The next night "Lunch" (the classic) was performed and McKee was "picking his weapon."

## BACK BEAT

Lot of fuss being made about **The Beatles** at the moment. Posters all over the place saying things like "Did you know Paul McCartney used to be in The Beatles?"

The reason being that it's twenty years since their first single, "Love Me Do", was released. It only got to number 17 in the charts but they followed it up with 18 number ones.

Now someone's discovered the audition tapes they made in 1962 for Decca Records who decided to sign Brian Poole And The Tremeloes instead (they're still shuddering at their mistake). These days Brian Poole's a butcher, Paul McCartney's dead rich and the audition tapes are available on an LP entitled "The Complete Silver Beatles". It includes cover versions of songs which The Beatles never recorded again. Sounds fab.

The UK (EMI) The ultimate in raw energy.

4. THE BEATLES: Day Tripper (Parlophone) It's difficult to pick a Beatles song.

5. PETER GABRIEL: Games Without Frontiers (Charisma) You can always rely on him to come up with interesting songs and lyrics.

6. DIANA ROSS & THE SUPREMES: Reflections (Motown) Must be due for a cover.

7. ROXY MUSIC: Virginia Plain (EG) Far superior to Roxy's most recent offerings.

8. XTC: Statue Of Liberty (Virgin) Was this a single? Should have been (It was — Ed.).

9. ELVIS COSTELLO: Watching The Detectives (Sire) A very talented songwriter.

10. MOTT THE HOOPLE: All The Way From Memphis (CBS) It was a toss-up between this and "Honolooche Boogie".



No, it isn't Van Halen. They're far too young for a start. Let us introduce **Diamond Head** whose first MCA single, "In The Heat Of The Night", is hovering on the outskirts of the charts.

Shunting from left to right are Duncan Scott (drums), Sean Harris (vocals/guitar), Colin Kimberley (bass) and Brian Tatler (guitar). Childhood buddies in Birmingham, they put the group together in 1976, taking the name from an LP by Roxy's Phil Manzanera. Sean laughs: "We never heard the album. We only had the cover."

Their first date was the following February in a Bram School. After playing their opening number three times to get it right, some flash powder blew up in Sean's face and burnt his face. "They branched out and began to play local pubs." When he did Bogert's Nightclub in Birmingham, recalls Sean, "we thought it was the big time because there was so much beer that everyone's feet stuck to the floor."

The next few years were spent slogging around the music circuit. They recorded and subsidised three independent singles, one EP and an untitled LP, which sold well among fans but didn't hook the majors.

Last year they decided to go for broke and sink £30,000 (which they didn't have) into their very own UK tour. Sean explains the reasoning "If we could act like a headline act, then we thought a record company would treat us like one and sign us." They didn't, however, until the following year when MCA stepped in.

Sean doesn't think much of current heavy metal. "The new generation are copying the wrong people — those who came up after punk when standards were at their lowest."

Instead, he opts for early '70s giants like Free, Deep Purple and Led Zeppelin. Like Purple's Ritchie Blackmore, Sean is a huge fan of Classical music.

This month sees a new LP, "Living On Borrowed Time."

What's that about?

"The period we've gone through, the period we're going through and the period we will go through."

Of course.

**Bruce Foxton's** been on the phone "could we be pleased, please, to thank you for 20 presents who sent in Birthdays... and after said date was noted on Bitez? Certain 'y' we did 'y'."

**Madness's** new LP is nearly finished and should be on sale on **Guy Fawkes' Day**, November 5th. Apparently they've brought in a twenty-piece brass band for one track.

HAPPY  
BIRTHDAY

**Philip Oakey (27); Sting (31)** on October 2nd

**Lee Thompson (24); Steve Miller (39)** on October 5th

**Richard Jobson (22)** on October 6th

**Midge Ure (29)** on October 10th

**Rick Parfitt (34)** on October 12th



CaVa CaVa: (left-right) Steven Parrie, Richard Hixson, Derek Ritchie, John Hallet.

caVa

# CaVa CaVa

The story Ca Va...  
Think of a name,  
double it, then  
talk to Mark Ellen.

Carver Carver they're not. Let's get this straight right from the start: CaVa CaVa's pronounced Ser-Varre Ser-Varre (French, you understand).

Steven Parris, singer and principal song sower for this Bourne-mouth pop quartet, isn't quite as pleased with the title now as he was when it came to him back in the autumn of 1980.

"I first saw the word *ca va* — which roughly means 'okay' — in the foreign phrase section of an English Dictionary," he recalls. "Then I doubled it 'cos I liked the way it looked and sounded. Unfortunate as that was before all these Duran Duran's and Talk Talk's and you know all the rest. But by then our name was getting known; there was no going back."

Punters in local hostelrys seemed to warm to CaVa CaVa's earlier "more meaningful" songs. "Bourne-mouth's a post-retirement area," he says with little relish. "The Cure are really popular down there. They seem to like that kind of Grammar School Boy appeal, and we were much the same."

Gradually, like a great many other bands recently with more than an ounce of common sense, they began to sift through the mire and salvage the "pop elements" of their sound. Dumping the melodrama in favour of light

hospitable tunes, the band soon found themselves firmly entrenched in a summer season at the neighbouring *Maison Rouge* disco.

A frequent visitor to the turntables was *Radio One* deejay Peter Powell who was sufficiently struck by what he heard to hawk a rough cassette tape back to London and eventually enlist them for a session on his show. When broadcast, members of RCA's Regard label were listening in. Deals were signed, hands shaken, brightly coloured shirts purchased and a single, "Where's Romeo?"

released which isn't doing half bad as it happens. Much of this is due, of course, to Powell again who's got the disc firmly glued to his decks and for whose patronage they're eternally grateful.

And what of the record? "It's not such a sweet song as the title suggests. I like the 'love' side of life but also the 'Soho' side, the imbalance of love."

There's also an LP being prepared with a working title of "The Colours Of Love". Do we detect a 'theme' in the making here?

# WHERE'S ROMEO

# ?

This is the tale  
Such a terrible tale  
Of Captain Love Affair  
He never sits down  
Keeps his feet on the ground  
When love is in the air

Chorus  
Where's Romeo?  
Romeo  
Where's our good boy wonder  
Where's Romeo?  
Romeo  
Where's our good boy wonder

He whispers a name  
But it's never the same  
My children best beware  
And now that he's gone  
It's only right  
That we should care

Repeat chorus twice  
He's so young  
And he's not scared  
Tear by tear  
He'll show he cares  
He'll kiss you quick  
And disappear  
His captain love just captain never

And isn't it strange  
That he never comes  
Of charm and chased away  
But now that he's gone  
It's only right  
That we should stay

Repeat chorus to fade

Words and music by Parris Hickson Hallatt.  
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On Regard Records



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# WIN! A PIONEER® STEREO, A TEE SHIRT COLLECTION & AN AUTOGRAPHED SIMPLE MINDS ALBUM!



In America they call them ghetto-blasters, in Britain, blockheads. The idea is that you lug one round the streets blasting out very loud music, stopping every now and then to dance in a cool kind of way.

There are two ways of getting hold of one of these: you can go and buy one if you've got pots of money to spend or you can enter this brilliant competition and try to win one. Or, for that matter, one of the other prizes. There are so many that a guided tour is called for.

Let's start with the first prize: quite simply, it's everything in the photograph above (apart

from Bev). The machine sitting in front of Bev is a Pioneer SK-903L 4-band stereo radio cassette recorder. Pioneer tell us that it's got the same hi-fi performance as a modular stereo system only it's completely portable. It's also got a 6-band graphic equalizer, acoustic suspension speaker systems etc.

The other part of the main prize is 30 (count em!) 30 tee shirts, generously donated by people like ABC, Adam Ant, Mute Records, Orange Juice, Stiff Records, Pineapple Dance Studios and CBS Records as well as famed tee-shirt designers, State Arts and Fifth Column.

They'll all go to the lucky winner of the portable stereo who'll also get a signed Simple Minds LP.

Next, three runners-up can each win a Pioneer SK-212L 4-band stereo radio cassette recorder. They're smaller versions of the big daddy above, designed for outdoor portability.

Lastly, forty-six runners-up and the three runners-up above can console themselves with a signed copy of the new Simple Minds LP, "New Gold Dream (81-82-83-84)". The Minds are such nice chaps they've given themselves writer's cramp just for you.

What you have to do to win one of these prizes is work out the

titles of the songs from which the following lines come (clue: they all include the word "walking").

- "I hope my legs don't break ..."
- "A smoking mountain's nothing new ..."
- "A-leave your troubles all behind you ..."

Also complete, in less than twelve words, this sentence: "I'd like 30 tee shirts because ..."

Got it? Write your answers on a postcard and post it to: **Smash Hits Pioneer Competition**, 14 Holkham Road, Orton Southgate, Peterborough PE2 0JF. Make sure it gets here by October 30th because that's the day the prizes will be doled out.

• REFORMATION •

# SPANDAU BALLET

THE  
NEW  
SINGLE

LIFELINE

AVAILABLE AS 7" & 12" VERSIONS



 Chrysler

# S SINGLES

Reviewed by  
**Johnny Black**

**PAUL McCARTNEY: Tug Of War (EMI)** Undeniably, Paulie is a master of melody, but there's a side of him unretrievably sunk in sentimentality as sickly and soggy as a triple-thick milk shake. This is a daff idea for a song, with a dozy lyric that doesn't suit the music at all. Watch it sell a zillion.

**STEVIE WONDER: Ribbon In The Sky (Motown)** Paulie's chum warbles through a beautiful ballad, backed with sparsely tinkling piano, guitar and acoustic bass, but the song lacks a memorable hook and might not be direct enough to be more than a minor hit.

**TEARS FOR FEARS: Mad World (Mercury)** It's only a matter of time before this tuneful electro-duo have a hit. This may not be the one, but it does grow on you and the occasional rapid-fire brass riff pushes it along nicely.

**ROXY MUSIC: Take A Chance With Me (EG)** I've never cared for Ferry's vocals or lounge-lizard look, but Roxy's singles are as consistent as toothpaste and seem to be squeezed out of the group in much the same manner. Another winner, no doubt.

**BOW WOW WOW: Feels Rush In (EMI)** Not only a cover version but a hastily conceived cash-in by BWW's previous record label. It may well be one of the best songs ever written, but Annabella would do it more justice by singing through her lips rather than her nose. If she sang in tune that might also help. A tragic affair all round, so be patient and wait for their next real record.



**THE CLASH: Straight To Hell (CBS)** My feelings about the Clash change as regularly as my underpants, but my feelings about this double-'A' side are much clearer. It's lab, and although the garage-punk thrust of 'Should I Stay Or Should I Go?' seems to be picking up radio play, both sides demonstrate that there's life in the old codgers yet. Even if nobody in the band can sing two notes, their anger, passion and sincerity lift them above such humble considerations.

**ULTRAVOX: Reap The Wild Wind (Chrysalis)** I feel I should like Ultravox but, like so

much of their material, this is medium-paced with mediocre meaningless lyrics set to inconsequential standardised electronics. It starts, it goes on a bit, it fades out. Nothing happens. Maybe it will have a great video, though.



**APOCALYPSE: Teddy (Jamming)** Produced by the ever tasteful Paul Weller for his own label, this is an excellent slice of lightweight '80s pop delivered with enough conviction to make you forgive their dreadful name. Fingerringop, good natured record. Positively not heavy metal.

**KIDS FROM FAME: Stormmaker (RCA)** A lush ballad with suitably cascading strings, and tinkly pianos, and each line sung by a different Fame Kid. No doubt Fame-lever will echart it instantly but I'll be surprised to see it at the top.

**SPANDAUBALLET: Lifeline (Reformation)** Am I supposed to take this seriously? "She rides the soul train and she fights the law", they wait in a manner barely distinguishable from notable Californian leisure-lovers like The Eagles, except that this is white funk and they were country rock. When the label drops off you can't tell the jars apart.

**PRETENDERS: Back On The Chain Gang (Real)** Dedicated to the late James Honeyman-Scott, their soddy misread guitarist. I can't help wishing they'd chosen something better than this fairly melodic but mediocre pop song to remember him by.

**WHAM: Young Guns (Inner Vision)** The "Wham Rap" chops back with more of the same, flaunting a Jackson's' type brass run, party noises, reedy brass and cutesie-girl chorus. Innocent, harmless fun and fizz with style and no pretence of permanence.



**ORANGE JUICE: I Can't Help Myself (Polydor)** Loosely based on timeless Four Tops song with same name. It never quite fulfils its promise to really soar, but it's light, danceable and appealing. This is about as funky as I like my pop, but I'd like it better if it didn't fade out.

**POINTER SISTERS: Heart To Heart (Planet)** These ladies deserve a monster hit, but whether this superbly danceworthy, elegantly arranged, exquisitely performed tale of yearning heartache will succeed where so many equally excellent offerings have failed, I can't say. I hope so.

**OUR DAUGHTER'S WEDDING: Auto Music (EMI)** About two years ago, most of the new music being produced in Britain sounded like this minimalist sub-Kraftwerkian plod. Curiously, ODW's earlier records sounded more contemporary than this, but it is tolerably melodic so, once they work out which decade this is, we can expect something more substantial.

**IMPI: Impi (Jive)** Behind this souped-up hunk of ethnic polyrhythms is the irrepressible talent of John Kossog, who was having African-sounding hits a decade ago. Scratchy violins and abrasive acoustic guitars are planked with reckless, naked enthusiasm, creating an irresistible rhythm, pure incidentally to boot, but almost certainly not a hit.



**KID CREOLE AND THE COCONUTS: Annie, I'm Not Your Daddy (Zee)** The usual hitless, buoyant blend of diverse elements but there's a vital spark lacking lately. Mr. Darnell is the ultimate professional music maker, but perhaps he's a little too much in control on this slick tale of unrequited love in a hot climate.

**GOOMBAY DANCE BAND: Born To Win (Epic)** Respectable Jimmy Cliff number subjected to the usual whitewash, eyewash and hogwash routine. If you stuck flaming torches in your gosh, you'd sing like this too.




**THE THE: Uncertain Smile (Epic)** Never mind record of the week, this is the week of The The record. Soft Cell's backroom boy, Steve, manages The The, whose damn silly monicker is but a front for one highly talented individual, Matt Johnson. His sleazy Lou Reed vocals contrast beautifully with a bubbling melange of smoochy synthetics, around which a delicate, folksy flute flutters from time to time. Some of The The's earliest efforts have been a hit aimless, but this is right on the button.



**BOYSTOWN GANG: Ain't No Mountain High Enough (Moby Dick)** Hot on the heels of their last smash comes a hand servicing of Diana Ross's anguished saga of bleeding hearts. Unfortunately they lose the subtlety and drama of the original, leaving the song with all the hit of a toothless gerbil.

**THE FRESHIES: Fasten Your Seatbelts (Still)** The good Mr. Sievey is at it again, this time doing a Yasoo by teaming up with Mancunian lady singer Barbara O'Donovan. Brilliantly and shamelessly conceived pop hit single, so well done it hardly matters that the song itself is a hit weak.



Gillan's

New Album  
is

# MAGIC

Available on Album,  
Chrome Cassette

and  
Limited Edition  
Picture Disc

Featuring the single  
'Living For The City'

Produced by Mick Glossop  
of Dukeslodge Enterprises Ltd

See Gillan on tour October-December  
throughout the U.K.

*Virgin*  
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# 2 ALBUMS

**DEPECHE MODE: A Broken Frame (Mute)** When Vince left Depeche Mode to invent Yazoo he took with him a good portion of their cutting edge, leaving them with a style of electronic delicacy bordering on the fey. While this showed up as a lack of purpose in their early Vince-less singles, "A Broken Frame" makes a virtue of their tinkly-boon whimsy. Like their last single, "Leave In Silence", it's almost pastoral and so sweet you could wash the dishes in it. And I think it's wonderful. **(8 out of 10).**

Peter Silverton



**PETER GABRIEL: Peter Gabriel (Chariots)** On his fourth self-titled LP, Peter Gabriel continues his fascination with African instruments and sounds, playing them off against electronic instruments. For instance, the Ekome Dance Company bang West African drums against an electronic Linn Drum. The songs likewise conjure up images of African and English life, the tensions of the desert and the city. The sound is dense, difficult and menacing but after several listens it begins to exude a careful power and fascination. Also, "Shock The Monkey" is one of the most insistent dance songs around, regardless of what it's about (I haven't a clue). **(7½ out of 10)**

Neil Tennant

**SIMPLE MINDS: New Gold Dream '81-'82-'83-'84 (Virgin)** Jim Kerr's travel fixation has resulted here in an album like a prolonged train journey; rhythm tracks that thrub like passing sleepers and synth/guitar flourishes that slip by like changing scenery. I've not the foggiest notion what the lyrics are about — who has? — but there's a sweep and subtlety at work here that is more convincing than any amount of wordplay. A very musical record, if we're allowed to say that. **(5 out of 10)**

David Hepworth

**KOOL & THE GANG: As One (De-Lite)** Paganary music created with much the same style that has already spawned a string of hits. The new songs — any of which would make great singles — are sufficiently full of ingenious subtleties to keep them from sounding formulaised. Here it's a sensible balance between up-tempo numbers, ballads, chants and melodies. Cynics might — with some justification — write this off as meaningless pap, but I find its uncomplicated optimism heart-warming and irresistibly danceable. What more can you ask for? **(9 out of 10)**

David Bostock

**STIFF LITTLE FINGERS: New Thing (Chrysalis)** To compare (however vaguely) SLF with Chuck Berry and The Beach Boys — as does the present release for "New Thing" — must surely be either a mistake or a joke. The album isn't obnoxious or entirely without melody but it all sounds a bit contrived to me, with each unrelentingly crashing chorus of hoarse shouted vocals making sure you know just how important SLF think these songs are. After four albums, is signing on the dot, living rough and doing rude things to girls still what their fans want to hear about? Probably. **(4 out of 10)**

Kimberley Leston

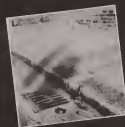
**BRUCE SPRINGSTEEN: Nebraska (CBS)** A completely unexpected album, recorded in his front room on a four-track machine, "Nebraska" is an all-acoustic effort that focuses on the darker, more introspective side of Springsteen's music. The bleak pessimism of the songs and their rather ponderous delivery is likely to ensure that this one will find favour with fans only. **(6½ out of 10)**

David Hepworth

**OILLAN: Magic (Virgin)** No dumbhead is our fan. He's aware of the limits to which his band must adhere if it is to continue raising the cheers from the beer brigade. Yet he continues to prod and probe to a greater extent than most, recording such iron-clad beauties as "Living A Lie" alongside pop-oriented

chart nudgers like "Long Gone", the four de force "Demon Driver" and even a stomp "til-sandowna version of Stevie Wonder's "Living For The City". Once more, Colin Towns' keyboard capering grabs its share of the plaudits and if Jannick Gers' axe-work doesn't stun so readily then Gillan himself remains a dream of a scream. I like. **(7 out of 10)**

Fred Dollar



**LEVEL 42: Pursuit Of Accidents (Polydor)** It seems a pity, having shown us where they've come from with the recent release of their early tapes, that Level 42 should since have lost their way. There's no obvious singles on this LP. The production sounds spare, the songs directionless and the brass arrangements totally lacking in punch, certainly nothing to match "Love Meeting Love". I doubt this'll make many converts. **(3 out of 10)**

Richard White

**THE FALL: Room To Live (Kamers)** This is pithy much the usual Fall formula — spasmodically brilliant but mostly only moderately interesting and occasionally coming a real pretentious cropper. The band are their usual ramshackle happy selves and the sarcastic Mark E. Smith is his usual rapping, rambling self, fondly imagining himself to be a threat to something or other. The good slogans continue "undiatable along traffic" but The Fall are in a rut — a nice rut, but a rut nonetheless. Their sleeves don't get any better either. **(5 out of 10).**

Jan Cranau

**THE TECHNO TWINS: Technostalgia (PRT)** This is basically a synthesized medley-like trip back to the '40s and '50s with renditions of "I Wanna Be Loved By You", "In The Mood" and "Falling In Love Again" dropped at regular intervals between their own material (and suffering for it). Their familiarity only detracts from the self-penned songs which have an old-fashioned feel but combine more happily with their pillory electronic treatment. The Techno Twins dress up on the sleeve as Marilyn Monroe and Glen Miller and obviously believe that they should have

been stars of that glamorous era, which is a shame as this album could have been lots of fun if only its 'artists' hadn't taken themselves so seriously. **(4½ out of 10)**

Kimberley Leston

**FAD GADGET: Under The Flag (Mute)** Mr Gadget is scarcely a household name but his "King Of The Flies" was one of the more intriguing non-bits of recent times. Like his label-mates Yazoo and Depeche Mode, Mr Gadget is pure electronics set against impure voices. Less obvious than either of them, he's decidedly eccentric — Captain Sensible with a multi-sequencer, perhaps. His thin weedy voice is almost a deadliner for Marc Bolan's. "Love Parasite", in fact, is so Bolan-like it seems to be a tribute of some kind. The only difference is that Mr Gadget is clearly more talented than the late Mr Bolan. **(8 out of 10)**

Peter Silverton

**THE BEAT: Special Best Service (Go-Foot)** Still bang on form, this LP contains a splendid mixture of styles and tempo, from dancing and toasting to slow love songs and even a Hatuot One Hundred roundelike in "Sorry". Songs like "Sugar & Spice" and "Ackee 1-2-3" are even better than the excellent singles "Save It For Later" and "Jeanette" (also included). A great album. I can say no more. **(8 out of 10)**

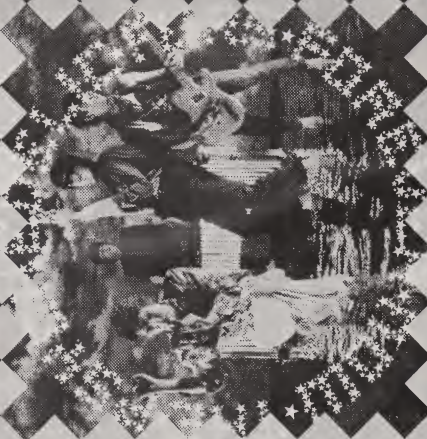
Peter Stockton



**BLANCMANGE: Happy Families (London)** This largely electronic quip occupies a curious non-man's land between near-criminal stylistic nicking from a cast of thousands (everyone from OMD to Yazoo, from Simple Minds to Talking Heads) and this reviewer's nagging near-certainty that the guilty pair have real talent and will shortly re-develop such blatant borrowings into something more individual. More vocal urgency and more emphasis on tunes rather than rhythms would help, meanwhile their good taste in pillerling is well worth investigating. **(7 out of 10)**

Jan Cranau

# THE FURS



See  
The Furs  
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Odeon

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New album & Cassette. Includes the hit single 'Love My Way'  
Cassette includes extra free track.

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CBS 85909 CBS 40-85909





# Cliff Richard

## Where do we go from here

Standing above me  
Is someone who wants to love me  
Oh oh where do we go from here

Holding my life in your hands  
I want to do what you command  
Oh oh where do we go from here

I never thought I'd want you  
As much as I do now  
I never thought I'd need you  
As much as I do now  
But I do now

My life was ending  
But with you it's just beginning  
Oh oh where do we go from here

Oh oh everything seems so clear  
Oh oh now that we've come this far  
Where do we go from here

I've made my decision  
There will be no more division  
Oh oh where do we go from here

Oh oh everything seems so clear  
Oh oh now that we've come this far  
Where do we go from here

I've made my decision  
There will be no more division  
Oh oh where do we go from here  
Where do we go from here

Oh oh tell me where do we go  
Tell me where do we go from here  
Oh oh where do we go from here

Where do we go from here  
Where do we go from here  
Where do we go from here  
Where do we go

Words and music by C. Eaton  
Reproduced by permission Patch Music (CarlIn Music)  
On EMI Records

# ROXY MUSIC

## Take a chance with me

AS THEY SAY TWO CAN PLAY  
BUT KEEP THAT SONG AWAY FROM ME  
IN MY TIME TOO MUCH LOVE  
MADE ME SAD FOR SO LONG

I WAS BLIND CAN'T YOU SEE  
THROUGH THE LONG LONELY NIGHT  
HEAVEN KNOWS I BELIEVE  
WON'T YOU TAKE A CHANCE WITH ME

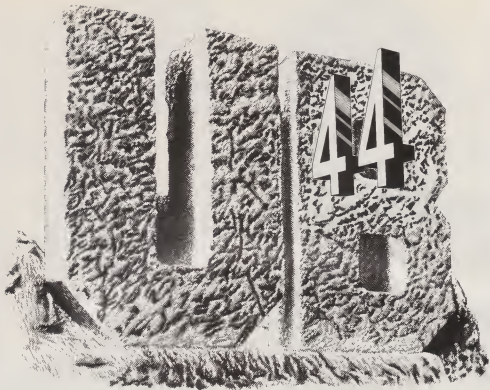
SOMETIMES I GET SO BLUE  
PEOPLE SAY I'M JUST A FOOL  
ALL THE WORLD EVEN YOU  
SHOULD LEARN TO LOVE THE WAY I DO

I WAS BLIND CAN'T YOU SEE  
THROUGH THE LONG LONELY NIGHT  
HEAVEN KNOWS I BELIEVE  
WON'T YOU TAKE A CHANCE WITH ME  
WON'T YOU TAKE A CHANCE WITH ME

Words and music by Ferry/Mansonera  
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On E.G. Records



PH. STEVE PEARSON



OUT SEPT 27<sup>th</sup>

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**UB40**

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INTERNATIONAL

In the first ever **HOLOGRAM SLEEVE**  
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# HAPPY BIRTHDAY TO US!

With this edition **Smash Hits** celebrates its one hundredth issue. Time for a quick look back.

An awful lot of pop music has gone under the bridge since *Smash Hits* first hit the newsstands in late 1978. Sometimes on winter evenings, members of the staff gather round a flickering fire and pass the time pondering such questions as "whatever happened to The Regents?" or "why doesn't Elvis Costello have hits anymore?" or, some what closer to home", where did that pencil sharpener disappear to?" Enigmas every one.

From time to time avid readers write in asking if they can get hold of copies of the first ever issue and we're forced to confess that even we haven't seen one such precious item.

The first publication to bear the name *Smash Hits* was only printed in a limited quantity, but it was a shiny, glossy and feature-packed format as its cover (of whom it has a ten been said, "who...")

The real laugh issue arrived in November of '81 at a cost 25p for 24 pages and giving the front page was *Blonde*. The reason? We were given away ten (count 'em) copies of their "Parallel Lines" album, no competition inlaid.

The first "single" keywords appeared and we found no less than seven songs from *Grease*, the same artist was. The boomtown hit was a major news story concerning the fact that The Clash were having management problems (not exactly news at the best of times).

On 15th February we reported around that they were going, so well that a decision was taken to go fortnightly. Rod Stewart was the cover artist and the first letters column was introduced with a message from (of all people) Mick Buckler's Mum.

In March we documented the arrival of roller disco and a break-up of The Rich Kids (body stuff). Soon after that, Bob Cranna, Steve Bush and David Hepworth joined the team (Bush celebrating by immediately

slapping his idol David Bowie on the front) and a group called The Police got their first mention in these pages.

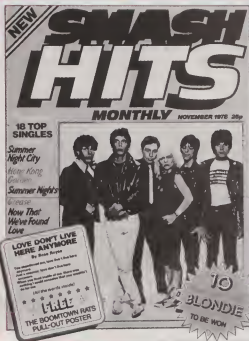
Spring and summer '79 was the era of, on the one hand, Gary Numan and, on the other, The Mod/Ska revival. August '83 saw The Police dominating the front page. Tucked away inside that very edition was a prophetic little piece about the music scene in Sheffield written by Martin Ware of the Human League. Prominently featured on the spread was a cutting of a bunch of unknowns going under the name of Vice Versa. Studied up close, it turns out that the one in the middle is none other than Steve Singleton, now of ABC.

Autumn found things really getting up. The Specials hit the charts and the cover. Madness was the first of many nasty snags mentioned. The *J* was interviewed and among the references we found very desirable mentions for Ian and Joy Division.

On October 18th Ian Octavia welcomed the first Human League album with the words "greatness is inevitable" while Hepworth said Dexys first "45" could have done with a more distinctive lead vocal."

The winners of the first Readers Poll, published in March of 1980, were The Police who took just about every category except Best Female Vocalist. Boy of the Year was Lena Martell because "One Day At A Time" had been "inspiring agony all round including agony all round...". The Christmas period witnessed Hopes were Madness, The Pretenders, John Fox and, surprisingly, The Tourists. And the people who were to really put their mark on 1980-81 emerged when nobody was looking.

Keeping intelligent pop music with a dash of wit was our "what young people!" that's Mark Ellen; the new boy welcoming the release of Adam's *Kings Of The Wild Frontier* in December of 1980; and anyone new just how many people



Smash Hits number 1 — November 1978

would follow that advice. Two issues later we were printing the lyrics to the first Spandau Ballet single and unveiling the new line-up of The Human League. In March of 81 Duran Duran came out of nowhere and straight to the cover. In May Adrian Wright of The Human League was telling Ian Octavia "we're very poor and we don't want to remain poor." They didn't.

May '82 was a date that few faithful *Smash Hits* readers will forget in a hurry. In a fit of sheer lunacy we produced an issue which was printed upside down, with two covers (depending on which way you looked at it): The Stray Cats (aah, nostalgia) were on one side, Kim Wilde (aah) was on the other.

The second Readers Poll found Adam hot on the heels of The Police as the most popular act with Spandau Ballet heading the most likely prospect section. Sati Cell crept in via a one page

feature in August; in September Tim de Lisle beard Adam's "Prince Charming" and asked: "is he past his peak?". Come October Dave Rimmer was asking everyone who'd listen about a new signing who "inspire optimism for the future". ABC.

And that takes us into 1982 with Haircut One Hundred, Bonanama, the revitalised Dexys, Yazoo, Haya! Fantasyze and a host of others. To all our readers, those who've been with us for all 100 issues and those who've only just picked up a copy, we'd like to say thanks for your support. We genuinely appreciate it, even when it's ten o'clock at night and we're runs behind schedule and we've run out of coffee and the phone rings and some voice at the other end says: "Hello. I'm doing a project about Adam at school and I seem to have lost his phone number. Could you possibly..."

# OUT OF OUR SKULLS...



OCT 3	DUNSTABLE	Queensway Hall
OCT 4	PORTSMOUTH	Guild Hall
OCT 5	CHIPPENHAM	Rock Theatre
OCT 6	BIRMINGHAM	Odeon
OCT 7	LONDON	Hammersmith Odeon
OCT 8	HULL	City Hall
OCT 9	GRIMSBY	Central Hall
OCT 11	NEWCASTLE	City Hall
OCT 13	MANCHESTER	Apollo
OCT 14	MANFIELD	Leisure Centre
OCT 15	BRADFORD	St Georges Hall
OCT 16	LIVERPOOL	Royal Court
OCT 17	BRISTOL	Locarno
OCT 18	BRIGHTON	Top Rank
OCT 19	MARGATE	Winter Gardens
OCT 22	BANGOR	University
OCT 23	CARDIFF	University
OCT 24	POOLE	Arts Centre
OCT 26	READING	University
OCT 27	SHEFFIELD	Lyceum
OCT 28	GLASGOW	Apollo
OCT 29	EDINBURGH	Playhouse
OCT 30	DUNDEE	University

NOV 2	SOUTHEND	Cliffs Pavilion
NOV 3	NORWICH	University
NOV 4	IPSWICH	Gaumont
NOV 5	AYLESBURY	Friars
NOV 6	LOUGHBOROUGH	University
NOV 8	DUBLIN	TV Club
NOV 9	BELFAST	Ulster Hall

...LOOKING  
AHEAD

## STIFF LITTLE FINGERS

NEW ALBUM NOW THEN... OUT NOW



# ULTRAVOX



◆ Reap the wild wind, reap the wild wind, reap the wild wind

◆ A finger points to show a scene  
Take my hand, take my hand

◆ Another face where mine had been  
Take my hand, take my hand

◆ Another footstep where I once walked  
Take my hand, take it all

◆ You take my hand and give me your friendship  
I'll take my time and sell you the slow reply,  
Give me an inch I'll make the best of it  
Take all you want and leave all the rest to die  
Reap the wild wind

◆ A footprint haunts an empty floor  
Take my hand, take my hand

◆ A fading coat that I once wore  
Take my hand, take my hand

◆ Oh desolation where I once lived  
I have seen in times gone by  
I have felt a different shadow on the wall  
A stranglehold on a certain feeling

◆ You take my hand and give me your friendship  
I'll take my time and sell you the slow reply  
Give me an inch I'll make the best of it  
Take all you want and leave all the rest to die  
Reap the wild wind, reap the wild wind

◆ You take my hand and give me your friendship  
I'll take my time and sell you the slow reply  
Give me an inch I'll make the best of it  
Take all you want and leave all the rest to die  
Reap the wild wind

◆ Words and music by C. Cross/W. Carr/W. Currie/M. Ure  
Reproduced by permission Sing Sing Song/Jump Jet Music/Hot Food Music/Mood Music  
On Chrysalis Records



# REAP THE WILD WIND

kevin rowland  
& DENYS  
SMASH HITS







REQUEST SPOT

ARTIST: Marvin Gaye  
TITLE: I Heard It Through the Grapevine

LABEL: Tamla Motown

YEAR: 1968

REQUESTED BY: Jessica Jones, Marlborough, Wiltshire

# MARVIN GAYE


## I HEARD IT THROUGH THE GRAPEVINE



Doh ooh I bet you're wondering how I knew  
'Bout your plans to make me blue  
With some other guy you know before  
Between the two of us guys  
You know I love you more  
It took me by surprise (it took me by surprise I must say)  
I must say  
When I found out yesterday (when I found out yesterday)

Don't you know that  
I heard it through the grapevine  
Not much longer would you be mine  
Oh I heard it through the grapevine  
Oh I'm just about to lose my mind  
Honey, honey yeah  
Heard it through the grapevine  
Not much longer would you be my baby

I know a man ain't supposed to cry  
But these tears I can't hold inside  
Losing you would end my life you see  
Cause you mean that much to me  
You could have told me yourself! (you could have told me yourself!)  
That you loved someone else (that you loved someone else!)



Instead I heard it through the grapevine  
Not much longer would you be mine  
Oh I heard it through the grapevine  
And I'm just about to lose my mind  
Honey, honey well  
Heard it through the grapevine  
Not much longer would you be my baby

People say believe half of what you see  
Some and none of what you hear  
But I can't help being confused  
If it's true please tell me then  
Do you plan to let me go (do you plan to let me go)  
For the other guy you loved before (for the other guy you loved before)

Don't you know that I heard it through the grapevine  
Not much longer would you be mine  
Baby I heard it through the grapevine  
Doh just about to lose my mind  
Honey, honey yeah  
Heard it through the grapevine  
Not much longer would you be my baby

Yeah, yeah, yeah  
Honey, honey I know  
That you're letting me go  
Said I heard it through the grapevine  
Heard it through the grapevine

Words and music by Whitfield/Strong  
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# Genesis

## ON THE SEVENTH DAY

Genesis went forth among the multitude, 50,000 screaming Philadelphians to be precise. Neil Tennant (words) and Mark Risher (pictures) mingle with the masses.

We were fervent David Bowie fans in our house back in 1973. You couldn't move for posters of Ziggy Stardust and copies of "Hunky Dory". Those were the days when Bowie was pioneering the theatrical presentation of rock music, with outrageous costumes, wild make-up and a painstakingly plotted light show.

Then one night my brother came home saying he'd just seen a band who were "even better than Bowie". I sneered at the very idea: "Who was it then?" "Genesis." A few days later he produced a copy of their live album which featured Peter Gabriel wearing what looked like a pyramid on his head. The songs had *stupid* titles like "Return Of The Giant Hogweed". Better than Bowie — huh! I put "Aladdin Sane" on for the tenth time that day.

Nine years later Mark Risher and I

*Ecstatic Genesis fans arrive in the stadium.*



Hey, Elvia, Philadelphia loves ya!

are sitting on an aeroplane bound for Philadelphia and a mammoth Genesis concert. We pay £1.50 to hear the in-flight music on earphones. The first song is "In The Air Tonight" by Phil Collins . . .

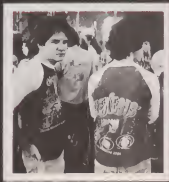
Since those heady days of 1973 Genesis have changed a lot. When Peter Gabriel left in 1975 people in the music business prophesied that the band wouldn't be able to stand the loss of such a startling front man. Instead they went on to greater success. A couple of years later their guitarist, Steve Hackett, departed, leaving just three of them: Phil Collins on drums and vocals, Mike Rutherford on guitars and Tony Banks on keyboards. People said they'd never hack it without Hackett but they soon developed a neat line

in hit singles. Their 70s' pomp-rock sound has been trimmed down to a leaner, fitter mix. And Phil Collins has, of course, made an incredibly successful solo album, "Face Value."

"I've just seen Phil C-o-r-I-ins!" We've arrived at our hotel in Philadelphia and very nearly got knocked over by a thrilled young lady. Sure enough, the members of Genesis are standing round in reception waiting to go off to their sound check before the next day's concert.

Phil Collins looks fit and wiry — rather sporty, really. Mike Rutherford looks like you'd imagine the guitarist in Genesis to look; lanky and bearded. Tony Banks seems quiet and serious. Risher and I check into our rooms and set out to explore Philadelphia.

*"Well give me my camera back then!"*





(Back to Front): Banks, Rutherford and Collins — you're never too old to be nutty.

The next day dawns hot and sunny. After lunching on some of those American sandwiches so big you dislocate your jaw trying to take a bite, we head down to the huge J.F.K. stadium, which is already surrounded by teenagers carrying cans of beer and mats to sit on.

"A Flock Of Seagulls are feeling a little under the weather. They need energy. They need your energy. Have you got energy out there?"

This is no ordinary concert. For a start A Flock Of Seagulls are playing, to be followed by Blondie and Elvis Costello. It's an afternoon-and-evening do and you don't get Genesis until it's dark.

Backstage we spot various members of Blondie. Their tour of America has been getting a mixed reaction with low ticket receipts

matching the poor sales of their recent album, "The Hunter". The local morning paper has run a feature today beginning: "Debbie Harry is not pretty." When I catch a glimpse of her, I have to disagree: she is. She takes the stage with her blonde hair tucked into a cap and wearing large, white-framed sunglasses, looking pretty fab. After beginning with a really terrible version of "Rapture", Blondie turn out to be the perfect group for a hot summer afternoon.

Mike Rutherford and Tony Banks are standing backstage watching and they enjoy the set, although Tony finds it "a little limited — it doesn't vary from a formula." Both he and Mike are more enthusiastic about Elvis Costello. When he and The Attractions launch into "Accidents Will Happen", it's

obvious that they'll have no problems summoning up their particular intense power. Elvis looks rather incongruous in front of this audience. It's difficult to see how these docile teenagers, raised on a diet of junk TV and bland bands like Foreigner and Boston, can relate to a podgy Englishman in a suit and specs singing "Shabby Doll" from behind his usual scowl. But somehow they do.

Later I express surprise at the variety of the groups on offer: in Britain you'd never get Elvis and Genesis on the same bill.

"I think it's great," says Phil Collins, "because it would be very boring to sit through four bands like us in terms of music."

Are they surprised by how young many of the audience are? You'd expect Genesis to attract an older crowd: the early 70s generation ten years later.

"Live audiences are always younger than record-buying audiences," explains Mike Rutherford.

"A lot of them probably only go as far back as 'Duke' and 'Abacab' and the top thirty hits," says Phil Collins, "which I think is good because we're appealing to them and we've gained more of them than we've lost old fans."

At this concert there are over 50,000 people in the audience. How come they're all so keen on Genesis?

"Well, I've always found it puzzling, really," admits Tony Banks. "I think that American music has got so formulaised that anything that sounds a little different must be interesting for just that reason."

Phil agrees: "I think there's a proportion of them that buy a Genesis album in the same way you go into a hotel or a restaurant here and they say 'Are you English?' — it's something totally different. And I think the fact that we've always had something to look at as well as to listen to has helped."

Genesis, unlike many of their musical generation, have moved with the times and changed. They have a harder, tauter sound. More of a pop sound. Phil Collins thinks they're more "accessible".

"And maybe better at the craft of writing songs — in as much as you say the same thing but in a more astute way. That's as relevant as being apparently more commercial."

"We used to write very long songs," says Mike Rutherford, "very intricate, complex stuff. We had to

# Sheena Easton

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AND CASSETTE

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MONEY  
AND  
MUSIC**

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FEATURES  
THE HIT SINGLE  
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EMI

# Genesis ON THE SEVENTH DAY

change to avoid becoming a caricature of ourselves."

"It would be easy for us just to go out and do a rehash of the stuff we were doing in the early 70s because there's still a big market for that and there aren't many people filling the gap," says Tony Banks. "It's more of a challenge for us to do a few different things that we didn't do around that time."

Phil Collins' solo success must have had an effect on the group as well, I supposed. He's proved he can knock out top ten pop songs without any trouble.

He's developed a real ear for commercial music," says Tony Banks. "He has a very good feel for the simpler side of music. Prior to 'Duke' he didn't really do much writing — he used to do sessions



Phil Collins: the loneliness of the long-distance drummer.

while Mike and I were writing."

Now the three of them write Genesis songs together, banging out ideas in a rehearsal room. I couldn't help wondering if Mike and Tony weren't a little bit jealous of Phil's rise to solo stardom.

"Initially you can't help but feel a bit jealous," admits Mike. "You think 'My solo album didn't do very well' but we've been going for so long now, that's not going to bust us up. I thought 'Good for him.'"

Their solo work is important to each member of the group. Mike has recently released an album called "Acting Very Strange" on which he sings lead vocals for the first time and which features Stewart Copeland of The Police playing drums. Tony is about to start



You're never alone at a Genesis concert.

recording a solo album.

"How many albums can you make a year as a band?" asks Mike. "One, maybe. You need other experiences."

"Because I've had different things to do," says Phil, "every time I come back to the group, it's different. I've learnt something from some other project I've done and I bring that into the group."

Phil certainly keeps himself busy with "other projects". Recently he's produced albums for Robert Plant and Frida (of ABBA) and finished recording his own new solo album, called "Hello . . . I must be going."

By nine o' clock it's dark and time for Genesis to go on stage. Down in the photographers' pit where Mark Rusher and I stand it's almost frightening. Bodies are crushed up against the wire fencing and when Genesis start to play they come tumbling over into the pit. I move smartly into the audience.

The show is nothing if not spectacular. Loud music, bright lights, thick smoke. To be quite honest, a lot of it isn't really the kind of thing that gets the Tennant toes tapping but this Philadelphia audience lap it up. Phil Collins is remarkably skilful at controlling such a huge crowd. He manages to divide them up into two and get each side to shout different things. It's a bit like a Christmas pantomime.

The lighting is brilliantly worked out — which is just as well because it's obviously as important as the music to much of the crowd.

"If you can't see the expression on a bloke's face, at least make the stage look nice," Phil Collins had remarked earlier.

"For a very big audience, you've got to be less subtle. You've got to make everything as big as possible."

Which is why after the final encore of "I Know What I Like" there's a big fireworks display. Out with a bang.

Bright lights, thick smoke and loud, loud music.



My name is Elizabeth and I'm interested in contacting a girl of my own age (16). My interests include pop, animals and wildlife, motor scooters, etc. Please write to: Elizabeth Handley, Lonsdalewone House, Church Lane, Saltfley, Louth, Lincs.

Ahoy mateys? Cats, dogs, neat door's greel and boys — please send us some letters. We're two girls, fond of 19C100, The Bluebelles, Bowse, Waxwax and The Fizz. Interested? Then grab the secret link-pot and scribble a line to: Toot & Foot Gals & Susan, 7 Anstruther Road, Dundee.

I'm Paul Minter and my interests include music (Madness and The Beatles), swimming and table tennis. I'd like to write to a girl aged 12-14 and interested in any type of music. Contact: Paul, 38 Great Thrift, Petts Wood, Kent BR5 1NG.

Come on rock 'n' rollers, why not write to a 15 year old Ted who's settling in this ole home in West Germany! Marie Marie, Shirley or Julie, you're all welcome! Write to: Jeff Glasdon, 87D RA WESP, R.E.M.E., B.F.P.O. 17, Munster, West Germany.

My name is Doug and I'm from Sydney, Australia. I am 20 and love original and modern music. I play in a band and am studying fine arts, music and film at Art school. Write to me at: 4 Lister Street, Balgowlah 2093, Sydney, NSW, Australia.

We are two Guernsey girls who enjoy a laugh. We like Duran Duran.

Depeche Mode, FB3 and lots more. We are both 15 and you should be aged 15-19. Send pics. If possible, to: Lois & Nadine, Le Maison de Haut, La Brigade, St. Andrews, Guernsey, Channel Islands

My name is Joanne and my favourite sounds are those made by The Kinks, Status, Journey and Fleetwood Mac. I am aged 16. Contact me at: 137 Blomford Road, Lower Compton, Plymouth, Devon PL3 6JX.

It's about time someone wrote to me! I am a great fan of Duran Duran and just dying for some like-minded people to write to. Contact Nick Rhodes soft leather hiker's cap (without the chain), otherwise known as Duran person No. 1924 at: 21 Wellesley Court, Hastings, Sussex.

I am 16 and would like to write to any Gary Numan or Yazoo fan, Boys or girls, please write to: Steve, The Old House Cottage, Pyrford Road, Pyrford, Woking, Surrey GU22 8UE.

Two girls aged 15 want boys with some music tastes to write to, aged 15-18. We like Bauhaus, Dead Or Alive, Birthday Party, The Doors, The Normal, etc. We dislike Ra-ra akuta and heaves. Write to Rita & Sparra at: 49 Ellesmere Road, Blackpool, Lances FY4 3DJ. Boys with long spiky hair or Pete Murphy lookalikes will receive immediate attention!

My name is Carol Baggaley and I'm aged 18. Fave groups are ABC, Depeche Mode, Duran Duran and disco and Motown bands. Hope to

# RSVP

Porphin Crescent, Greenfield, Glasgow G2 6QB.

Two girls from Finland seek penpals aged 14-18. Our fave groups include Soft Cell, Duran Duran and Japan. Write to Ossi & Carita, c/o Ranta Kuovintaie 18, 90540 Oulo 54, Finland.

I am 17 and don't like Tight Fit, The Nolans or baby food. Anything else is totally acceptable! Write to: Angeli, 4 Cours Xavier's Aranson, 33000 Bordeaux, France.

I am 18 and looking for a girl to write to. I like all futurist music, and Gary Numan. Write to: Kevin, 17 Harley Drive, Bramley, Leeds 13.

16 year old male seeks girl around the same age. I like D-Train, Patrice Rushen, etc. If you're into these too, then write (enclosing pic) to: Justin, 10 Meadow, Ilford, Essex IG3 9BG.

My name is Mandie. I am 15 and would like male or female penpals. I'm into Culture Club, Rockers Revenge, Tom Tom Club, Goodmaster Flash, Scritti Politti, Gill Scott-Heron & Bauhaus. I like effeminate boys, making clothes, nightclub, dancing to good music. Photos if possible to Mandie, 20 Hothdale Gardens, Hoth Park, Leeds LS16 7HL.

Hi, I'm Jane, aged 16, and I would like to write to boys of the same age. I like most music except heavy metal. I love jam funk. Send pic to: Jane Edmonds, 23 Addison Road, Bromley, Kent BR2 8NP.

reply to everybody! Contact me at: 5 Mayfield Road, Upholland, Skelmersdale, Lancs WN8 0HY.

I am 14 and into The Teardrop Explodes (totally!), The Doors, Wahl, The Passage, John Peel and lots more Liverpool bands (usually obscure). But drop me a line anyway — Triak Clark, Trade Winds, Stay Lane, Gt. Kingshill, Bucks HP15 8EW.

My name is Janet and I like Bob Marley, UB40, Gregory Isaacs and The Beat. I also love animals, going to discos and walking. I'm 21 and would like a male or female, aged 18-22. Please send a pic, if possible, to me at: 24 Canterbury Road, Rustington, Sussex.

I am a 19 year old male and on the lookout for female penpals aged 16-20. I like Duran Duran, Japan and Simple Minds. I will try to answer all letters, so write to: Kenny McLeod, 88

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

# PHILIP LYNOTT

# OLD TOWN

new single Solo 5

Also available "The Philip Lynott Album" LP 6359 117 Tape 7150 117

# ZOOM

Zoom  
Just one look and then my heart went boom  
Suddenly and we were on the moon  
Flying high in a naon sky

Bang  
Just one touch and all the church bells rang  
Heaven called and all the angels sang  
Sunrise shine in the midnight sky

Chorus  
Zoom  
You chased the day away  
I knew the moon and stars  
Came out to play

Then, my whole wide world went zoom  
Moonbeams dancing in the afternoon  
Shadows blowing as the roses bloom  
Looking down on a wonderland

Smack  
Just one kiss and I was out of wack  
All at once there was no turning back  
Oh so far above the brightest star

Repeat chorus twice

And then my whole wide world went zoom  
I took a rainbow as we went flying by  
Faster and faster we were higher than high  
For once in my lifetime  
I was finally free  
And you came back to me

Repeat chorus to fade

Words and music by L. Barry B. Eli  
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## FAT LARRY'S BAND

# Crossword

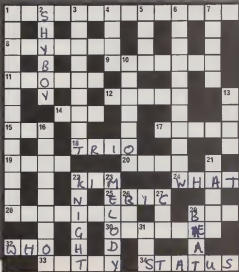
## across

## down

- 1 and 13 down. How Hot Chocolate's affair began? (2, 3, 4, 1, 4)
- 8 They have them in Jerusalem, according to Scritti Politti
- 9 When Junior arrived? (3, 4)
- 11 Joy Division album
- 12 Up-to-date hit for Talk Talk
- 14 That heavy kind of Zeppelin 15 --- Order
- 17 Bet us --- a pipe-like American band (anag)
- 19 'Da Da Da' threesome
- 19 Could be Nelson --- or even McKenzie
- 20 Specials' veteran trombonist
- 22 Wild child
- 24 A title that proves Soft Cell spell better than the Captain!
- 25 Mr Clayton, we presume
- 28 Musical manner mentioned in 24 across
- 29 Band formed by Ian Craig Marsh and Maryn Ware (1, 1, 1)
- 30 Their hit turned the charts 'Inside Out'
- 32 Pete Townshend and Co.
- 33 The Boys from Madness?
- 34 The --- hall of Quo

- 1 Weird eating habit claimed by Toto Coelo (1, 3, 3)
- 2 Bananarama's type of lad (3, 3)
- 3 Steam Menu --- the usual reaction to the antics of Buster Bloodvessel (anag)
- 4 Peter And The --- Tube Babies
- 5 In short, a demonstration record or tape
- 6 A hit for Jon and Vangelia (1, 4, 3, 3)
- 7 and 10. Female singing star of TV's Jingles show (5, 7)
- 13 See 1 across
- 16 '-----' Sunshine' (Rockers Revenge) (7, 2)
- 21 Arthur who was all right with The Firm
- 22 Gladys And The Pipe
- 23 Tuna
- 26 '--- Frame White Light' --- OMD
- 27 Bruce Springsteen's record label (1, 1, 1)
- 28 Their biggest hit's been 'Mirror in The Bathroom.'
- 31 Defunct band once headed by Jon Anderson.

ANSWERS ON PAGE 55





# ORANGE JUICE: I CANT HELP MYSELF c/w



Tongues begin to wag · 12" Long version extra track · Barbecue



ROUTINE

**BLACK**

*shoo-rah  
shoo-rah*

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17 October	BRIGHTON Centre	£4.50, £4.00, £3.50
18/19 October	BRISTOL Colston Hall	£4.50, £4.00, £3.50
20/21 October	LIVERPOOL Empire	£4.50, £4.00, £3.50
22 October	BLACKPOOL Opera House	£4.50, £4.00, £3.50
23/24 October	DUBLIN ROS	£4.50, £4.00, £3.50
26/27 October	IPSWICH Gaumont	£5.00, £4.50, £4.00
28/29 October	HAMMERSMITH Odeon	£5.00, £4.50, £4.00
1/2 November	ST. AUSTELL Coliseum	£5.00, £4.00

All concerts start at 7.30pm EXCEPT Hammersmith at 8pm

# The Young Ones

Times change. Almost as fast as deejays. To celebrate Radio One's 15th Birthday, a six-part series entitled *History Of Pop Radio* begins on October 3. Crammed with facts, and frequently hysterical, it traces the rocky road of pop radio right from its humble beginnings (with an ageing vicar spinning discs in a drawing-room in Northern France) up to the present day, picking up a few familiar voices along the route.

Well, they sound familiar, but will you just look at them? The truth must be told, we thought (rather unkindly), and thus undertook a daring raid upon the BBC archive picture library.

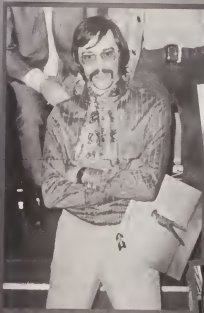
And here they are! *The photos they never dared to print!* A ten-year look at the roll-neck sweater, the paisley-patterned shirt, the 'psychedelic' moustache, the long flowing barnet, etc. Name the guilty men (pretty easy, most of them). Answers, bottom left



A November '67: the presenter of Radio One's now Pop North programme. Later to evolve into "the heavy teacake"



B Spring '69: he's since graduated to helicopters and a touch of the face fuzz



C Spring '70: note the Camberly Street scarf and trendy blues layday shoes. The story of the the Saxen tour jacket



D Summer '69: gave him a break — everyone looked pretty "natural" back then



E Mid-'70s: organic diet of tea and sugar puffs



F Winter '73: at his most radical



G Autumn '77: a bold new look in the face of Punk

Answers: a) Dave Lee Travis; b) Noel Fielding; c) David White; d) Tony Blackburn; e) Peter Powell;

# star teaser



## madness

The names or titles listed right are hidden in the diagram. They run horizontally, vertically or diagonally—many of them are printed backwards. But remember that the names or titles are always in an uninterupted 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.

ANSWER ON PAGE 55

- ANIMAL FARM
- BAGGY TROUSERS
- BELIEVE ME
- CARDIAC ARREST
- CHIPMUNKS ARE GO
- CLOSE ESCAPE
- DECEIVES THE EYE
- DISAPPEAR
- DRIVING IN MY CAR
- EMBARRASSMENT
- ERNIE
- GREY DAY
- HOUSE OF FUN
- IN THE CITY
- IN THE RAIN
- IT MUST BE LOVE
- MAGNESS
- MISTAKES
- MUMMY'S BOY
- MY GIRL
- NIGHT BOAT TO CAIRO
- NUTTY THEME
- ONE STEP BEYOND
- ON THE BEAT PETE
- OVERDONE
- RAZOR BLADE ALLEY
- SHADOW OF FEAR
- SHADOW ON THE HOUSE
- SHUT UP
- SOLD GONE
- STEPPING INTO LINE
- SWAN LAKE
- TARZAN'S NUTS
- THE PRINCE
- YOU SAID

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



### NEW SINGLE

ALSO AVAILABLE AS SPECIAL 3 TRACK 12  
 INCLUDING "JACKIE WILSON SAID",  
 "LETS MAKE THIS PRECIOUS" & "T S O P"

# Sylvester *Do You Wanna* FUNK



There is something I wanna ask you  
There is something that I wanna know  
And to the question, you have the answer  
So tell me, what I wanna know

**Chorus**  
Do you wanna funk, won't you tell me now  
If you wanna funk, let me show you how  
Do you wanna funk with me  
Do you wanna funk with me

So if I tell you,  
That you're really something baby  
Will you sigh or will you go away  
(Don't go away)  
When I lay my good loving on you  
What will it cost me baby  
When will you make me pay

Repeat chorus to fade

Words & music by P. Cowley/Sylvester  
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On London Records.

## JACKIE WILSON SAID (I'M IN HEAVEN WHEN YOU SMILE)

phonogram

KEVIN ROWLAND

&

**DEXYS  
MIDNIGHT  
RUNNERS**

"THE BRIDGE"

THE LIVE PERFORMANCES

AT

26th September GLASGOW PAVILION 5pm & 8.30pm

27th September EDINBURGH USHER HALL

28th September NEWCASTLE CITY HALL

30th September MANCHESTER TAMESIDE THEATRE

1st October SOUTHPORT THEATRE

2nd October LLANDUDNO ASTRA THEATRE

3rd October BIRMINGHAM HIPPODROME 4.30pm & 8.30pm

5th October COVENTRY APOLLO

6th October CARDIFF ST. DAVID'S HALL 7pm & 10.30pm

7th October POOLE ARTS CENTRE

9th & 10th October LONDON SHAFTESBURY THEATRE 5pm & 8.30pm

7" - DEXYS 10  
12" DEXYS1012

# PETER gabriel

## SHOCK THE MONKEY

COVER ME WHEN I RUN  
COVER ME THROUGH THE FIRE  
SOMETHING KNOCKED ME OUT THE TREES  
NOW I'M ON MY KNEES  
COVER ME, DARLING PLEASE  
MONKEY, MONKEY, MONKEY  
DON'T YOU KNOW YOU'RE GONNA SHOCK THE MONKEY  
FOX THE FOX

RAT ON THE RAT  
YOU CAN APE THE APE  
I KNOW ABOUT THAT  
THERE IS ONE THING YOU MUST BE SURE OF  
I CAN'T TAKE ANYMORE  
DARLING, DON'T YOU MONKEY WITH THE MONKEY  
MONKEY, MONKEY, MONKEY  
DON'T YOU KNOW YOU'RE GONNA SHOCK THE MONKEY  
(SHOCK THE MONKEY)

(MONKEY) WHEELS KEEP TURNING  
(MONKEY) SOMETHING'S BURNING  
(MONKEY) DON'T LIKE IT BUT I GUESS I'M LEARNING

SHOCK, SHOCK, SOCK  
WATCH THE MONKEY GET HURT, MONKEY

COVER ME WHEN I SLEEP  
COVER ME WHEN I BREATHE  
YOU THROW YOUR PEARLS BEFORE THE SWINE  
MAKE THE MONKEY BLIND  
COVER ME, DARLING PLEASE

(MONKEY) TOO MUCH AT STAKE  
(MONKEY) GROUND BENEATH ME SHAKE  
(MONKEY) AND THE NEWS IS BREAKING

SHOCK, SHOCK, SOCK  
WATCH THE MONKEY GET HURT, MONKEY

SOCK THE MONKEY  
SOCK THE MONKEY  
SOCK THE MONKEY TO LIFE  
REPEAT TO FADE

WORDS & MUSIC BY P. GABRIEL  
REPRODUCED BY PERMISSION CLOFINE LTD.  
ON CHARISMA RECORDS.



# MUSICAL YOU H

## PASS THE DUTCHIE

THIS GENERATION RULES THE NATION, WITH VERSION  
MUSIC HAPPENS TO BE THE FOOD OF LOVE  
SOUNDS TO REALLY MAKE YOU RUB AND SCRUB  
BANG BE-DANG, BE-DANG, BIDDLE-DEE BONG, BIDDLE-DEE BONG  
BONG, BIDDLE-DEE, BIDDLE-DEE BIDDLE-DEE, BIDDLE-DEE,  
BIDDLE-DEE, BIDDLE-DEE BONG

I SAY

CHORUS  
PASS THE DUTCHIE FROM THE LEFT HAND SIDE I SAY  
PASS THE DUTCHIE FROM THE LEFT HAND SIDE  
IT A GO BURN  
GIVE ME THE MUSIC MAKE ME JUMP AND PRANCE

GIVE ME THE MUSIC MAKE ME ROCKING AT THE DANCE  
IT WAS A COOL AND LONELY BREEZY AFTERNOON  
(HOW DOES IT FEEL WHEN YOU GOT NO FOOD?)  
YOU COULD FEEL IT CAUSE IT WAS THE MONTH OF JUNE  
(HOW DOES IT FEEL WHEN YOU GOT NO FOOD?)  
SO I LEFT MY GATE AND WENT OUT FOR A WALK  
(HOW DOES IT FEEL WHEN YOU GOT NO FOOD?)  
AS I PASS THE DREADLOCKS CAMP I HEARD THEM SAY  
(HOW DOES IT FEEL WHEN YOU GOT NO FOOD?)

REPEAT CHORUS

BANG, BONG, BIDDLE-DEE, BONG, BIDDLE-DEE  
BANG, WONG, WONG, BIDDLE-DEE WONG, BIDDLE-DEE, BIDDLE-DEE BONG  
SO I STOP TO FIND OUT WHAT WAS GOING ON  
(HOW DOES IT FEEL WHEN YOU GOT NO FOOD?)  
CAUSE THE SPIRIT OF JAH

YOU KNOW HE LEADS YOU ON  
(HOW DOES IT FEEL WHEN YOU GOT NO FOOD?)  
THERE WAS A RING OF DREADS  
AND THE SESSION WAS THERE IN SWING  
(HOW DOES IT FEEL WHEN YOU GOT NO FOOD?)  
AND YOU COULD FEEL THE CHILL AS I SEEN  
AND HEARD THEM SAY  
(HOW DOES IT FEEL WHEN YOU GOT NO FOOD?)

REPEAT CHORUS

CAUSE ME SAY LISTEN TO THE DRUMMER  
ME SAY LISTEN TO THE BASS  
GIVE ME LICKLE MUSIC MAKE ME WIND UP ME WAIS\*  
ME SAY LISTEN TO THE DRUMMER  
ME SAY LISTEN TO THE BASS  
GIVE ME LICKLE MUSIC MAKE ME WIND UP ME WAIS

REPEAT CHORUS

YOU PLAY IT ON THE RADIO A SO ME SAY  
WE A GO HEAR IT ON THE STEREO  
AND SO ME KNOW WE A GO PLAY IT ON THE DISCO  
AND SO ME SAY WE A GO  
HEAR IT ON THE STEREO

REPEAT CHORUS

ON THE LEFT HAND SIDE, I SAY  
ON THE LEFT HAND SIDE, I SAY  
ON THE LEFT HAND SIDE, RIBBIT  
ON THE LEFT HAND SIDE, BIM  
ON THE LEFT HAND SIDE

ME I SAY EAST, SAY WEST, SAY NORTH AND SOUTH  
THIS IS GONNA REALLY MAKE US JUMP AND SCRUB  
REPEAT TO FADE

\*WORDS AND MUSIC BY FITZROY SIMPSON-LOYD FERGUSON  
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# THE BROTHERS

From Islington to the Bahamas  
with Martin and Gary Kemp  
of SPANDAU BALLET.

Ian Birch flicks through the family album

There's a bit of a Barney going on here. Gary and Martin Kemp are flicking through their past when they remember a remote childhood tiff. In a fit of anger something was rather rudely pushed up someone else's nose.

Did Gary put a ball bearing up Martin's hooker or did Martin insert the ball from the family's bagatelle game up Gary's sneezing machine?

Diplomatically Martin settles the score. "We were too young to remember it properly. Maybe Mum got it wrong when she told us the story."

The two brothers get on remarkably well. They might once have rowed over who was to have *The Men From Uncle* poster but as soon as both discovered music, they became firm friends.

The Kamps had already tasted fame and adventure long before Spandau Ballet emerged in 1976—born and bred in the London borough of Islington, the turning point came in 1970. Martin was 9;

Gary 11.  
"We only did they buy their first records (Gary went for 'Apemen' by The Kinks and Martin for 'Me And My Life' by The Tremolos), they also enrolled at The Anne Scher Children's Theatre in Islington.

Twice a week after school they turned up for lessons to write, direct and act in plays about everyday domestic situations.

Their classmates included Paulina Quirke who's now in *Angels*, Phil Daniels who's been in everything from *Quadrophenia* to serious Shekspere productions, and many of the faces in TV's *Grange Hill* and the movie *Scum*.

Gary and Martin quickly became hardened professionals, nipping up between them at least 30 appearances on either telly or in films. Martin's worst experience happened when he played a footballer in an episode of that great TV series, *The Glittering Prizes*.

"There was a shower scene and I had nothing on. I had to stand up with the camera on my bum and wee over a kid next to me. It was terrible.

"When there are about a hundred technicians watching, you can't do that, can you? I tried all day and couldn't do it. In the end they had to get a pipe and pour orange juice down it. I've never been so embarrassed in all my life."

I'm not surprisad.

Gary's highpoint, on the other hand, came with a Children's Film Foundation project

called *Hide And Seek*.

The movie had a royal premiere (the Duchessa of Kent in a front row seat) and later Gary was interviewed about the role on telly. "I remember them asking," he laughs, "do you want to be famous when you grew up? I said, no. I want to be a journalist."

He also laid hands on his first guitar in 1970. "I wasn't really interested in playing the guitar. I wanted to write songs."

The first Kemp composition dipped into religion. His sparring words went: "Jesus went to Jericho on the way to the cross." Song number two was entitled "Alone"—a heartfelt tale of how a sparrow keeps a lonely boy company.

Martin meanwhile had turned 15 and he decided to ditch the acting school because of "girl trouble. I had too many girl friends." Is that true? asks a surprised Gary. "Yes" comes the sheepish reply.

Martin's great obsession now was football. He yearned to play for Arsenal and was offered the chance of training with them. However his sense of style outperformed that career. For the all-important match he dyed his boots blue and fixed them with fur.

"I went on and every five minutes they kept slipping off. So that was it. There was nothing left but to become a pop star."

What's more, he injured a cartilage in his knee which only made matters worse.

"After that I became the flesh kid at school and I couldn't be bothered to do much. Too flesh, in fact, I once tore the sleeve off my blazer end put it back on with safety pins.

"The teachers went mental but if you had been in the school football team and you were a good player, you'd get away with blue murder.



MARTIN

They're really bad for kids. It was for me."

Gary also gave up acting. He wanted to become either a journalist or a musician and while deciding, threw himself into mountaineering.

The big challenge came when he went to Morocco to scale the Atlas Mountains and the highest peak in North Africa, Mount Toubkal.

"It was a fantastic feeling with the ice axes end helmets and a base camp at 2,500 feet. On one side you had the Atlas Mountains with snow and ice and on the other the Sahara desert."

1982 has been another crucial year. The band released their second LP, "Diamond". The songs were top precious end, worse of all, the horribly lachrymose production by Richard James Burgess dragged down all the good intentions.

Gary and Martin, however, still defend the record. Especially the second side which was designed as "film music". They wanted to



GARY

escape their fashion tag (or, in Martin's words, "to get out of the Duren Duren league") and experiment with different styles.

Gary explains: "The group I admire most — not musically but for what they do — is Pink Floyd. They stand outside fashion and do anything they want. From making a twenty minute film about weas to performing *The Wall*."

They also skipped through a series of producers. Richard Burgess exited after "Diamond". Many thought he went because his sound was hopelessly uncommercial.

Gary is short but generously sweet on the subject: "We moved away from Richard because we didn't want to get in a rut."

Trevor Horn of ABC and Doller then surfaced and gave "Instinction" a shiny new coat of paint. The partnership didn't last.

Gary: "We couldn't have worked with Trevor because he was too overpowering, too dogmatic."

# PS

Now they've plumped for Steve Jolley and Tony Swain who have shot to stardom with their beautifully crisp sound on Imagination and Benenarama singles.

Gary: "They're good because they're into black music, they're Londoners, they have the same sense of humour and they feel and want to be part of the British invasion."

"They also make good, clean records which sound loud on the radio and everybody wants to sound loud on the radio. If you don't people will miss the record and no-one wants that."

Smart thinking.

Martin takes a different line: "Trevor was like bringing in a teacher while Steve and Tony are like bringing new kids into the classroom."

In March Spandau went out on their first, fully fledged tour and surprised a lot of people by putting on a sharp show. Cynics smirked, remembering how the band had once declared that they would never play the traditional rock and roll circuit.

Gary is ecstatic about the experience: Martin's the same. "It's like going to Benidorm for two weeks. Most of us go out every night as it's just us. If you're getting into bed any later than you would normally do."

Next on the agenda is the third album. It's being recorded next month at Compass Point Studios in Nassau with Swain and Jolley as co-producers.

After that the brothers are off globe-tracking again. Their destination is India.

They're flying to the north and will then gradually work their way down south via train, plane, boat or foot if need be.

"We're going to rough it" chortles Martin.



PHOTOGRAPH BY MICHAEL WATSON





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# Get SMART!



Can you tell me whatever happened to Sailor, who had big hits in the seventies with "A Glass Of Champagne" and "Girls Girls Girls"?

**Sad Fan, Grange-over-Sands.**

● Sailor, who featured a special custom-built "nickelodeon" double keyboard set-up in their act, are still together and signed to Caribou Records, although two new recruits, Virginia and Gavin David, have joined founder members Henry Marsh and Phil Pickett. First formed way back in '74, their fifth album "Dressed To Kill" was released in Jan '81.

I recently bought a copy of "Pass The Dutchie" by Musical Youth, but don't know what 'dutchie' means. Do you?

**Jo Cornish, London SW9**

● Originating in Jamaica, it's a type of food pot, to be passed around for everyone to take their share.

Could you inform me as to whether the single "Watching Forever" / "How I wish You Were Here With Me Now" is by Joy Division or New Order? It doesn't say on my copy.

**M., Newcastle.**

● The titles you mention are actually part of the lyrics for the respective songs by New Order; correct titles are: "Ceremony" / "In A Lonely Place", released on 7" and 12" in February '81 on Factory Records.

In the video for "Nobody's Fool" by HC100, I noticed that they were in a pub. Could this have been in Lurgashal in Sussex? Susannah, Manchester.



Jackie Robinson looking for White & Torch

● Yes, you did visit the same pub in West Sussex, but the town is spelt Lurgashall. Did you really sit in the same seat as Nick?

In *The Pictures* (issue Sept 2nd) you featured a group called White And Torch but you didn't mention Jackie Robinson who gave up her job with Merseyside Fire Brigade to join the band. Has she now left?

**Louise Gallimore, St. Helens.**

● Although Jackie wasn't in the photo, she is a permanent member of the band (on keyboards and backing vocals) but the male section do tend to get more publicity. Incidentally, the names underneath that photo should have read: In front is Roy White, Steve Torch is at the back. Sorry about the mix-up.

In the Guinness Book Of Hit Singles, "Love Is A Many Splendoured Thing" by the Four Aces is quoted as reaching No. two in 1956, but my father is certain it reached No. one. Who is right?

**Alan Jones, Rose-shire.**

● Although the official BMRB chart places the song at No. two, the song reached No. one in the American Billboard chart in October '55 for one week only. The same chart at that time lists "Cherry Pink And Apple Blossom White" by Perez Prado at No. one for ten weeks.

Will there be an album to go with *Grass* if the film?

**Jennifer Garrick, Glasgow.**

● The soundtrack album, featuring songs by The Four Tops among others, was released last July on the RSO label (cat. number: RSD 5020), with a single from that album, titled "Back To School Again" by The Four Tops, issued five months ago.

Please print a Culture Club discography.

**Tina Finn, Exeter.**

● All of their singles (on Virgin Records) were released in both 7" and 12" form and were: "White Boy" (21 6 82), "I'm Afraid Of Me" (25 6 82) and "Do You Really Want To Hurt Me" (3 9 82). Their debut album, "Kissing To Be Clever", is out Oct 1st.

To settle an argument, can you tell me how many Motown songs have been recorded by Japan, and who originally had hits with them?

**Catherine Pringle.**

● The only Motown song they ever recorded was "I Second That Emotion", written by



Check out those jackets. The Who (1966): left to right: Pete Townshend, Keith Moon, Roger Daltrey and John Entwistle

Smokey Robinson and a hit for him in December 67.

Is it true that John Taylor (Duran Duran) is very fond of an American singer called Bebe Buell and that they plan to make a record together?

**Duran Fan.**

● Although we are absolutely assured that there are no romantic links, the couple have become "good friends" and have expressed a desire to make a record together, but with the aid of others of the band and, possibly, a selection of groups from Birmingham.

Could you please tell me who's who (?) in the picture of The Who printed alongside the Star Throoper in issue July 22? My brother and myself can't agree over the line-up.

**Sarah (and Andrew), Gwent.**

● The group, who had their first hit single in a early 1965 with "I Can't Explain", were made up of the following members: (l-r) Pete Townshend on guitar (born May 19, '55), the late Keith Moon on drums (b. Aug 23, '46), lead

vocalist Roger Daltrey (b. Mar 1, '44) and John Entwistle on bass guitar (b. Sept 10, '44).

Has Mari Wilson any plans to release an LP and, if so, will it contain her first single "Dance Card"?

**Nick Rylands, Bristol.**

● Although Mari has already recorded a number of tracks specifically for an album, it's doubtful we'll hear the finished product before November, mainly due to her autumn touring schedules. Incidentally, her first single was actually called "Love Man" but this is no longer available because the label that it was released on, GTO, has now folded. However, you may be lucky enough to secure a flexi-disc of "Dance Card" as it's being offered free with a number of promotional copies of the current single "Just What . . ."

Please note: Due to a printing error last issue (his true!), the following was omitted from Peter Godwin's discography: his third solo single was "Images Of Heaven" (released 4.4.82).

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# Dennis BROWN

HALFWAY UP, HALFWAY DOWN

Many a problems, many a joy  
Life can be fun, (Giddy up) a toy  
And many a good times, many a had  
Thankful for all those times that I've had

Chorus:

And when the sun comes tomorrow  
And if I'm blessed with another day  
At least I have found life's middle ground  
Halfway up, halfway down  
Oh oh yeah

Many a sorrows many a pain  
Better a person I have become  
And many a laugh and many a smile  
Building up from my every down

Repeat chorus

Yes many a woman many a man  
Have found themselves also right where I am  
And many a lifetime many a day  
Searching to find a better way

Repeat chorus

Many a sorrow many a pain  
Better a person I have become  
And many a laugh and many a smile  
Building up from my every down

Repeat chorus

Many a problems, many a joy  
Life can be fun but never a toy  
And many a good times, many a had  
Thankful for all those times that I've had

Repeat chorus

Halfway up, halfway down  
Woh halfway up, halfway down  
Halfway down yeah  
Halfway up  
Halfway down  
Halfway down  
Halfway up  
Halfway up  
Halfway down  
Much further to go

Words and music by L. Thompson  
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# BILLY Idol



## HOT IN THE CITY

STRANGER, STRANGER  
STRANGER, STRANGER

IT'S HOT HERE AT NIGHT LONELY, BLACK AND QUIET  
ON A HOT SUMMER NIGHT  
DON'T BE AFRAID OF THE WORLD WE'VE MADE  
ON A HOT SUMMER NIGHT  
CAUSE WHEN A LONG LEGGED LOVELY WALKS BY  
← YEAH YOU CAN SEE THE LOOK IN HER EYE  
AND YOU KNOW THAT IT'S

CHORUS →

HOT IN THE CITY, HOT IN THE CITY TONIGHT (TONIGHT)  
HOT IN THE CITY, HOT IN THE CITY TONIGHT (TONIGHT)

STRANGER, STRANGER

FOR ALL THE DREAMS AND SCHEMES PEOPLE ARE AS THEY  
SEEM

ON A HOT SUMMER NIGHT  
DON'T BE NO FUN DON'T FORGET YOU'RE YOUNG  
ON A HOT SUMMER NIGHT  
A SOMETIME SOMEONE YOU'RE NOT  
DON'T WAIT TO SEE WHAT YOU'VE GOT  
CAUSE YOU KNOW THAT YOU'RE

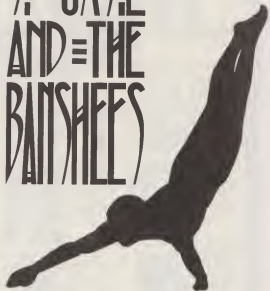
REPEAT CHORUS

WELL I'M WALKING 'TIL MY FEET DROP  
I'M A TRAIN WHEN I'M HATEFUL  
YEAH LAY IT RIGHT DOWN NOW  
AND I'LL RIDE UNTIL YOUR HEAD BREAKS  
AND I'LL WALK UNTIL MY BRAIN POPS  
AND I'LL MOVE WITH THE BEAT NOW  
I'M A TRAIN WHEN I'M HATEFUL  
AND I REALLY FEEL THE HEAT NOW  
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REPEAT CHORUS AND AD LIB TO FAD

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## star teaser

ANSWERS (FROM PAGE 44)



## crossword

ANSWERS (FROM PAGE 41)

ACROSS: 1 and 13 down 'I Started With A Kiss'; 8 'Aoyama (In Jerusalem)'; 9 'Too Late'; 11 'Closer'; 12 'Today'; 14, 15 'Zipporah'; 16 New (Order); 17 Tubes; 18 True; 19 Bl (Instead); 20 Race; 22 Ken (Wide); 24 'Whar'; 25 Eric (Clapton); 28 (Captain) Sensible; 29 BEF; 30 Odyssey; 32 Who; 33 Nuts; (Singer); 34 Stone (Week, DOWN: 1 'Fat Carrot'; 2 'Shy Boy'; 3 'Amusement'; 4 'Peter And The Test (Tuba Band); 5 'Dinner'; 6 'How You New?'; 7 and 10 Hazel O'Connor; 16 'Walking On (Sunshine)'; 21 (Arthur) Daley; 22 (Gladys) Knight (And The Pips); 23 Melody; 26 Red 77 CBS; 29 Bear; 31 Yes.



I think that song by Wonderdog sounds very like "Circus" by The Jam. Does this mean that Wonderdog is Bruce Foxton in disguise?

Phil Oakley, Cricklewood.

Anything you say, Phil.

I cannot describe in words how much I hate, loathe, detest and despise Captain Sensible, so I won't bother.

Me Myself I, Hants.

He speaks well of you and all.

Dear Captain Sensible,

Take one look in the mirror, (like those pathetic glasses off. Right Now, what gives you the right to criticise Adam Ant?

At least he didn't rely on bringing out a lousy remake of an old song to get a foothold in the charts. He used his talent and his sheer — almost ruthless — determination to succeed.

You have no imagination, no talent, no original ideas and to cap it all you look like the back of an old bus after it's just lost an argument with a bulldozer.

Nobody can match the combined talents of Adam Ant and Marco Ferreri in the world of pop music today. Nobody! Kathryn Hughes, Welwyn Garden City.

Poor old Sensible. Pick someone your own size.

Was September the 9th the worst TOIP ever or was it the worst ever? After watching it I was feeling almost suicidal.

First we were compelled to watch that lispng wimp (Peter Powell of course) announcing that "WON-derful" Dixie Straits record which sounded like Beethoven-cum-my-French-teacher, in other words an awful racket.

Next we were committed to what seemed like a lifetime of those wallies supposedly "dancing" to an even worse racket than Dixie Straits (is that

possible?) with a load of pathetic females trying to look active in their oh-so-lovely colourful ra-ra's.

Preventing myself from being extremely unwell, I was then struck with fear by a shrieking monstrosity. This "thing" turned out to be someone who called it/himself Gillan. Horrible. C. Dakin, a cynic from Southend.

Wasn't your night, really, was it? It seems Dave Newton of Stratford-on-Avon was equally unwhelmed judging by the masterpiece printed below. Remember the female Top Of The Pops crowd member who appeared two issues back? Well here's the male version . . .

TOP of the POPS crowd member

(1976 - 14th Dec)

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to write a little of each all in one letter. How could I fail? Easily. But anyway, here goes . . .

1. Concerts. These are usually complaints about how the poor fan has been mistreated by his/her heroes/herones. Having been too impoverished to go to any concert I couldn't complain about anything.

2. Observation, e.g. Did you see The Professionals on Saturday 4th? You know the one about polo and things? Didn't you think one of the baddies looked just like Martin Fry?

3. Being nasty about pop persons (mainly Adam Ant, Paul Weller, Nick Heyward, Kevin Rowland). Being such a kind-hearted sweet sort of person I couldn't bring myself to slander their good names even for a £5 Record Token (sorry to keep mentioning it).

4. Witty explanations of song words. I pondered this for a long time and came up with nothing. Ah, me. I'm not at my best on Monday mornings.

5. Moans about TOIP or synthesizers. And, lastly . . .

6. Threats, e.g. If you don't give me a F.P.R.T. I shall send a plague of industrial fleas to infest your office or something equally undesirable.

Well that should do the trick. I thought, when I suddenly realised — with a quickening of the pulse and a bulging of the eyeballs (this is getting very Barry-ish) — that one of these hallowed tokens was never awarded to someone who actually asked for one!

Yours hopefully,  
Katy Linfield, Minster Lovell, Oxford.

Rough luck. You overlooked section 7, better known as Concrete Proof That Some Very Famous Pop Star Has Been Nicking Ideas From A Source So Obscure He Never Thought Anyone Would Find Out About It. An example follows . . .



I'm in a rotten mood so I thought I'd drop you a little line to embarras a certain Mr. Weller. Now I'm not really this bitchy but as His Royal Highness has attempted to sluff off today's music scene I must get my own back.

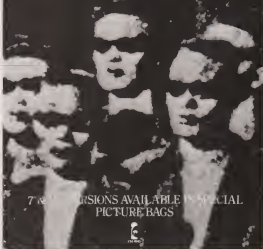
The cause for my complaint? Will dearest readers think back to the issue on September 2 which included an advertisement for The Jam's latest single, "The Bitterest Pill"? So what, I hear you cry? Well prepare yourselves for a shock — it's copied!

Now sit down and have a cup of milky tea; you'll get over it. The proof? Your Grandmas and other feeble beings will have seen a film in their local fleaipits in around 1926 called Don Juan. It

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| 4 TYDAM          | 19 SPANGLERS BALLET | 34 HAIRQUIT 100    |
| 5 MINAMI LEAGUE  | 20 BACHHAUS         | 35 TENYAH          |
| 6 GARY NUMAN     | 21 NEW ORDER        | 36 JAM             |
| 7 HAZEL O'CONNOR | 22 POLICE           | 37 YESSIE          |
| 8 THE WHO        | 23 STRAY CATS       | 38 PHOBAG          |
| 9 UB40           | 24 BOWWOWWW         | 39 NINE BELOW ZERO |
| 10 DEPECHE MODE  | 25 CNG              | 40 CRAYTWIN        |
| 11 MADONNA       | 26 SEA              | 41 MOTORHEAD       |
| 12 SECRET AFFAIR | 27 THE ODORS        | 42 ROXY MUSIC      |
| 13 DAVID BOWIE   | 28 JAMES DEAN       | 43 STRANGLERS      |
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# LETTERS

From previous page...

starred one John Barrymore, who in the film stands at one point in a cell exactly the same as the one used on the cover. Everything is identical apart from the fact that Mr. Weller has used straw instead of skulls.

There, I feel better now. David Sylvian's maxi-lush, *Wargrave*.

Very impressive. Max. One E5 Record Token coming up. (It'd better be true, mind you, or we'll be wenting that beck.)

Give me a record token, fuzzi face! *A demanding and extremely rude person. Jupiter.*

It went thataway. And don't call me "fuzzi face".

Here's an explanation of the, sorry, The Music Biz. It's all very simple—

1. Those with talent perform music.
  2. Those with pretensions to musical talent join pop groups.
  3. Those with no musical talent become record producers.
  4. Those with an aptitude for producing teach others how to produce records.
  5. Those who cannot teach others become music critics.
  6. Those who can't become journalists become deejays.
  7. Those who are left over become Duran Duran (regd. charity).
- Clare Grogan's *Suspender Belt*. P.S. This issue's Appeal is the "Help The '80s Mod Scheme". The money raised will be used to charter the Tardis in order to help these poor youngsters become real Mods by transporting them back to 1964.

Q: Why do Toto Coelo wear dustbin liners?

A: Because they're rubbish. *Mang The Magnificent, Creator of Wonderful Jokes, Portsmouth.*

It's the way he talks 'em.

UB40 really confuse me. First of all they complain about unemployment ("One In Ten"), now they turn around and attack the employed ("So Here I Am"). Just can't please some people it seems.

Also, what happened to the 40 hour week? They reckon in the song that they "graft ten hours a day". Must work overtime, I suppose. *The ghost of Lawrence Tair, Birmingham.*

I recently read a quote from Simon Le Bon saying: "I think the little girls at the front are the ones people always notice because they're the prettiest and they make the most noise."

Well now, I'm not getting at him personally—I'm sure he's got nothing against females—but he must get sick of the lack of respect his band get because they attract a supposedly "teeny bop" following and they get described as the "new Bay City Rollers".

It's just the typical attitude towards adolescent girls, especially fourteen year-olds. I'm sick of being described as a screaming hysterical "teenybopper" who can't tell the difference between a sax break and a guitar solo and is more interested in hairdye and how pretty the lead singer is.

Okay, so maybe some young females faint, are hysterical, frighten Nick Heyward to death and nearly strangle him with his anorec cord but we're not all so wild and uncontrollable.

I like Duran Duran but it's the music that counts. I'm going to see them on tour in November so if I faint or promise I'll write back and report. *Louise McLaughlin, Cumbria.*

I've just noticed Mick Karn's got no eyebrows. *Japan fan (with eyebrows). Heston.*

Probably trying to light the grill or something.

Excuse me, but who do we blame for Jonathan King? I've never seen such a big twerp in all my 14 years. The Beeh must be mad paying him to be on *TOTP*; they ought to give me the money, I could put it to great use by having all the deely-boppers, hood-bouncers and stars on springs in this country destroyed. This craze I totally blame on J.K. and I hope a bolt of lightning hits his six-foot deely-boppers. *The owner of a local called Lawrence, Cheshire.*

Funny name for a log.

Would someone retire the decrepit DJs on *Radio One*? DLT, especially. His show consists of "tres disco cum American" music and he has the cheek to agree with Jonathan "Creep" King on *Roundtable* when I think a nine-year-old could beat him standing on their head. He said of the Associates' "18 Carat Love Affair"—and I quote—"you can take it or leave it as far as I'm concerned", and also that Ultravox had had "no new ideas since Vienna".

Will someone pull his beard off and give him a hair transplant with it? *Fiona.*

I wish people would stop knocking Soft Cell. Every Radio One deejay seems to be against them, especially Dave Lee Travis. After playing "Come On Eileen" a few weeks ago he said that if the lead singers of Dexys, the Associates and Soft Cell formed a group they should warn people where they are performing so they could stay away.

Point One: if these singers' voices are so bad, why does everyone seem to buy their records?

Point Two: these singers are all original, something lacking in most groups.

Point Three: Dave Lee Travis is an ignorant slob who obviously knows nothing about music. *Celmate 0147.*



Here they are, then — The Man You Love To Hete: (top) DLT — who said "ignorant slob"; (below) Jonathon King; thumbs aloft for deely-boppers.

I would like to complain. In the last 30 issues you have only printed 14 pictures of the delectable Kim Wilde. Either you're all demented or you're just simply overworked. How can you resist filling your pages with her scrumptious face?

By the way, I happen to be a very close friend of Miss Wilde's and we'd both consider it an insult if you didn't print this letter.

*A Nanny Mouse.*

"Close" friend. Dear oh dear. "Close", he says. Doesn't know the meaning of the word. Listen, pal, there's only one "close" friend of Kim's around here and that's me, see? Wanna make something of it? (Yes — Ed.)

I wear *Impulse Body Spray* every day but no bloke gives me any bloody flowers.

*Linda Lewis, Kent.*

Is this e magazine or e personal hygiene counter?

**Smash Hits 100 BADGES!**  
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Hate to keep going on about it, but, well, this is our hundredth issue and we feel like celebrating. How do we do it? Well, we don't get presents; we give 'em!

Badges, to be specific. You've already received one attached to the cover of this issue. Here's how you can have the whole set for your very own. That's *Dexys, Yazoo, Duran Duran, ABC, Japan, Soft Cell, Bananarama* and *Haircut One Hundred*.

Further details will be coming your way over the next few weeks. Meanwhile snap out this token and keep it in a safe place. It's worth something.





# BIG COUNTRY



HARVEST HOME  
new single count 1

# dates

**AC/DC:** Dublin RDS Stadium (October 21, 22).

**Ay Pats:** Coventry Warwick Uni. (October 5), Chichester Poly. (8), Birmingham Uni. (9), Brighton S. Uni. (10), London Hammersmith Palais (11), Manchester Poly. (13), Glasgow Nightmovers (14), Edinburgh Heriot Watt Uni. (15).

**Aztec Camera:** Retford Portarhouse (October 1), Liverpool Poly. (2), Edinburgh Uni. (6), Dundee Uni. (7), Glasgow Nightmovers (8), Aberdeen Uni. (9), Newcastle Soul Kitchen (12), Brighton X-Tremes (21), London King's College (22), Keele Uni. (November 10), London The Venue

(11), Bristol Anson Rooms (12), Manchester Poly. (13).

**Beauz:** Brighton Dome (October 5), Bristol Locarno (10), Norwich Uni. (13), London Lyceum (14), Aylesbury Friars (16), Portsmouth Guildhall (17), Guilford Civic Hall (18), Nottingham Rock City (19), London Lyceum (21), Plymouth Salford Uni. (22), Southampton Ocean 23, Haringey Stoke Newington Victoria Hall (24), Liverpool Uni. (26), Leicester De Montfort Hall (27), Coventry Uni. (28), Sheffield Lyceum (29), Leeds Uni. (30).

**Blue Rondo A La Turk:** Brighton Poly. (October 2), London Kensington Rainbow Rooms (3), Manchester The Ritz (4), London The Thames Cabaret Mubny (14).

**Wow Wow Wow:** Exeter Uni. (November 1), Cardiff Uni. (2).

## UB40 Liverpool

Fun is not the first thing I associate with UB40, judging by the miserable way they put over some of their miserable subject matter. It just goes to show how wrong you can be.

There's always a sense of occasion about going to the Empire Theatre and on this, the opening night of the tour, audience and band seemed to be aware of it.

UB40 put a lot of effort into this show and what a show it was. There were three distinct parts: two sets from UB40 and in between held an hour at the turntable from Jamaican toaster Mikey Dread (who had previously toured with The Clash).

A look around the audience showed that, although there is a wide age range, UB40 are very much a white person's reggae band. Maybe having Mikey Dread with them is their attempt to get some ethnic credibility. Unfortunately he didn't inspire many of the audience who were far more eager to see the band.

The stage set is simple but effective, using platforms for different sections of the band, steps and screens, all of which are arranged to catch the slashes of colour from the lights.

What's more, they even changed their clothes — although with their typically vibrant clothes sense (T-shirts and jeans and a few more T-shirts and jeans) it was not easy to spot the difference. The presentation summed up the show: professional, well organised, straightforward and unpretentious. Nothing gets in the way of the music.

Not even the words. Their lyrics are indistinct on record and they're just the same live. What's strange is that while the words are obviously about deeply serious and suicidally depressing matters, the music evokes a cheerful sense of well being.

Running and dancing across the stage (in perfect co-ordination), UB40 communicated both an excitement about what they were playing and a genuine feeling of warmth towards the audience. We returned the compliment.

A very pleasant feeling.

Penny Kiley.

Three UB40 persons can't quite ballava what's happening on the right: (left-right) Brian Trewors, Earl Falconer, Ali Campbell



# Light & OUT

## IMAGINATION Reading

In less than two years imagination have grown into something of a phenomenon. These records have sold in massive quantities throughout the world while their television appearances have been controversial enough to make people sit up and take notice.

This tour marks their first stab at live shows and, not surprisingly, there is an air of excitement — even in the modern concrete maze that is Reading's Hexagon Theatre.

The moment the curtains rolled back to reveal a stage set based on their latest album sleeve, the excitement turned into fully blown hysteria. The mainly female audience, who only ten minutes before had been quietly queuing for programmes, sipping slowly at lemonade and checking out each other's hairstyles, went loopy.

With three keyboard players, a bassist, three girl singers and two drummers, the sound was full and powerful, adding new

dimensions to the familiar material. "In The Heat Of The Night", "Music And Lights" and "Body Talk" induced bouts of mayhem while "In And Out Of Love" was graced with a delicious reggae passage.

But the real stars of the show were not to be outdone. Ashley Ingram was kitted out in his Roman gladiator toga while Errol Kennedy went for the Ali Baba hand-me-downs. They kept making forays to the front where they sank to their knees and grinned wickedly.

When he began the show with one leg in a pair of swimming trunks and the other wrapped in Bacofol, I had my doubts.

He then stroked through such visual delights as a white Wozzel Gumidge tiffle, a green sparkly fairy's cloak, a spangled jock-strap and a blue Toby-The-Dog neck ruffie.

But behind all this dazzle is a great voice. During an

exhilarating version of "Just An Illusion" he shouted to everyone to join in. The noise could be heard right the way back to London... which is about as far

as the backstage queue stretched after the show.

Mark Steels

Not leaving much to the imagination: (left-right) Ashley Ingram, Lee Johns, Errol Kennedy



**Reading Top Rank (3), Riverside Theatre (4), Crawley Leisure Centre (5), Leicester Uni. (6), Mansley Victoria Hall (8), Riverside Theatre (9), Bradford St. George's Hall (10), Newcastle Mayfair (11), Glasgow Tiffany (14), Edinburgh Coatsworth (18), Sheffield Lycium (16), Norwich Uni. of East Anglia (17)**

**Culture Club: Leeds Poly (October 14), Keele Uni. (15), Cardiff Nero's (16), Sheffield Leadmill (17), Glasgow Nightraves (18), Edinburgh Coasters (15), Manchester Poly. (20), Basildon Raquets (21), Leicester Poly. (22), London Lycium (November 2)**

**Damed: Reading Top Rank (October 3), Brighton Top Rank (4), Portsmouth Guildhall (5), Hitchin Regal (6), Bath Pavilion (8), Plymouth Poly. (9), Cardiff Top Rank (10), London Hammersmith Odeon (11), Birmingham Locarno (12), Bradford Casca's (13), Newcastle Mayfair (14), Glasgow Tiffany (15), Sheffield Lycium (17), Manchester Apollo (18)**

**Depeche Mode: Dublin Stadium (October 6), Cork City Hall (7), Galway Leisureland (8), Southampton Gaumont (10), Leicester De Montfort Hall (11), Brighton The Dome (12), Westfield Pavilion (13), Bristol Colston Hall (15), Birmingham Odeon (16, 17), Glasgow Tiffany (18), Edinburgh Liverpool (20), Newcastle City Hall (21), Liverpool Empire (22), London Hammersmith Odeon (24-26), Manchester Apollo (27), Sheffield City Hall (28), St. Austell Coliseum (29)**

**Dire Straits: Sheffield City Hall (December 12), Bridlington Spa (3), Deeside Leisure Centre (4), Glasgow Apollo (6), Edinburgh Playhouse (6, 7), Newcastle City Hall (8, 9), Manchester Apollo (10, 11), Ipswich Gaumont (12), Leicester De Montfort Hall (13), Brighton Centre (16, 16), Birmingham National Exhibition Centre (17), London Wembley Arena (18, 19)**

**Duran Duran: Aberdeen Capital (October 29), Glasgow Apollo (31) (refined show), Leeds Queens Hall (November 29)**

**Flag Of Convenience: London The Venue (September 30), North Steeps Poly. (October 1), Retford Porterhouse (2)**

**King Trigger: Sheffield Uni. (September 20), Edinburgh Coasters (October 1), Glasgow Uni. (2), Exeter Uni. (6), Weymouth Dorset Institute (8), Brighton Jenkinson's (10), Swindon Brunel Rooms (12), Nottingham Trent Poly. (14)**

**Light Of The World: Basildon Raquets (October 14), Uxbridge Brunel Uni. (15), Loughborough Uni. (16), Norwich Uni. of East Anglia (17), Reading Uni. (18), Canterbury Kent Uni. (20), Guildford Surrey Uni. (23), Dunstable Queensway Hall (24), Chippenham Goldiggers (25), Eltham Harrogate Rooms (28), Durham Uni. (29), Newcastle Poly. (29), Manchester Uni. (30), London Lycium (November 1)**

**Modern Romance: Harrow Wembley**

**Middx. & Herts Country Club (October 3), Bristol Romeo & Juliet's (4), Plymouth Fiesta Suite (5), Bristol Frasier Club (7), Newcastle Uni. (8), Hull Westfields Country Club (9), Ashton-under-Lyme Tarncliffe Theatre (10), Gwentsey Victoria Rooms (11), Sheffield Lycium (12), Worcester The Barn (14), Manchester Uni. (15), Portsmouth Guildhall (16)**

**Shakatak: Irvine Magnum Centre (October 12), Aberdeen Capital Theatre (13), Glasgow Tiffany (14), Edinburgh Playhouse (15), Newcastle City Hall (16), Hull New Theatre (17), Preston Guildhall (18), Guildford Civic Hall (20), Nottingham Palais (24), Sheffield Lycium (25), Middlesborough (26), Harrogate International Conference Centre (27), Southport New Theatre (28), Manchester Apollo (29), Brighton The Dome (November 1), Ipswich Gaumont Theatre (2), Slough Fulcrum Theatre (3), Chatham Central Halls (4), Southend Cliffs Pavilion (5), Bournemouth Winter Gardens (6), Oxford Apollo (7), Swindon Oasis Leisure Centre (8), Bristol Colston Hall (9), Southampton Top Rank (10), London Hammersmith Odeon (11), Great Yarmouth Merina Centre (12), Norwich Uni. of East Anglia (13), Birmingham Odeon (14), Folkestone Lees Cliff Hall (15)**

**Shalamar: London Dominion Theatre (November 21), Croydon Fairfield Halls (22)**

**Siouxie And The Beshames: Birmingham Odeon (November 13),**

**Glasgow Apollo (15), Edinburgh Playhouse (16), Scarborough Fubarist Theatre (18, 19), Manchester Apollo (21, 22), Southampton Gaumont (24, 25), London Hammersmith Palais (28, 29)**

**Ultravox: Dublin Francis Xavier Hall (November 10, 11), Belfast Mayfield Leisure Centre (12), Dundee Caird Hall (14), Newcastle City Hall (15, 16), Edinburgh Playhouse (17), Glasgow Apollo (18), Ipswich Gaumont (20, 21), Gloucester Leisure Centre (22), Leicester De Montfort Hall (23), Manchester Apollo (2 shows) (24), Sheffield City Hall (25), Blackpool Opera House (27), Liverpool Empire (2 shows) (28), Birmingham Odeon (2 shows) (29), Brighton Centre (30), London Hammersmith Odeon (December 2, 3, 4, 5), Shepton Mallett Showering Pavilion (6), Cardiff St. David's Hall (7), St. Austell Coliseum (8), Poole Arts Centre (10), Southampton Gaumont (2 shows) (11), Oxford Apollo (12), Nottingham Royal Centre (13)**

**Mari Wilson & The Wisonsons: Scrimps Blackpool (September 30), Swansea Uni. (October 1), Cardiff Joint Students Union (2), Reading Uni. (8), Lancaster Sugar House (8), Edinburgh Uni. (7), Stirling Uni. (8), Strathclyde Uni. (9), Redcar Coatham Bowl (10), Liverpool Royal Court (14), Salford Uni. (15), Sheffield Uni. (16), Plymouth Top Rank (18), Brunel Uni. (21), Nottingham Uni. (26), Leeds Poly. (28), Newcastle Uni. (30)**

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LOVE IS A  
STRANGER



*Dave & Annie*

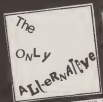
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# OUT & ABOUT WITH BARRY



you can see — old Vincent Van Baz is really getting to grips with it. Duck to water job, I reckon. Bit late with my new "logo" (thing at the top), so I've stuck in the one from the last ish, okay? Right, if it's info yer after, mind yer backs . . .

How's this for starters? Remember how back in the '70s pop stars were meant to spend their whole time duffing up hotel rooms and generally giving the furniture and TV sets a bit of a drubbing? Well it pains me to reveal, friends, that this still goes on in modern times. Tartan terror Billy McKenzie descended upon a Marble Arch hotelier only last week along with his v. badly behaved bunch of hooligan chams known as "The Mad Squad" (for obvious reasons) plus six very large dogs. Asked for a dog-sitter; no dice. Left dogs in hotel room whereupon they caused an unholy rumpus and chewed up all the fittings. Meanwhile Bill and assorted loons have discovered a horde of the manageress's dresses and 'freddy's' put them on and started parading up and down the foyer! Disgusting in my view. Also in the view of the hotel owner who

hello, readers. Notice anything? No, not the sizzling prose style, brill witty cracks and scandalous items of gossip (well, those too). No, eagle-eyed chums, I refer to all the trendy bits of scribbling. "Lay out!" we designers call it. Who said "lay off"? See you later, mate. No, I'm talking "Art", culture-lovers, and here's the story, right? My pals in the design team corner the elusive man-about-town moi one jour (yesterday as it happens) and — laughing helplessly in their enthusiasm — suggest I do my own page! Bit busy with the new design of the mag, they said, thrust a couple of wonky felt-tips into me mitts and scarpereed, cackling all the while (so happy in their work!). Like falling off a log, they said. Not sure why. Probably meant it gets a bit messy at times or something. Any rate, pals — as

chucked them all out. One of these wendo blokes, Steve Reid, has penned a new disc with Ball called "Ice Cream Factory" which is out in October. I'm keeping well clear, me.

Looks like jolly tar Captain Sensible's found something better to do than pick on pint-sized, ex-pirate Ad Ant for a change. The Cap claims he wants to do shocking nudie pics for *Playgirl* mag (meant to be full of tanned Adonis types with fab bulging muscles and not many togs on). Didn't realize he had such a sought-after bod, actually. Hope for me yet. Baring rude bits is all the rage now, mind, as my sordid snap below reveals. Ought to be a law, really . . .

Talking of Adam, the Baz hotline informs that the izate Ant has been having legal dealings with some unkind person demanding £20,000 to stop him releasing ill-sounding tapes of the sorry Ants' stuff. Got three months in the jug, this gesser. There'll learn 'im (probably won't, actually). Beckon Ad's lost the old creative flour at the mo, me. Been recording a creaky old tune called "Hello I Love You" by defunct but once v. trendy late '60s group, The Doors (sort of group you could only listen to if sitting cross-legged and staring at rather weird wallpaper). One for Dads, eh? (snigger)

New single from The Human League out in November (if they can make their minds up as per usual) called "Mirror Man" . . .

Paul Weller's auditioning a girl singer discovered through that note in these very pages. By the way, hopeful crooners. She's putting Halford on the map . . .

Bananarama, mes amis, are doing some recordings with loads of different producers including Paul Weller (him again?) and Paul Cook (once of '70s supergroup, the Sex Pistols (hit before my time) . . .

Blancmange have been "shooting" trendy videos in Cairo and will be making a single with Yazoo afore Xmas . . . and Yazoo (this'll kill ya!) have had to change their name to "Yaz" in the USA 'cos there's already some v. dull 'jazz/rock/fusion' band (yeuuck!) called Yazoo who been getting a bit miffed. Yaz?! Sounds like one of those heavy metal groups who write dodgy songs about bumping off dragons and being a bit of a Viking on the side . . .

Enough of this, fans. Where's me paintbrush! . . .

Cheers!!  
Barry

Just some of the very wonderful things that await you in the next issue of Britain's Brightest magazine . . .

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# OCTOBER 14

Get it: it's too good to be true



Disgusts me this, readers, two celebrities with a bit of a clothing shortage, that's Miranda on the right the other one's Jennie (who's not been feeling herself lately)

# POSTERS POSTERS POSTERS POSTERS



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# the BEAT

## JEANETTE

All set, luncheonette, kitchenette to let  
I bet I get hamburgerette again  
We met in a leunderette and kissed beneath the air jet  
No sweat no threat another one in the back of the net

When I met Jeanette, substitute Ronette  
She said 'will you remember?'

Said I could never forget her

Au naturellette, her mum's a millionette  
So we shared one last cigarettette and swapped false addresses  
Jeanette, Jeanette

Dangerous she's like demp dynamite  
Oh boy, enjoy, have a nice night won't you

Promise to write me whenever you can  
Make sure that you warn me if you're coming to Birmingham

I get Jeanette, substitute Ronette

She said 'will you remember?'

Said I could never forget her

Jeanette no, no, no I'll never forget you

Touching your skin has proved one thing

That love's still exciting

We're getting there we're nearly there just one final fling

Pushing into a new love steady deep and strong

Steady on you know we shouldn't talk like this

I met Jeanette, substitute Ronette

She said 'will you remember?'

Said I could never forget you

Au naturellette, her mum's a millionette

So we shared one last cigarette and swapped false addresses

Jeanette no, no, no I'll never forget you

Jeanette no, no, no I'll never forget you

Repeat and ad lib to fade

Words and music by The Beat

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On Go-Feet Records



## Hot Chocolate

# Chances

WHEN ALL'S LOST FAITH IN YOU  
CAUSE THE DICE YOU THREW DIDN'T SHOW YOUR NUMBER  
AND THEY ALL THINK YOUR WINNING DAYS ARE THROUGH  
I'LL BE THERE TO PICK YOU UP  
YOUR CONFIDENCE MUSTN'T START TO DROP  
I'LL TAKE MY CHANCE CAUSE I HAVE FAITH IN YOU  
SO SPIN THE WHEEL CALL YOUR NUMBER  
LUCKY, MY STAKE'S ON YOU  
WE MAY LOSE BUT THE GAME WE MUST PLAY  
AND OOOH IT'S TRUE  
LIFE'S THE DEALER AND YOUR CARDS I CANNOT SEE  
BUT ALL ON EARTH I'LL TAKE MY CHANCES ON YOU

TAKE MY CHANCES ON YOU

TAKE MY CHANCES ON YOU

TAKE MY CHANCES ON YOU

WHEN ALL YOUR SO CALLED FRIENDS USED TO CALL  
FORGET YOUR NUMBER CAUSE THEY ALL THINK YOU'RE A  
STAR FALLEN FROM THE SKY  
I'LL BE THERE RIGHT BY YOUR SIDE  
MY LOVE FOR YOU CANNOT BE DENIED I'LL SEE IT THROUGH  
'COS I BELIEVE IN YOU

SO ROLL THE DICE CALL YOUR NUMBER

LUCKY I'M THERE WITH YOU

WE MAY LOSE BUT THE GAME WE MUST PLAY

AND OOOH IT'S TRUE LIFE'S KICKED YOU DOWN AND YOUR

HEART IS FILLED WITH PAIN

BUT OF ALL ON EARTH I'LL TAKE MY CHANCES ON YOU

SO ROLL THE DICE CALL YOUR NUMBER

LUCKY, I'M THERE WITH YOU

WE MAY LOSE BUT THE GAME WE MUST PLAY

AND OOOH IT'S TRUE LIFE KICKED YOU DOWN

AND YOUR HEART IS FILLED WITH PAIN

BUT OF ALL ON EARTH I'LL TAKE MY CHANCES ON YOU

TAKE MY CHANCES ON YOU, CAUSE I BELIEVE IN YOU GIRL  
TAKE MY CHANCES ON YOU

REPEAT TO FADE

WORDS AND MUSIC BY E. BROWN/C. CAMERON  
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ON RAK RECORDS

# FREE!

We haven't finished celebrating our centenary. Attached to the centre of the next issue of *Smash Hits* (the 101st) will be a giant pull-out full colour poster featuring these two pictures: Nick Heyward on one side; The Jam on the other. It's 34" by 22" (that's big), it's glossy and it's the kind of wall decoration that no modern home can afford to be without. What will it cost? Nothing. (Gasp!)

So it's quite obvious that every sane human being should make sure that their newsagent reserves them a copy without delay. And this is only the half of it. This issue (on sale October 14th) will of course be full to bursting with unmissable stuff — fun-packed features, latest songwords, colour pictures and exceptionally neat prizes.



ON SALE  
OCTOBER 14<sup>TH</sup>