

# Smash HITS

● **BIG COUNTRY**

● **KAJAGOOGOO** ● **NEW EDITION**  
● **THE POLICE** ● **THE CREATURES**  
● **PAUL WELLER** ● **BLANCHINANCE**

HIT SONGS BY IMAGINATION, MICHAEL JACKSON, B FRANK & MANY MORE

SEND OFF FOR YOUR GIANT COLOUR POSTERS - 4 FOR THE PRICE OF 1

# Altered Images

## Bring Me Closer.

IF I COULD ACHIEVE  
WHAT I DO WITH THESE  
I WOULDN'T ASK YOU  
FOR ANYTHING ELSE  
BRING ME CLOSER  
(BRING ME CLOSER)  
PLEASE BRING ME CLOSER

I THOUGHT  
WE WERE FRIENDS  
IT NEVER STARTS  
IT ONLY ENDS  
AND I'M LOSING  
EVERYTHING I OWN  
YOU TOOK ME NOWHERE  
(YOU TOOK ME NOWHERE)  
YOU TOOK ME NOWHERE  
(YOU TOOK ME NOWHERE)

SOMETHING  
THAT YOU DO TO ME  
FILLS ME WITH UNEASE  
SOMETHING  
THAT YOU DO TO ME  
OO TO ME AH-AH

AGAIN AND AGAIN  
I LOSE MYSELF AGAIN  
INSIDE YOU AND YOUR LIES  
BRING ME CLOSER  
(BRING ME CLOSER)  
PLEASE BRING ME CLOSER

IF I COULD ACHIEVE  
IF I COULD ACHIEVE  
IF I COULD ACHIEVE  
BRING ME CLOSER  
(BRING ME CLOSER)  
PLEASE BRING ME CLOSER  
(PLEASE BRING ME CLOSER)

SOMETHING  
THAT YOU DO TO ME  
FILLS ME WITH UNEASE  
SOMETHING  
THAT YOU DO TO ME  
FILLS ME WITH UNEASE  
SOMETHING  
THAT YOU DO TO ME  
OO TO ME AH-AH  
OO TO ME  
OO TO ME AH-AH  
OO TO ME  
OO TO ME AH-AH

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On Epic Records

Smash  
HITS

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THE  
**SMASH HITS**

NEW 7" AND EXTENDED  
12" SINGLE

"did you have  
to love me  
like you did?"

PRODUCED BY AUGUST DARNELL

EMI  
AMERICA

# PERSONAL FILE



## BONNIE TYLER

**NAME:** Gaynor Sullivan. I started calling myself Bonnie Tyler in 1976.

**BORN:** June 8, 1951, in a village near Swansea in South Wales.

**FIRST MEMORY:** My older brothers and sisters rolling out the carpet to jive to Elvis Presley records. That's my first musical memory, anyway. I can also remember waiting for my mother to collect me from nursery school.

**FIRST RECORD BOUGHT:** "Hippy Hippy Shaks" by The Swinging Blue Jeans. I bought "Glad All Over" by The Dave Clark Five as well at about the same time.

**WHAT WAS YOUR NICKNAME AT SCHOOL?** I don't think I ever had one. I didn't.

**JOBS:** In a shop then as a cashier in a confectioners, then, when I was 18, I gave up day work and started singing professionally. I got a residency in a nightclub in Swansea. That was the first singing job I had. I had to sing anything from waltzes to rock 'n' roll. Whatever people

wanted to hear. It was excellent experience. I was working with three girls and a boy and I formed my own band called Imagination. The original Imagination! I was with them for four years until 1976.

**TV PROGRAMME YOU ALWAYS TURN OFF:** *Emmerdale Farm*. It's just boring.

**LAST RECORD BOUGHT:** "Bad For Good" by Jim Steinman. It's brilliant — it came out about two years ago.

**HAVE YOU EVER BEEN TO A POP FESTIVAL?** No.

**WHAT DID YOU HAVE FOR BREAKFAST THIS MORNING?** A piece of toast and some jam. My friend who's a hairdresser had just made some fresh raspberry jam.

**WHAT TIME DID YOU GO TO BED LAST NIGHT?** Three o'clock. We went to a restaurant.

**WHAT'S THE MOST USELESS THING YOU CARRY AROUND WITH YOU?** My diary — because I always forget to look in it. Everybody always has to remind me of what I should be doing.

**DO YOU DO MUCH HOUSEWORK?** I do a certain amount, obviously, but I spend more time in hotels than I do at home. For instance, in June I'm going to South Africa, Australia, Toronto and Paris. On Monday I'm going to Brussels.

**IDEAL HOLIDAY:** Eating, drinking, sunbathing and laughing. I've just come back from the Algarve and that's exactly what I was doing.

**HOME:** A house in Mumbles in South Wales.

**DO YOU SPEAK WELSH?** No. We used to get taught it at school but I was never really interested enough to learn. Hardly anyone speaks Welsh in Swansea — they speak it more in West Wales and North Wales. I can speak more German than Welsh.

**HAVE YOU GOT TICKETS TO SEE BOWIE?** Yes, I've got two. My manager got them — but we had to pay for them. They're for Wembley but it looks now as if I'm going to be in Australia so I won't be able to go. My friends are queuing up for the tickets.



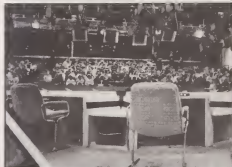
He hasn't changed that much, has he? David Jones (as Bowie was called then) is pictured (left) when a tender 11 years old and (right) an experienced 36. The young Bowie photo will also be appearing in a new book called *David Bowie: A Chronology (1947-1983)*. Written by superfan Kevin Cann and to be published later this year by Vermilion Books, it concentrates on Mr B's early life at school in Bromley and his mod days in the early '60s. Meanwhile he releases a new single this week, "China Girl", and has been forced to leave the accompanying video censored by the BBC. Dodgy bit, you see, where he gets rather intimate with an oriental friend in the surf and somehow seems to have forgotten his beachwear. Gary Kemp reviews the record on Page 20.



This is art. Some rather rustic pencil sketches of Kevin, Helen, Billy, Seb and Steve (Dexys Midnight Runners to you) were commissioned to advertise their "Celtic Soul Brothers" single a few months ago. Each member of Dexys has signed six copies of their own portrait and Start is generously giving away one framed set of drawings and five unframed sets in this competition. If you want to enter, just jot down the name of the famous Irish singer who wrote "Jackie Wilson Said (I'm In Heaven When You Smile)" on a postcard or the back of an envelope and send it to: **Smash Hits Dexys Drawings Competition**, 52-55 Carnaby Street, London W1V 1PF. June 9 is the deadline for entries. The framed set will go to the name on the first correct entry picked out of the sack on that day. The five unframed sets will go to the next five runners-up.

It was rather a special *Pop Quiz* last week. Five known panellists and one "mystery guest". And seeing as how every time a certain group are billed to appear on BBC television, the place gets instantly besieged by admirers, it was a fair bet the "mystery guest" could only have been one of five people. John Taylor (for it was he) arrived hot from the South of France (so he said) for his second appearance on *Pop Quiz*. "I'm a bit nervous," Start was informed. "I'm the chairman of one of the teams."

Everyone was instantly packed off to be made-up (except Mari Wilson who'd come clutching three cans of hairspray). In files the audience, on bowls the man from the Beeb, tells a few jokes, explains how the show works, welcomes parties from Holland, Brighton, Sevenoaks and British Rail (who, of course, arrive late), and makes way for 'your host' Mike Read. Freshly coiffured and fortified with fizzy drinks, the two teams roll on to do pitch battle: Dave Gilmour (of Pink Floyd), Man and Mick Ralphs (from Bad Company) versus John Taylor, Heaven 17's Martyn Ware and Andy Fairweather-Low (former singer of late '60s pop group Amen Corner). After a couple of spoof rounds to warm up, the quiz begins in earnest. The show's actually recorded well before it goes out on Saturday (this is Tuesday evening), very handy of course as all the people on it can be back home watching it too. It only stops for re-shooting when Mick Ralphs uses one of those words they don't seem to like much on the TV and when Mike Read keeps stumbling over a particularly unpronounceable line about "The snake-charming Vince Fourmier" or something. Eighth time lucky. The moment it's over — a draw, unusually — the whole lot pile into the BBC's "Hospitality Room" for a tumbler of something unwinding and half a slice of chocolate cake. But that's afterwards; this is before . . .



The studio seen from behind Mike Read's chair



Pre-show vino



Mari (eating pencils), Dave and Mick



Andy, John ("not another Roxy Music question"), Martyn



It's the fork that counts



And finally — three degrees of the Cheesy Grin

# S T A R T

THE NEW SINGLE FROM  
**THE POLICE**



**'EVERY BREATH YOU TAKE'**



AM 117

# NEW EDITION

A YOUNG QUINTET FROM ROXBURY, BOSTON. DAVE RIMMER TAKES A LEAF FROM THEIR BOOK

Flashback two months ago. Wandering round New York to research the "Music Centre" hip hop feature (in the April 14 issue), there was one record we kept hearing about: "Candy Girl" by New Edition.

We finally heard it at the Roxbury club. At about two in the morning, five youths in matching blue outfits bounded onto the stage. After a brief introduction they launched into an energetic body-popping routine and began singing to a backing track.

Before the song had even finished, the record company person accompanying your reporter had rushed off, waving a contract. It was obvious "Candy Girl" was going to be a hit.

And of course, it was.

New Edition come from Roxbury, Massachusetts, the black ghetto area of Boston. "It's not a pretty place," says Ricky Bell, at 15 the oldest in the group.

He and the four others have been friends since they were four or five, but only formed the group three years ago.

None of them had done any singing before ("except along with records and stuff"), and they picked up their dancing ideas watching the likes of Jeffrey Daniel (long before Shelemer) on the American TV show *Soul Train*.

At first the boys' parents "didn't understand", but must

have cheered up when producer Michael "Jonzun Crew" Johnson spotted them at a school talent competition and ushered them off into a recording studio.

Unsurprisingly, given the early Jacksons sound of "Candy Girl", Michael Jackson is one of the group's big heroes.

"I just like his style," says Ricky. "I love the way he dances. I guess I could imitate him if I watched him here, but I went to keep my own style."

Other New Edition heroes include The Whispers, Temptations and DeBarge. They also recently saw Musical Youth on TV and thought they were "really nice".

Every day they spend two hours singing and two hours dancing. All the rehearsing is necessary, because New Edition aim "to get to the top".

And what's their idea of "the top"?

"So everyone would know who we are," Ricky explains. "So we could just walk the streets and everyone would know the name New Edition and come up and say hello."



New Edition: (left-right) Bobby Brown, Ricky Bell, Ralph Tresvant, Michael Bivens, Ronald DeVoe.



NOT EVERYTHING LEFT OUT IN THE SUN GOES BROWN.



**SHADES THAT FADE**

FADED SHADES THAT GO ON FADING **Levi's** EVERYTIME YOU WASH THEM



# D TRAIN

## MUSIC PART I

WHAT WOULD YOU DO WITHOUT MUSIC  
WHERE WOULD YOU BE WITHOUT A SONG  
I DON'T KNOW, I DON'T KNOW

### CHORUS

WHAT WOULD YOU DO WITHOUT YOUR MUSIC  
WHERE WOULD YOU BE WITHOUT A SONG  
I DON'T KNOW, I DON'T KNOW  
(I CAN HEAR JAMES BROWN SAY GOTTA GET DOWN  
AND BE)  
HOW WOULD YOU FEEL WITHOUT YOUR MUSIC  
WHAT WOULD YOU DO WITHOUT A SONG  
(I DON'T KNOW, I DON'T KNOW)

PEOPLE OFTEN ASK ME CAN I CLIMB A MOUNTAIN TOP

I SAY YES I CAN  
'CAUSE I GOT MUSIC TO MAKE MY SPIRIT ROCK  
I SAY YES I CAN  
LISTEN YOU'VE GOT THE POWER TO BE WHO YA  
WANNA BE  
YOU WANNA BE YOI, YOU WANNA BE ME  
MAKE UP YOUR MIND AND GO FOR WHAT YOU KNOW  
DON'T GET TOO COMPLICATED YOU'LL SURELY KNOW  
THERE IS A SONG FOR ALL OF US TO SING  
OPEN UP YOUR MOUTH LET ME HEAR IT RING

### REPEAT CHORUS

SING IT FOR ME  
WHERE WOULD YOU BE WITHOUT A SONG  
YOU'LL KEEP YOUR NIGHT DANCING ON  
WHERE WOULD YOU BE WITHOUT A SONG YEAH  
TO KEEP YOUR HEART PRESSING ON  
I DON'T KNOW WHAT I WOULD DO WITHOUT MY MUSIC  
YEAH (YEAH), YEAH (YEAH)

THERE AIN'T A RHYTHM WITH SOUNDS FOR YOUNG  
AND OLD  
SWEET MUSIC PUTS THE GOSPEL IN YOUR SOUL  
THE WORLD WILL BE CONFUSED  
WE'D ALL LIVE IN FEAR  
MUSIC INSPIRATION TAKE ME FAR AWAY FROM HERE

### REPEAT CHORUS

M.U.S.I.C., DO INSIDE OF YOU  
REPEAT TO FADE

WORDS AND MUSIC BY H. EAVES BILL WILLIAMS  
REPRODUCED BY PERMISSION  
PETERMAN & CO. LTD. (CARLIN)  
ON PRELUDE RECORDS



# IMAGINATION

## LOOKING AT MIDNIGHT

I GOT NO WAY OF KNOWING WHETHER IT'S DAY OR NIGHT  
I KEEP ON SEARCHING FOR THE LIGHT  
AND I JUST DON'T KNOW WHERE I'M GOING  
WHETHER I'M WRONG OR RIGHT

### CHORUS

LOOKING AT MIDNIGHT, MIDNIGHT  
I WONDER WHICH WAY TO GO NOW  
DON'T MISS THE SIGN THAT POINTS THE OTHER WAY  
MIDNIGHT, MIDNIGHT NOTHING LEFT TO SHOW NOW  
WIN OR LOSE IT'S JUST A GAME WE PLAY

THROUGH THE MIRROR OF MY LIFE I'M FALLING  
INTO EVERY SPACE I DISAPPEAR  
ECHOES FROM THE DARKNESS KEEP ON CALLING  
DOESN'T ANYBODY KNOW I'M HERE  
WITH NO SENSE OF DIRECTION  
I MUST PAY THE PRICE  
I KEEP ON SEARCHING FOR THE LIGHT  
THIS ENDLESS SEARCH FOR PERFECTION  
BUT I WON'T LET YOU THINK ABOUT IT TWICE

### REPEAT CHORUS

I GOT NO WAY OF KNOWING WHETHER IT'S DAY OR NIGHT  
I KEEP ON SEARCHING FOR THE LIGHT  
AND I JUST DON'T KNOW WHERE I'M GOING  
WHETHER I'M WRONG OR RIGHT

### REPEAT CHORUS AND AD LIB TO FADE

WORDS AND MUSIC BY JOLLEY-SWAIN JOHN INGRAM  
REPRODUCED BY PERMISSION RED BUS MUSIC INTERNATIONAL LTD  
ON RED BUS RECORDS

# A Dale IN THE LIFE

Blancmange volunteer for a spot of cross-country hiking.

Our man in the green wellies: Dave Rimmer.

Compass and camera: Paul Rider.

It's the unearthly hour of 8.00 in the morning in some place called Astwick. Your reporter and the two members of Blancmange (both a trifle delicate after the 1000th *TOTP* celebrations the previous night) are negotiating a greasy motorway cull breakfast. What are we doing in this godforsaken place so early in the morning? As the rain comes down in sheets outside, we're beginning to wonder too. Our mission: to do a day's rambling round some of keen pot-holer Neil Arthur's favourite bits of the Yorkshire dales. Weather permitting, that is...

"Looks like it's easing off a bit," Neil offers brightly.

"Oh, stop trying to be optimistic," snaps Stephen, clearly convinced



1. Only just out the car and Stephen's having a sit-down. Neil, you'll observe, is raring to go.



2. A mile down the river at Bolton Abbey. The vicar told us we couldn't take photographs. His "Save The Roof Fund" doesn't seem to be doing too well.



3. Neil: "You, Stephen, are going in there."  
Stephen: "No chance."



4. "Oh all right then..."



5. "Eee, flippin' eck, I like it up here," says Neil. They pick their way fearlessly across the limestone pavement above Malham Cove.



6. Neil's not quite so keen when presented with some amateur cliff-climbing. "Scared of heights," you understand.

he's in for a hard time.

But fear not, as we hurtle up the motorway with a Bobby 'O' tape on the car stereo, both Stephen and the weather begin to brighten. So what have these two been up to recently?

"Well I'm still decorating my bedroom," says Neil.

"And I'm being thrown out of my flat," adds Stephen.

Such domestic doings aside, Blancmange have actually been very busy: recording in New York, making the exceptionally daft "Blind Visions" video, and touring Europe.

"The Germans have the biggest bow ties in the world," Neil announces, before explaining that though all their concerts in Europe were "packed and enthusiastic", that reaction doesn't seem to have been matched by sales.

However, they are doing well in Australia. "Or at least we were until we did some phone interviews," Steve laughs. Seems Neil was hanging

on the phone, not realising that he was on the air, and enquired of this Aussie DJ: "How's your bum for cracking walnuts?"

"After that," shrugs Stephen, "everything went down."

Also, much to their embarrassment, they recently discovered they were doing well in South Africa. Feeling strongly about that country's particularly brutal racist regime, they are donating all their South African royalties to the anti-apartheid African National Congress.

Stephen: "It was the least we could do."

For the future, Blancmange have "no masterplan". They're just taking everything nice and slowly. Moves are afoot, though, for some more film music from the pair and they're currently writing material for an album in November which should find them working with Sylvia And The Sapphires, Dinesh and Deppak (the two Indian percussionists on "Living On The Ceiling") and a host of other guest artists.

Meanwhile, there's walking to be done ...



7. And then down at the bottom of Melham Cove. The river flows underground, and then here appears out of nothing. A couple of million years ago, Neil reckons, this was probably a waterfall.



8. A cave at Janaf's Foss. Legend has it this was once inhabited by the queen of the local fairies. Whatever, Steve won't go in because "it smells so horrible."



9. A spot of afternoon tea ... Well, afternoon soup actually.



10. Finally homeward bound. Going ...



11. Going ...



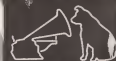
12. Gone.

# The Creatures.

FEAST  
THE CREATURES



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# GET SMART

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



At the Spandau Ballet concert in Manchester I was lucky enough to catch a drumstick but couldn't make out whether John Keeble or Steve Norman threw it. The writing on the side said "8y Shw Super Soul" so could you find out who uses this type? Lisa Wedge, Bolton.

● The battered drumstick in your possession was once owned by John Keeble, who managed to distribute 200 more throughout the tour. He also smashed four cymbals at a cost of £200 each time and, in the process, did his arm an injury. Such is life.

In your recent TOTP feature (April 28) you showed a photo of Jimmy Savile presenting the first edition of the programme. At Number 12 the chart board lists "The Rise & Fall..." and I wondered whether it had any connection with the Madness album of the same name.

Theresa Davis, Fife.

● I don't really think so. The title at Number 12 that week in Jan '64 was an instrumental called "The Rise & Fall Of Flingel Bunt" which peaked at Number 5 for The Shadows in May of that year. For your information, they first came to prominence in the late '50s as Cliff Richard's backing group when they were known as The Drifters (no relation to the American vocal group) and this autumn they'll be celebrating their 25th anniversary. This week, meanwhile, sees the release of Hank Marvin's solo album, *On Polydor*, it's titled "All Alone With Friends".

A teacher at our school claims he was once a drummer with *Fears* before they had formed properly. His name's Paul Williamson and he is a very good drummer so could you find out if it's true?

A Pupil, Kingswood School.

● Although Curt and Roland of TFF do know of a drummer of the same name who does session work around the Bath area, they don't recall ever having played with him. They suggest it's much more likely that he has worked with the backing band they use, which includes Andy Davis (keyboards), Manny Elias (drums) and Ian Stanley (keyboards). Hate to disappoint you.

I'm trying to find out the title of a song but only know a few lines from it. It goes: "Is there someone you know/Who won't

let you go/And taking it all for granted...?" Can you help? Susan Hull, Sheffield.

● Written by David Gates, it's called "Everything I Own", was a hit for his band Bread in April '72 and was revived with style in late '74 by Jamaican reggae singer Ken Boothe when it hit the Number One spot.



Hello back in '74—possibly the biggest wings in the history of pop music (left-to-right) Marshall, Faulkner, Bradbury, Allen.

My brother has a record called "New York Groove" by a group called Hello. Please could you print a photo of them and give me some more information. Manlow's False Nose.

● Hello came to the fore in the post-glitter era of '74-'75 when they notched up two Top Ten hits, "Tell Him" and "Groova", but failed to repeat this with later releases like "Star-Studded Sham", "Shine On Silver Light", "Love Stealer" and the old Glitter Band number "Game's Up" (a work of genius—Ed.). They were easily distinguished from the other groups around by the singer's long-flowing golden-brown locks (used to considerable effect on stage) and the band members' chosen brand of platform boots. Asked at the time what they thought they might be if they weren't in the music business, vocalist Jeff Allan said "a professional footballer", guitarist Keith Marshall "a professional swimmer", drummer Vic Faulkner "most likely a test pilot" and bassist Bob Bradbury, apparently stumped by the question, declared "I couldn't possibly imagine doing anything else outside of music". Incidentally, Keith Marshall had a minor hit in the summer of '81 with a solo single titled "Only Crying".

Can you tell me whether 10cc actually have the ownership to the Strawberry Recording Studios? A week's washing-up depends on the answer. Civil Lunson, Uptonminster.

● Graham Gouldman of 10cc actually has a quarter share in the company, along with his manager Rick Dickson, the agency Kennedy Street Enterprises and Peter Tattersall. Can I suggest mild green Fairy Liquid?

Can you confirm whether or not Tracey Ullman is in an advert for Scholl sandals? I think that she is but my brother says "no way!" James Stringer, Lindfield.

● Tracey hasn't done an ad for Scholl but you might just be able to identify her in one recently made for Helix to promote their low calorie soup. Tracey's face is covered by a mask but she's given away by the adopted Liverpoolian accent.

Now that Billy MacKenzie is no longer with the Associates, can you tell me when his new single will be released? And to settle an argument, was Billy born in Glasgow or Dundee? Billy Soutar, Dundee and T.H. Sheffield.

● Martin Rushent has produced his next single, titled "Waiting For The Love Boat", and this is due for release sometime in June. He was born on March 27 '57 in Dundee.

Are the *Smash Hits* binders still available? And where can I write to for info on Wham?

Kelly Spring, London SE22. ● These legendary binders, designed to store a year's supply of issues, are still available from Easibind Ltd., 42 Hoxton Square,

London N1 6NS. Send cheques/POs payable to Easibind Ltd for £4.25 (including P&P). You can write to the Wham! fan club at: 64 South Molton Street, London W1.

Could you please find out what it is that Las Pattinson of the Bunnymen says in the backing vocals of "Over The Wall"? I think it's a poem written by him. Bunnymen Fan, London.

● This track, available on the "Heaven Up Here" album and also on a special live EP, doesn't actually feature a poem but, on the live version, Ian Mac' McCullough steals some lines from Del Shannon's number one hit of '61 called "Runaway". In the middle of the song, Mac sings: "I'm walking in the rain/To end this misery/I'm walking in the rain/To celebrate this misery". Echo & The Bunnymen are currently in Rockfield Studios recording new material, the outcome of which may be the next single but failing this, it'll be a re-mixed version of "Heads Will Roll" from their last album "Porcupine".

I would be very grateful if you would print a complete discography of the old "cultural" Thompson Twins—i.e. pre-1983. Carla Martin, Dorset.

● Singles were: "Squares And Triangles" (Apr '80), "She's In Love With Mystery" (Sept '80), "The Perfect Game" (Jan '81), "Animal Laugh (Oumma Aulressou)" (June '81), "Make Believe (Let's Pretend)" (Sept '81), "In The Name Of Love" (Jan '82), "Runaway" (May '82) and "Lies" (Oct '82). Albums available are: "A Product Of..." (released Jan '81), "Set" (Feb '82) and the current "Quick Step & Side Kick".



Thompson Twins in 1980: Tom Bailey (second right) is the only original twin left.

# The Style Council



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Immuables et exaltants!*

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EVERY BREATH YOU TAKE

THE POLICE



EVERY BREATH YOU TAKE  
WITH EVERY MOVE YOU MAKE  
EVERY BOND YOU BREAK  
EVERY STEP YOU TAKE  
I'LL BE WATCHING YOU

EVERY SINGLE DAY  
WITH EVERY WORD YOU SAY  
EVERY GAME YOU PLAY  
EVERY NIGHT YOU STAY  
I'LL BE WATCHING YOU

CHORUS  
OH CAN'T YOU SEE  
YOU BELONG TO ME  
HOW MY POOR HEART ACHES  
WITH EVERY STEP YOU TAKE

EVERY MOVE YOU MAKE  
EVERY VOW YOU BREAK  
EVERY SMILE YOU FAKE  
EVERY CLAIM YOU STAKE  
I'LL BE WATCHING YOU

SINCE YOU'VE GONE I BEEN LOST WITHOUT A TRACE  
I DREAM AT NIGHT I CAN ONLY SEE YOUR FACE  
I LOOK AROUND BUT IT'S YOU I CAN'T REPLACE

I FEEL SO COLD AND I LONG FOR YOUR EMBRACE  
I KEEP CRYING BABY, BABY PLEASE

REPEAT CHORUS

EVERY MOVE YOU MAKE  
AND EVERY VOW YOU BREAK  
WITH EVERY SMILE YOU FAKE  
EVERY CLAIM YOU STAKE  
I'LL BE WATCHING YOU

EVERY MOVE YOU MAKE  
EVERY STEP YOU TAKE  
I'LL BE WATCHING YOU

I'LL BE WATCHING YOU  
EVERY BREATH YOU TAKE  
EVERY MOVE YOU MAKE  
EVERY BOND YOU BREAK  
I'LL BE WATCHING YOU

REPEAT LAST VERSE AND AD LIB TO FADE

WORDS AND MUSIC BY STING  
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# BITZ

**The Batsave** is a seamy, sinister nightclub in London's Soho where anything can happen. That's what the people who frequent it like to think, anyway. It's the kind of place where **Bold Bonage** pops in for a quiet half and **Pierre Almond** and **Stessie** are reputed to be regulars. Now the club has released its own LP on London records called "Young Limbs". Packaged in a suitably grim cover you'll find some noisy gothic tunes from the likes of **The Specimen**, **Seabest**, **Meat Of Youth**, **Brilliant** and **The Venomettes**. Not for the nervous.

Man-mountain **Meat Loaf** will be appearing at **Castle Donington's** appropriately-titled **Monsters Of Rock Festival** on August 20. **Whitesnake** will be headlining.

## JUAN FOR THE MONEY



Poor **Señor Cell** are having a hard time in Spain. After playing two dates in Valencia they arrived in Alicante. With a full hacienda waiting to see the show, **Marc and Steve** got involved at the side of the stage in an argument with the promoter. Seems they thought he was doing a bad job, and as if to prove their point, the stage then collapsed about two inches from Steve's feet so they announced that they'd cancelled the gig and, of course, a riot broke out.

The police said they'd arrest the group for incitement unless they played, so they did, but tried to pull out of the rest of the tour. Then the Spanish government stepped in, threatening all sorts of reprisals.

Currently, they're still judging round Spain, peacefully and very led up.

## MUTTERINGS

Poet's corner. **Tony Hadley**, who's apparently been scribbling verse since he was knee-high to a mink stand, is soon going to inflict his poetry on the nation in book form. **Blind Visions**. A sequence in **Michael Jackson's** "Boat II" video involving a stylised knife fight was edited out by a nervous BBC. So why do they run shows like **Camion**, then... **Blind Visions 2**. The BBC also won't show **The Crestones'** reportedly suggestive "Kiss The Girl" video (described by **Siouxsie** as "flesh and metal"), and **The Switch** have refused it too... You know those little logos used on BBC's **Breakfast Time** (clocks, trains etc)? Seems they were designed by none other than **Neil Arthur of Blancmange** in his previous incarnation as a graphic designer. "Horrible, aren't they?" he quipped... Loads of alterations to **Kate's goosoo**. Numero uno, **Limahl** used to be in an awful band called **Brooks** with some other than **Mike Nolan of Bucks Fizz**... **Goo** two. The coach they used for their recent tour is now apparently carting round **David Steel's** election entourage... And third. The boys might be supporting old lag **Rod Stewart** at his massive **Ibex Park** bash in June... That support slot was turned down by **Orange Juice**, whose **David McClymont** and **Malcolm Ross** are currently recording David's first solo single at **Eddy Grant's** studio in Barbados... Juice drummer **Zeke Maniyaka** is also about to embark on a solo career... Last but not least. Freshly suntanned after a brief trip to Italy, **Heaven 17** were to be found the other week giving away "Vote Labour" stickers as they signed copies of their album in London's HMV shop.

**Abba** are laying low at the moment so that everyone can pursue individual projects. **Frida's** sorting out her second album while **Benny** and **Bjorn** are busy writing a musical with **Tim Rice**. That leaves **Agnetha** whose first solo LP, "Wrap Your Arms Around Me", is out this week. "It's a varied album," explains Agnetha. "Some rock, some ballads. It should have a positive atmosphere." Next week she's off on holiday with her two children, **Linda** (10) and **Christian** (5) and the dog, **Hampus**. "He looks like a lion," apparently.

## MY TOP TEN



## MICHAEL J. MULLINS (Modern Romance)

- 1. MARVIN GAYE: Abraham, Martin And John (Tamla Motown)** Brilliant vocal and very unusual lyric. It's political but the song doesn't sound political.
- 2. 10cc: I'm Not In Love (Mercury)** A great production, very innovative. The perfect song for that hot summer of 1976.
- 3. KIM CARNES: Bette Davis' Eyes (EMI)** Great song — I wish I'd written it. It gave me shivers up my spine.

A bundle of stuff just now from **Imagination**. Not only have they just released "Night Dubbing" — a very modern selection of their favourite tracks remixed — but they're also having a single out. It's called "Looking At Midnight" and comes with the **Bitz** stamp of approval.

Those lucky enough to live in Swindon were treated to Britain's first cable TV music programme the other week. Called **The Music Box**, it featured interviews and videos from the likes of **Darren Dayson**, **Robert Palmer**, **Jeopoperson**, **Lenny**, **Phil Lynott**, **Kim Wilde**, **A Flock Of Seagulls** and a host of others. What's more, there was a special feature on your very own **Smash Hits**, with **Bob Hillier**, **Ian Bush**, **Linda Duff** and **Mark Ellen** all getting their say. A lot of cam into one programme, eh? Well, the thing lasted a mammoth 12 hours! Don't expect to see **Music Box** in your area very soon — it was part of a weekend cable experiment operated by **Thorn EMI Cable Services** — but this could well be the shape of things to come.

**Yazoo's** new LP, **You And Me Both**, will be **Vince Clarke** and **Alison Moyet's** last joint venture. As soon as it's released, the pair will be going their own separate ways: **Aff** to work with some different musicians; **Vince** to pursue solo interests. No official statement has been issued yet, but the two are understood to be parting on good terms.

**4. ALICE COOPER: Only Women Bleed (Warner Brothers)** A beautiful song. The lyrics are very clever because you can take them any way you like. I want to see him in about 1976 at **The Rainbow**. I thought they were the lowest band — until I saw **Kiss** and **Twisted Sister**.

**5. JAMES BROWN: Sex Machine (Polygram)** Extremely exciting. Probably one of the best disco records ever. It still sounds as fresh as ever.

**6. THE BEATLES: Yesterday (Parlophone)** Apart from the fact that I think they're the best band of all time, I think this is their best song.

**7. THE POLICE: Don't Stand So Close To Me (A&M)** Infectious and magnetic-sounding. The best vocal Sting's ever done.

**8. THE HUMAN LEAGUE: Don't You Want Me? (Virgin)** A fantastic sound and production and so new at the time. A well-deserved No. 1. Probably about the best song of 1981.

**9. HEATWAVE: Boogie Nights (GTO)** This typifies everything I like in a pop/rock record.

**10. EARTH WIND & FIRE: After The Love Has Gone (CBS)** A beautiful song with the greatest vocals on earth. A brilliant sax solo. An all-round superb production.

Reports in some national newspapers that **David Sylvian's** face has been scuffed in a car accident are greatly exaggerated. He was in a car accident but his face was only slightly scratched.

## YUGO NOWHERE



Can you imagine **The Anti-Nowhere League** singing in Serbo-Croat? Apparently the A.N.L. went down a storm on a recent tour of Yugoslavia, playing to packed houses, sharing a bill with the **Balshat Ballet**, and generally flummoxing customs officials with their suitcases full of chains, padlocks, steel neck-bands and handcuffs.

Now it seems that — a Yugoslavian poet — a **Peter Mich** — is translating all their lyrics into Serbo-Croat, and a live album of the tour is currently being put together.

# DOUBLE POSTER OFFER

● As we promised in our last issue, here are the details of our unique, never-to-be-repeated double poster offer. The first one (Poster A) features **Bananarama** on one side and **Nick Heyward** on the other. The second (Poster B) has **JoBoxers** backed with the **Thompson Twins**. They're both full colour, are a massive 32" by 23" and are very, very cheap. Now here's the complicated bit...

## How much they cost.

● You can either have one poster or both and you can have them sent to you either folded flat in an envelope or rolled in a cardboard tube. The prices (which include postage and packaging) are as follows:

- One poster (A OR B) folded costs 50p
- Both posters (A AND B) folded cost 75p
- One poster (A OR B) in a tube costs £1.00
- Both posters (A AND B) in a tube cost £1.25

## How to get them.

This is what you need to send off:

1. A cheque or postal order (no cash, please) made payable to **SMASH HITS**.
2. Two **POSTER OFFER TOKENS** (regardless of how many posters you want). We printed one in the last issue (Page 16), there's one below and because we're so generous, we're including an extra one in the next issue.
3. The special **ORDER FDRM** down below. Fill it in, stating exactly what you want by ticking the appropriate box. Put all this stuff into an envelope and post it off to:

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14 Holkham Road  
Orton Southgate  
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● By the way, this offer applies to the UK only. Please allow at least 21 days for delivery. Get to it.

## Poster A

Bananarama and Nick Heyward



## Poster B

JoBoxers and Thompson Twins



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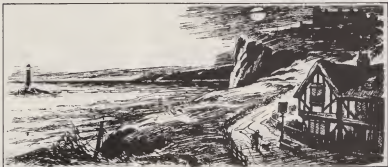
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# BIG COUNTRY



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mercury



# ALBUMS

## THE CREATURES: *Feast*

**(Polydor)** The first LP from Siouxsie and Budgie certainly lives up to its name. Recorded in glorious Hawaii, mostly using exotic primitive instruments, it conjures up pictures of steamy jungles and mysterious natives. Siouxsie's voice is stronger than ever, especially on the amazing "Miss The Girl". **(8 out of 10)**

Jo-Anne Smith

## MALCOLM McLAREN: *Duck Rock*

**(Charisma)** Listening to this I feel a bit like a geography teacher who, having been impressed by the seeming originality of a pupil's project, then discovers that most of the ideas have been copied straight out of the text books. The project is great — a soundtrack album of various dance styles from around the world — but I just think McLaren and producer Trevor Horn have a bit of a cheek claiming all the songwriting credits. Still it probably is the best dance album you'll have this year. **(8 out of 10)**

Deborah Steels



## IRON MAIDEN: *Piece Of Mind*

**(EMI)** The cover proves it: inside those mad banging heads there was always a bit of brain struggling to get out. Musically it's the usual heavy fare garnished with some thoughtful lyrics and lightened — shock-horror! — by one tender ballad. Never mind brains, Iron Maiden also have soul. **(7 out of 10)**

Tim de Lisle

## JONZUM CREW: *Let In Space*

**(21 Records)** A funky, futuristic soundtrack for close encounters on the dancefloor full of fluttering electronics, twirling percussion and treated vocals. Hip Hop from Boston for astronauts. **(7 out of 10)**

Neil Tennant

## The B-52's: *Whammy!*

**(Island)** The once-wonderful Southern American song and dance troupe now sound painfully like a parody of their

former selves: angular hieeps, adonoidal vocals, manic shrieks, kitsch '60s TV humour and the occasional splash of science fiction. Not even a glimpse of excitement. Shame. **(3 out of 10)**

Mark Ellen

## STEVE MILLER BAND: *Live*

**(Mercury)** Old record company ruse. Sign artist with long history of hits (and almost hits) and then get him to re-record the lot live. Having written at least one good tune a year for the last fifteen, Steve is a suitable case for such treatment and trots most of them out again in spited fashion in front of an audience who are making so much row they can't possibly be taking any of it in. Good fun for fans of knockabout rock and roll. **(7 out of 10)**

David Hepworth

## COATI MUNDI: *The Former 12 Year Old Genius*

**(Virgin)** Just when I was rather looking forward to another tropical cruise all I get offered is this day-trip to the seaside. As a foil for Kid Creole, Coati is perfect but out on his own, his efforts pale by the inevitable comparison. The songs are very occasionally brilliant but mostly embarrassing, the production lightweight and the playing is passionate to the point of boredom. **(4 out of 10)**

Mark Steels

## MOTORHEAD: *Another Perfect Day*

**(Bronze)** I've always had a perverse sort of respect for Motorhead — they're the epitome of the dirty, sleazy heavy metal band. Their music has the authentic feel lacking in so many other 'rock' bands. This LP is no exception: the single "I Got Mine" is a great steaming rocker. Nice one Lemmy. **(7 out of 10)**

Jo-Anne Smith

## MARTHA AND THE MUFFINS: *Danse parc*

**(RCA)** New wave in a transatlantic sort of way. Which means the band sounds like Talking Heads with Christie Hynde singing but lacking the intelligence of the former and the passion of the latter. Bops along quite crisply without getting anywhere and without making much of an impression apart from the title of one number, "Several Styles Of Blonde Girls Dancing". **(5 out of 10)**

Mark Steels

## BOB MARLEY & THE WAILERS: *Confrontation*

**(Tuff Gong Island)** 10 songs recorded in Marley's Jamaican studio, mostly around the time of the superb "Uprising" LP of 1979 (or many his most rewarding periods), and released to mark the second anniversary of his death. Warm, rounded, plaintive performances imaginatively rearranged with some delicious backing vocals and the odd dash of horns. Nothing spectacular, but well worth a listen. **(7 out of 10)**

Mark Ellen

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# STAR TEASER



**JOAN  
ARMATRADING**

The names or titles on the 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.

ANSWERS ON PAGE 30

- AM I BLUE FOR YOU
- BAD HABITS
- CALL ME NAMES
- DOWN TO ZERO
- DROP THE PILOT
- EATING THE BEAR
- EVERYBODY GOTTA KNOW
- FEELING IN MY HEART
- FOOLISH PRIDE
- FRIENDS
- HELP YOURSELF
- LOVE MY BABY
- I'M LUCKY
- I NEED YOU
- JOIN THE BOYS
- LIKE FIRE
- LOVE AND AFFECTION
- MAMA MERCY
- MA-ME-O-BEACH
- ME, MYSELF, I
- NO LOVE
- PEOPLE
- ROSIE
- SAVE ME
- SHOW SOME EMOTION
- SIMON
- TALL IN THE SADDLE
- TELL-TALE
- THE GAME OF LOVE
- THE KEY
- TURN OUT OF THE LIGHT
- WATER WITH THE WINE
- WHAT DO YOU WANT
- WHAT THE BOYS DREAM
- WHEN YOU KISSES ME
- WILLOW



# FORREST Feel The Need In Me

Hey you know  
I've got a strong feeling and a heart full of desire  
My body just kneps burning it feels like a love fire  
You know I just gotta tell you  
You can't knep running, running away from me  
Cause sooner or later baby the truth you will plainly see  
Can you feel it, can you feel it  
Feel the need in me

See how I'm weeling, see how I'm talking  
Notice every feeling in me  
Feel the need, oh feeling, feel the need in me  
I need you by my side to be my guide  
Can't you see my arms are open wide  
Feel the need, oh feeling, feel the need in me  
I need your love, every day I need, every day I want  
Without your sweet, sweet love I'd rather die  
I need your love, I need it constantly  
Your love takes care of me  
Your love is better to me than apple pie

Just put your hand in mine  
Love me all the time  
The truth you will plainly see  
Feel the need, oh feeling, feel the need in me  
I need you on the case to knep my heart in place  
You make me want I need to be  
Feel the need, oh feeling, feel the need in me  
I need your love, every day I need, every day I want it  
Without your sweet, sweet love I'd rather die  
I need your love, I need it constantly  
Your love takes care of me  
Your love is better to me than cherry pin  
Just put your hand in mine, love me all the time  
The truth you will plainly see  
Feel the need, oh feel it, feel the need in me

Your love is tough now, can't get enough  
Girl your love is so important to me  
Feel the need, hey feel it, feel the need in me  
I need you by my side to be my guide  
Can't you see my arms are open wide  
Feel the need, hey feel it, feel the need in me

Do you feel it  
Feel the need in me  
Do you feel it  
You know what I want to be  
My body's burning with this strong desire  
I think I'm feeling, it must be a love fire  
Feel the need, oh do you feel the need in me  
I got to have your lovin' just for me  
I need the lovin' things you do, don't you see

Words and music by A. Tilman  
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On CBS Records

LDSETLFCSSITEILOOF  
MORTMRNOATONILAIRH  
EEMOHOAVOLIMERPYLE  
TVMAPGEEILLBEEOOOL  
NMEYEMIPBUIMAVDSEP  
APARERELCEESEHOYIP  
WREMYHDKEMHAAHNDLOE  
UWOOTBYSYHNTTPAAOU  
OPAPUKOSYDTHGDRMBN  
YFOTJOEDA OETONEIEJ  
OREIELYFYGBWUMIEDS  
DAREFRFRAGNESOLTHE  
TEFILLEWMO TOEH DNOAL  
AYELCIEIOFSTDTWRAE  
HABTEONZTSEATSTHUS  
WMIAFSEGIHSUOACAYT  
TOALBRKRHETMLKAOHK  
NEOMOYUUHNEHEBBNYW  
WVLPAPOMTOEMBEEIEOS  
EIOLYMNEYOYHWKMDW  
ARLNTIEOVEPTHEINAD  
DAELLATRMONLHEENON  
EHDLOILACILTEIALEA  
WAANOWMEOYSIRHNRAR  
BTANVOLJERIFEKILTC





**MALCOLM INGLAREN!**

**KICK**

**KICK**  
105.9  
FM

# THE SOUND OF THE CROWD



SHRIEKS, SQUEALS, GASPS, WAJLS — IT GETS EVEN LOUDER WHEN THE BAND ACTUALLY COME ON STAGE. THE KAJAGOOGOO TOUR IS NOT AN EXPERIENCE EASILY FORGOTTEN. NEIL TENNANT PICKS HIS WAY NERVOUSLY THROUGH THE HEAPS OF FAINTING BODIES. VIRGINIA TURBETT'S SOMEWHERE IN THE MIDDLE OF THEM, TAKING PICTURES.

Before the show's begun, the first girl faints. Her friends point down at her and the security chaps lift her over the crash barrier and away to safety. Then the lights dim and the screaming starts in earnest.

In recent months I've seen audiences squeal at Soft Cell and Spandau Ballet but this is different.

Waves of emotion and excitement are crashing noisily onto the stage of the

Guildhall in Portsmouth. As the tapad introductory music dies away and Stuart, Steve, Jaz and Nick run onstage, the air vibrates with shattering, piercing screams. When Limahl creeps on towards the end of the opening instrumental, it's overwhelming.

"It's quite incredible," says Nick Beggs afterwards. "It's like standing on a hill when there's a really, really strong wind blowing and it takes your breath away."

Portsmouth is one of the more low-key shows so far on Kajagoogoo's first headlining tour. During the songs most of the audience quieten down and listen — unless Nick smiles at someone or Limahl points — and there's something to enjoy if you're prepared to listen.

During the months since Kajagoogoo arrived with "Too Shy", they've become established as the most criticised group for years. It's become commonplace for other musicians to publicly denounce them. Paul Weller, for instance: "A lot of audiences seem quite frightened of new things. How would a group like Kajagoogoo get to Number One otherwise?" Or Dave Gahan of Depeche Mode talking about "Too Shy": "That single is slime." Or Sean McCluskey of JoBoxers: "If it's a question of them dressing up like us or Kajagoogoo, I'd rather they dressed up like us... at least we're not corrupting anybody." Harsh words all culled from recent issues of *Smash Hits*.

I was a mildly fierce critic of the group myself until it began to dawn on me that, if they were criticised so widely and so frequently, they must be doing something right.

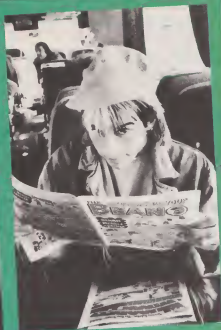
At Portsmouth I was quite impressed



Stuart studies his fan mail watchband by Cathy, his girlfriend.



Time for lunch. Will there be anything vegetarian for Nick?



Limahl gets down to some light reading on the coach.



Limahl takes a break from everything in sight.

— not just by the screaming but by the group. Nick Beggs has an admirably fluid bass style on stage as on record. The next day I learn about his love of jazz: onstage I can hear its influence. Steve Askew is a stylish guitarist and Limahl is a quite compelling performer, a strong singer and a sinewy dancer, who establishes an old-fashioned rapport with his audience.

All this is not to suggest that Kajagoogoo are musical heavyweights, just a recognition of the fact that they possess a still-developing talent for writing subtle melodies, arranging them and playing them. Their lyrics are also a little more thoughtful than you might expect. The song "White Feathers" takes the image of cowardice (in World War One pacifists used to be handed white feathers to label them cowards) and "Frayer" is about military rule in Poland.

"It's nice to have that little bit of depth. I'm proud of it," Limahl maintains. "People think we're a thin pop band but we're not that at all. I wouldn't be in this band if we were."

He also denies the frequently made accusation that Kajagoogoo are somehow manipulated and were manufactured by their record company.

"We had our hairstyles, we had our songs, we had our morals — everything. Nothing's changed. The record company just do what they're good at: providing

the money to make a record and press it."

Both Nick and Limahl used the word "moral" to describe their approach to life without making a song and dance about their religious beliefs.

"We've been asked to go to South Africa," says Limahl, "but we're not going because of the whole system over there. I didn't know too much about it so, when they asked us to go, I really enquired. The black people are very smothered — they're not allowed to go out with white people, they're prosecuted, they're not allowed to eat in

white restaurants or travel in white buses. It's crazy. I can't go over there and be seen to be supporting that. Just for my own conscience.

"Any anyway," he adds, "we can survive quite happily promoting records in the rest of the world. I just hope that one day something will happen."

The group are enjoying this tour. They're travelling in a luxury coach complete with a video-player (*Tron* was showing as they travelled from Portsmouth to Leicester). Music plays as well: Limahl



Arriving at the sound check for the evening's show. The autograph hunters got there first.



Jazz talks to fans, signs autographs and does a live local radio interview all at the same time.

pushes in a tape of '70s hits ("Sugar Sugar", "Never Can Say Goodbye", "Float On", "Ruby Don't Take Your Love To Town") while Steve listens to a cassette of Riichi Sakamoto on his Walkman and Nick plays Frank Zappa's jazz-rock "Joe's Garage" on his.

"I don't really listen to much pop music. In fact I don't really like pop music," he claims. So why is he playing bass in Kajagoogoo?

"A lot of artists are like that: they cater for a different audience than they are themselves. They stand outside and look at things differently."

Jez meanwhile sleeps, stretched out along the back seat, and Stuart chats to his girlfriend, Cathy, and signs photographs. All day long, on the coach, at hotels, outside venues before sound checks, autographs are patiently signed. Hundreds of them.

Everything has been carefully organised. Caterers provide food so everyone on the tour is well fed and Nick and Limahl get their vegetarian food. One of the most frequent sights is the singer lugging around a big cardboard box (with *Domestos* stamped on the side) full of food. After the show at Portsmouth he runs barefoot up and down the coach offering round sandwiches and cheese and sausage rolls (to the meat-eaters).

"I get depressed if I don't get the right food," he confides.

The front of the coach is smattered with lipstick imprints, believe it or not, where some fans have kissed it. While

# HANG ON NOW

NO SOONER THAN  
I TURN MY BACK AND THEN  
IT'S SO HARD TO FIND  
I'M ON THE DECLINE WITH YOU  
WERE I TO KNOW YOUR FEELINGS  
IS THERE SOMETHING BETWEEN ME AND YOU  
CAN'T PRETEND YOU SURPRISE ME  
AND BABY IT'S HURTING ME TOO

CHORUS  
HANG ON GIRL MEET MY HEART  
IT KNOWS THE BEST TIME FOR NEW LOVE TO START  
HANG ON NOW MEET MY HEART  
IT KNOWS THE BEST TIME FOR US TO START

HANG ON GIRL WON'T YOU REMAIN  
THOSE SPECIAL MOMENTS TOGETHER  
I DON'T UNDERSTAND  
BUT CAN'T WE GO AHEAD AS WE HAD PLANNED  
I'VE QUESTIONED ALL YOUR REASONS  
UNDERNEATH I CAN SEE  
SOMEWHERE HAS YOUR STOLEN LOVER  
WHO REALLY SHOULD STILL BE WITH ME

REPEAT CHORUS  
HANG ON GIRL MEET MY HEART  
IT KNOWS THE BEST TIME FOR NEW LOVE TO START

SHOULD I HANG ON OR SHOULD I STAY  
WHAT'S THE RANSOM I WILL PAY

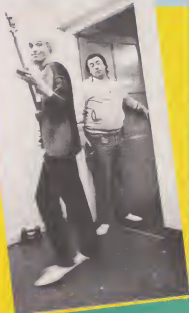
REPEAT CHORUS TO FADE  
MUSIC BY KAJAGOOGOO  
LYRICS BY NICK BEGGES & LIMAH  
REPRODUCED BY PERMISSION TRITEC MUSIC LTD.  
ON EMI RECORDS

the group are still patient and happy with their fame, sometimes it can get a little out of hand. Limahl was badly scratched outside one venue and now the travelling security men bundle around him when there's a large crowd of fans waiting.

At the *De Montfort Hall* in Leicester the atmosphere is far more frenzied than the previous night in Portsmouth. When the group run onstage the sound of hundreds of voices united in a shrill, high-pitched scream is both shocking and thrilling. And the audience is surprisingly wide-ranging with both girls and boys in their early and late teens. A few Mums and Dads forget to oversee their offspring in their enjoyment. A couple of Rastas nod their heads. Dozens of girls faint and are carried off by the St John's Ambulancemen. Backstage the manager of the hall is moved to reminisce about the time The Beatles played there.

After the show, hundreds of fans congregate outside to catch a glimpse of the group. Every time a member of the road crew or the hall's staff walk past a window, they set off a bout of squealing. It could be one of them. Today Kajagoogoo are undoubtedly a teenage pop sensation but they've got the potential to grow into something more. For the moment, though, it's difficult to hear through the screams and the tears.

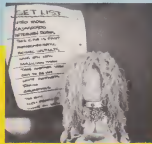
A group of girls huddle together outside to compare notes.  
"Was you crying? We was crying. Was you?"



Nick about to go onstage.



Steve and Stuart cooling-and-sizzling.



Stuart's mascot, Limahl.



Pardamontum.

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**TAPES THE SAME**  
**LOW PRICES AS**  
**RECORDS**

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Eurythmics - Sweet Dreams  
(Are Made Of This) **£4.29**

Eurythmics -  
In The Garden **£4.49**



**Kids From Fame -  
Songs £4.49**

10 Tracks from the New  
BBC TV Series



**WOOLWORTH**

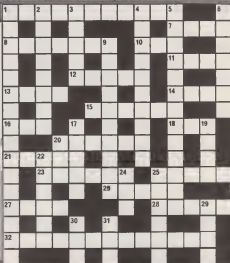
**And Woolco**

All Blitz Prices shown are less than suppliers' recommended prices.  
Items subject to availability. Price and availability of advertised products may be different  
in Northern Ireland, the Republic of Ireland and the Channel Islands

# CROSSWORD

DOWN

- 1 Don't help Roger Way and you'll find a Saxon hit (anag 5,3,3,5)
- 2 Seen at a late performance by Kissing The Pink? (4,4)
- 3 Chief of Police?
- 4 Are you led into it by Heaven 17?
- 5 Fancy Dr Rod Wave spinning round to become a singer? (anag 5,8)
- 6 Fast Eddie Clarke's speedy new band
- 9 See Jan Craig — square-headed singer (anag 5,5)
- 17 A bent sword from F. R. David (anag)
- 19 It's a stranger to the Eurythmics
- 20 T... (A Flock Of Seagulls)
- 22 This Ian recently joined Black Sabbath
- 24 'Price You ...' (The Questions)
- 25 Hasty retreat from Michael Jackson (4,2)
- 29 TV comedy hit theme (1,1,1,1)
- 30 '... To Be Ah' — Kajagoogoo
- 31 Doctor Of Philosophy or disco outfit that won't let you down? (1,1,1)



ACROSS

- 1 Tears For Fears faint heaven? (4,7)
- 7 TV personality Ford
- 8 '.....' (If I Had A Photograph Of You) — by 20 Down
- 10 Hip Hop Parrish person
- 11 '... Talk To Me About Love' (Altered Images)
- 12 David, ex-Linx man
- 13 A Singing Stewart (but not Rod)
- 14 Turn a car for Irene (anag)
- 15 Barry Manilow once sat down and wrote himself one
- 16 '... All The Lights' — Donna Summer
- 17 Amount of love in the world given by Dionne Warwick
- 20 Mr ..... — Stryx
- 21 Heavy metal Sammy
- 23 They don't stay at the shallow end
- 25 Sort of boat admired by Bugne?
- 26 Little Leo
- 27 Scots songstress or married to a Bee Gee
- 28 This Arthur announ. d 'You Got The Floor' in '81
- 32 A scamper towards high ground advised by Iron Maiden (3,2,3,5)

ANSWERS ON PAGE 30

# ULTRAVOX

New Single

## WE CAME TO DANCE

Remixed 7" version available in Clear Vinyl.

Remixed + Extended 12" version.

Produced by George Martin for Air Studios Ltd.

Side B

## OVERLOOK





# ELTON JOHN

## I GUESS THAT'S WHY THEY CALL IT THE BLUES

DON'T WISH IT AWAY  
 DON'T LOOK AT IT LIKE IT'S FOREVER  
 BETWEEN YOU AND ME I COULD HONESTLY SAY  
 THAT THINGS CAN ONLY GET BETTER  
 AND WHILE I'M AWAY OUST OUT THE DEMONS INSIDE  
 AND IT WON'T BE LONG BEFORE YOU AND ME RUN  
 TO THE PLACE IN OUR HEARTS WHERE WE HIDE

CHORUS  
 AND I GUESS THAT'S WHY THEY CALL IT THE BLUES  
 TIME ON MY HANDS  
 COULD BE TIME SPENT WITH YOU  
 LAUGHING LIKE CHILDREN LIVING LIKE LOVERS  
 ROLLING LIKE THUNDER UNDER THE COVERS  
 AND I GUESS THAT'S WHY THEY CALL IT THE BLUES

JUST STARE IN THE SPACE PICTURE MY FACE IN YOUR HANDS  
 LIVE FOR EACH SECOND WITHOUT HESITATION  
 AND NEVER FORGET I'M YOUR MAN  
 WAIT ON ME GIRL CRY IN THE NIGHT IF IT HELPS

BUT MORE THAN EVER  
 I SIMPLY LOVE YOU MORE THAN I LOVE LIFE ITSELF

REPEAT CHORUS

WAIT ON ME GIRL, CRY IN THE NIGHT IF IT HELPS  
 BUT MORE THAN EVER  
 I SIMPLY LOVE YOU MORE THAN I LOVE LIFE ITSELF

REPEAT CHORUS

LAUGHING LIKE CHILDREN LIVING LIKE LOVERS  
 AND I GUESS THAT'S WHY THEY CALL IT THE BLUES  
 LAUGHING LIKE CHILDREN LIVING LIKE LOVERS  
 AND I GUESS THAT'S WHY THEY CALL IT THE BLUES  
 AND I GUESS THAT'S WHY THEY CALL IT THE BLUES

WORDS AND MUSIC BY  
 ELTON JOHN/BERNIE TAUPIN/DAVEY JOHNSTONE  
 REPRODUCED BY PERMISSION BIG PIG MUSIC LTD.  
 ON ROCKET RECORDS

# h2o

i dream to sleep

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		(Matinee & Evening Performances)
31	HAMMERSMITH	Odeon

RCA



# MOTORHEAD

## I GOT MINE

HERE'S THE STORY THERE'S ONLY ME  
NO OTHER PLACE FOR YOU TO BE  
IT'S ONLY YOU BABE, IT'S ONLY YOU  
I CAN'T BELIEVE THE THINGS YOU DO  
RIGHT NOW, RIGHT HERE  
AIN'T GONNA LET YOU DISAPPEAR  
RIGHT NOW THIS TIME  
YOU GOT YOURS AND I GOT MINE

COME ON LOVER GO BACK TO START  
I GOT YOUR PICTURE IN MY HEART  
IT'S ONLY ME BABE, IT'S ONLY ME  
REFUSE, DISPOSAL, REFUGEE  
RIGHT NOW, RIGHT HERE  
YOU JUST MIGHT BE MY NEW CAREER  
RIGHT NOW THIS TIME  
YOU GOT YOURS AND I GOT MINE

COME ON BABY, STAY CLOSE TO ME  
YOU GOT ME FALLING OFF MY TREE  
BE MY LOVER, THE ONLY ONE  
BE ANYTHING BUT DON'T BE GONE  
RIGHT NOW, RIGHT HERE  
AIN'T GONNA LET YOU DISAPPEAR  
RIGHT NOW THIS TIME  
YOU GOT YOURS AND I GOT MINE

WORDS AND MUSIC BY KILMISTER/TAYLOR/ROBERTSON  
REPRODUCED BY PERMISSION MOTOR MUSIC LTD./LEOSONG/  
ON BRONZE RECORDS



● I'm an 18 year old girl into every kind of music, but especially Bowie. I'd like to write to anyone, from anywhere. Contact: Weady, 55 Canalbrooke Street, Maddington 6108, Western Australia

● 14 year old male seeks females aged 14-15. I'm into Travis, The Belle Stars and lots more. Scribble a note to: Pete, 23 Chestnut Walk, Bishopscworth, Bristol BS13 7RJ.

● My Top Ten include: Blue Zoo, T. Rex, Simple Minds, Tubeway Army, The Vipers and more. I'm 19 and looking for people. Contact: The Girl Who Sold The World, 1114a Medina Avenue, Newport, Isle of Wight

● I would like to hear from anyone who dresses like Boy George. I also like Yazoo and Madness but hate Shaky Adams, punk, heavy metal, Simon Le Bon and more. Send pics if possible to: Sarah, 35 Foster Road, Kempton, Bedford MK42 8BT.

● 14 year old boy would like people aged 13-15. I'm into Topth, Bonanarama, The Human League to hell, CND, second shops and modern art. I'm out of 10 homework. Adams, socks and lots more. If interested, write to Mj at: 16 Sherringham Avenue, Feltham, Middx, TW15 7JW.

● My name is Steve and I'm a 17 year old art student, into jazz, funk and soul. I'd like any girls aged 15 and over to write to: Steve Hannett, 34 Teal Grove, Oakwood, Warrington, Cheshire WA3 6PA.

● Hello, I'm 13½ years old and my interests are music and ice skating. Contact: Karen Anderson, 11 Jonquil Drive, Little Hulton, Worsley, Manchester.

● My name is Shaun, I like Madness, Bonanarama and The Belle Stars, but dislike punk, heavy metal and Duran Duran. I'm aged 15. Contact: Shaun Beaumont, 4 South Hall Crescent, Thorne Hasley, Rotherham, S. Yorks.

● Dianne (20) would like future friends to write to. Likes: The Thompson Twins, Thomas Dolby, Japan, Numan, Kraftwerk, Soft Cell, etc. Also writing strange poems. Please write to: Dianne, Flat 170, 231 Waver Common Road, Postlepark, Glasgow G22 5ND.



● I'm 18 and love all rock and heavy metal music, especially Status Quo, Rainbow and Saxon. I also like 50s music such as Free, The Beach Boys, Lynyrd Skynyrd, and more. Contact: Rosemary Huitor, 17 Woolston Road, Cleethorpes (York), South Humberside DN35 0DU.

● We're two Gooes (aged 14) into Kingoogoo. We would like males or females of about the same age to write to us. Must have a good sense of humour and enjoy a good laugh 'cause we do! Write to us, Mickaela and Suzanne, at: 23 Cavendish Drive, Lawford, Mt. Mansfield, Essex CO11 2EY.

● My name is Peter, I am aged 11 and I like Bucks Fizz, Kingoogoo and Duran Duran. I'm interested, write to: Peter, 70 Neasham Avenue, Billingham, Cleveland.

● I'm 16 and my name is hard to pronounce. If you're into Echo & The Bunnymen, The Cure, U2 and Siouxsie, then please write to: Eva-Lena Hjelmar, Box 85, 740 10 Alnunge, Sweden.

● I'm Claire, aged 15 and I like Soft Cell and other stuff. I hate school. Write to: 5 Forest Close, Pyrford, Woking, Surrey GU24 8LY.

Looking for pen friends? Send a postcard with brief personal details to RSVP, Smash Hits, 57 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.

### STAR TEASER

ANSWER (FROM PAGE 22)



### CROSSWORD

ANSWERS (FROM PAGE 28)

ACROSS: 1 'Pain-Shifter'; 7 Area (Ford); 8 'Whisk It! Mind A Photograph Of You?'; 10 Miss (Penny); 11 'Don't Talk To Me About Love!'; 14 (David) Grant; 13 Arms (Stewart); 14 (David) Carr; 15 'I'm Gonna Sit Right Down and Write Myself A Letter'; 16 'Don't Tell The Ladies!'; 17 'As The Love In The World!'; 20 'My Roboto 71 (Germany) Right; 21 'Let's go, 25 'Boss' (Gerry); 26 (Lionel) Barrymore; 27 Liza; 28 (Barbra) Streisand; 29 'Don't You Be A Fool'; 31 Phil.

DOWN: 1 'Vices And The Glory'; 2 'Sun Falls'; 3 'Drive'; 4 'Temptation'; 5 'Randy'; 6 'Fishy'; 8 'Gives'; 9 'Jazz'; 12 'Words!'; 13 'Love It A Stranger!'; 15 'I'm Not'; 16 'I'm Not'; 17 'I'm Not'; 18 'I'm Not'; 19 'I'm Not'; 20 'I'm Not'; 21 'I'm Not'; 22 'I'm Not'; 23 'I'm Not'; 24 'I'm Not'; 25 'I'm Not'; 26 'I'm Not'; 27 'I'm Not'; 28 'I'm Not'; 29 'I'm Not'; 30 'I'm Not'; 31 'I'm Not'.



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ORIGINAL CHEWING GUM

*Keep that just brushed freshness.*

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**Dentyne.**  
HELPS KEEP BREATH FRESH 7 STICKS

# THE STYLE COUNCIL

## MONEY-GO-ROUND (PART ONE)

It's no good praying to the powers that be  
'Cause they won't shake the roots of the money tree  
No good praying to the pristine altars  
Waiting for the blessing with the holy water  
They have the same old wealth in the same old hands  
It means the same old people stay in command

Watch your money-go-round, watch your  
money-go-round  
They got it wrapped up tight, they got it safe and sound  
Watch your money-go-round, watch your  
money-go-round  
As you fall from grace and hit the ground

All the way down

Too much money in too few places  
Only puts a smile on particular faces  
Said too much power in not enough hands  
Makes me think get rich quick, take all I can  
They're too busy spending on the means of destruction  
To ever spend a penny on some real construction

Watch your money-go-round, watch your  
money-go-round  
They amuse themselves as we fool around  
Watch your money-go-round, watch your  
money-go-round  
Sweet Lord they say make them vulnerable

No good looking to the Empire corners  
The civilisation built on slaughter  
Carrying hopes and carrying mops  
The spineless ones fall in their laps  
The brave and the bold are the ones to be fooled  
With a diet of lies by the Kipling school

Watch your money-go-round, watch your  
money-go-round  
And I just can't help being cynical  
Watch your money-go-round, watch your  
money-go-round  
Sweet Lord I say make me wonderful

Morals are clean the morals are clear  
They bend your arm and they bend your ear  
They bend your mind as they talk in circles  
Bend over forwards, this won't hurt you  
'Til there's blood in your lap, blood on your hands  
Their smile says they've done and took all they can

Watch your money-go-round, watch your  
money-go-round  
Come spend a penny, go out with a pound  
Watch your money-go-round, watch your  
money-go-round  
As you fall from grace and hit the ground

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always in fashion

# BARRY Gets Election Fever

Hello, readers. Barry here. Bit late into the office actually due to rather a lot of naff happenings en route. Stumble out of plush abode (Baz Towers) after rigorous work-out to "Shape Up And Dance With Felicity Kendal" LP and can't help but notice a bit of a palaver prior to arriving at bus stop. Cranky old bloke, grisly cricketing blazer, big flares, about nine labradors and a rather large rosette. Has one of those unplez megaphone jobs so he can be heard all over Europe. "Vota for moi, vote for moi," the whole time. Turns out, mates, said prat is the local Tory Candidate and, frankly, comrades, the nearest this twit will get to "being in power" is changing the plug on a toaster.

Anyway, Baz pays him not one blind bit of notice and heads off in opposite direction when, stone me, bloke in a flat cap, dodgy suit, fag in his gob, clutching can of beer and remains of cold fish supper, standing on soapbox shouting about the workers and stuff. Labour Candidate. Total Dingbat.

Couldn't run a bath, mates, let alone an election campaign. Head off swiftness away from said nard and, hello, weirdo in tracksuit and tennis shoes, Sony Walkman playing Toto album, generally looking pretty casual. Liberal Candidate. Going on about being a "better alternative" and stuff. Better alternative to a poka in the dial with a crowbar but then again, friends, what isn't?

By now, spellbound readers, Baz is getting a bit on the fed up side of things, frankly. As he stomps off sourly in search of the long-departed bus, thinking one more parliamentary candidate and I go completely lulu, his path is rudely blocked via a vis some total nutcase with about four miles of hair accosting people through something that looks very like a bit of ax-dustbin and strumming a guitar sitting on the roof of a VW van painted in dodgy flowery fashion by someone who isn't generally very good at painting (i.e. probably Norm). Ecology Party Candidate. A fact. Break into a

run, mates, sweating badly. Suddenly — can it be true? — bloke with big red nose, size 20 boots and rabbit in a hat. Raving Loony Party Candidate (they really exist!). This is it, friends. The final straw. Your reporter — normally pretty stable of nature — runs screaming up the road, sobbing for mercy upon sighting anything that looks even remotely as though it might be standing for local government.

But later, calmed down sort of, it suddenly dawns on Baz that, much like in that brill letter in the last ish, the best MPs'd be persons who are already a bit popular. Get the drift? Minister Of Environment — Big Country; Minister of Health — The Pinkies; Minister of Defence — The Police; Minister of Education — PhD; Home Secretary — Coast To Coast; Foreign Secretary — China Crisis; Minister of Transport — The Mobiles (my faves!); Minister of Sport — DURAN DURAN (sorry, bit pathetic that). Get the country back on its feet, no problem.

Actually — hang about — just had an utterly brill idea. Prime Minister's got to have loads of

brains, wit, charm, irresistible good looks and talk very loudly the whole time, right? Need I say more, mes amis? Here's ya man! Ultra-Amazing Changes For The Whole Country When Yours Truly's In Power: 1) Loads of free concerts all the time everywhere; 2) all those found in possession of an F.R. David record get a rather long prison sentence; 3) non-stop sunny weather; 4) end to all social unrest; 5) all members of Zoo deported to somewhere not very nearby; 6) everybody given their own programme on Channel 4; 7) Jonathan King made to buy some decent clothes; 8) Twisted Sister banned from appearing in public; 9) free records for the masses; 10) "If Eye Rewild The Weeener!d!..." (Cart him out. And sign his name, someone. — Ed.)

Cheers!!  
Barry

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| 10 | NOTTINGHAM   | Assylum         |
| 11 | BATH         | Motes           |
- watch press for further details.

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New Single Available On 7" & 12" Extended Mix A3398/TA 3398 

# STAR★CHOICE

THE VERY SPECIAL SONG SPOT

SELECTED  
THIS TIME BY

GLENN GREGORY



“It’s been one of my favourites for as long as I can remember. One of my earliest memories of the song was hearing it over the speakers in *Debenhams* in Sheffield while waiting for my first girlfriend, Carol Billard, to try on a bikini. Strangely, it’s always been one of my wife Sarah’s favourite songs too. I wanted to do it on ‘Music Of Quality And Distinction’ but Martyn and Ian weren’t very keen on the idea.”

## Me And Mrs Jones BILLY PAUL

Me and Mrs Jones  
We got a thing going on  
But it's much too strong  
To let it go now  
We meet everyday at the same cafe  
Six thirty and no-one knows she'll be there  
Holding hands making all kinds of plans  
While the jukebox plays our favourite songs

Me and Mrs, Mrs Jones  
Mrs Jones, Mrs Jones, Mrs Jones  
We got a thing going on  
We both know that it's wrong  
But it's much too strong to let it go now

What a time for us to be leaving  
It hurts so much it hurts so much inside  
Now she'll go her way and I'll go mine  
Tomorrow we'll meet the same place the same time

Me and Mrs, Mrs Jones  
Mrs Jones, Mrs Jones, Mrs Jones  
We got a thing going on  
We gotta be extra careful  
We can't afford to build  
Our hopes up too high  
I wanna meet and talk with you  
At the same place the same cafe the same time  
And we're gonna hold hands like we used to  
We gonna talk it over talk it over  
We know, they know and you know  
And I know that it was wrong  
But our thing is strong and we gotta let them know  
If we got a thing going on a thing going on

Words and music by Gamble/Huff/Gilbert  
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# HOT CHOCOLATE

## WHAT KINDA BOY YOU'RE LOOKIN' FOR (GIRL)

They say I'm not your kind  
They say that I should take you from my mind  
But that is hard to do girl  
When everything I care about is you

What kinda boy you looking for girl  
Must be just like your favourite movie star  
What kinda boy you looking for girl  
Would you give your heart to someone  
Who is crazy about you  
Longing for you, loving you each day

They say I'm far too plain  
They say you're a much too vein  
To want this love of mine  
But what else can I do girl  
But let you know my love waits here for you

What kinda boy you looking for girl  
Must be just like your favourite movie star  
What kinda boy you looking for girl  
Are you sure I'm not the one who  
You should give your love to darling  
I would never break your heart

Girl, I love you and I want you to know  
Whenever you need a love that's true  
My love's waiting here for you

Girl it's true  
Love's waiting here

What kinda boy you looking for girl  
Must be just like your favourite movie star  
What kinda boy you looking for girl  
Must be just like your favourite movie star  
What kinda boy you looking for girl  
Must be just like your favourite movie star  
What kinda boy you looking for girl

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## BOB MARLEY

### BUFFALO SOLDIER

BUFFALO SOLDIER, DREADLOCK RASTA  
THERE WAS A BUFFALO SOLDIER  
IN THE HEART OF AMERICA  
STOLEN FROM AFRICA, BROUGHT TO AMERICA  
FIGHTING ON ARRIVAL, FIGHTING FOR SURVIVAL

IF YOU KNOW YOUR HISTORY  
THEN YOU WOULD KNOW WHERE YOU'RE COMING FROM  
THEN YOU WOULDN'T HAVE TO ASK ME  
WHO THE HECK DO I THINK I AM

I'M JUST A BUFFALO SOLDIER  
IN THE HEART OF AMERICA  
STOLEN FROM AFRICA, BROUGHT TO AMERICA  
SAID HE WAS FIGHTING ON ARRIVAL  
FIGHTING FOR SURVIVAL  
SAID HE WAS A BUFFALO SOLDIER  
WIN THE WAR FOR AMERICA

DREADIE, WOE, YOE, YOE, WOE, YOE, YOE, YOE  
WOE, YOE, YOE, YOE, WOE, YOE, YOE, YOE  
WOE, YOE, YOE, YOE, YO, YO, YO, YO

BUFFALO SOLDIER, TRODDING THROUGH THE LAND  
SAID HE WANNA RAN, THEN YOU WANNA HAND  
TRODDING THROUGH THE LAND YEAH, YEAH

SAID HE WAS A BUFFALO SOLDIER  
WIN THE WAR FOR AMERICA  
BUFFALO SOLDIER, DREADLOCK RASTA  
FIGHTING ON ARRIVAL, FIGHTING FOR SURVIVAL  
DRIVEN FROM THE MAINLAND  
TO THE HEART OF THE CARIBBEAN

YOE, YOE, YOE . . .  
AD LIB AND REPEAT TO FADE

WORDS AND MUSIC BY N. G. WILLIAMS  
REPRODUCED BY PERMISSION  
BOB MARLEY MUSIC LTD./RONDOR MUSIC LTD  
ON ISLAND RECORDS

# 10 VIDEOS & 50 DOUBLE LPs TO BE WON

Look at it this way. Suppose you were a video recorder. Wouldn't you get sick to death of endlessly replaying old episodes of *Quincy* and *L For Lester* or rented copies of *Jaws 2* and *Raid On Entebbe*? Of course you would. You'd much rather have a brand new, limited edition compilation tape of some of the most watchable pop videos of recent months whirring round your insides. Well, do your video recorder a favour and read on. Because such a tape is about to be unveiled.

The *Smash Hits Virgin Video* is a compilation of 15 of the finest videos made by Virgin Records artistes. There's TEN of these videos, they've been specially made up for us by Virgin Records, aren't for sale and can ONLY be won in this competition. And here's the track listing:—



Now here's the other prize. 50 Double LP sets of Ronco's "Chart Encounters Of The Hit Kind" (Part 1 and Part 2) are also up for grabs. They include the latest hits by Culture Club, Nick Heyward, Haysi Tateyee, Thompson Twins, Bauhaus, Madness, OMD, Toto, The Belle Stars and many others. Ten of them will go to the winners of the ten video tapes and rest to the 40 runners-up.

Let's get down to the nitty-gritty of how you can win them.

Read the question (right). Write the answer on a postcard or the back of an envelope. Send it to:  
**Smash Hits Virgin Video**



Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 6UF. Get it there by June 8. Here's the question.

Two of the songs featured in the *Smash Hits Virgin Video* are cover versions of old Tania Motown hits, one originally recorded by The Supremes, the other a hit for Stevie Wonder. Which are the two old songs?

Remember to specify on your entry whether, if you won a video tape, you'd want a Belamag or a VHS. And if you don't have a video machine, make friends with someone who does.

Start scribbling.

## COMPETITION WINNERS

**CARDIO BIG COMPETITION** (April 28), correct answer: The Human League recorded it; "Seaweed", winner of the Casetone 101 is Claire Murphy of Ormskirk; Compact or slinky Casio watches were won by: R. Thompson, Harriet Hempstead, E. Robinson, Stockfield, Sarah Brisley, York; R. Corrigan, Stone-on-Trent; Dave Neal, Hornchurch; Sarah Stevens, London N1; 100 runners-up plus of either a David Bowie or Kajuopopo album on their way to: Janet Rees, Cardiff; Tracey Admason, Leek; Helen Platt, Coventry; Mark Fabray, Chalfont; S. Lynch, Leamington Spa; Michelle Williams, Poyryrind; Andrew Rhodes, Kingshurst; Karen Gibson, Birmingham; Nina Buzze, Nottingham; David Davis, Oldbury; Judy White, Solihull; G. Baldwin, Huddersfield; Lisa Jones, Swavesey; Mark Reilly, Wexley; Simon Wilson, Sandiacre; H. Markey, Harlow; Mike Besby, Peterborough; Sophie Wiseman, Norwich; Tracey Funston, Royston; Cas Philipp, Chadderton; Mark Elliott, Nottingham; J. Wainman, Kings Lynn; Janet Birmingham, Chelms; Alison Lister, Brighly; Julian Stanford, Dundee; Simon Toddatt, Hockley; Andrew Kitchen, Workson; M. Connolly, Workson; Louisa Clark, Wirral; David Rosell, Maghull; Paul Holgrove, Leighton Buzzard; Samantha Betts, Norwich; Stewart MacDonald, Elgin; K. Stewart,

Bishop; N. Butler, Preston; Vivien Smith, Blackpool; George Caffe, Sheffield; Aven Holmes, Romesham; J. Hilton, Ouster; Jane Richardson, Doncaster; Victoria Davis, Garforth; Bernadette Brodie, Houghton-le Spring; Helen Sowerby, Wolsingham; A. Somerville, Liverpool; Victoria Jevons, Leeds; L. Gelovan, Leeds; Kevin Smith, Grimby; S. Schofield, Burnley; Alison Rod, Angus; M. Thomson, Lytle; Tricia Marshall, Southport; Trevor Ashworth, Rzeszewska; Gail McHugh, Chorley; Debbie Fatchough, Preston; Katherine Tessa, Bath; Alex Wolfe, Faversham; Judy Boslar, Warrimster; Jayne Moore, Reading; Nicola Eguira, Kent; Steve Borowski, Hornchurch; J. Giesinger, Kingfish; Jane Avel, London SW16; Julie Townbridge, Bristol; Mark Francis, Aylesbury; Julia Davis, Shepton Mallet; Lorraine Snooks, Margate; Peter Holland, London SE6; Elizabeth, Ashford; Shilpa Miran, London W7; Tanya Lachlan, Leigh Park; G. Ward, Jersey; Matthew Stevens, London N1; A. Feltham, Corsham; Elizabeth Rowley, St Albans; Jacky Rencher, Bath; R. Corrie, Broadstairs; Julia Wilmet, Tring; Barry Dunner, Halesowen; Sarah Cookson, Macclesfield; David Cowling, Stock; Andrew Tobin, Wirral; Neil Fisher, Wellesbury; Tanya Smith, Northampton; Donna Gresson, Gateshead; J. Anderson, Ruislip; Susan Peng, Kirby; Jane Ingham, Blackpool; Alison Budden, Dartford; Scott Murray, Basingstoke; Martin Reilly, West Swell; R. Eby, Tillingham; P. Downing, Southampton; M. Reed, Barmston; Gareth Newby, Andover; Joanne Lewis, Great Dunmow; Tracy Nelson, Throby; Steve Walton, York; I. In Burton, Sheffield

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Virgin

# SHIPBUILDING

## THE WRITER & THE SONG



ELVIS COSTELLO

**66** The song came about this way. Clive Langer had written the tune specifically for Robert Wyatt and he gave me a tape of the backing track without any vocal other than a very vague melody line. We were on tour in Australia and this was at the height of the Falklands War. We were getting these very third-hand reports through the Australian press which I think are world famous for being very sensational. You know, British troops were being napalmed and ships were being blown up every day. It really was alarmingly dramatised.

They say when you're away, you can see things in a different light. This 'shipbuilding' idea popped into my head. I wrote the lyric quite quickly. I didn't hone it down that much. Normally when I write, I change a lot but this came almost as a complete thought.

I rang Clive up from Australia and said, 'I've finished the song but I'm not entirely certain you're going to be pleased with it. I wouldn't read him the lyrics over the phone because I always think if you do that then you'd be a poet and not a songwriter.'

The idea came about purely from the notion of these ships going down and life being lost.

It's very easy to fall into the trap of writing a very poignant song about war but that's been done to death over the years. Nobody ever thinks of the consequences of death and destruction on people back at home except in a sentimental way.

So I thought I'd take up the more ironic aspect of it. That shipbuilding in this country is in a terrible state and has caused a tremendous economic decline in the areas where it was really important like Clydeside, Tyneside, Northern Ireland and Merseyside.

I could see a point if the war had carried on where fathers would have been getting their jobs back to build ships to send their sons to die and that's really all the lyric is about.

You get a conflict between those people who are glad to be working again and those people who see the futility of it. It's just a tragedy.

The last line was quite important. I didn't want the song just to stay totally within the bounds of realities and commodities. The first part of the song talks about commodities and the second about realities. I thought that there would also be some sort of aspiration to something a bit better. The idea of the line is that there must be something better to do than ending up in the water for some other purpose than drowning. That's what I currently think. I don't know what crossed Robert's mind when he sang it.

**99**

IS IT WORTH IT?  
A NEW WINTER COAT AND SHOES FOR THE WIFE  
AND A BICYCLE ON THE BOY'S BIRTHDAY  
IT'S JUST A RUMOUR THAT WAS SPREAD AROUND TOWN  
BY THE WOMEN AND CHILDREN  
SOON WE'LL BE SHIPBUILDING

WELL, I ASK YOU  
THE BOY SAID, DAD THEY'RE GOING TO TAKE ME TO TASK  
BUT I'LL BE BACK BY CHRISTMAS  
IT'S JUST A RUMOUR THAT WAS SPREAD AROUND TOWN  
SOMEBODY SAID THAT SOMEONE GOT FILLED IN  
FOR SAYING THAT PEOPLE GET KILLED IN  
THE RESULT OF THIS SHIPBUILDING

WITH ALL THE WILL IN THE WORLD  
DIVING FOR DEAR LIFE  
WHEN WE COULD BE DIVING FOR PEARLS

IT'S JUST A RUMOUR THAT WAS SPREAD AROUND TOWN  
A TELEGRAM OR A PICTURE POSTCARD  
WITHIN WEEKS THEY'LL BE RE-OPENING THE SHIPYARD  
AND NOTIFYING THE NEXT OF KIN ONCE AGAIN  
IT'S ALL WE'RE SKILLED IN  
WE WILL BE SHIPBUILDING

WITH ALL THE WILL IN THE WORLD  
DIVING FOR DEAR LIFE  
WHEN WE COULD BE DIVING FOR PEARLS

WORDS BY ELVIS COSTELLO MUSIC BY CLIVE LANGER.  
REPRODUCED BY PERMISSION  
WARNER BROS. MUSIC LTD./PLANGENT VISIONS MUSIC LTD.  
ON ROUGH TRADE

ROBERT WYATT



In the words of Big Country, "there's nothing like a REAL band". Mark Steels tells a traditional tale of hope, optimism and rather a lot of checked shirts.

The first time I heard "Fields Of Fire" in all its raging 12-inch glory was, somewhat surprisingly, at London's notorious pleasure-dome, the Comden Palace.

As the little hairs on my arms stirred to attention and the cockles of my heart warmed to the sight of a thousand bodies manically gyrating to this thundering anthem, I checked the list of ingredients: they included real drums, real bass and no less than two guitars. Not what you might call the recipe for Flavour Of The Month.

"Technology," argues Big Country's drummer Mark Brzezcki, "just creates temporary trends. I remember when Anita Ward's 'Ring My Bell' came out in summer '79 and for a while afterwards every record had that boo... boo... boo-syn-drum somewhere in it. Now everything goes bump-tsh... bump-tsh... bump-tsh and people are already getting tired of that and you're starting to hear brrr... ts-ts-ts... brrr... ts-ts-ts. In a couple of months, they'll all sound like that. It's quite clever and all that but there's so much more you can do with acoustic drums."

Bass player, Tony Butler agrees. "You don't fall into that 'flavour of the month' trap if you're playing traditional instruments. Mostly, synths are used as a means of copying real instruments — you know, 'wow, how to get a string sound' or 'yeah, a guitar sound'. Worse, though, it takes away the human element and it's that spirit which we've got which people can identify with."

"You see," continues Merk, "there's nothing like a real band. Every time I listen to Yazoo — who I actually really like — I keep waiting for the band to come in. It's just like listening to a wall-produced intro. Live, of course, it's even worse. I saw Soft Cell which seemed to consist of a singer, five amplifiers and some guy playing an ironing board for a synthesizer. When you see a 'show' like that, you wonder why they don't go all the way and have a show which is all tapes. You'd probably have more fun at a disco anyway!"

Such comments, it must be noted, are not aimed with any malice at any of the electro-pop outfits but rather at the technology which, as they see it, is taking the life and soul out of pop.

"We always thought there was something missing in the charts — a bit of emotion if you like," says Mark. Tony names U2 and Stuart mentions the Fun Boy Three, Wham!, Culture Club, Dexys and The Style Council as bands Big Country particularly admire.

Words like 'passion', 'emotion' and 'spirit' are always near the top of the list when talking about Big Country and even in the idyllic surroundings of the Manor Studio in Shipton-on-Cherwell, where the band are recording their debut album, I half expect to see a battalion of Scots Dragoons come



# COUNT

marauding over the hill every time producer Steve Lillywhite plays back the first fruits of their labours. It's pretty awesome stuff.

With half the band from the other side of Hadrian's Wall, it's hardly surprising that Big Country should sound not only passionate but also distinctly Scottish. But Stuart Adamson sharpens his sword at such suggestions.

"I get really mad every time someone says the guitars sound like bagpipes!" he laughs in mock anger. "Just because it's not like an American rock 'n' roll style of guitar playing, people immediately think of some ethnic British instrument to compare it with... it's the bagpipes! Personally, I think it sounds more like the fiddle."

So, they're not a Scottish U2 after all. More a Jock's Midnight Runners?

"We're not even Scottish!" Stuart exclaims in his broadest Fifeshire accent. "Bruce was born in Carlisle and I was born in Manchester." Then, obviously feeling a rush of tartan blood to the head, he relents. "Oh, alright, we're not technically Scottish. I

suppose the Scottish influences are there but they're not so much musical as emotional."

Stuart claims he spent a long time after the demise of The Skids trying to find people who felt the same way about music as he did.

"What brought us together," says Tony, "was not that we all gloriously followed one band or one style of music" — he himself was an ardent supporter of Genesis and Yes — "but that we have a common attitude: we all believed that music should be to raise the spirits whether on record or live."

It's the band's uplifting nature which Stuart believes is the reason behind Big Country's success.

"We like to make people feel important, give them hope and optimism... even if the lyrics are not always 'up'. You see, as far as I'm concerned, people who buy our records or come to our gigs are as much part of the group as us. Without them, there wouldn't be a Big Country. That's why you'll never find us shooting off after a show and playing the



Big Country in care-free rural pose: (left-right) Stuart Adamson, Mark Brzezicki, Bruce Watson, Tony Butler.

Photo: Steve Pappert



# RY LIFE

horrible pop star game. Just because I've been on television it doesn't make me a better person than the next man."

Nevertheless he is a pop star — to some, even, an idol — and he's also something of an advert for checked shirt work-wear.

"I don't think of myself as a pop star and nobody should ever be carried along by a media-created image of themselves. As for the clothes, I started wearing this gear because it was smart and hard wearing and if our fans feel that by dressing like us they 'belong' to Big Country then that's great. I'd much rather them be involved than roll up in jeans and t-shirts."

When the album appears in the summer, it should showcase Stuart's songwriting talents to great effect. "A mixture of adventure stories and personal observations," he calls it. "It sounds a bit cheesy to say 'social comment'."

Apart from the three singles, "Harvest Home", "Fields Of Fire" and the just-released "In A Big Country", there's "Angle Park"

which Stuart says "is about the feelings I have on Mental Institutions", "Close Action" ("about families who get split up because of work... working on oil rigs"), "The Crossing" ("an adventure story based on Victorian morals"), "Lost Patrol" ("straight adventure, a Foreign Legion story") and "Heart And Soul" ("about the things that are important to you when you are young").

"I think," he says, summing up for the defence, "you've got to put music into perspective: sometimes it can seem like the most important thing in your life, especially after you've seen that group you really like; other times it doesn't mean a thing. I write to communicate but I don't think everyone will find my ideas important all of the time. Some will like Big Country because of the stirring sound. Others will just find us good to dance to. I think we'll affect different people in different ways."

"For those reasons I don't think we could be categorised as simply 'Scottish Dance Music'."

## IN A BIG COUNTRY

I'VE NEVER SEEN YOU LOOK LIKE THIS  
WITHOUT A REASON  
ANOTHER PROMISE FALLEN THROUGH  
ANOTHER SEASON PASSES BY YOU

I NEVER TOOK THE SMILE AWAY  
FROM ANYBODY'S FACE  
AND THAT'S A DESPERATE WAY TO LOOK  
FOR SOMEONE WHO IS STILL A CHILD

CHORUS  
IN A BIG COUNTRY  
DREAMS STAY WITH YOU  
LIKE A LOVER'S VOICE  
FIRES THE MOUNTAINSIDE  
STAY ALIVE

I THOUGHT THAT PAIN AND TRUTH  
WERE THINGS THAT REALLY MATTERED  
BUT YOU CAN'T STAY HERE WITH  
EVERY SINGLE HOPE YOU HAD SHATTERED

I'M NOT EXPECTING TO  
GROW FLOWERS IN A DESERT  
BUT I CAN LIVE AND BREATHE  
AND SEE THE SUN IN WINTERTIME

REPEAT CHORUS TWICE

SO TAKE THAT LOOK OUT OF HERE  
IT DOESN'T FIT YOU  
BECAUSE IT'S HAPPENED DOESN'T MEAN  
YOU'VE BEEN DISCARDED  
PULL UP YOUR HEAD OFF THE FLOOR  
COME UP SCREAMING

CRY OUT FOR EVERYTHING  
YOU EVER MIGHT HAVE WANTED  
I THOUGHT THAT PAIN AND TRUTH  
WERE THINGS THAT REALLY MATTERED  
BUT YOU CAN'T STAY HERE WITH  
EVERY SINGLE HOPE  
THAT YOU HAD SHATTERED

I'M NOT EXPECTING TO  
GROW FLOWERS IN A DESERT  
BUT I CAN LIVE AND BREATHE  
AND SEE THE SUN IN WINTERTIME

REPEAT CHORUS TO FADE

WORDS AND MUSIC BY BIG COUNTRY  
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I'm getting near the end of my tether with you lot. In the past few months I've written to *Get Smart*, *RSPV*, entered hundreds of competitions and written to the *Letters* page 86 times. And what have you done, eh? Ignored me, that's what. Not even slightly ignored me. You have completely absolutely unashamedly tossed me aside, thrown me in the bin, crushed me up, torn me to shreds and even, on one occasion — don't try and deny it — sent me up in flames.

Is this gratitude? Are you, once again, going to throw me out of the window, unceremoniously unrepentant? Don't you have a heart? Aren't I good enough for you? I'm sorry but our relationship can't go on like this. **I JUST CAN'T TAKE ANYMORE!**  
*An Eccentric Platypus,  
Brideshed.*

#### Another satisfied customer.

A few months ago, my sister's boyfriend's sister was with her best pal in a café and who should walk in but Boy George. Instantly they went across to him for his autograph and the three of them got chatting. He asked them if they would like to go back to his flat to meet the other members of Culture Club and within an hour my sister's boyfriend's sister was sitting on the sofa with Roy Hay.

Suddenly he fell off and started pulling her leg... just like I'm pulling yours.  
*J.S., Strath.*

#### Really getting off to a cracking start here.

I am a well-built, six foot five, exiled Russian chipmunk with no Third Reich connections interrogating anyone known to be concealing Top Priority information on why I shouldn't get a £10 record token.  
*A Russian Chipmunk, Glasgow.*

#### Could you come back on another page? Bit busy at the moment.

On reading the letter from Tym (April 28) in which he despaired of the current British music scene, I felt I had to write to point out a number of things.

First 'rock' is no longer a dirty word: it's enjoying a resurrection at the moment. This is shown not only by the chart successes in the recent months of Eels & The Bunnymen, Whart, U2, etc., but also by the independent charts which are hursting with bands such as Danse Society, Sex Gazy Children, 1819, March Violets, Sisters Of Mercy and The Birthday Party. All of them play fiery rock music, a million times removed from the rancid pop of Kajagoogoo, etc. To dismiss the entire British music scene on the basis of the popularity of 'Too Shy' is not only to insult and

undermine the hands named above but also indicates that Tym — despite at the 'sickness' of British music — has completely missed out on something which has verve and character and is springing up all around him.

Petty griping is an easy alternative to positive action but, quite frankly, in 1983 — with the world going mad before our very eyes — we don't need people like you, Tym, giving up because a few others have criticised you. The time is ripe for change and time is too precious to waste.  
*Sharon, Bermondsay.*

**The time is also ripe for you, Sharon from Bermondsay, to receive one completely free and rather useful £10 Record Token. I like what you said and the way you said it.**



Doesn't Terry Wogan make you sick? I was watching the 'TV Times Awards' when Terry, of course, gets the award for Male Personality. The only reason he gets this is because he's the only one. He doesn't give anyone else a chance. I think his agent ought to get the award. Every time a new programme comes out, there he is introducing it. I'm sure he must have a few books out, so there there'll be the flippin' film,

and then a best-seller and heaven knows what else.

Maybe next issue you'll have a centre pull-out of him, a badge or even a free poster with him on both sides in different poses (and pose is the right word). I've decided the whole world is becoming Woganized. *A Distressed Bottle Of Nick Rhodes' Crazy Colour.*

Honestly, Has anyone ever seen that Switch programme on Channel 4? There's this person that does these really trendy reviews of concerts and records (with a pathetically trendy name).

A) He says he's bored of going to concerts free (I'll go, matey); and B) he does his 'reviews' while climbing up fire escapes and sitting on swings. Do they really think that's what 'kids' want? *Johnny Felton, Tewkesbury.*

#### Staggering, isn't it?

I'm just curious to know if, before the Human League interview (April 29), Ian Birch had to disinfect all his clothes, have his hair done, take elocution lessons and make absolutely sure he wasn't wearing anything that even remotely resembled anything Phil (sorry, Philip) Oakey had ever worn in his life? If he hadn't I'm sure the self-opinionated, high-headed prats wouldn't have even lowered themselves to talk to him on the phone.

Do they think they are so wonderfully fantastic that every group in the whole world wants to copy them? Obviously they do. I'm sure Tom Bailey would be horrified if he knew that his brilliant Thompson Twins were thought of as having copied The Human League so much that it was 'painful'. I'm also sure Yazoo would be equally disgusted at Oakey's pathetic accusations. As for appearing on

those frightfully 'patronising' children's TV programmes... well it just gets ridiculous. And any group who can deny that ABC have written strong songs must be frightened that their own hloated popularity is fading fast. *An Angry Female, Hull.*

**The Human League seem — by the stacks of mail over the last two weeks — to be the Popular Personalities Of The Moment. No competition. Jonathan King, F. R. David, Thatcher... things of the past. Try these...**

Dear Philip Oakey,

This may come as a severe shock to you but a fellow called Columbus actually discovered America, not you. A few years later it was stormed again by some group or other with four lads in it (the name escapes me) while you were singing nursery rhymes (something, it seems, you've never grown out of).

Now, I'll give you credit for starting the 'synthesizer invasion' in America but you seem to think you've got a divine right to the place. And now it's turned sour for you in the US, you pass your time jealously accusing the Thompson Twins of copying you, right down to your last lurch of make-up. The only thing that 'stares out every time they go on TV' is that they're once better than The Human League.

And, incidentally, what was that Suzanne was wearing on the cover? A Liqueurice All-Sorts wrapper? A ten? Dear me.

The arrogance you claim to have dropped hasn't gone away. I should worry about your own music, not other hands'. *TT And DD Fan, Cleveland.*

Love the Human League cover, especially Ioanne's hairstyle. I've always wanted one like that but never had the courage to plug myself into the socket.

But Suzanne sure takes the cake. How many times have you applied make-up like that, girls, and got away with it? Yes, our Suzie is an inspiration for all of us. Look at Barbara Cartland (a Human League fan to infer I saw one).

So remember, ladies: beauty the Human League way. A sure sign for success.  
*Simon Le Bon's Le', Chorlton.*

**I, the Black Type, being a genuinely caring sort who likes to hear both sides and all that stuff, wanted to include some pro-Human League letters at this point. Trouble is, there weren't any.**

I have just received my copy of *Smash Hits* here on the *HMS Inevitable* and, being Modern Romance's greatest fan, I was

# LETTERS

From previous page . . .

absolutely infuriated and disgusted at the way your so-called reviewer 'reviewed' their new album "Trick Of The Light" (which is landabadori!).

That's Koo on the phone. I suppose one must answer it. *HRH Prince Andrew, c/o Buck House, London.*

**We have a pretty highbrow class of reader you know. His Mum writes all the time too. Big Korgis fan.**

I don't suppose you'll print this letter but right now I don't really care. I refer to the album review in the April 28 issue. You've had it in for *Modern Romance* from the start but this really took the biscuit. Jo-Anne Smith doesn't know what she's talking about. She's got no right to call them "an appalling bland rock group" after hearing the LP, probably, once. They're an original, lively and — dare I say it — good-looking bunch who've worked hard for their success.

Anyone who's been put off buying the LP by this stupid review, think again. *David Jaymes' Satin Trousers, West Midlands.*

Here's a proper review of Kajagoogoo's LP "White Feathers". Ignore Jo-Anne Smith's (April 28). She's nuts.

**KAJAGOOGOO: White Feathers (EMI)** What can you say about Kajagoogoo? They're fab. This LP includes their two hit singles plus another eight tracks. Not only have they created a look for themselves, they've created a new style of music. This is the best LP since "Kings Of The Wild Frontier". (10 out of 10)

*Limahl's Baby Lotion*

Do you realise that if Limahl had used his full name (Christopher Hamill), he could have made — wait for it — 7,410,200,000,000 different anagrams with it. *Norman, Stanstead Abbots and Victoria, Hertford.*

**Now there's a funny thing.**

I thought you all might like to know that in the April 28 edition of your magazine the letter D was printed 4476 times, the letter U — 3646, R — 6130, A — 7266, and last, but by no means least, N — 7118.

That means you could print the word Duran 3646 times and still

be left with 840 D's, 2484 R's, 3626 A's and 3472 N's.

Interesting, eh?  
*Cross-Eyed, Cleveland.*

**Two funny things.**

My dog can sing better than Simon le Bon and it's better looking.  
*R. Bridger.*

**My dog can sing better than Simon le Bon and I haven't even got a dog.**

I'm writing this letter in the hope that Michael Hurll (the TOTP producer) might see it and realise that what we want to see on the programme is music.

Nobody minds the odd Radio One DJ sprinkled here and there, and we can even tolerate the 'dancers' who just flash their ultra-trendy skimpy costumes about, as long as we have decent chart music at the same time.

However, I don't know anybody who gives a damn what the top-selling record in Singapore is. If Mr Hurll wants to give TOTP a "party atmosphere" (as he said in the feature, April 28), then couldn't he do it without reducing the chart material? He'd get more viewers if he gave them what they want.

*A. J. Ridgeway.*  
P. S. Is Deborah Steels any relation to Mark Steels?

**Same set of parents.**

I've just read the April 28 issue and saw that Adam Ant is re-releasing "Dirk Wears White Sox". Now I wouldn't mind having "Cartouche", "Kick" and "Whip My Valise" but what's the point in me getting the LP when all the other tracks are on the original which I've already got?

Why does Adam have to do this? Hasn't he got enough money from all the trash he's been releasing over the past years?  
*Caz, Holywell, North Wales.*

In 1979 Ian Cramna suggested in *Smash Hits* that "his painful honesty about his unfashionable opinions and influences (then being Ultravox) will probably get him slaughtered by image-conscious reviewers once the novelty has worn off".

He was referring to Gary Numan. Even after having two Number One singles and five other Top Ten hits, he still gets bad reviews (like Dave Rimmer's — April 14). The excuse is nearly always that the single in question is compared with "Are Friends Electric?" or the album with "Replicar".

Why do reviewers do this? It's completely biased. This happens to many groups when one of their first singles is a big hit —

# ORANGE JUICE



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**FLESH**  
OF MY  
**FLESH**



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Kajagoogoo, Men At Work, Michael Jackson and OMD for example.

When will people like Dave Rimmer realise that singles should be treated as, just that, singles? *Samantha and Michelle*, Worcester. P.S. His name is Gary not "Gazza".

Why get someone like Neil Tennant to write about the new releases? He slags off Rupert Hine — "bumpy and boring", and Blue Zoo and CoVa CoVa — "a tragic waste of human resources". You've had most of these groups in your magazine (pictures and interviews) and if you write all these bad things about groups I don't know why they agree to do an interview with you. *Futurist Fan, Bromley.*

To even get a mincing from the pen of Neil "Chitty T" Tennant — the one the famous all fear — is praise enough for most people. *Rupert Hine's probably over the moon.*

Kissing The Pink on TOYP: they acted like escapees from a mental home, the song's had and so are the singers. *Jason Freeman, Manchester.*

#### You sound a barrel of laughs.

Here's my Top Ten Household Hits:— 1) "Last Night A Teatray Saved My Life" — Indeep; 2) "I Second That Immersion" — Japan; 3) "Rashers To Rashers" — David Bowie; 4) "View From A Fridge" — Kim Wilde; 5) "Hey Little Grill" — Icehouse; 6) "The Vac Of Love" — Echo & The Bunnymen; 7) "Fanbeater" — Hell & Cates; 8) "Rissane Down The Wind" — Nick Heyward; 9) "Our Chips Are Peeled" — Fun Boy Three; and 10) "Church Of The Bacon Rind" — Culture Club. *A Pair of Pro Mart 74's, Urmston.*

Puts me in mind, this, of an excerpt from the **Black Type's Domestic Fake Book: Waiter, Waiter! This coffee tastes like mud. Well, sir, it was only ground this morning. Pathetic, eh?**

Just a note to say how cruel I think you are to the **Black Type**. To think that you move him about from page to page just to suit yourselves without a care in the world. Ever considered asking him what page he wants to be printed all over? *A Devoted Black Type Fan, Coventry.*

So wonderful to be wanted!

To read the following notice, use this code — A=1, B=2, C=3, etc. Right, here goes:— 9,6 25,15,21 14,15,20,9,3,5 20,8,9,19 14,15,20,9,3,5 25,15,21 23,9,12,12 14,15,20,9,3,5 20,9,9,19 14,15,20,9,3,5 9,19 14,15,20 23,15,18,20,8,14,15,20,9,3,9,14,7. Quite good, isn't it? *John Taylor's Guitar.*

2,9,20 14,1,6,6,9,6,25,15,21 1,19,11 13,5.

So Twisted Sister think they're original with their make-up, do they? Well, my Mum's been wearing hers like that for years. *Barbara Dale, Hucknall.*

Not in public, surely?

I am a well-built, six foot five, exiled Russian chipmunk with . . .

Stiff a bit busy, actually. Drop by next issue if you happen to be passing.

We would like to say that, seeing as everybody seems to hate us, we hate them too. *Two Very Nice Duran Duran Fans, Bolton.*

Good. That's got that cleared up. Can I pop off now then?

## Smash HITS

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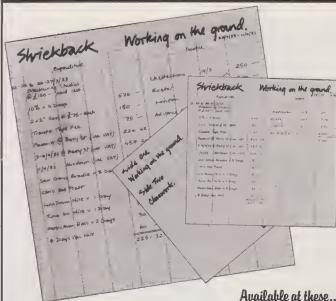
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# NIGHTS OUT

## JAZZ/FUNK ALL-DAY SPECTACULAR Birmingham

The all-day funk festival is definitely still alive and kicking. Coehloods of funkaters arrive from ell over the globe to dence non-stop to a selection of sounds blasted out by various DJs. This All-Dayer (es they're known) was at the Powerhouse Disco in Birmingham from 3pm 'til 11 at night and was hosted by eight of the netion's top club DJs. People like Trevor M, Colin Curtis and Nottingham's master of the mix Jonathan were all working shifts behind the turntables.

We entered to the unmistakable beat of Man Parrish's "Hip Hop, Be-Bop (Don't Stop)" and joined the sea of bodies on the dancefloor. The sound system and light show were superb and helped make Brum at 4 in the afternoon seem more like New York at 4 in the morning.

Walking through to the adjoining *Belii Hai* disco was like crossing the Berlin Wall. DJs Frenchie T, Bezz and Paul Murphy were pumping

out some very heavy jazz to their own smeller band of followers who were showing their appreciation by break-dancing wildly all around the floor. They appeared totally disinterested in what was going on in the main hall, including the Big Attraction — the appearance of Prince Charles & The City Beat Band.

His Royal Highness & Co. hit the stage to a rapturous welcome, looking like a New York street gang ready for a rumble. The ecoustics of the Powerhouse were unfortunately not so suitable for a live band and despite their brilliant musicianship and high energy quota things fell a little flat and most of the crowd seemed impatient for the records to resume. It wasn't until Charles launched into a killer version of his single "In The Streets" that he finally won everybody over.

Strangely, the funk on record and funk on stage seem to almost compete at these events. The audience don't come to see a certain group (as they would at a normal concert), just to dance and soak up a general atmosphere.

And as Prince Charles discovered, there's no greater competition than a stack of brilliant 12 inch singles.

*Bev Hillier & Geoff Deane  
(The Iford Soul Patrol)*

Prince Charles never say Di



Photo: Andrew Carter

A local funkener: pretty buche, eh?

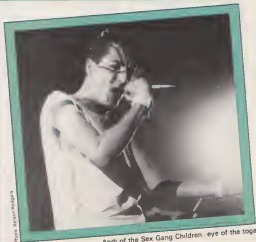


Photo: Andrew Carter

Andi of the Sex Gang Children eye of the toga

## SEX GANG CHILDREN, BRILLIANT London

The mostliest crew this side of a Marillion gig ere out in force tonight. Varying degrees of shaved heed skulk in the Lyeum shadows es though the gig ended ages ago. Talk about anticipation.

If ITV ever require a 'modern punk' band for some truly wonderful series like *Studio*, then I suggest they use the first band on, Play Deed. They make *The Comic Strip's* "Bad News" look credible.

Brilliant try hard to improve matters with their above-standard 'rock' workout. They create some interest with their application of two bass guitars with some gusy punk-funk drumming, but ultimately they're fighting a losing battle.

Sex Gang Children have built up a legend around themselves and, tonight, they've got a lot to live up to. They wret onstage to the strains of a 'phantom organ' and, once plugged in, ignite the crowd into a demented dence ritual. All around there's a cascade of black end white hair and leather, highlighting the menacing backdrop etuded with stark images of eagles.

Andi, proud possessor of the piercing voice, is draped in a white Roman toga end flanked by his leather-clad guitar henchmen and a jockstrapped drummer. The combined visual effect is stunning.

Musically, they smother their intense songs in shrouds of secrecy — creating their own myths end fantasies to escape into. And the crowd follow with a trance-like intensity.

It's mysterious enough that there's an audience for such a group; the fact that they're worshipped is stranger still.

Peter Martin



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# NIGHTS OUT

## IRON MAIDEN BRADFORD

The finely plastered interior of St. George's Hall has an air of quiet, restrained dignity. A quality that seems a bit out of place with the sea of long-haired bedemined disciples who've descended in their hundreds, turning this haven for civilised gentfolk into a den of iniquity. The bar is a knee-deep in empty Newcastle Brown Ale bottles and St. John's Ambulancemen find the walls ready for the dislocated necks and ruptured eardrums.

The great moment approaches, tension mounts to boiling point, the drums from *Where Eagles Dare* blasts from the speakers, the invisible guitar brigade make final tuning adjustments and, eventually, the Gods appear, sending the multitude into religious rapture.

Iron Maiden are pure theatrical ENTERTAINMENT with a monumental 'E'. Their stage set, costumes and wonderful hydraulic light rig (that occasionally beches out dry ice) all fuse into an over the top spectacle making them an event rather than a mere concert. These long lost druids of the Pagan Age that hail from the

Land of the interminable Twiddling Guitar Solo deliver the goods with professional flair — and that has nothing to do with the cut of their trousers.

I left the concert appreciating why heavy metal has survived: it entertains end doesn't pose any intellectual questions. If you can stand the terrible volume, why not? And anyway, it's all done in the best possible taste!

Clare Sheaff



Maidmen Nicko McBrain (left) and Bruce Dickinson: gong but not forgotten

# ATES

Check locally before stepping out  
A Bay Miller production

**Batcave Tour** featuring *The Specimen*, *Alien Sex Thing*: Glasgow  
**Nightmoves** (May 26), Liverpool  
**Warehouse** (28), Leeds Warehouse  
(30), London Barcave (June 1),  
**Manchester Hacienda** (2), Nottingham  
**Asylum** (3), Ryeleigh Cross (4),  
London Heaven (6), London Barcave  
(8), Bristol Trinity Hall (10), Hestings  
Downtown Saturday (13), Hickstead  
Cinderellas (14), London Barcave (15)

**George Benson**: Birmingham NEC  
(July 1, 2), Brighton Centre (3), two  
shows.

**Depeche Mode**: Dublin SFX  
(September 3), Belfast Ulster Hall (10),  
Bristol Colston Hall (12), Brighton  
Come (13), Southampton Gaumont  
(14), Coventry Apollo (15), Sheffield  
City Hall (16), Aberdeen Capital (18),  
Edinburgh Playhouse (19), Glasgow  
Tiffany (20), Newcastle City Hall (21),  
Liverpool Empire (23), Manchester  
Apollo (24), Nottingham Royal  
Concert Hall (25), Hanley Victoria Hall  
(26), Birmingham Odeon (28), Cardiff  
St David's Hall (30), Oxford Apollo  
(October 3), Portsmouth Guildhall (3),  
London Hammersmith Odeon (8, 7)

**Eddy Grant**: Nottingham Royal Centre  
June 11, Ipswich Odeon (18).

**Girlschool**: Leeds Queens Hall (May  
28), Sheffield Omgwalls (June 1),  
Newcastle Dingswells (2), Camba, St.  
Neots The Riverside Festival (3), Isle of

Man Palace Lido (5), Manchester  
Metro (7), Chippenham Goldiggers (8),  
London Marquee (28, 29, 30).

**Nick Heyward**: Newcastle City Hall  
(June 23), Edinburgh Ulster Hall (25),  
Manchester Apollo (26), Birmingham  
Odeon (27), Liverpool Empire (28),  
London Dominion July 1, 2).

**JoJoosers**: Bristol Locarno (June 7).

**Klasing The Plink**: Exeter Uni (May 26),  
Torquay 400 Club (27), Aston Uni (28),  
Lancaster Sugarhouse (31), Edinburgh  
Nite Club (June 1), Oudon Barracuda  
(2), Strathclyde Uni (4), Aberdeen  
Venue (5), Newcastle Dingswells (7),  
Sheffield Loadmill (8), Leeds  
Warehouse (9), Bradford Uni (10),  
Manchester Poly (11), Redcar  
Coatham Bowl (12), Liverpool State  
Rooms (14), Keele Uni (15),  
Loughborough Uni (17), Cardiff Uni  
(18), Brighton Pavilion (19).

**Men At Work**: Glasgow Apollo July 3,  
Edinburgh Playhouse (4),  
Newcastle City Hall (5), Manchester  
Apollo (6), Nottingham Royal Court  
(8), London Hammersmith Odeon  
(9, 10), Brighton Centre (12),  
Birmingham Odeon (14).

**Robert Palmer**: London Lyceum (June 2),

**Twisted Sister**: Leeds Queens Hall  
(May 26).

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EMI

# MICHAEL JACKSON

WANNA BE STARTIN' SOMETHIN'

First chorus

I said you wanna be startin' somethin'  
You got to be startin' somethin'  
I said you wanna be startin' somethin'  
You got to be startin' somethin'  
You got to be startin' somethin'  
It's too high to get over (yeah, yeah)  
You're too low to get under (yeah, yeah)  
You're stuck in the middle (yeah, yeah)  
And the pain is thunder (yeah, yeah)  
It's too high to get over (yeah, yeah)  
You're too low to get under (yeah, yeah)  
You're stuck in the middle (yeah, yeah)  
And the pain is thunder (yeah, yeah)

I took my baby to the doctor with a fever, but nothing he found  
By the time this hit the street they said she'd had a breakdown  
Someone always trying to start my baby crying  
Talking, squealing, lying, saying you just wanna be startin' somethin'

Repeat first chorus

You love to pretend that you're good when you're always up to no good  
You really can't make him hate her  
So your tongue become a razor  
Someone's always trying to keep my baby crying  
Treachorous, cunning, declining you got my baby crying

Repeat first chorus

Second chorus  
You're a vegetable (you're a vegetable)  
You're a vegetable (you're a vegetable)  
Still they hate you (still they hate you)  
You're a vegetable (you're a vegetable)  
You're a bullet (you're a bullet)  
You're a vegetable (you're a vegetable)  
They eat off of you (they eat off of you)  
You're a vegetable (you're a vegetable)

Billie Jean is always talking when nobody else is talking  
Telling lies and rubbing shoulders  
So they called her mouth a motor

Someone's always trying to start my baby crying  
Talking, squealing, spying, saying you just wanna be startin' somethin'

Repeat first and second chorus

If you can't feed your baby (yeah, yeah)  
Then don't have a baby (yeah, yeah)  
And don't think maybe (yeah, yeah)  
If you can't feed your baby (yeah, yeah)  
You'll be always lying  
To stop that child from crying  
Hustling, stealing, lying  
Now baby's slowly dying

Repeat first chorus

Lift your head up high and scream out to the world  
I know I see someone and let the truth unfold  
No-one can hurt you now because you know what's true  
Yes I believe in me so you believe in you  
Help me sing it, me me se, me me se, me me coo se

Repeat and ad lib to fade

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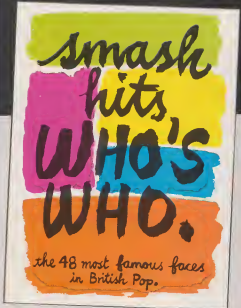


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## IN THE NEXT ISSUE OF SMASH HITS

Although it's taken absolutely months to research, write and put together, the first section of a brand new pull-out-end-keep Smash Hits *Who's Who* will be given away COMPLETELY FREE on June 9.



That's the cover, which will be safely attached inside the centre of the next issue along with the first pull-out instalment. Collect all three instalments (over the next three issues), fit them into the cover and you'll have a fact-filled alphabetical handbook of the 48 most famous faces in British Pop Music. And all for nothing. Plus, of course, the next issue will also include the usual earth-shaking array of hit songwords, dazzling colour pictures, deep end meaningful interviews, large portions of light entertainment and extremely famous pop stars like

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