

Smash HITS

smash
hits,
WHO'S
WHO.
the 48 most famous faces
in British Pop.

IMAGINATION
EURYTHMICS H₂O ORANGE JUICE

THE BEAT ● NICK HEYWARD ● SHALAMAR ● MARI WILSON ●
ULTRAVOX ● MEAT LOAF ● GEORGE BENSON ● AZTEC CAMERA ●

FREE INSIDE
YOUR SPECIAL BOOK COVER
AND PART 1 OF A GREAT PULL-OUT-AND-KEEP SERIES
FIND OUT WHO'S WHO AND WHAT'S WHAT IN THE POP STARS' A-Z

NICK HEYWARD

take that situation



HOW CAN YOU TAKE BACK MY PRIDE
AND SHOUT AT ME UNTIL I HIDE
BUT WHAT MAKES ME SO DUMB INSIDE
IS WAITING FOR MY HEART TO DIE

MAKE ME SHOUT, BUT MAYBE SHOUT
CONTENT TO SIT AND POUR IT OUT
GONNA TAKE THAT SITUATION
AND DO IT RIGHT, AND PUT IT RIGHT
AND DO IT RIGHT, AND DO IT RIGHT

MAKE ME SHOUT YOU'RE TOO LAZE
I LET YOU GET BACK IN A STATE
TAKE MY BLAME AND TAKE A BREAK
BEFORE YOU END THIS SORRY STATE
GONNA TAKE THAT SITUATION
AND DO IT RIGHT, AND PUT IT RIGHT
AND DO IT RIGHT, AND DO IT RIGHT

I TRIED AND KNEW THAT SOMETHING
WAS TO KEEP ME DOWN
IT'S ALL OVER WITH THE JUSTICE
OF AN EMPTY CLOWN
SADNESS IS THE REASON I CAN'T STAND OUT
FROM THE CROWD
I ONLY NEED A MINUTE TO LOOK
UP AND PROUD

HOW CAN WE JUST SIT ABOUT
AND NOT BEGIN TO WORK IT OUT
THE TROUBLE IS WITH YOUR OLD FRIENDS
IS ONE WHO BLAMES AND JUST COMPLAINS
TAKE THAT SITUATION AND DO IT RIGHT, YEAH

COME ON AND SHOUT
AND POUR IT OUT
ON A DAY THAT LEFT ME BACK IN DOUBT
TAKE MY BLAME AND DANCE AND SHOUT
'CAUSE I'M STILL SAYING YOU MAKE ME SHOUT
TAKE THAT SITUATION
AND DO IT RIGHT, AND DO IT RIGHT, YEAH
AND DO IT RIGHT
AND DO IT, YEAH, YEAH, YEAH
POUR IT OUT
COME ON AND POUR IT OUT

GONNA TAKE THAT SITUATION

WORDS AND MUSIC BY N. HEYWARD
REPRODUCED BY PERMISSION
BRYAN MORRISON MUSIC LTD.
ON ARISTA RECORDS

Smash
HITS

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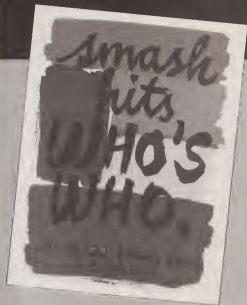
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YOUR FREE
WHO'S WHO BOOK
BOOK COVER AND PART ONE INSIDE

Welcome to Page 3. Chances are you've already had a squint at Page 1 and noticed — quite apart from a large and colourful snap of Lee John of Imagination — a copy of the *Smash Hits Who's Who* book. It's an index to the 48 most famous faces in British pop, it's in alphabetical order and the first instalment and colour cover are tucked securely inside this very issue. Flick through to the middle (pages 32-33) and you'll see the cover; look either side of the centrespread and you'll find the first 16 pop stars, from Marc Almond to Clare Grogan.

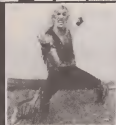
Here's what to do. Open up the staples, remove the book cover, the centre and the *Who's Who* pages, replace the centre (if you want to) and keep the rest somewhere safe. In the next issue (June 23) there'll be the second instalment. In the one after that (July 7) there'll be the third instalment plus details of how to assemble the whole lot into an extremely wonderful fact-filled 24-page book.

Right. Only one question remains: you know the first sixteen entries so WHO ARE THE OTHER THIRTY-TWO? Lee John's not too worried; we told him he's in the next batch. As for the rest of them, you'll just have to wait and find out. And, really, if you're not in the *Smash Hits Who's Who*, then you haven't quite arrived yet.

Don't miss it.

PERSONAL FILE

Photo: Mike Pritchett/IF



DEE SNIDER (Twisted Sister)

NAME: Daniel Dee Snider.
BORN: March 15, 1955 in Astoria, Queens, New York.

FIRST MEMORY: I believe that I can remember opening my eyes for the first time. It must have been when I was a baby but I clearly remember the experience of opening my eyes and seeing all these people staring at me.

NICKNAME AT SCHOOL: I had quite a few. One of my teachers nicknamed me "Hood" because she thought I was a troublemaker and it sort of stuck. "Spike" — that was another one.

FIRST RECORD BOUGHT: "A Hard Day's Night" by The Beatles. I decided I wanted to be a rock star upon hearing about them. The day after they appeared on *The Ed Sullivan Show* — I didn't see them — Russell Neiderman came up to me and said: "Did you see The Beatles?" I said: "The whaddies?" He said "The Beatles, they're a rock and roll band. Man, everybody was screaming!" And as soon as I heard that everybody was screaming, I said to him: "That's what I want to be."

FIRST CONCERT ATTENDED: Ten Years After at Madison Square Garden in 1970. It reinforced my desire to be a star. To be at the centre of this kind of thing.

JOBS: A paper-boy, a bus boy, cleaning the tables in a restaurant, a short-order cook. I was one of those guys who go round picking up the garbage on a beach, Jones Beach in Long Island. I was a loo cleaner — I used to have to clean the mens

loo at a beach resort and it was not a fun experience. I was a taxi-cab driver. I was a computer programme wiper — don't ask me how I got that job. I worked on a dock loading trucks. I worked as a salesman in a housewares department — they always put me in the hairdrier section because people would look at my hair and think "He must know about hairdriers." And I did!

LAST HAIRCUT: My wife trims it but the last serious haircut I had was in 1970. My hair was a little on the longish side — not even over the ears, really — and my father decided that I needed a real haircut. And he took me down to a barber shop and told them to give me a baldy, like a skinhead, a crewcut. It looked so horrendous that the neighbours complained! After that I started growing it and I never planned on getting it cut again.

HOME: I've just bought a house in a New York suburb. It's a Tudor-style house in nice shape. We move in in July. When I'm not in the band I don't do anything except sit home with my wife Suzette and my kid, Jesse, and watch TV or just hang around and relax.

PETS: I'm a real animal and pet freak. One of my goals in life is to have an exotic pet store and to breed dogs. At my peak a year ago, I had an eight-foot boa constrictor, a tarantula, piranhas, two dogs, three cats, a ferret and rats. I was supposed to feed the rats to the snake but the snake wouldn't eat the rats and then I got attached to them. Ferrets are supposed to be easily tamed but, because I was constantly playing, I never had any time so this ferret turned vicious. He was in my bathroom and I used to have to sneak in. He'd sleep in the shower. In the morning you wake up and you gotta go. I'd tiptoe into the bathroom and start going and he'd hear the sound and come charging out of the shower and start snapping at my toes. I finally had to give him away. All I've got left now is my turtle.

LAST RECORD BOUGHT: "Live And Evil" by Black Sabbath.

HAVE YOU FOLLOWED THE GENERAL ELECTION CAMPAIGN? No. There was a time when you felt you could do something but I'm going through a stage where I feel that you can't do anything. I don't believe that these Presidents and Prime Ministers really have all that much power. My only political motivations are to change people's thinking that they have to go with the flow. If you get people to think as individuals they will start changing their attitudes. Then you could get something done.

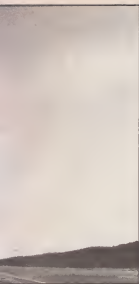


David Sylvian looking moody (above) at the start of their world tour last winter, and (right) — a couple of months, scores of gigs and several thousand miles later — still looking moody at the end of it. Japan might be no more but

the goods just keep on coming. A live album of that tour has just come out (see *Albums* page 21), and both these pictures are from a new book by photographer Fin Costello. It's called *Sons Of Pioneers*, is "a snapshot record of



S T A R T



the tour" and costs £3.95.

Fin has given us 15 copies, autographed by himself, and we're giving them away. Just answer this question:

The guitarist on the Japan tour was called (a) Masami Tsuchiya;

(b) Yukihiro Takahashi; (c) Riuichi Sakamoto; or (d) Earl Slick.

Write your answer on a postcard or the back of an envelope and send it off to **Smash Hits Japan Competition**, 52-55 Carnaby Street, London

W1V 1PF. Replies must reach us no later than June 22.

Otherwise, the book is available by Mail Order only, price £3.95 plus £1.05 p&p, from: **Concert Publishing**, 166-98, Liverpool Road, London N.1.



Left: Everybody's talking 'bout kinky boots. 'Bout what? Well, that's what you call those high-heeled leather boots Honor Blackman (left) is wearing. In 1964 she and Patrick MacNee were the original Avengers team, kinky boots were the very pinnacle of fashion, and the pair made a record 'bout them called (you guessed) "Kinky Boots". Now, with the programme popular once more, Cherry Red records in their wisdom have decided to re-release the thing (see *Singles* page 20).

Meanwhile lots of pictures like the one left can be found in Dave Rogers' book, *The Avengers* (ITV Books, £4.95).

Right: Is it a waxwork? No, it's just Sting dumbstruck by meeting our very own Samantha Archer (left) and Bev Hillier (just dozing off) at a Police reception the other week.



I arrive, two hours late, outside a church in North London. I push open the huge wooden door and find myself being smiled at by Dave Stewart, looking a lot less ominous than he does in pictures. "You must be Johnny Black," he tells me, inviting me in. "It's my new religion, Blackism."

For a moment I assume I'm being got at but, as Dave leads me through the warren of offices, dance studios, recording studios and other creative areas within the converted church, the true meaning of "Blackism" is quietly explained.

"I started off when I painted my bedroom black about three months ago," he says as we wander through to a reception area where Annie Lennox is busily choosing photographs of the band to be sent to America. "You see, I was manager of the band, as well as writing the music and everything. My flat was knee-deep in files and papers, and every morning I'd wake up to phone calls and bile

"We considered getting married and then starting divorce proceedings the next day."

messengers banging on my door. I was going spare."

To halt this creeping insanity, Dave and Annie bought the lease on part of a disused local church and began the process of turning it into their Creative Business Centre. Once all the files, computers, synthesizers and most of the furniture had been carted off to the church, Dave reacted to his new freedom by having his bedroom painted black. Annie looks up from the floor. "I was worried about him then. Thought it was a bit psychologically doubtful."

Dave smiles at her indulgently and continues. "So that's how I relax. Everything is black. Even a standard lamp with a black Chinaman's hat."

"It's all very odd," adds Annie. "Especially that black and white chequered bedcover. It looks like something out of a nightmare." "So that's where Blackism comes from," says Dave. "When life gets a bit too squiffy I go in the black room and chant Hare Krishna backwards," he adds with no hint of a smile. I decide not to ask if he's serious, but by this time we're discussing Annie's sense of interior decor.

It transpires that Annie recently painted her bathroom bright pink with little white clouds. All of this activity seems

to be related to the fact that, since the success of "Swaat Draams (Are Made Of This)", Eurythmics have taken hold of themselves and refused to let success control their lives. Instead, they ploughed their money back into the band.

"It annoys me sometimes," says Annie, "that people tend to focus on me as the centre of the band, but Dave really has most of the ideas for the music and the videos. He's the real strength."

Dave attempts to deny this. "Oh no, everything's shared in this partnership. Right down the middle" he says, "Sixty-Forty," then bursts out laughing as he realises his slip of the tongue.

One thing they don't share any more is the same house. For

turns up in these very pages, but any attempt to establish their closeness is met with a polite, but very firm, "no comment — and you can print that". She's equally — and understandably — guarded about the curious (and quite definitely unfounded) suggestion that seems to be circulating that she used to be male and has had a sex change. "Oh, that's not a bad rumour," she laughs, exchanging a knowing grin with Dave, obviously quite content to let it keep on going.

Manipulation of their image is a vital part of the Eurythmics' mystique, setting shambolic Dave against severely macho Annie. Like everything else, it

HOME IS WHERE THE ART IS

And home, in the Eurythmics' case, is an old church that's been turned into the band's business, film and recording centre. Johnny Black drops by for a few tips on home decorating. Among other things.

some time they lived together, but their emotional break-up didn't affect their creative partnership. "Even though our relationship was over, we were so creatively linked together that we never even considered splitting up musically," insists Dave. "Although we did think about getting married once."

Annie has a fit of giggles. "You know the way Abba always used their love lives for publicity?" she explains. "Well, RCA offered that if I would get married, they'd hire a ship and fly journalists out to it for a huge reception. We considered getting married and then starting divorce proceedings the next day, but it didn't seem worth it."

Since their break-up, Annie has been seen frequently in the company of photographer Peter Ashworth, whose work

didn't happen by accident. "The thing is, we had been so stitched up when we started out as The Tourists in '78, and even as Eurythmics at the beginning, we just had to take things into our own hands," recalls Annie. "That line in 'Swaat Draams' about being 'used and abused' refers directly to my own experiences. Not just in love, but in this business too. Right at the beginning Dave said to me, 'Annie we must have a manifesto', so we wrote down all the things we liked to do on a big sheet of paper."

"That way," interrupts Dave, "we'd be sure that if we got famous it would be on our terms, doing something we enjoyed."

Once Dave and Annie get the double-cut going, your bemused reporter is obliged to sit back and listen, eyes flicking from one to

the other like a man watching a high speed action replay of Wimbledon.

"What I like is performing, changing my image, writing lyrics, making videos, so I'm always in the forefront..." says Annie.

... but I prefer fiddling around in studios until the early hours of the morning, making funny noises, building up backing tracks, dreaming up ideas for videos..." says Dave.

"So when we get together, we've always got a lot to discuss. That's how we write the songs too..." says one of them.

"I have a sort of collage of musical ideas and she has a lot of words and images and we just sort of marry it all together in the studio," says the other one.

Eventually, they wind down, and I'm allowed another question. Hesitantly I ask what they're working on right now.

"Well, we're between albums, so we're putting together a video which features identical puppets of me and Annie and a model of

"Everything's shared in this partnership. Right down the middle. Sixty-Forty."

this church. Lots of clever cutting where the puppet of Annie goes through a door and becomes the real Annie on the other side, or the puppet of me throws a baton into the air and when it comes down it is caught by the real me and I'm conducting a gospel choir in a beautiful Turkish Bath."

If that last sentence sounded quite coherent, that's because I missed out the bit about how the baton originally belonged to the North Nibley Choral Society in 1922. And the bit where Dave went into a sports shop in Cleveland Ohio to buy a pair of roller skates and came out with a stuffed, life-size black Scottish dog (ideal for the Blackist room). And the fact that they're so busy they've had to turn down the British dates on the David Bowie tour.

"I'm also collecting perking tickets," announces Dave with obvious delight. I hear a groan from behind me and turn to see their manager opening a drawer and pulling out a huge handful. "That's only this week."

Having asked about half the things I'd carefully planned, I switch off my recorder and take my leave, hoping my sanity will eventually return. And making a mental note: next time bring twice as much tape.

EURYTHMICS



Man at C&A



Mesh trim shirt.
Small, medium, large. **£5.99.**
Cotton chintz trousers.
Waist 71-91cm (28-36") **£15.99.**
Belt from a range. All C&A stores.



Where value is
always in fashion

SHALAMAR

AZTEC CAMERA

WALK OUT TO WINTER

We met in the summer
And we walked 'til the fall
And breathless we talked
It was tongueus
Despite what they'll say
It wasn't youth
We hit the truth

Faces of Strummer
That fall from your wall
And nothing was left where they hung
So sweet and latter
They're what we found
So drink them down and

Chorus
Walk out to winter
Swear I'll be there
Chill will wake you
High and dry
You'll wonder why
Walk out to winter
Swear I'll be there
Chance is buried
Just below the blinding snow

You burn in the breadline
In ribbons and all
So walk to winter
You won't be late she'll always wait
This generation could walk to the wall
But I'm not angry
Get your gear, get out of here and

Repeat chorus

Walk out to winter
Swear I'll be there
Chill will wake you
High and dry
You'll wonder why
Walk out to winter
Swear I'll be there
You'll find snow blind
This is life, this is life

Words and music by Roddy Frame
Reproduced by permission
Warner Bros Music
On Rough Trade Records



DEAD GIVEAWAY

How long you gonna carry on
This one on one charada
Let's don't end than say we did
That's the game you like to play

Ooh we've been through this so many times
the and result's always the same
I always end up complaining
When I've got myself to blame

You're just a dead giveaway yeah
You'd think I'd learn to handle this by now
You're just a dead giveaway (dead giveaway)

Girl you can't deny it
(Even though you try)
You keep trying to hide it
(Baby we know why)

I get a call about 2am
Saying you don't wanna be alone
I'm tired and half asleep
But emotions are just a little too strong

Ooh I figured that I'd call your bluff
'Cause you went me to come on by
Girl you know it's your love I've always wanted
But this time I won't be denied

'Cause you're a dead giveaway yeah
You went me like I went you
Just a dead giveaway (dead giveaway)

You're scared but you won't admit it
(Even though you try)
But tonight you're committed
(Baby we know why)

'Cause you're just a dead giveaway
A dead giveaway

You're not that naive girl
(I'm finding out)
Is playing deceiver
(What you're all about)

A dead giveaway
I can tell by the look in your eyes
A dead giveaway (dead giveaway)

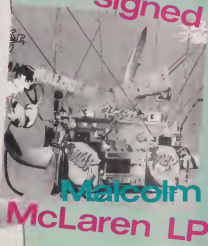
You're scared but you won't admit it
(Even though you try)
But tonight you're committed
(Baby we know why)

You're just a dead giveaway

Words and music by Joey Gallo Marcus Dore Leon F. Sylvers III
Reproduced by permission Chappell Music Ltd.
On Solar Records



WIN THE WORLD'S MOST PORTABLE HI-FI SYSTEM and 50 signed



Malcolm McLaren LPs

Malcolm demonstrates the subtle art of "Duck Rocking" (left) on the world's weirdest and most wonderful music machine. The "Duck Rocker" could be all yours.

Yes, that's Malcolm McLaren. And that impressive-looking contraption with him is a "Duck Rocker". A Duck What? Well, believe it or not, it's his personal portable hi-fi system. It's basically a common or garden ghetto blaster that's been specially "customized" at great cost by artist Ron West. He's added some graffiti in glowing technicolour, a pair of buffalo horns and all manner of nifty gadgets.

There are wheels on the bottom for added mobility and antennae on the top for improved radio reception. The rear view mirror lets you see who's creeping up behind, the horn is there for honking uncool cats out of your way, and if they don't listen to that, why, then you just bump them with the bumper bars.

What's more, stuck to it in various places is everything you might need on your travels: a bar of soap, toothbrush, razor, credit card holder, lighter ... you name it. At present, there are only two Duck Rockers in existence: one in New York and one in London.

Soon there will be three, and that extra one could be all yours. That's right. First prize in this fortnight's big competition is a Phillips

radio/cassette player, transformed by Ron West into a unique Duck Rocker, sufficient to startle not just everyone in your street but probably everyone in your entire town!

This stupendous piece of hardware cannot be bought in the shops. And even if it could, it would cost around £500. And we're giving it away. Completely free.

And if that weren't enough, we're also giving away no fewer than 50 signed copies of Malcolm McLaren's excellent "Duck Rock" album.

Right then. To enter, all you've got to do is work out the answer to the following question, scribble it on a postcard or the back of an envelope, and bung it off to Smash Hits Malcolm McLaren Competition, 14 Holkham Rd, Orion Southgate, Peterborough PE2 0UF by June 22.

Here's the question. Which of the following four groups has Malcolm McLaren not managed: a) The New York Dolls; b) The Sex Pistols; c) The Clash; or d) Bow Wow Wow?

Good luck!

COMPETITION WINNERS

STREET SOUNDS COMPETITION (Issue Apr 26), correct answer: d) "Credibility Crises!" Six copies of the "Secret Sounds" compilation album were won by Sandra Scullwell, Oshroon, Sarah Giles, Aylshbury; Pip-Op Silvernack, A Watton; James Ball, Warrington; Lisa McPhillips, Wimbledon Chase; Nicholas Nowicki, Milton Mowbray.

SHIPBUILDING COMPETITION (Issue Apr 26), correct answer: Robert Wyatt was a member of, Soft Machine. First prize of a framed poster plus a set of singles signed by both Elvin Costello and Robert Wyatt goes to David Winters, London W3. Runners-up receive signed singles: Philip Sharp, New Barnes; Jill Morgan, Pevenell; Christopher Conant, Kilroy; David Johnson, Sandown.

DAY ON THE TOWN COMPETITION (Issue May 12), correct answer: c) London Calling. First 400 in prize of all the LPs you can pick in two minutes, a trip round Radio One, Kodak Disc 4000 camera, £100 worth of Levi Work Wear and, best of all, lunch out with the Smash Hits staff was won by a lucky Jack in China of Reading (Jackie, you'll be hearing from us!). Seven Kodak Disc 4000 cameras go to the following runners-up: Mengol White, Burton; Andrew James, Oswestry; Donna Adamson, Hull; Tracy Peart, Gosport; Philip Gerridge, Spalding; Elizabeth Harrison, Wakefield; Simon Dehnan, Rushden.

SPANDAU GALLEY COMPETITION (Issue May 12), correct answer: "Lifeline", "Communication and "Tie". "Antarctica" "Smash Hits Over London" posters plus 12 copies of "Tie" are on their way to: Prue Wilburn, Wilmington; Michael J. Pepper, Faversham; Tracy Williams, Waterloo; Shereen Muckay, Histon; Margaret Rutherford, Whitey Bay.

KOOL COMPETITION (Issue May 12), correct answer: b) "Oh Le Le La (Le's Go Dancer)". Winners of the Kool & The Gang "Greatest Hits" compilation album were: Anthony Pereira, London S.W.11; Jani Agy, Hull; Julia Garland, Newark; Nina Tunnicliffe, Spendon; Steven Martin, Parnville Green; Richard Irvine, Donnington; Katherine Bask, Lindfield; Ig Patel, Wakefield; Michael Hughes, Liphook; Keith Beaton, Abingdon.

WHAT IS BEAT?

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side one... TEARS OF A CLOWN
HANDS OFF... SHE'S MINE
MIRROR IN THE BATHROOM
STAND DOWN MARGARET
DOORS OF YOUR HEART
TWIST AND CRAWL
SAVE IT FOR LATER

side two... TOO NICE TO TALK TO
I CONFESS
BEST FRIEND
DROWNING
ACKEE 1-2-3
CAN'T GET USED TO LOSING YOU
RANKIN' FULL STOP



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David Bowie

Lifetimes

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- | | |
|-----------------------|------------------------|
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| LIFE ON MARS | RE MY WIFE |
| ROCK 'N' ROLL SUICIDE | BEAUTY AND THE BEAST |
| DAMNED DUES | NERVES |
| KNOCK ON WOOD | REPEL REBEL |
| YOUNG AMERICANS | THE JEAN GENIE |
| FAME | DJ |
| GOLDEN YEARS | JOHN, I'M ONLY DANCING |
| TVC-15 | SPACE ODIDDY |
| | SORROW |
| | BREAKING GLASS |

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: *Get Smart, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.*

In "Rip It Up" by Orange Juice, Edwyn sings "And my favourite song's entitled 'Boredom'..." Does this refer to the song by the Buzzcocks? It also has the words "Holden Caulfield International" written on the back cover so I'd like to know what this means as well.

Faith, Amersham.
● The Buzzcocks, whose first claim to fame is that their debut performance was as support to the Sex Pistols in '78, released this track a year later and Edwyn liked it enough to lift part of the guitar line from it and include it on their own single. Also intended as "a wry joke" is the Holden Caulfield namecheck — it refers to the central autobiographical character in J. D. Salinger's "Catcher in the Rye", after whom Orange Juice named their own label.

I'd like to know who originally sang "Can't Get Used To Losing You" which is now a hit for The Beat. I've asked many people but they can't think who it was.

Tracey Reed, Gwent.
● It was 20 years ago that the American crooner Andy Williams, a man whose voice could reach such heights that he would often over-club women's singing parts in those great movies of the '50s, went on to claim his fourth hit with "Can't Get Used..." and stayed in the charts for 18 weeks. This original version, which I can only describe as positively sweeping, is to be found on the following CBS albums by Williams: "Great Songs Of The Sixties", "Reflections" and "Greatest Hits".



Andy Williams in '57: the smile that made the mothers weep

The other night on the David Jansen Show I heard a record

called "It's A Fine Day" by Jens. David said it was only available by post but I missed the address. Can you help?

Kate Perrin and Sarah.
● Written by a poet from Manchester by the name of Owain Barton, 500 copies were pressed and made available, together with his special drawings, from him at: 514 Charles Barry Crescent, Hulme, Manchester 15 (price inc. postage: £2.00). Cherry Red, however, also became interested and have now bought the rights to the record so it should be in the shops within the next week under the catalogue no. Cherry 65. Not much is known about Jens, only that she's in her early 20s and has had "a classical training".

Please could you ask Martin Kemp where he got the "Sugar Boy" t-shirt, as worn by him on Pop Quiz? We all must have one. **Josanne, Marie and Steph.**
● While Marty is abroad and surrounded by sun, sea and sand, brother Gary let drop that "Martin would really love you to think that he picked it up in some boxing ring in Philadelphia... but it might be nearer the truth if I told you he paid cash for it in Memphis of New Bond Street". So true. They're available in black and white for £10 (50p extra mail order) from Memphis at: 33b Kings Road, London SW3. As the shirts are square-shaped, there's one regular size only.

I'd like to know about the Strawbs and whether their old hit "Part Of The Union" is available on any album.

Pam, Edinburgh.
● Formed in 1967 when they were known as the Strawberry Hill Boys, they played the folk circuit until '70 when founder members Dave Cousins (vocals) and Tony Hooper (guitar) were joined by Rick Wakeman (keyboards), John Ford (bass) and Richard Hudson (drums). Although line-up was never consistent, they scored their first hit single with "Lay Down" in Oct '72 and followed this by a Number Two hit "Part Of The Union", adopted at the time as a semi-official anthem by the Transport and General Workers Union. Hudson and Ford left to form their own group and had a Top Ten hit with "Pick Up The Pieces" in Aug '73 but the Strawbs only managed to scrape into the Top 40 with their third

chart single released two months later ("Shine On Silver Sun"). Nevertheless, there actually is a "Best Of The Strawbs" LP available, built around their three hits. On A&M Records, the catalogue no. is AMLN 86005.



The Strawbs in '73: hasn't politics changed?

I've been a big fan of Michael Jackson's for a long time so can you please give me the address of his fan club?

Pauline O'Brian, Peterborough.
● As he doesn't have an official club in the UK, you will have to write overseas, with an international reply coupon if you'd like an answer, to: Michael Jackson, PO Box 649, Hollywood Station, Hollywood, California 90028, USA.

Do you know exactly what sort of diet David Grant went on? The end result is certainly desirable and I'd love to lose that much weight.

Janice Warrington, Chester.
● The diet that was mainly responsible for David losing two stone in weight originated in New York and is called "the seven-day rapid weight loss plan". Successful Americans reckon "it's speedy and it's fun" as the diet allows you to eat seven mini-meals per day which include a TV snack-time, bedtime bonus and mid-morning and mid-afternoon snacks". You're allowed to eat fish, fruit, salads, vegetables and meat but it also helps to do some exercise (David took up gardening and jogging). I've put a copy of the exact plan in the post to you. Incidentally, pop stars on the whole are forever fearful of falling prey to the inch-you-can-pinch (as Scoffer Bostock puts it) and dieting is very much an 'in thing'. Pete Dinklage's manly frame was put to the test a while back when "The Story Of The Blues" was

climbing the charts and his first appearance on *TOP 70* looked likely: he pledged to give up alcohol until the single started going back down the charts and also avoided sweet things (he wouldn't eat his free choc biscuits left for him in the BBC dressing room).

Could you confirm that a song about fish heads was played on the *Old Grey Whistle Test* on New Year's Eve as no-one will believe me (there's a £3 bet on the answer). **Fish Heads Fan and Nell, Reading.**

● "Fish Heads" is a track by identical twins Art and Artie Barnes which first surfaced on the LA-based Rhino label and, was played on the *OGW* on New Year's Eve (so collect your three quid). Now Barnes Banquet have released a compilation album of the label's most interesting titles (including "Beats Rap" by The Qworymen, "Whole Lotta Love" by The Temple City Kazoo Orchestra and "Where Did Our Love Go" by The Twisters) under the title "Dr Rhino and Mr Hyde". Also featuring two Barnes And Barnes tracks, the catalogue no. is Bega 35.

This may sound funny but can you find out how Bananarama get their teeth so white?

Karen Walker, Tarnock.
● Siobhan has confirmed that Colgate is a must for her — "it gives me the ring of confidence" — while both Karen and Sarah prefer to stick to their own favourite brand, Signal. To get that whiter-than-white look in colour photos, though, you can apply special tooth make-up... that the girls do or anything...

Could you please inform me as to where the quotation that Simon La Bon racites at the start of the "Night Boat" video comes from? I think it's from one of Shakespeare's plays but can't find it anywhere.

Estelle Knott, Pickering.
● Simon assumes the role of Mercutio, friend to Romeo in "Romeo And Juliet", when he racites a passage from Act 1, scene 4, lines 54 to 58. I think it's something about a midget fairy being drawn in a carriage over some men's noses when they're in bed. Quite what this has to do with "Night Boat", or indeed anything, is quite beyond me, frankly.

TOTO



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7" & 'BEST OF TOTO' 12" EP





ULTRAVOX

WE CAME TO DANCE

CHORUS

WE CAME TO DANCE
MAKING MOVES FROM A PASSION PLAY
THE TIES THAT BIND US JUST SLIP AWAY
WE CAME TO DANCE

THE PIPER CALLS OUT A DIFFERENT RHYME
HE CRACKS THE WHIP AND WE STEP IN TIME

STANDING AS THE PARADE GOES PASSING BY
I HEAR A VOICE AROUND ME CRY
LIKE THE SOUND OF DISTANT DRUMS
REJECTED AND ALONE
A HEART WITHOUT A HOME
THEN SOMEONE SAID

REPEAT CHORUS

WE CAME TO DANCE

WAITING AS THE PANIC GRIPS MY HAND
HEARING PROSE FROM HIGH COMMAND
LIKE A MILLION TIMES BEFORE
NO DIGNITY OR GRACE
IT'S THE PRIZE AND NOT THE RACE
AND SOMEONE SAID

REPEAT CHORUS

WE CAME TO DANCE

WE CAME TO DANCE
MAKING MOVES FROM A PASSION PLAY
THE TIES THAT BIND US JUST SLIP AWAY

REPEAT CHORUS TO FADE

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SING SING SONGS JUMP-JET MUSIC
HOT FOOD MUSIC MOOD MUSIC
ON CHRYSALIS RECORDS

DAVID BOWIE

CHINA GIRL

OH OH OH OH LITTLE CHINA GIRL
OH OH OH OH LITTLE CHINA GIRL

I COULD ESCAPE THIS FEELING WITH MY CHINA GIRL
I FEEL A WRECK WITHOUT MY LITTLE CHINA GIRL
I HEAR HER HEART BEATING LOUD AS THUNDER
SAW THE STARS CRASHING

I'M A MESS WITHOUT MY LITTLE CHINA GIRL
WAKE UP IN THE MORNING WHERE'S MY LITTLE CHINA GIRL
I HEAR YOUR HEART'S BEATING LOUD AS THUNDER
I SAW THE STARS CRASHING DOWN

I FEEL TRAGIC LIKE I'M MARLON BRANDO
WHEN I LOOK AT MY CHINA GIRL
I COULD PRETEND THAT NOTHING REALLY MEANT TOO MUCH
WHEN I LOOK AT MY CHINA GIRL

I STUMBLED INTO TOWN JUST LIKE A SACRED COW
VISIONS OF SWASTIKAS IN MY HEAD
PLANS FOR EVERYONE
IT'S IN THE WHITE OF MY EYES

MY LITTLE CHINA GIRL
YOU SHOULDN'T MESS WITH ME
I'LL RUIN EVERYTHING YOU ARE
YOU KNOW, I'LL GIVE YOU TENSION
I'LL GIVE YOU EYES OF BLUE
I'LL GIVE YOU A MAN WHO WANTS TO RULE THE WORLD

AND WHEN I GET EXCITED
MY LITTLE CHINA GIRL SAYS
OH BABY JUST YOU SHUT YOUR MOUTH
SHE SAYS... SHH
SHE SAYS... SHH
SHE SAYS
SHE SAYS

OH OH OH OH LITTLE CHINA GIRL
OH OH OH OH LITTLE CHINA GIRL

WORDS AND MUSIC BY DAVID BOWIE
PRODUCED BY BRIAN AUGER
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MUM'S THE WORD



Sitting in the office going through the letters the other day, we came across one from someone whose Mum thought **Tony Hadley** of Spandau Ballet was really nice. "He looks like the plastic groom on the top of a wedding cake," she said. "That's funny," someone piped up. "My Mum thinks he's nice too." So does mine, others starting chiming in. "And mine!" Suddenly a mood of excitement gripped the company. Were we on to something here? Was the radical soul boy really a mother's boy? Just what was it about old Hadders that makes the Mums go "weak at the knees", as Scooter Bestock's mother put it? Quick on a flash, we were all phoning our own Mums to find

out. And here's what they said: **Mrs Tennant:** "I remember hearing that record on the radio and I thought 'Spandau Ballet! I never thought I'd like them!' It's got a nice melody to it and that makes a pleasant change. Tony does look nice, doesn't he?"

Mrs Ellen: "Is he the one with the collar and tie? A nice clean look. He reminds me of the boys in my youth."

Mrs Bestock: "He's in the old style. Tidy clean. He makes me go a little bit weak at the knees."

Mrs Duff: "It's great the way he dresses — he looks old-fashioned. He looks like a man of the clergy or a statesman and quite reminds me of the late Irish President De Valera. Now he's just got married. I suppose that's another good one gone."

Mrs Archer: "Like his hair. I wish my son Julian would do his hair like that. He's got a mohican at the moment."

Mrs Leston: "He reminds me of Elvis Presley; only in looks, though, not in the way he moves."

Mrs Hillier: "He's got a great voice and is good-looking. He's the sort of boy I'd like for a son-in-law."

And finally **Mrs Rimmer**, the only one not to have fallen prey to Hadley's fatal charm: "I have heard of Spandau Ballet (I saw one of them on Pop Quiz the other week) but I don't know who Tony Hadley is. He's sorry. You dad would know but he's still in bed."

The Southern Death Cult might have suffered sudden death, but they've managed to squeeze an album out of old radio sessions, demos, alternative recordings of their one single and live material. Just out and imaginatively entitled "Southern Death Cult", it's apparently quite rough and raw and should be considered "an official memorial booting" rather than a proper album.

FAN CLUBS

(enclose SAE for a reply)

Imagination

c/o Diana
34 Salisbury St
London NW5 8QE

Orange Juice

12 Scenness
Edinburgh EH9 1NH

The Police

Outlands Fan Club
164 Kensington Park Rd
London W11

Ex Selector singer **Pauline Black** is currently preparing her first solo album with a bevy of musicians and a 15-piece gospel choir.

Who, you're probably wondering, are this bunch **Flesh And The Pan** with that "Waiting For A Train" thingie? Well, it seems that one thing they're not is a flash in the pan (*Green* — 53). In fact Harry Vanda, George Young and Steve Wright met way back in 1964. They formed a group called **The Easybeats** whose hit, "Friday On My Mind", was later covered by Bowie on his "Pin-Ups" album.

For the last six years they've been **Flesh And The Pan**, have sold a couple of hundred thousand albums in Europe and have been Number One in Sweden. What's more, George Young is the elder brother of AC/DC's Angus, and he and Harry Vanda produced the early AC/DC albums. So there.

On June 24 on Channel 4 there's going to be a pop all-nighter. To be precise, a special edition of **The Tube** will be running from 8.00pm to 1.00am, a staggering five hours.

What they've got lined up is a BIG interview with **David Bowie**, a day in the life of **Duran Duran**, film of **U2** live in America and stuff from **Marilyn, Wham!, Shalamar** and **Robert Palmer**.

HAPPY BIRTHDAY

Ray George (22nd May 44),
Narvaan Nolan (23rd June 14),
Paul McCartney (14th on June 18)

John Taylor (23rd on June 20),
Kelly Johnson of Girlschool (23rd on June 20),
Ray Davies of The Kinks (25th on June 21).

Nick Hayward would like to say thank you to all the fans who sent him birthday cards. News of his fan club will be announced shortly.

Contrary to recent rumours, **Kajagoogee** won't be supporting **Red Stewart** at **Brix** after all. Instead **Jo Bowers** will be appearing, and so will good old **Gary Glitter**. The show will be on June 16.

We won't be seeing much of **Sting** for a while. He's just about off to Mexico to begin work on a film of the SF novel *Dune*.

MY TOP TEN



MICK TALBOT (The Style Council)

- JAMES BROWN: Sex Machine (Polyden)** A great dance record by a great dancer whose influence can still be felt.
- DR. FEELGOOD: Raxette (United Artists)** One of the best live bands of the pre-Punk era. This is one of my favourite songs from their early days when I used to go and see them at the Hope And Anchor pub and *Dingwalls*.
- THE SMALL FACES: Tin Soldier (immediate)** I could

noticed all these new disco names in the chart? Well, not "new" exactly.

George Benson, for example ("Lady Love Me (One More Time)") has been around for about 20 years and has a huge jazz-funk following... Likewise **Al Jarreau** ("Moran"). This keyboard player's career began seven years ago... **Booker T. Newbury III** ("Love Town") is a relative youngster at 26, but his multi-instrumentalist from Ohio has been singing since the age of five, and full-time for eight years or so.

New York nine-piece **Bass Construction** ("Walkin' The Line") also go back eight years and have eight albums behind them. Their "Moving" was a hit here in '76... **Dynasty** ("Does That Ring A Bell") have only been around for a measly four years. A Los Angeles three-piece from the same stable as Shalamar. In fact, **Stephen Harvey**, a 24-year-old Aberdeen and former session musician, is the only new name in the bunch. The jolly "Something Special" is his first single.

have chosen a few of them but I think this one's got really good dynamics. I also like the drumming at the end.

4. AL GREEN: Let's Stay Together (London) I like the whole sound of this record — his voice is brilliant. There were some great soul records about in the early '70s.

5. MARTHA REEVES AND THE VANDELLAS: Dancing In The Street (Tama Motown) I had to have a Motown record in my Top Ten and this one is really lively.

6. FREDA PAYNE: Band Of Gold (Savitski) This brings back a lot of memories of the early '70s.

7. OTIS REDDING: I've Been Loving You Too Long (Atlantic) A great song and one of his most passionate vocals.

8. TYRONE DAVIS: Can I Change My Mind (Probe) I first heard (in a compilation LP called "Soul Bible") which my brother bought for me on Christmas years ago and I've liked it ever since.

9. DEAN PARISH: I'm On My Way (RKO) I might sound funny but I think the bloke singing it just sounds tough — it's a great vocal delivery.

10. CULTURE CLUB: Time (Clock Of The Heart) (Virgin) I've really liked all their singles but I think this is my favourite. They've got quite a strong "Philly" influence.

GHOULS' TALK



Bowie (right) sizes up his next meal in *The Hunger*.

David Bowie's latest bash at being an actor is *The Hunger*, a classy horror film that opened in London last week. He and French actress Catherine Deneuve play two vampire-like creatures who cruise around New York in a long black car picking up young nightclubbers, luring them back to their flashy apartment and then doing very horrible things to them. Although they both look about 35-ish, they're actually hundreds of years old — kept young (and alive) by a very strict diet it's lots of blood. But, while Ms Deneuve has the secret of eternal life, her lovers (of which Bowie is the latest) can expect to live only 300 years or so. And, in an impressive series of scenes, Bowie ages from 35 to 300 in a matter of hours.

The film glides along in a slick, glossy way like a sophisticated TV ad, and Bowie stands about looking intensely cool and not saying much which is, as far as his film career goes, what he's best at. But it's a very watchable stuff, and might go some way to convincing all those Bowie fans who didn't manage to get hold of tickets for his concerts. All the support acts for Bowie's tour have now been confirmed. The guests at Milton Keynes will be The Beat and Icehouse while the Thompson Twins open at Murrayfield.

Finally, about the Bowie competition promised for this issue. For technical reasons it simply didn't happen. Sorry about that.

Electric Fever: the **Sex Pistols'** classic, 'Anarchy in the UK,' has been re-released.



Drummer David Palmer has left **ABC**. The parting was apparently amicable, and in the future he'll be concentrating on a series of solo projects, the first being a tour of Japan with the Yellow Magic Orchestra's Yukihiko Takahashi. The remaining ABC threesome are meanwhile compiling material for a second album. The producer is rumoured to be Trevor Horn once again.

After a few dates in Britain and Europe, this man may be heading off to Peter Cetera's June 9 Crystal Palace bash). **The Undertones** are to split. See *Nightout* for details of gigs.

MUTTERINGS

Be warned: we hear that if you apply to join the **Twisted Sister** fan club, you might get a really rude letter back... Tying the knot: **David Ball** of **Soft Cell** has pledged his troth to **Ginny Hewes** of the **Mambas**. The pair are also writing some music for the Framework Theatre Co-op... Tying the knot 2: 'tis muttered that **Steve Norman** of **Spandau Ballet** may be getting wed to **Gail**, the younger sister of **Leenie Hadley**. That would make him and **Hadders** brothers-in-law... Cliche corner: latest ones doing the round in the music biz — "We're looking for a really fresh sound" and "Yeah, it's OK, but wait 'til you hear the American re-mix".

Visage (now down to just **Steve Strange** and **Rusty Egan**) are busy recording a new album with the help of **Mulligan from Fashion**... **Gordon John Sinclair**, star of **Gregory's Girl** and **Local Hero**, turns up in the new **Altered Images** video... **Ball** of **Confusion** 5: window band **Under the Flag** have heard from **Beggs Benquet** (who have a band called **Under Two Flags**) that **Mute Records'** loony **Fad Gadget** is very cross with them. Why? Seems his new record is also to be called "Under The Flag"... While filming their video for "Looking At Midnight", **Imagination** left a trail of lost actors behind them as their float belted round locations in London's West End... Eastern promise: **Jim Kerr** and **Charlie Burchill** of **Simple Minds** are just off to sunny Katmandu for their hols... "Where was the **Duran Duran** bit last issue?" **John Taylor** was recently heard to mutter, Dunno, but here's this issue's: at the Prince Of Wales Trust gig at London's Dominion in July, they'll be opening for **Dire Straits** and **Bonnie Tyler**.

Starting June 18 at **Southend**, **Eurythmics** will be playing an eight-date 'warm-up' tour (*Nightout* for details). Warming up for what, you may wonder? A massive festival in Belgium, apparently at which **Simple Minds** will also be appearing.

The party's over now. That is to say, those noisy **Australians** **The Birthday Party** have split. Seems they thought the new challenges are too hard to sustain our creative vitality". Or something like that, anyway. Expect some solo projects soon.

Come the end of this month, expect to find a new **Yazoo** 12" single in the shops. The A-side will be a long version of "Nobody's Diary". On the flip there'll be yet another re-mix of the ever-popular "Situation".

Kajagoogoo would like to apologise for the cancellation of their matinee concert at **HammerSmith Odeon** on May 30. Tickets for that date are valid for a replacement gig at the same theatre on June 16. Some tickets are still available for this and doors open at 5pm. The show will be finished by 8.

What is "What Is Beat"? It's a just-released collection of **The Beat's** greatest hits, of course, including all their singles up to "Can't Get Used To Losing You" and, in the first few copies a 12" single full of re-mixes.

RUSSELL SPROUTS



"My immediate reaction was: don't be so bleedin' daft!" **Breakfast TV** astrologer **Russell Sprunt** was clearly a little surprised when asked to make a record. Nevertheless, his cover of the old Supremes song, "No Matter What Sign You Are", is out now.

"The general reaction was: 'I didn't know you could sing. I'm still not sure that I can.'"

Having heard the record, neither is **Blitz**. But the cover pic of Mr Grant, his backing group **The Starline** and about a million sequins, is unacceptable.

Since he began his daily appearances on **BBC's Breakfast Time**, Russell has become a 'star' himself. Every week he's sent thousands of letters, presents and "bitrate" proposals.

Although he claims to be "terribly involved with my subject on a serious level", he'd like to become an all-round TV entertainer. Clearly the record is a first step in that direction.

Though not a very serious one... "It's all purely innocent fun. I get requests like: will you impersonate **Doris Vader**? So I stuck a dustbin on my head this morning and did it."

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Used sparingly it gives an elegant and subtle effect, used generously it produces a most stunning look.

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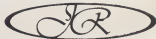
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LOVE TOWN

CHORUS

EVERYBODY, BRING YOUR BODY
TO LOVE TOWN
MIDNIGHT MADNESS
MOONLIGHT GLADNESS
IN LOVE TOWN, BABY

OUT IN THE DARK UNDER THE STARS
THERE'S A BRAND NEW HORIZON
CITY FULL OF LIGHTS, YES IT GLOWS IN THE NIGHT
AND IT'S FULL OF SURPRISES

EVERY DOORWAY HAS A FANTASY LAND
THAT WILL SHAKE UP YOUR MIND (SHAKING UP YOUR MIND)
NEON LADIES SELLING ROOMS FOR ROMANCE
ON A 12 O'CLOCK HIGH (12 O'CLOCK HIGH)

REPEAT CHORUS

OUT IN THE STREETS NO-ONE EVER SLEEPS
'CAUSE THEIR BODY'S ON FIRE, YEAH
UP ON THE ROOF LOVE IS ONE HUNDRED PROOF
YOU GOT ME GOING HIGHER AND HIGHER
IN EVERY WINDOW THERE'S A SHADOW OR TWO
MAKING LOVE IN THE NIGHT (MAKING LOVE ALL NIGHT)
LOOK AROUND YOU AT YOUR DREAMS COMING TRUE
FOR ONCE IN YOUR LIFE

REPEAT CHORUS

EVERY DOORWAY HAS A FANTASY LAND
THAT WILL SHAKE UP YOUR MIND (SHAKING UP YOUR MIND)
NEON LADIES SELLING ROOMS FOR ROMANCE
ON A 12 O'CLOCK HIGH (12 O'CLOCK HIGH)

REPEAT CHORUS

WORDS AND MUSIC BY ELI BARRY
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MEAT LOAF



IF YOU REALLY WANT TO

YOU SAY YOU'RE ALL ALONE
AND AFTER ALL THE CHANGES YOU'VE BEEN THROUGH TODAY
NOW YOU CAN USE A LITTLE TENDERNESS RIGHT NOW

OKAY I'VE BEEN ALONE
AND I CAN UNDERSTAND THE WAY YOU FEEL TONIGHT
MAYBE TOGETHER WE CAN CHANGE IT ALL RIGHT NOW

I CAN TELL BY THE LOOK IN YOUR TEAR-FILLED EYES
YOU NEED SOMEBODY YOU CAN HOLD ONTO

CHORUS
IF YOU REALLY WANT TO I'D LOVE TO HOLD YOU
IF YOU REALLY WANT TO
THEN I'D LOVE TO BE THE BODY
THAT YOU HOLD ONTO

YOU SAY HE BROKE YOUR HEART
HE LEFT YOU CRYING BUT HE DID NOT SET YOU FREE
AND NOW YOU FEEL LIKE YOU CAN NEVER LOVE AGAIN

OKAY SO LET ME KNOW
IT'S UP TO YOU HOW LONG YOU LET THIS MEMORY STAY
AND DO YOU REALLY WANT TO CARRY ON THIS WAY

I CAN TELL BY THE LOOK IN YOUR TEAR-FILLED EYES
YOU NEED SOMEBODY YOU CAN HOLD ONTO

REPEAT CHORUS

IF YOU REALLY WANT TO, IF YOU REALLY WANT TO
THEN I REALLY CAN'T DENY YOU
SO MANY THINGS YOU NEED TO KNOW
SO MANY LEFT TO SAY
BUT YOU MEAN MORE THAN WORDS I KNOW
I CAN HELP YOU CHASE THE PAIN AWAY

I CAN TELL BY THE LOOK IN YOUR TEAR-FILLED EYES
YOU NEED SOMEBODY YOU CAN HOLD ONTO

IF YOU REALLY WANT TO, IF YOU REALLY WANT TO
IF YOU REALLY WANT TO
THEN I'D LOVE TO BE THE BODY
THAT YOU HOLD ONTO

IF YOU REALLY WANT TO, IF YOU REALLY WANT TO
THEN I REALLY CAN'T DENY YOU
IF YOU REALLY WANT TO, IF YOU REALLY WANT TO
IF YOU REALLY WANT TO

WORDS AND MUSIC BY T. NEELY/G. MEYER
REPRODUCED BY PERMISSION CARLIN MUSIC
ON EPIC RECORDS

SINGLES



Reviewed by
Mark Steels

Worms: Matters Of The Heart (CBS) If your name looks like a worm and is pronounced like the sound of someone being a little unwell ("frew"), you should have no chance, but this is a suede-skinned, juicy peach of a record. A hissfully romantic song, graced by an arresting vocal and an arrangement that hugs like loving arms at a windy hus-stop. The best electro-ballad since "Vienna"



JIMMY THE HOOVER: Tantalise (Innervision) Go for the shades and the beany hat — summer's here! Sunny African rhythms, flamenco guitar and it's "hey, senorita, you playa the frisbee?" Exhilarating stuff and the rousing chorus of "wo-wo-ee-yeh-yeh" is easy enough for even me to remember. "Extra good star for really silly name" — Reg the Spin-diller.

DONNA SUMMER: She Works Hard For The Money (Mercury) The Queen of the Disco Scene, back with another vicious assault on my poor

tootsies. Who cares if it sounds a lot like "Hot Stuff" when you've got Donna's hissing vocal delivery, a whipcrack drum sound and a hot sax break? There's even a really trendy guitar solo, so just take my money, Mister Dornman, and point me at the dancefloor.

DEAD OR ALIVE: Misty Circles (Epic) Dead or alive? On the evidence of this, a pretty close thing. Despite the bejewelled conk, Pete Burns could be the next Boy George (very pretty, spaghetti hair-do, lashings of lipstick) if only he'd learn to sing rather than howl. Ow...owl. Electro disco from a real Diamond Dog.

HANOI ROCKS: Malibu Beach (Lick) Your chance to win a date with Dee Snider or a boxed-set of old Mott The Hoople albums. Just climb into your platform boots, turn up the volume control to 'real loud' and off you go. Oh, and watch out for the gurgling make-up swamp. I said, watch out for... Oh, never mind.

PETER TOSH: Where You Gonna Run (EMI) Ample proof that reggae still has an important role on the perplex dance-floor of life. Another hrasny cut from the excellent "Mama Africa" album and one which fairly chucks along.

HAYSI FANTAYZEE: Sister Friction (Regard) Matchstick Man and Matchstalk Kate finally dump their horrid singalongaFagin routine and go for something altogether more... um... sophisticated. Not a great song by any means, but just about every production technique in the book makes for intriguing and not unpleasant listening.

SHEILA WALSH AND LIFF RICHARD: Drifting (DJM) Sentimental, goo-goo music, lavishly arranged and (of course) immaculately performed. Even after a rigorous all-over with the carbolic this is guaranteed to make you feel positively filthy.

TOTO: I Won't Hold You Back (CBS) The Americans dish out, every year, prestigious awards called Grammys. As Toto win most of them, they must be for Exceptional Mediocrity in the Field Of Music. "Africa" had a whimsical charm — as well as the most gruesome video of all time — but this one's plain dull and should be played only to get rid of party guests.

BLACKFOOT: Send Me An Angel (A&C); ZZ TOP: Gimme All Your Lovin' (Warners); FASTWAY: We Become One (CBS) Further tales from the crypt. In that dark netherworld where the bass-bins grow like skyscrapers, trees are sprayed on and maned beads

shake violently. Blackfoot are robust juggernauts and ZZ Top are Texan oil-tankers — both awesome but at least rolling along. Fastway, unfortunately, have had their wheels clamped and, although they protest quite loudly, remain stuck on the kerb.

MAN PARRISH: Heatstroke (Polydor) Sparky's Magic Synthesizer meets Donna Summer on a hind date at Studio 54 and they get on famously. Trying not to dance to this is harder than persuading a tout to give you a Bowie ticket for 75p.



ROD STEWART: Baby Jane (Warners) I know he's been away for a while but trying to look like one of Toto Coelo does not a hip dude make. Nice to know that his voice hasn't followed suit.

EDDIE & SUNSHINE: Perfect Stranger (Survival); INTRO: Lost Without Your Love (MCA); PLEASURE AND THE BEAST: Dr Sex (Metropolis) Three electro-pop coupes and all rather spilling in their own ways. Eddie Maelo and Sunshine Patteson's effort is the most byzantine with flashes of '60s soul organ sounding quite groovy in there amongst the jibbering pulses and crashing syn-drums. Intro's is almost classical with some neat touches of what sounds like strings (but is probably two buttons and a lightbulb) and a stupendous vocal from Jacqui Brookes who's got to be the most stirring chanteuse since All P&TB are likely to come a cropper thanks to the title but the song has about as much to do with s-e-x as a cup of tea. The value-for-money 12-inch, however, contains four other tracks of which "Rock The House" is a rilly rabble-rouser.

THE TRUTH: Confusion (WEA) Darlings of the Mod Revival Revivalists and no wonder. Dennis Greaves' band crackles along with great aplomb, heaving '80s technique into a '60s format, satisfying both the demand for quality and desire for sincerity in one go. Fabulous.

PATRICK MacNEE & HONOR BLACKMAN: Kinky Boots (Cherry Red) Has your Mum ever told you that the things

you get up to would have been punishable by death when she was your age? Yeah? Same here. Well, this 13 year old gem by the then-stars of *The Avengers* (recorded recently on Channel 4) proves that the '60s weren't as naive and innocent as you may have been led to believe. So, mate, what's all this about "patent leather jack-boots" Mmm? Wanna talk about it?

LEISURE PEOPLE: Anxiety (Epic) Build round a madly catchy synth riff and harbed with hooks throughout, this is a cultured pop at its clever-kicks best — maybe a little too clever. Nevertheless, it's more infectious than mumps and far more enjoyable.

ULTRAVOX: We Came To Dance (Chrysalis) No less than the fourth single from "Quartet" and not the best, it's still leagues ahead of much of the puerile electro hip-hop that's around at the moment. Get the 12-inch and Vox your sax off.

THE LOTUS EATERS: First Picture Of You (Arista) The kind of song that revolves around your head just when you try to grab some shut-eye after a night slaving away in a hot discotheque. Slightly precious but highly memorable because from a duo about whom you are going to hear quite a lot, I'd say.

DURUTY VOLUME: I Get Along Very Well Without You (Factory) Snap.



THE MAIN T. POSSEE: Fickle Public Speaking (Respond) Just when the whole Respond shebang was shaping up like a grisly music hit version of *The Emperor's New Clothes*, along comes Vaughn Taulouse and his natty-named outfit and gives it a passionate kiss of life. Funky, sassy and likely to sell quite a few parkas.

THE IMPOSTER: Pills And Soap (Demon) Not so much food for thought as a seven-course blow-out for the grey cells. Elvis Costello is an incisive social commentator par excellence and this is one of his most vicious assaults yet, making "Shipbuilding" sound like a New Year's Eve party by comparison. The work of a true genius not disguised by an intriguing pseudonym.

ALBUMS

KISSING THE PINK: Naked (Magnet)

After the brilliant "Last Film" I was expecting a bit more than a frustrating mish-mash of ideas. This sounds a bit like one of those complicated compilation albums where adjoining tracks have nothing in common and, while you have to admire the band's versatility, the lack of cohesion and style gets on your wick after a while. Still, "Desert Song" thunders along superbly and "Maybe This Day" is very haunting indeed. (5 1/2 out of 10)

Deborah Steels

AGNETHA FALTSKOG: Wrap Your Arms Around Me (Epic)

Unashamed, though not totally undistinguished, pop from Abba's youngest member. Expertly fashioned by producer Mike Chapman it boasts at least a couple of items that could be utilised as chart contenders should Agnetha's current single "The Heat Is On" fall by the wayside (5 out of 10)

Fred Dellar

CLOCK DVA: Advantage (Polydor)

Clock DVA's self-styled "manic vision of exotic delinquent paranoia" (whatever that is) may appeal to some cult following somewhere, but this dreary pretentious jazz-funk rock isn't going to win them any new fans. Sounding like Beaubats or Clansix, Nauvoux of their worst this album is ideal for those who like songs about "the secret lives of big black girls" and that sort of thing. Not many I expect. (2 out of 10)

Peter Stockton



AL JARREAU: Jarreau

(Warners) Tense, nervous headache? Well, just slip this on the deck, lie back and relax for Al's extraordinarily sensitive voice and sensitive choice of material are as soothing an antidote as you will hear. The ballads are rich and inviting, the

jazz workout engaging and the whole affair is adorned with two lithe arrangements and given a silky-smooth finish. Sensual healing. (8 out of 10)

Mark Steels

MARY JANE GIRLS: Mary

Jane Girls (Gord-y) Under the guidance of the divine Rick James, the four "sassy" streetwise New York gals attempt to show that they got the funk and fail miserably. Like so many of this year's releases, this is just another mediocre funk record. (4 out of 10)

Jo-Anne Smith



SPARKS: In Outer Space

(Atlantic) Bright as they are, Sparks have been flying downward since "Beat The Clock" four years ago. The Mosel Bros surely need a hat and this pleasant bunch of synth licks doesn't seem to contain one. Pity (6 out of 10)

Tim de Lisle

JAPAN: Oil On The Canvas

(Virgin) I never went a great handle on this polished bunch and ever since my brother, in a moment of stupidity, actually bought a copy of Lou Reed's "Take No Prisoners", I've had a strong dislike of live albums. Still, Japan had their moments and if you screamed your head off on their last tour you'll no doubt want the souvenir, an excellently recorded album of what was a very boring show. (2 out of 10)

Deborah Steels

GEORGE BENSON: In Your

Eyes (WEA) A couple of instrumentals plus an assortment of vocal heart-tuggers and dancehall muggers. That's what Benson offers this time around with quality assured throughout. (7 out of 10)

Fred Dellar

YELLO: You Gotta Say Yes To Another Excess (Stiff)

Fronted by a stern-looking bloke called Dieter Mayer, this almost unclassifiable Swiss Group make playful use of danceable rhythms, deep voices, jerky electronics and anything else that comes to hand. They'd be easy to dismiss as a bunch of loonies but, although weird, repeated listenings reveal this to be a rewardingly dull collection. (7 1/2 out of 10)

Dave Rimmer

DONNA Summer

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SHE WORKS EVEN HARDER ON 12"
SPECIAL 6min 15sec VERSION WITH
INSTRUMENTAL VERSION ON B SIDE.

7" DONNA I
12" DONNA 12
MARCH 1984

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TO STOP IT



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PRODUCED BY PETER COLLINS



ROMAN HOLIDAY



STAR★CHOICE

THE VERY SPECIAL SONG SPOT

SELECTED
THIS TIME BY

ROD STEWART



Photo: Chris Webb

☞ My first choice was very nearly that old music-hall number, "Underneath The Arches", but I've chosen this one because it's got clever lyrics unlike most songs today. It's good to see words with more than one or two syllables in them for a change. ☞

JOHNNY AND MARY



JOHNNY'S ALWAYS RUNNING AROUND
TRYING TO FIND CERTAINTY
HE NEEDS ALL THE WORLD TO CONFIRM
THAT HE AIN'T LONELY
MARY COUNTS THE WALLS
KNOWS HE TIRES EASILY

JOHNNY THINKS THE WORLD WOULD BE RIGHT
IF IT WOULD BUY THE TRUTH FROM HIM
MARY SAYS HE CHANGES HIS MIND
MORE THAN A WOMAN
BUT SHE MADE HER BED
EVEN WHEN THE CHANCE WAS SLIM

JOHNNY SAYS HE'S WILLING TO LEARN
WHEN HE DECIDES HE'S A FOOL
JOHNNY SAYS HE'LL LIVE ANYWHERE
WHEN HE EARNS TIME TO
MARY COMBS HER HAIR
SAYS SHE SHOULD BE USED TO IT

MARY ALWAYS HEDGES HER BETS
SHE NEVER KNOWS WHAT TO THINK
SHE SAYS THAT HE STILL ACTS
LIKE HE'S BEING DISCOVERED
SCARED THAT HE'LL BE CAUGHT
WITHOUT A SECOND THOUGHT
RUNNING AROUND

JOHNNY FEELS HE'S WASTING HIS BREATH
TRYING TO TALK SENSE TO HER
MARY SAYS HE'S LACKING
A REAL SENSE OF PROPORTION
SO SHE COMBS HER HAIR
KNOWS HE TIRES EASILY

JOHNNY'S ALWAYS RUNNING AROUND
TRYING TO FIND CERTAINTY
HE NEEDS ALL THE WORLD TO CONFIRM
THAT HE AIN'T LONELY
MARY COUNTS THE WALLS
SAYS SHE SHOULD BE USED TO IT
JOHNNY'S ALWAYS RUNNING AROUND
RUNNING AROUND

WORDS AND MUSIC BY ROBERT PALMER
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BUNGALOW MUSIC NV ISLAND MUSIC LTD
ON ISLAND RECORDS

ROBERT PALMER



H.O. Pete Kean, Colin Gavigan, Kneey Derman, C. Ito Ferguson, Ian Danielson and (sitting) Ross Alcock

SING DANCE

Is it piped music? Will it get on *Drop Of The Pops*?
 Why are we dredging up these appalling water jokes?
 Because H₂O appear to be making a bit of a splash.
 We sent Mark Steels to learn how to tap dance.

It's not easy being the support band on a major British tour when the headlining act is Very Famous Indeed. At best your set can be used as background music for the purchase of official tour brochures, hats, scarves and badges. At worst, you can find yourself subjected to non-stop football chants of the Very Famous Bend's name (or even nastier). All of which means that supporting Kajagoogoo should be like going mountain climbing in roller-skates.

H₂O—for it is they who draw the short straw—have turned tradition on its head. Far from incurring the wrath of the Limal Legion, they seem to be causing something of a sensation of their own. I caught up with them at Derby where their confident, powerful set added a few more recruits to their ever-increasing following. And what with a highly engaging single, "Dream To Sleep", doing brisk business and with a kind of frontman, Ian Donaldson, many bands would give their eye-teeth for, it seemed they were ripe for a bit of investigation...

With a name like H₂O the puns are likely to come thick and fast. But why wait for me to be a clever-dick when drummer Kenny Dorman's opening salvo includes the pearl: "I've had a bit of trouble in the past with lead guitarists but now we've got just the right chemistry."

Actually, despite the name and the fact that the keyboard player is a physics graduate, the band have very little to do with the world of bunsen burners or test-tubes.

"We went crazy trying to think of a name," laughs Ian. "I wanted to call the band The Swivel Brothers and then someone came up with Marks and Spencers. Then CO₂. Eventually we stuck with H₂O—it's both chantable and spray-paintable which, when you come from Glasgow, is very important!"

Although newcomers to the charts—"Dream To Sleep" is their first single on a major record label—H₂O have been in existence for five years in one form or another and built up a large following in their native Scotland. Far from being rueful about being cold-shouldered for such a long time, they're positively ecstatic.

"Well, to quote Lou Reed," says Ian, "we didn't have to 'grow up in public' which is what so many bands who come out of nowhere have to contend with. A couple of years ago there was a trendy Scottish thing with people like Orange Juice and Altered Images and anything that was Scottish and had a jingly Beethelike guitar sound was thought of as being part of a 'young sound of Scotland.' We weren't like that and so we got left behind. We've taken a long time to settle, to get it right, but I think if you look around you'll find it's those bands who have evolved who'll be around the longest—Duran Duran, U2, Simple Minds..."

And, of course, H₂O. Anyone who was fortunate enough to catch them on the

Kajagoogoo tour could not have failed to notice the dynamism and musical expertise with which they equipped themselves. Maybe it's little more than you might expect from a band who are experienced campaigners on the live circuit but H₂O feel that it's given them a great advantage over those who are thrust into the limelight before their time. "Unfortunately", Ian argues, "there's a lot many people who don't realise the effort that

DREAM TO SLEEP

By H₂O

SOMEONE GLIMPSED ACROSS A DANCE FLOOR
 NOT GOING HOME AND LOVING IN DOORWAYS
 A ROOM TO REMEMBER
 WHO TO MEET IN
 SECRETS IN THROUGH YOUR HEAD
 AND OUT THROUGH YOUR MOUTH

ELSEWHEN ANYWHEN
 SHARING A SUNRISE
 I'VE NEVER BEEN A SILHOUETTE BEFORE
 TOUCH TO THE SOUND OF 'YOUNG AMERICANS'
 OR AM I STILL TOO YOUNG

CHORUS
 I DREAM TO SLEEP I DREAM TO SLEEP,
 I DREAM TO DREAM I SLEEP TO DREAM!
 DREAM TO SLEEP I DREAM TO SLEEP!
 I SLEEP TO DREAM

DANCING TOGETHER
 TANGOD EMOTIONS
 BUSHING YOU TURN YOUR FACE AWAY
 SILENT PERSUASION
 THAT RESHAPED MY FUTURE
 AND ILL NEVER BE THE SAME AGAIN

REPEAT CHORUS

SOMEONE GLIMPSED ACROSS A DANCE FLOOR
 NOT GOING HOME AND LOVING IN DOORWAYS
 A ROOM TO REMEMBER
 WHO TO MEET IN
 SECRETS IN THROUGH YOUR HEAD
 AND OUT THROUGH YOUR MOUTH

REPEAT CHORUS TO FADE

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has to be put in. They think it's "meet up with your mates on Monday, write five songs on Tuesday, record deal on Wednesday and in the music papers on Thursday. I think we've got more substance than that."

A strange pedigree, too. Ian formed the band in 1978 after a punk band, the dubiously-titled Skrool. In which he had been working broke up. First to join was drummer Kenny Dorman who had previously played in

a Boy's Brigade Pipe Band and another punk outfit. He was soon followed into the ranks by Ross Alcock, a classically-trained keyboards player. The bassman's role went to Colin Ferguson, a survivor from a '40s-type swing band and, in 1980, Colin Gavigan—known as Biggles—and a former child actor—was drafted in to supply some rasping saxophones. And finally Peta Keane was signed up as guitarist, a most unlikely choice as he'd been looking moody and "throwing a few shapes" with a succession of Glasgow heavy-metal bands.

It's an unusual but potent musical cocktail. Ian feels it blends subtlety and passion in just about the right quantities.

"Our songs are emotional and I think to be able to relate to an audience on that level is far more important than just to get up there and sing about a Manchester magastore check-out or..."

"Or about how great it is to wear plastic boots", Kenny interrupts.

"Yeah", Ian agrees, "I really hate the way so many bands patronise young people—who they call 'the kids'—and assume that because they're young they don't understand their own emotions. What happens then is that many emotions become tarnished by pop or disco bands dragging something which is very important down to the most simplistic level. Feelings are important—jealousy, hate, love—and when you hear things like 'rap your love' it doesn't mean anything at all. Such things should be treated with sincerity."

I have to admit that "Dream To Sleep" gave me the goosebumps the first time I heard it. What was it about?

"At the time we wrote it," says Ian, "I was reading about sleep and how you must have it to dream. Throughout the day you take in and build up lots of images which have to be unoccupied. It's those coupled images becoming part of reality—everybody's experienced it."

"It's also a love song," adds Kenny. "You know...when you're in love and you've had a row and because you're a wee bit upset you can't get to sleep. The two ideas seemed to fit together really well."

If the success of the single and the unbridled enthusiasm on the tour are pointers then, it seems, H₂O's years in the wilderness will reap their just rewards. And they'd deserve it. They're articulate, witty and honest and, thankfully, don't indulge in that now rather boring pursuit of "Keja-bashing".

"It's Kajagoogoo's tour", Ian concludes. "The fans have come to see them and they've been really great to us as well. I hope they enjoy us and like the record and it'd be really nice if, in ten years when they're looking through their collection, they'll pull out that old single by H₂O and say 'yeah, that's still a good record'."

"To hope for any more than that would be presumptuous"

MARILYN WILSON

Photo: J.P.



with
the
WILSONS
WONDERFUL

Wonderful, wonderful, wonderful, wonderful

You said you'd be over after ten
I sat home and waited until then
Didn't you know my heart goes bang-bang
Whenever you're near

Wonderful you're just magic to me
Will you say you love me very much
Oh didn't you know that things
Are never what they appear

Chorus
Wonderful to touch
Because you're wonderful to hold
Because you're wonderful to be with
Be with me tonight
Here in wonderland with you
I do the things I plan to do
You're wonderful to be with
Be with me tonight

Wonderful, wonderful

I'm assured that opposites attract
When I'm sure of you I might react
Didn't you know that there's a secret I never tell

Repeat chorus

Here in wonderland with you
I do the things I plan to do
Wonderful to be with
Be with me tonight

Wonderful
Wonderful, wonderful, wonderful, wonderful
Repeat to fade

Words and music by Teddy Johns
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Music On Compact Records

D TRAIN



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AND THE SHADOW OF YOUR SMILE

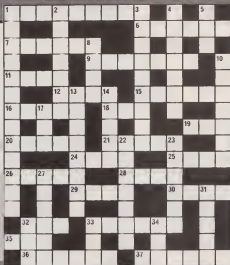


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CROSSWORD

DOWN

- 1 and 3 Andy Williams' hit revived by The Beat (4,3 4,2,6,3)
- 2 'She Loves Like ...' Spandau Ballet
- 4 A Jerry who's Special
- 5 'Space ... Love Song' (A Flock Of Seagulls)
- 8 'Old ... Sir' (Wings)
- 10 'Young, Free And Single' hitmakers
- 13 and 37 across: Modern Romance song for old doers? (2,2,2,2,6)
- 14 The Collins from 6 across
- 17 Nod about for country music star Williams (anag)
- 22 Turn at a town to find a disco group (anag)
- 23 This one is new, there is no clue
- 27 Gap on Heaven 17's current album
- 31 Let's do this, suggests Bowie
- 32 Weightwatcher Larry?
- 33 In a musical one no drinks are served
- 34 Musical term for a twosome



ACROSS

- 1 New Edition's sweet lady (5,4)
- 6 Chart-climbing Juice
- 7 Sisterly vocal group
- 9 A statement of identity from Twisted Sister (1,2,2,2)
- 11 Soul man hailed by Dexys
- 12 The ... Of The Game (Abba)
- 15 Nationality of Passions' film star
- 16 That bear-like Mr Pendergrass
- 18 See 20 across
- 19 Label for Duran Duran (1,1,1)
- 20 and 18 Enjoyed by Pughog during 1981 (5,3)
- 21 Wham!'s sort of guns
- 24 '... No Pleasing You' (Chas And Dave)
- 25 DJ Nightingale
- 26 This Thomas had windpower
- 28 '... Me On A Sunday' (Marti Wehh)
- 29 That 'continental' supergroup
- 30 Dear ... (Kid Creole)
- 32 '... Boy Thrope
- 33 Expensive drink for The O'Jays
- 35 In which Madness drove up the charts
- 36 Oddy spell cats from Pan Tang
- 37 See 13 down

HALLOWEEN III

season of the witch

The night
no one
comes
home



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'WHEN THE LOVE HAS GONE'

RCA

Smash hits who's who.



EDWYN COLLINS

Singer and songwriter with Orange Juice. Born Edwyn Stephen Collins, Edinburgh 23/8/59. Enthusiasm for early punk in general and The Ramones in particular led to formation of The Machetes and the dyeing of his hair pink. Worked for Glasgow Parks Department "drawing squirrels". Changing name to Orange Juice, they released singles on independent Postcard label. Great press (he and equally unknown Clare Grogan were featured together on cover of *NME*); no sales. True to form, they celebrated release of first LP (1981) by breaking up. Reformed with new drummer and were rewarded for persistence with first hit "Rip It Up" in 1983. One of pop's true individuals, Collins is taller than he looks and lives above a launderette in Hackney with two female friends. Gave up singing lessons after four attendances and holds the world record for turning up late at a Radio One interview. "Music seems really gutless and spineless at the moment. I know that sounds really cynical and I'm not saying Orange Juice are the wonderful alternative to that, but I think we're making the effort."



PHIL COLLINS

Singer/drummer with Genesis, producer and, most recently, solo artist. Born Phillip Collins, 31/1/51, West London. The son of a theatrical agent, he was a child actor until he fell out with the director of *Calamity The Cow* and decided to concentrate on drumming instead. Answered small ad seeking drummer for new group called Genesis. After seven increasingly successful albums, singer Peter Gabriel left in 1975 and, to everyone's surprise, Collins stepped into his shoes to great effect. As if this wasn't enough, he also started splinter group Brand X. Under his guidance Genesis began turning up in the singles charts on a regular basis and, in 1981, his own solo career took off dramatically with the best-selling "Face Value". Despite his Big Rock Star status (large house in Surrey, very unfashionable friends), his energy and expertise command respect from different quarters. He's already lined up to produce the new Adam Ant single and has done the honours for people like Frida and John Martyn. His guiding principle is simple. "I've always wanted to gain the respect of my fellow musicians."

Smash hits who's who.



HUGH CORNWELL

Lead singer and guitarist with The Stranglers. Born 28/8/49 in Surrey, studied Biochemistry at Bristol University and worked as scientific researcher in Sweden. Formed The Guildford Stranglers in '75, played hundreds of gigs in next two years, eventually changing name to The Stranglers and establishing themselves on growing London punk circuit. First LP, "Rattus Norvegicus", and second single, "Peaches", leapt into Top Ten. Gained reputation for threatening behaviour — chucking furniture through restaurant windows, tying journalists to trees in Spanish desert — and writing sexist lyrics. In '80 Cornwell imprisoned in Wormwood Scrubs after being convicted for illegal drug possession. Wrote about the experience. Came back strongly in '81 with "Golden Brown" — after being largely written off by the press — still maintaining aggressive image of "The Men In Black". A new romanticism is prominent in recent work, along with a return to more acoustic instruments. "Now we're a lot more confident. There's no way anyone's going to tell us what to play."



ELVIS COSTELLO

Singer/songwriter/occasional producer. Born Declan McManus, 25/8/54, London, son of dance band singer Ross. Record collector and Beatles fan club member from an early age. Played in pub group Flip City in mid-'70s while supporting wife and child as a computer operator. Rejected by most record companies, found a home at Stiff in 1976. Manager Jake Riviera suggested change of name; launched on a punk-drunk London, swiftly gained a reputation for combining the fervour of the times with classic songwriting craft, as demonstrated on numbers like "Watching The Detectives" and "Oliver's Army". Seven years later his standing has increased but the hits are harder to come by, particularly in the USA where his lack of diplomacy (and refusal to do interviews) has won him all sorts of enemies. A master of the unexpected, he made a country album in Nashville in 1981. His mainstream records are still more furious and memorable than almost anybody's, but signs are he's mellowed in the years since 1977 when he told an interviewer: "the only emotions I really understand are guilt and revenge."

Smash hits who's who.



SIOBHAN FAHEY

Singer with all-girl vocal trio Bananarama. Born Siobhan Maire Fahey, Dublin, 10/9/57. Came to Yorkshire aged two when father joined the Army and subsequently spent childhood between Germany and England. First expressed desire to be a singer on hearing Aretha Franklin's "Don't Play That Song" (Aug '70) and came nearer to realising ambition on meeting Sarah Dallin at London College Of Fashion in '77. Became college drop-out and eventually secured job as Press Officer for Decca. Enthusiasm for singing fired again by meeting ex-Sex Pistol Paul Cook, formed group with Sarah and friend Keren Woodward and released version of Cook-produced "Aie A Mwana" in Sept '81. Followed this with Top Ten hit "It Ain't What You Do..." backing Fun Boy Three after Terry Hall had seen a picture of them in a magazine and, reportedly, been impressed by their footwear. Since notched up three hit singles and best selling LP. Siobhan and Bananarama are now household names and a typical day may be divided between opening stores in Dundee and flying to Tokyo to make TV ads. "I'm doing this because I could never bear routine."



BRYAN FERRY

Leader of Roxy Music and old-fashioned heart-throb. A miner's son born 26/9/45 in Co. Durham, studied Fine Art at University before forming Roxy in November 1970 (apparently after teaching himself piano in ten days). Quickly became media sensation with first LP, "Roxy Music" ('72), which introduced unique blend of Hollywood glamour, art school camp, '50s rock and roll, nightclub crooning and space age effects. Branched out into a solo career in '73 with "These Foolish Things", a suave set of cover versions. Three years later Ferry announced a "trial separation" from the band but rather than listening to his increasingly sophisticated solo work, punk snapped at his jet-set image and six foot model girlfriend, Jerry Hall. When Hall left him for Mick Jagger, Ferry was so devastated he wrote an LP about it, "The Bride Stripped Bare". In '78 he reunited Roxy, who since then, have been more successful than ever. Dapper, discreet and recently married, he enjoys shooting in Scotland and fishing in Ireland. "Still, music is at the core of what I do. It's hard work. Things do not come easily to me. And it gets harder every year."

Smash hits who's who.



BONO

Singer with U2. Born Paul Hewson in Dublin, 10/5/60. Met other three members of the group at Mount Temple School. Adopted the name Bono (rhymes with "mono") Vox in honour of a fantasy world created in association with members of The Virgin Prunes. After winning devoted Irish following, signed to Island in 1980 and released debut LP, "Boy". Their rejection of pop flash, their solid musicianly approach, exceptionally caring attitude towards fans and impassioned live performances (shirts off and straight into the audience) made them hugely popular in Britain and the USA (much-helped by Bruce Springsteen's personal recommendation), and brought them singles success with songs like "Gloria" and "New Year's Day". Third album, "War", made number one in UK in 1983. Bono (the Vox has recently been deleted) lives with his wife Alison in Dublin; a serious young man, he's cautious about discussing his Christianity with the press. "What I have to say is so important that I'd only trust a song, or I'd only trust personal conversation, but I wouldn't trust print. I think people would get a misinterpretation."



DAVID BOWIE

The most influential pop star of the last 10 years. Born David Robert Jones, South London, 8/1/47. Attended Bromley Technical High School where he played his first gig as leader of George & The Dragons, 1963. Left school a year later, became a commercial artist (for 6 months) and released his first single "Liza Jane" by Davie Jones & The King Bees. First single as David Bowie (the name-change prompted by the popularity of The Monkees' Davey Jones) was "Can't Help Thinking About Me" in '65; the first hit "Space Oddity" ('69). In '72 he put on a space suit, put out a concept album "Ziggy Stardust & The Spiders From Mars", announced to the world that he was bi-sexual and became a star. He spearheaded the movement away from denim, long hair and heavy rock and later paved the way for the '80s infatuation with electronic music with 1977 albums "Low" and "Heroes". Cool, aloof and very classy, he lives in Switzerland with 12-year-old son Zowie. "I knew from when I was my son's age exactly what would be happening to me; that I was going to do something very important. I thought I was going to be a great painter..."



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ORANGE JUICE

FLESH OF MY FLESH

Here's a penny for your thoughts
Incidentally you may keep the change
And here's a book of etiquette
I bought to keep you sane

And mutual friends say make amends
And a stitch in time saves nine or ten
Goodbyes
Flesh of my flesh
Flesh of my flesh
Flesh of my flesh

The difference between you and me
Is that the world owes you a living
And you always toe the party line
In your loving and your giving

And mutual friends say make amends
And a stitch in time saves nine or ten
Goodbyes
Flesh of my flesh
Flesh of my flesh
Flesh of my flesh
Flesh of my flesh

Flesh of my flesh
Flesh of my flesh
Flesh of my flesh
Flesh of my, flesh of my, flesh of my
Flesh of my flesh

Flesh of my flesh
Flesh of my flesh

Words and music by Collins
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Orange Juice Music/Zomba Music
On Black/Polydor Records



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Smash hits who's who.



CHERYL BAKER

Bubbly blonde singer/dancer with Bucks Fizz. Born Cheryl Baker, East London, 8/3/55. Left school at 16, worked as a stockbroker's secretary. Gained stage experience in amateur production of *The Merry Widow*. Joined first group, folksy outfit called Bressingham Spire, at 17. Worked briefly in a group with Mike Read (pre-Radio One) before leaving for a job buying and selling oranges. As a member of Mother's Pride, supported Freddie Starr in Blackpool. Mother's Pride turned into Coco who set their sights on Eurovision and, after one false start, represented Britain in 1978. Because they didn't win she was thrown back on doing backing sessions and left Coco in 1980 to find an entirely different sort of work. She was lured back in 1981 to join Bucks Fizz, who won Eurovision with "Making Your Mind Up". Unlike so many Eurovision contenders they've built themselves a very solid career since winning with a stream of hit singles, becoming very nearly fashionable. The scatterbrain of the four, she would eventually like to move into acting, preferably situation comedy. Her view of Bucks Fizz history is simple and clear. "It's like a fairy story."



SIMON LE BON

Lead singer of Duran Duran, who call him Charlie, his middle name. Born 27/10/58, he grew up in Pinner, his dad "doing something hush-hush in St. James, London". Appeared in TV ads for Pepsi and Persil plus flop stage musical, *Tom Brown's Schooldays*. After school had a "dodgy jobs" phase (from hospital porter to tree surgeon) before starting drama course at Birmingham University. Dropped out to join Duran who signed to EMI. First single, "Planet Earth" in February '81 an instant hit, creating furious rivalry with fellow 'New Romantics' Spandau Ballet. Slowly consolidated their success through two LPs ("Duran Duran" and "Rio"), endless touring, exotic videos made in Antigua and Sri Lanka and sticking to £50-a-week wages. In 1983 they hit the big time, breaking America and getting first British Number One single. Supremely confident (sometimes too confident) and very forgetful (he's lost 5 Walkmans in 2 years), he writes the lyrics which he keeps in a battered, school notebook. "Songwriting is an art form. I leave it up to my managers and record company to sell the songs. I'm a very serious artist in this context."

Smash hits who's who.



MARTIN FRY

Singer, theorist and leading man with ABC. Born Martin David Fry, 9/3/58, Manchester. Gained degree in English Literature at Sheffield University (likes to show off his prose style on the back of record sleeves) where he joined Steve Singleton and Mark White in electronic group Vice Versa. Adopting the name ABC they signed to Phonogram and began a very successful relationship with producer Trevor Horn who translated their ambitious ideas into ornate but furiously catchy records that recall the great days of Motown. And few groups promoted their records as energetically and imaginatively as the gentlemen of ABC. A dedicated student of pop and its packaging, with long legs and a ready sense of humour, Fry comes over like a true enthusiast who wants to try his hand at various aspects of the entertainment industry (the ABC film *Mantrap* is already completed); the only question is, can he continue to turn out the songs? If he wasn't in a band, he says, he'd like to be an astronaut. "Integrity just comes from yourself. I'd like our music to make people feel good again, refreshed. Give them some self-respect."



DAVID GAHAN

Lead singer with Depeche Mode. Born 9/5/62 in Chigwell, Essex. Moved to Basildon when he was three where he later joined the Boy Scouts and attended Nicholas School. In 1977 he became a punk and then in 1980 began to participate in the growing New Romantic club scene in London, becoming infamous in Basildon for his weird haircut and pierced nose. While singing Bowie's "Heroes" at an electronic jam session he was overheard by Martin Gore, Andy Fletcher and Vince Clarke. They were sufficiently impressed to ask him to join Depeche Mode. After several gigs and a track on the "Some Bizarre" compilation LP, the group were signed to Mute Records and their second single, "New Life", established them in the Top Ten. A brace of precise hit singles and the departure of Clarke soon followed. The focal point of the group with his boyish good looks, Gahan voices the developing maturity and sensitivity of Depeche Mode with increasing confidence while remaining, reputedly, argumentative and something of a worrier: "You've just got to reach the right balance between normality and insanity."

Smash hits who's who.



BOY GEORGE

Singer with Culture Club. Born George Alan O'Dowd in Bexleyheath, 14/6/61. Father used to run a boxing club. Expelled from school for truancy, having orange hair and green plastic sandals. Moved to Birmingham to work on a secondhand clothes stall, then back to London as a window dresser, make-up artist and model for TV ads. Became well known face around London club scene, appearing briefly as backing singer/dancer with Bow Wow Wow. Worked in alternative clothes shop, *The Foundry*, where the Sue Clowes/Culture Club look originated. Met Jon Moss through friend Kirk Brandon, formed band April '81. "White Boy" released a year later, followed by "I'm Afraid Of Me", June '82. Third single "Do You Really Want To Hurt Me" was a worldwide hit, reaching No. 1 in UK and Top Ten in America. With an album and two more hit singles since then Boy George has established himself as a soulful singer and one of the most colourful and confident characters in pop music, recently securing the title of Personality Of The Year at the 1983 British Rock and Pop Awards. "I just don't want to be like a bit of paper floating down the road."



CLARE GROGAN

Singer with Altered Images, occasional actress. Born Clare Patricia Grogan, 17/3/62, Glasgow. Made first public appearance singing "There's A Hole In My Bucket" at primary school. Pursued interest in performing in chorus of Scottish Youth Theatre. Joined Altered Images in 1979 while still at school. While working as a waitress met film director Bill Forsyth who cast her in the acclaimed *Gregory's Girl* (she had to stand on a box to kiss the hero). Meanwhile, with the help of Siouxsie & The Banshees, Altered Images signed a record deal, hitting in 1981 with "Happy Birthday", thanks in no small measure to Clare's beguiling TV presence. Crisis of over-confidence produced sub-standard second LP and set them back for second half of 1982. They re-emerged with re-vamped line-up and "Don't Talk To Me About Love", their best single yet. Her natural effervescence now held in check, she shows no sign of getting hazy, resisting the temptation to follow up her success in *Gregory's Girl*. "Everyone sees me as the adolescent school girl type but I'd rather wait until everyone thinks I'm more mature and can handle older parts."

Smash hits who's who.



MARK ALMOND

Singer with Soft Cell and occasional Marc & The Mambas member. Born Peter Marc Almond, Southport, 9/7/59 and educated at KGV Grammar School (nicknames "Prune" and "Bill"). Various jobs included working in soft drinks factory before meeting David Ball at art college in Leeds. They formed Soft Cell late '79, performing a mixture of mime, poetry and dialogue over an electronic backing. Adopted by flamboyant manager Steve, they contributed "Memorabilia" to his "Some Bizzare" album in early '81, and released it as a single a few months later. Second stab at the charts, "Tainted Love", reached No 1 in Britain and was a massive hit all over the world. Soft Cell's subsequent output includes many hit singles ("Bedsitter", "Torch", "What!", etc.) plus two albums, one mini-LP and a 60-minute video. He played one-off gigs with Marc & The Mambas and released tongue-in-cheek album "Untitled". Fragile, fast-talking, a fervent nightclubber with an image which combines innocence with sleaze: you either love him or hate him. "I like writing about the underdog, the dirt under the carpet. Successful people are the most boring people in the world."



ADAM ANT

Singer, all-round entertainer. Born Stuart Goddard, 3/11/54, North London. Mother worked as Paul McCartney's housekeeper. Attended Marylebone Grammar School & Hornsey College Of Art. Married Eve (later divorced). Formed Adam & The Ants, 1977; big punk following but no recording success. Malcolm McLaren advised him and pinched The Ants to form Bow Wow Wow. New line-up (with Marco Pirroni) began turning out hits starting with "Dog Eat Dog" (1980), strong on Afro-rhythms and singalong choruses and brilliantly produced by drummer Merrick. Distinctive visuals (Red Indian, huccaneer & cavalier chic) made him UK's biggest teen idol. Plans his own videos & dances well. After two years his diminishing British audience was replaced by a larger one in the USA. Doesn't drink or smoke, lives in a London flat (painted green) where he watches Marlon Brando videos, chats on the phone with Michael Jackson and makes lists of things to do. Given to complex justifications of his work. "The fans will be with you 'til you die if you maintain the quality of your work — and I only want to be evaluated by the quality of my work."

BARRY

DISCOVERS

HOME MADE HI-FI'S

Hallo, readers. Barry here. Got a minute? Mufto benny as yours truly — your guiding light in the loud lavish loony but laughter-laden world we all call pop music — has just seen something (whisper it) rather amazing! Page 10. Have a look. Go on. I did, metas, and frenkiy I haven't been the same since. It's e "Duck Rocker". The lest word, they say, when it comes to the old self-lugging personal hi-fi systems. Speaking, friends, as someone whose sole form of home entertainment at the mo is a trannie that once belonged to Queen Victoria held together with a lump of chewing-gum and with a speaker about the size of a 10p bit (that's bust), this wonky-looking gizmo on wheels gave me a bit of a turn. Will you look at that thing! Poatry in motion. Art with aerials. Beauty with bumper bers. Heaven with a handle. Frankly, friends, I want that thing!

Suddenly hit upon incredibly brill concept of how to get one. You've heard of the "Duck Rocker" — a wall make wey for the "Baz Rocker". Positively the fine frontier in the market for mobila music centres. Absolutely gueranteed to make a bit of an impression on members of the opposite sex. In fact the 0.1 litre turbo-charged Bezzoni-Ford Formula 3 Mark 2 "Baz Rocker" is gueranteed to make a bit of an impression on just about anything from a flock of traffic wardans to a twenty five foot brick wall if said demon driver doesn't keep the old peepers on the pavement.

Here's how it happens, right. Baz and friend Norm (you know, the nurd), head streight for Barrington Mansions, Station Road, Wapping, via the local dump where they avail themselves sherpish of a wheelbarrow, two dack chairs, a ges cooker, the remains of a parrot cage end the beck seat of an old Ford Anglia. Four days and nights of feverish activity, much tinkering, banging, twiddling and sending out for fresh supplies of seliotape. All of a sudden — ta deel! — time for the old unvailng ceremony, unlimited quantities of Bovril crisps, bottles of orenga Fanta being cracked on the old bows, etc. and out it rolls. Two ghetto-blasters streppad together, mates, socking graat wheels (beck about three foot higher than front, natch), about nineteen cer horns (v. noisy), tinted windscreen with 'Baz' one side and 'Charly' the othar (girl down the gerage, doesn't know about this yat actually), furry

dice, loads of dodgy aerials with bit of rabbits' fur on them (not sure why but Norm says it's "wall Mod old son"), chrome axehaust pipes, fridge for cool drinks, ice cream dispenser, Martini umbrella that pops up at touch of button, about ninety five million brake lights (very sneezy), stickers on the beck saying "On Yer Bika", "Bazza Beet", "My Other One's A Wherfdale", "Speak Up I Can't Hear Ye!" etc., an entire stuffed buffelo stuck on the front bumpers, end of course the v. pokay remains of Norm's Dad's lawn-mower engine (lot less bovat than a howver) for the supplying of terrifying bursts of speed down pedestrian precincts.

Needless to say of course, chaps in the office, deed jealous. Prattend not to be and all that but, you know, sick as perrots. Reckon I'm on a winner, frankly. Get streight into the home-made ghatto blaster market end yours truly'd be home and dry. No question of it. Me and Norm are going into biz next waek. Take your pick. There's the "Dex Rocker" — complete with little windmill, denim saats, lerga holders for underarm deodorents end fashionably finished off with a few lumps of turf; or the "Box Rocker" — vast boot containing standerd Boxers' gear viz lumps of concrete for lobbing at policeman, cans of light ala, hockey sticks, footy boots, spere balts, lacas, flat caps, etc; or the very exclusiva "Spand Rocker" — towing messive werdoba containing freshly pressed suits, ties, collared shirts, plus extre spaaekers with old Mervin Gaye records blering out for "listnin' to Mervin all nayta lo-ooo-ooong!" etc; or the "Laague Rocker" — special compertments to include hairdresser, meke-up artists, or ten million tubs of lipstick, etc; or the very populer "Whem Rocker" — comas complete with hair oil pumps, spere leather jekats, big platform for rather complicated dance routines and loads of Itelien looking geszers in dark glasses riding along ather side on lerga motorbikes making high-pitched whooping noises.

The list's endless, mas emis. Piece your ordar sharpish, if I wara you. And remember where you reed about it first...

Cheers!!
Barry

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WHAT WOULD YOU PRIME M

Imagine it. Election day rolls around and YOU get voted in. That's what we asked a few famous



NICK HEYWARD

"I'd probably get the sack for being too lazy. I'd pull the troops out of Northern Ireland — that'd be the first thing I'd do. It's one of my main topics of conversation. We just shouldn't be there. I'd make everyone grow beards and all those who couldn't grow a beard would have to join the army."



MARI WILSON

"Well if I was Margaret Thatcher I'd change my hair-do for a start. But, seriously, I'd want to do something about unemployment. When we're on tour, particularly in the North, you're far more aware of unemployment than in London. So that's what I'd want to deal with."



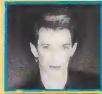
TRACIE

"I'd move a certain very nice, young male pop singer into Number Ten with me. Then I'd cut income tax."



GARY NUMAN

"Personally, I'd like to see all the closed-down factories being incorporated into the school system so they can train school-leavers. I really like Maggie Thatcher — she's everything that we needed and made me feel proud to be British. The way the country's going I really think that we're on the way to recovery. Business is picking up and I liked the way she handled the Falklands' crisis. But it's hard for me to talk about British politics being rather outside it all."



STEVE SEVERIN (Siouxsie And The Banshees)

"I'd stop the Cruise missiles, ban fox-hunting and animal experiments, change the licensing laws to open all the



DAVID GRANT

"If I was elected, I'd make every Saturday a public holiday. I'd also declare a two-party system, the Party Party and the All-Night Party."



CHRIS FOREMAN (Madness)

"I'd ban TV licences and gold records, ban all private cars within the inner London area, ban McDonalds and ban the bomb. I'd build more parks and I'd also make sure there was 24-hour music on TV."



ROBIN CAMPBELL (UB40)

"I'd be honest about unemployment and admit that it can't be removed or

significantly reduced. I'd educate people into a dramatic revision of the work ethic and implement these four changes — 1) total nationalisation, 2) a three-day week without any drop in wages; 3) an across-the-board rise in state benefits to a living wage level, 4) education to 20 and retirement at 50."



HEAVEN 17

"If there's a Conservative government, we'd build a wall across Britain from the Severn to the Wash and declare U O I for the North. Subsequently, we would convert London to an adventure playground for all the rich Scottish people so that they could enjoy their new-found wealth with the revenue from North Sea oil. We say this because we're from Sheffield and we live in London and people there don't realise how bad things are up North."



ELVIS COSTELLO

"If Maggie wins again, I think I'd just take all the programmes off the air and just play Steve Wonder's 'Heaven Help Us All' for the next 24 hours."



DO IF YOU WERE MINISTER?

What changes would you make to This Great Nation Of Ours? We asked some famous faces and got some surprising answers.



DAVID JAYMES
(Modern Romance)

"First, I wouldn't like the responsibility, although sometimes when I'm talking to friends I think I've got all the answers. I'd want to massively develop the National Health Service and education and equal opportunities and I'd carefully examine the role of the House Of Lords. I'd be worried because I think that power does corrupt and I suppose it would corrupt me — it's very difficult for politicians to keep in touch."



BOY GEORGE

"I don't think any politician is in touch with the realities and pressures that normal working class people have to live with. I realised that after seeing Margaret Thatcher on *Jimi's Fix It*. There's so much money and glamour involved in politics today that I can see why it's hard for politicians to stay in touch. If I was in power I'd lean more towards ecology — improving the environment people live in. You have to understand why Coronation Street is so popular. It's because people like the kind of environment

where they can communicate with each other. The worst thing that ever happened to this country was council-built, high-rise blocks. I would spend more money on renovating old buildings in an attempt to preserve Britain's character. I'd make a lousy politician, though, because I'm too soft."



MARK E. SMITH
(The Fall)

"I'd halve the price of cigarettes, double the tax on health food, then I'd declare war on France and introduce censorship for all members of CND."



PETE WYLIE
(Wah!)

"I'd give Yasser a job, everyone else fall-out shelters and imprison anyone better-looking than me. I suppose I'm well qualified to answer this as, when I was 16, a window-cleaner told my Mum 'you've got a future Prime Minister here' — he caught me stealing his wages."



EDDIE TENPOLE

"I would paint the front door of Number Ten pink. I'd give power back to the monarchy and dissolve Parliament because politicians are a waste of time and the monarchy would do a much better job. I'm very patriotic."



STEVE SINGLETON
(ABC)

"If I were Prime Minister I'd accept this country for what it is and then turn it into what it could be."



MALCOLM McLAREN

"The Union Jack to be pulled down and a new flag with a Big Banana to be hoisted in its place. Free transport for everyone. An instant law that would shut out all TV, radio and press, encouraging everyone to invent their own

truth. All public clocks to be put out of order."

The requisition of British Airways in order to transport all people under 16 to some more exotic part of the world. Parents must go to school and children to their Mum or Dad's place of work.

Everyone to write their own personal cheer, for example (sings) MY NAME'S MALCOLM — I COMMUNICATE/IF YOU DON'T LIKE IT, YOU DON'T RATE/UPSIDE, DOWNSIDE/TURN THE TIGES MY SIDE/YOU — SHUT UP!

Everyone's cheer shall thereafter be yelled by themselves throughout my term of office."



RODDY FRAME
(Aztec Camera)

"If I ruled the world every day would be like the first day of spring."



KIRK BRANDON
(Spear Of Destiny)

"I'd prefer that no-one voted at all so that everyone became their own Prime Minister. Then we may have a chance of becoming a democratic world and could work out our own lives instead of being ruled by a bunch of idiots."

STAR TEASER



THE HUMAN LEAGUE

The names or notes 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 notes are always in an unobscured straight line with the letters in the right side, whichever way they run. Some letters will need to be used more than once—others you won't need to use at all. Put a line through the names as you find them.

ANSWERS ON PAGE 53

- ALMOST MEDIEVAL
- AUSTERITY
- BEING BOILED
- BLIND YOUTH
- BOYS AND GIRLS
- CIRCUS OF DEATH
- CRUEL
- DANCEVISION
- DARKNESS
- DIGNITY OF LABOUR
- DON'T YOU WANT ME
- DO OR DIE
- EMPHATIC STATE HUMAN
- FASCINATION
- GET CARTER
- GIRL ONE
- I AM THE LAW
- I DON'T DEPEND ON YOU
- LIFE AFTER YOU
- LOVE ACTION
- MARIANNE
- MIRROR MAN
- MIDRALE
- NIGHTCLUBBING
- OPEN YOUR HEART
- ROCK AND ROLL
- SECONDS
- THE SOULND OF THE CROWD
- THE WORD BEFORE LAST
- TOM BAKER
- TOYOTA CITY
- WXJL TONIGHT
- ZERO AS A LIMIT

GEORGE BENSON



Lady Love Me (One More Time)

IF YOU'RE ASKING ME TO SAY
LIVING LIFE WITHOUT YOU CAN BE ALRIGHT
IF YOU REALLY WANT TO KNOW
I'D HAVE TO SAY IT'S DANGEROUS TO MY MIND
SO BEFORE YOU TURN AND WALK AWAY
JUST LET ME LOVE YOU ONE MORE TIME
FEEL YOUR HEART BEAT AGAIN TO MINE
LET ME LOVE YOU ALL THE TIME
LADY LOVE ME

YES I'M ASKING YOU TO STAY
IF YOU'RE ASKING ME TO GO I'M SO SORRY
IF YOU'RE ASKING FOR THE TRUTH
I'D HAVE TO SAY I HAVN'T BRUYS IT'S DANGEROUS
SO BEFORE YOU TURN AND WALK AWAY
JUST LET ME LOVE YOU ONE MORE TIME
FEEL YOUR HEART BEAT AGAIN TO MINE
LET ME LOVE ME ALL THE TIME
LADY LOVE ME

SO BEFORE YOU TURN AND WALK AWAY
JUST LET ME LOVE YOU ONE MORE TIME
FEEL YOUR HEART BEAT AGAIN TO MINE
LADY LOVE ME ALL THE TIME
LOVE ME LADY ALL THE TIME

LET ME LOVE YOU ONE MORE TIME
HOLD ME TIGHTER NOW YOU'RE MINE
LADY LOVE ME ONE LAST TIME
LADY LOVE ME

OH SOVELY LADY
SO BEFORE YOU TURN AND WALK AWAY
JUST LET ME LOVE YOU ONE MORE TIME
FEEL YOUR HEART BEAT AGAIN TO MINE
LADY LOVE ME ONE LAST TIME
LADY LOVE ME
(LOVE ME, LOVE ME ALL THE TIME)
LET ME LOVE YOU ONE MORE TIME
FEEL YOUR HEART BEAT AGAIN TO MINE
LADY LOVE ME ALL THE TIME
LADY LOVE ME
(LOVE ME, LOVE ME, NOW YOU'RE MINE)

SHAKAT TO ROCK

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D H D I P O T I E A N A N I G O A R
T O E C N E D C D A S A N H R S M U
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IT AIN'T MINE MISTER HOW'S THAT FOR LAUGHS
NOT EVEN HOW'D YOU DO

WONDER WHAT'S COOKING AT THE HOUSE TONIGHT
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TUNE THAT STATION TURN THAT DIAL
HAVE ANOTHER DREAM
AIN'T IT STUPID HOW SOME PEOPLE STARE
NOT EVEN HOW'D YOU DO
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I'M JUST THE SAME AS YOU

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ONE, TWO, THREE, FOUR
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But we're all ready to go, wanna start

Chorus
So glad to see the kids are back
The kids are back
Oh yeah, but the kids are back

We'll be giving them us for living our dreams
Just like we used to be, only
We don't have to be on our back routine
Maybe it's a matter of time to try

Repeat chorus

Look out

Now there's no one else we need to fuss
We ain't out there any more
Don't mind making cause we gotta know
If you're having it, you're having none

The kids are back
The kids are back
The kids are back

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THE GOSPEL ACCORDING TO JOHN

Lee John, that is, from Imagination. In the beginning he was a snowflake in a school play.

Today he's the singer in Britain's biggest-selling black group.
Mind you, a lot of pretty *strange* things happened along the way.
Dave Rimmer talks to the Patron Saint of Showbiz.

"Are Imagination here yet?" someone asks the receptionist at Red Bus records.

"If they were," she shrugs and smiles, "you'd know about it."

Sure enough, the absence of noise indicates that only bassperson Ashley Ingram is in evidence yet. But soon, along comes Lee John. He's the kind of chep you can hear about 100 yards away, exchanging pleasantries with all and sundry, his center spaced with OOOHs and AAAHs and raucous laughter.

The group have just come back from one of their constant trips to the Continent, and are at Red Bus today to take care of lots of business. I only just manage to shake Errol Kennedy's hand as he reces by me down the corridor, hell bent on some essential teak or other.

As Lee and I try to settle down for the interview, there are interruptions aplenty: people wanting this or that, loud music booming sporadically from the room next door, business associates of the bend arriving and departing. Ashley Ingram, perhaps not wanting to be left out, literally dances into the room from time to time, only to be chased out by a laughing Lee with orders to fetch Perrier water or sandwiches.

One to one, Lee is a lot quieter, although he speaks a lot in italics and CAPITAL LETTERS and can't resist shouting a joke through the wall to the others from time to time. He's looking relatively subdued in bright yellow trousers and pullover, his hair pulled back into a little pony tail.

Britain hasn't seen much of Imagination since their shows at the tail-end of '82. For many people, those shows were enough: two hours of music and lights, singing and dancing, lurid outfits and "sexydancing".

"It was bloody good," Lee remembers. Since then they've been to Germany, France, Italy, America and who knows where else, worked in the studio on their brilliant "Night Dubbing" album and the new single "Looking At Midnight", been keeping up with their dancing, organising their new outfits. Ashley's doing some producing for Roy Hamilton, Lee's helping "create his image" and working with a young soul group called Total Contrast. He's also moved into a new house and is having a studio built in the attic.

"I can't remember the last time I had a vection," he complains breathlessly. "The time just... goes. You stand still and you realise you've got those bulbs to pay and what to do and OOOH!" He raises his eyes.

Lee, you may well have noticed, also played a spece pirate on *Dr Who*. "I'm completely out of my league. Normally I'm supposed to be sexy and sensuous and what else you: OVER THE TOP. It wee a complete character change for me."

This particular character was born nearly 28 years ago to West Indian parents in Hackney, London. He dates the beginnings of his career in showbusiness back to playing a snowflake

in a primary school play. His sister — a big influence on him — was a pixie. Lee was "a shy child, I used to sit in the corner and observe, then go home and eat everything out in front of the mirror."

That shyness, clearly not a problem now, was knocked out of him when he moved to New York with his father at the age of ten. The five years he spent in America left him with bite and bobs of New York slang, an "awareness of myself as a black person", and an extensive knowledge of songs from Broadway musicals.

Back in Britain at the age of 15, he and a friend formed a group called Russ and Lee ("we were like the Jackson Two") somehow managing a recording contract and even releasing a single. It flopped. His sister persuaded him to join the Hewanora Strolling Players, an amateur dramatic group. He did a play or two and met Victor Romero Evans, now an actor (Bedlam) in Channel 4's *No Problems*, among many other things) and reggae singer. Their friendship has lasted to this day ("I look at him like a little brother"). Lee, Victor and Nat Augustin, lately of *Light Of The World*, formed a group around this time.

From here on in, things get a bit confusing. Lee's had some many jobs, been in so many shows, done so many bits of recording and session work he has trouble remembering them all. Leaving school at the age of 16 he worked as a clerk in the civil service and sold shoes in Carnaby Street at weekends. He worked in dreame groups, played in pubs with Nat and Victor, made a reggae record of his own called "She's A Girl". Soon he was getting offered session work as a backing vocalist.

Coming back from a holiday in the West Indies, he decided to do something positive and quit his job. Soon he got taken on as a singing waiter in a cabaret restaurant called Encore. "That was the best experience of my life."

After he chucked that in, he did all sorts of things: more session work, gigs with a steel band, a shot at being Britain's entry for Eurovision, a brief stint with a management company who tried to market him as a "space cadet" outfit, some writing for pop mags and newspapers like *West Indian World*, work-on parts for TV, even a cabaret act in the very early days of the Blitz club.

"I used to come on with this long space suit thing on and take it off. I was absolutely TACKY. Tacky, tecky, tecky!"

Somewhere along the way, he ran into Ashley. "I couldn't stand him at first. OH GOD! But he was a genius." Whatever, their relationship clicked. "We realised we had the same dreams." They went for millions of auditions looking for the "right situation", one for a group called Midnight Express. Ashley got it. Lee didn't, but when the group folded shortly afterwards the pair recruited drummer Errol Kennedy.

"I was really impressed by him. He was one

of the first drummers I'd seen who played sensitively. Usually they just BASHED away."

A tape of Lee in a group called Fitz had reached the ears of Red Bus. Returning from a gig at US Air Force base in Germany, Lee discovered they'd been offered a contract. He had been working with Trevor Horn, but soon the threesome bumped into producers Swein and Jolley. A good working relationship was formed, Imagination were born, "Body Talk" was recorded and, well, you know the rest.

Eight singles, three albums and success in a staggering 28 countries later, and Lee is still brimming over with energy and enthusiasm. He wants to break America (one of the only places they haven't cracked yet), he wants to do an Imagination musical, he wants to be the first black person to have his own TV chat show, he'd like to develop his acting career, do some production work... Does this man never stop? Seems not. In the same breath he tells me that Imagination are going to be doing an hour TV special, that they're rushing off to Israel to do a film, that he might be appearing in a chocolate advert. All this while also recording the new album, of course.

Lee John has two points of reference. One is "Showbusiness", the other is "The Street". At times it's almost like there's two people in there. One minute he's talking about "glitter and glamour". The next minute he's talking about the terrible situation black actors are in, discussing ways of helping the situation and saying things like:

"There's all this talk about the Establishment, but the Establishment changes. It's up to you to kick the walls down, nobody's going to kick them down for you." Imagination have two aides: they might be a joke on TV (and Lee's as ready to laugh about his new jack-strap as anybody) but they're serious dance music in a disco. Lee's like that too. Entertainment is his profession, but aside from keeping abreast of music, theatre and fashion, he likes to know what's going on "out there in the street".

At one point I ask him about the new album. All he'll tell me is that it's probably going to be called "Notorious", partly because it's the name of a song he and Ashley have written, partly because:

"We're a very notorious group. We're notorious figures in the black world. We're also very aware of people who are on the street, because we've been there. We are in no way a group who doesn't know where the men on the corner comes from.

"Sometimes people just say we're glitter and glamour. I can sit back now and enjoy all my sequine and all my pearls and all my lamé and all my trimmings because I've been through the mill and I know what it's all about. If I hadn't gone through it I don't think I'd be able to do what I'm doing now with complete ease.

"But now I can go, forget that I'm going to do THIS."

He spreads his arms and throws his head back. The very picture of showbusiness.



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I dare anyone to go up to Sting and say 'your new single reminds me of Man At Work', I'll come and visit you afterwards. What would you like? Some grapes? A few magazines...? Deb Addison, Louth, Lincs.

How thoughtful. Any more?

Doesn't Dave Wakeling's dancing (be of The Beat) remind you of Gonzo of *The Muppet Show*? I does me. Heather Bell, Coulsdon.

It's not that good.

I think part of Blancmange's new record, "Blind Vision", sounds like the theme music for the European *Its A Knockout*. How desperate can you get? A School Dinner With A Government Health Warning.

Well there's always the theme for *The Antiques Roadshow*. Or *Championship Golf*. Or *L For Lester*. That's when you really know you're in trouble.

Right! This is the final straw for Bardo. David Van Day, Sweet Dreams and Leo Sayer?

Have any of you ever heard the B-side of "One Step Further" by Bardo? The song's entitled "Lady Of The Night" and was recorded earlier by Bucks Fizz on their debut LP. Also Bardo sang "Always Thinking Of You" on *Pebble Mill At One* which was first recorded by Bucks Fizz on the B-side of "One Of Those Nights".

Now, about David Van Day. When he was half of Dollar, he was always slugging old Bucks Fizz but as soon as Dollar split up, he crawls on his hands and knees to Andy Hill (BF's producer) and asks him to make a record for him. Which he did.

There's not a lot against Sweet Dreams. Just that they joined the Razzamatrazz company who dreamt up their image, probably just because BF were already customers.

And lastly, Leo Sayer. As you'll know if you're a dedicated BF fan, apart from Andy Hill they're also produced by Nicole Martin. They have their own group.

Paris. One of their first singles was titled "Have You Ever Been In Love?" They released it first and about a fortnight later Leo Sayer recorded it too, him being a 'Big Name' so he was much more likely to have a hit with it.

I think all this kind of thing is sickening. Simon Cheung, A Dedicated BF Fan, Carlisle.

Dear me. Is nothing sacred? It's had enough when pop stars start nicking bits of music all each other but listen to THIS! Some groups

are actually going around basing their entire visual image on our readers' relatives! It's getting out of hand. It really is.

After seeing Glenn Gregory of Heaven 17 in your mag (May 12), me and some of my mates have decided that my brother looks like him (that must be a Claim To Fame if nothing else). So I've sent you this pic of him to have a butchers at.

Now don't you think so? Give him some make-up, bleach his hair, comb it back, etc. Yeah? Jane Mothershead, Harlow.



Jane's Brother



Glenn Gregory

Spot on. Exactly like him. Could be twins. Funny looking picture of Glenn, though. Still, I'm convinced this kind of thing is happening on a Big Scale. Seriously, if you know someone who looks exactly like Boy George or Toyah or Prince Charles or Bel Lynch or somebody incredibly

well-known, then force them into a photo booth, post us the picture and we'll print all the best ones. This is your big chance — Embarrass close friends! Pillor your sister's photo album! Rustle up snaps of yourself and achieve Instant Fame! Send all photos (preferably photo booth shots) to "Lookslike", Smash Hits, 52/55 Carnaby Street, London W1V 1PF. And quick.

I'm writing to you on the subject of the disgustingly critical letters you allow to be printed. These said letters — obviously written by name, idiotic layouts — are degrading any new British talent as soon as it appears on the scene.

The favoured target at the moment seems to be Kajagoogoo. The number of people who say that "Kajagoogoo want to be like Duran Duran" (as Philip Oakley did, April 28) gets bigger every week. This I just cannot understand. Take old Simon Le Sweetie for instance. Compared to gorgeous Lambl he is boring, ugly and sounds like an old tumble-drier doing its final spin. Just because Nick Rhodes produces Kaja, it doesn't mean they're Duran Duran cast-offs. If Nick Beggs (the one with the groovy plaits) started to produce the sickeningly boring Joffloers, no-one would say they were like Kajagoogoo.

And apart from that, all those supposedly subtle letters are full of petty little remarks about 'stupid names', 'string vests', 'plaits' and 'weird hair-do's', which are about as subtle as 65 nucas sat on top of a dustbin singing various Motorhead hits, firing pea-shooters and doing cartwheels in Central Park.

The trouble with most of your readers is their minds. They're still supporting scruffy boring groups of a few years back wearing National Health specs and suits they've had for about 15 years. It's just a pity they can't adjust to something new, better,

highlighter and livelier.

And if they can't move with the times they should stay in the background instead of spouting their silly opinions. Marie Stafford, Doncaster. P.S. Hya Dinky, Fluff, Lamby and Loo-Bags!

Loo-Bags? Do me a favour. What kind of person has a name like LOO-BAGS? What's happened to Doncaster?

Don't get me wrong but isn't it a bit stupid to go around copying famous pop stars' images? I know that a lot of fans are very dedicated and this is (supposedly) a big form of flattery and everything but I would have thought that the aim of those stars (other than their mucus) would be to show that they're original and that their fans should be original and have their own ideas.

Yet, when I'm out, I see countless people dressing like Boy George of *Curt Smith* and others. You'll probably get loads of complaining letters now saying why shouldn't fans show their dedication in this way, etc, etc, etc, but — to be honest — I really don't care.

Everyone's entitled to their own opinion. The Pink Hippopotamus, St Helens.

Nice to see someone with a sensible name. Still haven't got over Loo-Bags, frankly.

Now let's get something straight. How does David Bowie pronounce his name: Bowie or Bowse?

Claire, Felixstowe.

Bowie, I think.

"Seems a nice enough bloke this Neil Tennant," said I, skipping through the Singles page (May 12). Glasses, a decent haircut, in favour of the new XTC single. What else could a man want from life?

It was with great spluttering into the tea cup, then, that I came across his review of "Power, Corruption And Lies" by New Order. Shouldn't Mr Tennant have got his facts right before mauling it?

1. "Movement" may not be as good as the new album (especially production-wise), but none of the tracks on it, or its follow-up for that matter, are "dull". In fact I seem to remember you yourself giving it a generous 8 out of 10 a couple of years back (see the issue dated November 26 1981 if you don't believe me).

2. An album's worth of "Blue Monday" rehashes would be rather boring, don't you think? The existence of "586" and the genuine article are quite sufficient.

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

LETTERS

Not quite as mind-boggling as the members of the band themselves. I mean did you see Vince Clarke on the box the other week?

I saw Yazoo on Top Of The Pops on May 19. My God! What a state Vince Clarke was in! I couldn't stop laughing so I had to draw this picture of him which I thought you'd like to see. He looks as if he belongs down the farmyard.
Justin Sane, Tiverton, Devon.



Very good. Like it. Now try Haysi Fantayzee.

Have you noticed how all the TV programmes on both ITV and BBC are about rich people and really trivial situations? Even 'Cockney' Lorraine Chase has a smashing job, a rich fella and a wonderful life.

There are a few exceptions — Only Fools And Horses (which is excellent) and good old G.G. Granville on Open All Hours — but it really annoys me. Even Crossroads is for the nobs now; we have the Hunters, the Bankes, not to forget Mr J. Henry Pollard. Even old bag Diane has been given respectability. It makes me sick.

TV doesn't seem to be for the salt-of-the-earth working class anymore. If I hear one more member-in-the-mouth voice like Pig In The Middle Liz Goddard, I'll % + @ E&E' the telly. Very Round Eyeballs. *Sittingbourne.*

Don't do that. Last time I saw anyone % + @ E&E' a telly it took them about a week to get all the little bits of glass out of the light fittings. Actually I, the Black Type, watch quite a lot of TV — don't get out much, you see, what with having to hang around here all the time making sassy comments at the bottom of letters — and I think you've got a good point. Take this rather desirable £10 Record Token

and spend it as you will. It's on its way.

While recently observing the habits of my fellow classmates, I decided to make up a list of all the methods these creatures use to make out how trendy they are. So here it is:—

1. Humming or even singing a really new record (heard the night before on Peter Powell's Five Farty Fives). When people say 'what the hell are you singing?' you excitedly rave on about this fabbo new group you hear about on the John Peel Show (heavy one, that).
2. Scrawl the names of all the trendiest groups all over your school bag, pencil case, exercise books, best friend's back.
3. Casually mention that you missed last night's Coronation Street Crossroads Whatever because you were down in London trying to — a) get into the Switch studios but they wouldn't let you in because you were dressed too outrageously (next time try not to wear that lime green polo neck and orange flares); or b) convince the BBC TV security guards that you've only come to watch TOTP not star in the show!
4. Drop a mention that you actually watch the Old Grey Whistle Test on Friday night while everyone else will have to wait 'til the repeat on Tuesday afternoon.

From previous page .

3. Their unofficial compilation album cannot be described as "dull" because it's made up of the very singles you dub "brilliant".

4. "My Silent Face" sounds nothing like OMD.

And 5. I seriously doubt that New Order will ever issue a "Greatest Hits" package.

Just thank yourself luck you didn't give Heaven 17 a bad review as well.

Thank-you so much for humouring me.

Ian Brock, Nottingham.

On my copy of "Nobody's Diary" (which is fab, tremendous and any other of the words they use on Blue Peter), I noticed that on the black bit after the record grooves and before the label it says (on the B-side), "Has Anyone Seen Terry Turbo?", and (on the A-side) it says "Good Nol".

What does this mean. Mind-boggling isn't it? Chris Green, Matlock, Derby.

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Vega

Produced by Norman Mighell

5. Carry a copy of *Smash Hits* to every lesson, no matter how old it is. The older the better. Gives that 'I was trendy before you' image.

6. When someone mentions a new charting record, the really trendy person says 'oh that's a really good song. I taped it when it was first out you know'. Not all trends are 'buy singles' (cos they're usually broke after those endless trips to London by train).

Anyone got any more suggestions to add to the list? *A Fly On The Classroom Wall*. *Uxbridge*.

You've got to say 'well' the whole time too. As in: Wow, really 'mazing! Caught the 'Goos at the Hammy Odeon and they were well/brill, etc. This is what they tell me, anyway.

It's become apparent to me why the BBC charges so much for TV licences. What is done is: every week they pay about eight groups to appear on TOTP.

Take the show on May 12 for instance. Two groups "flew in specially for the show" Mike Read announced. And what did they do when they got there? Mimed. Oh great. This is what we want.

TOTP has passed its 1000th edition but I reckon it will have to buck up its ideas or it won't get to 2,000. Everyone will be too busy

watching *The Tube* or *The Switch*. The presenters may not be in the glamorous Mike Read image but at least the groups let you know how they sound before the mixers and dubbers lay their hands on them. *Simon Flawn*. *Kettering*. *Norhants*.

Are you sitting comfortably? OK, then I'll begin.

'T was the Tuesday after East Sunday and I was all packed and ready for my journey home to London from Liverpool and on seating myself on the train I noticed four persons clambering into the same carriage. Judging by his hairdo, one could easily be recognised as Mike Score and all four were, of course, A Flock Of Seagulls (big everywhere except on home territory).

Anyway, I plucked up courage and walked over and asked them for their autographs. They were very friendly and Frank Maudsley even went so far as to exchange phone numbers avec moi.

Well, when I got home and told all my friends, Frank actually phoned me a few times and the following Saturday came round to be humble abode. We had a very interesting chat and beneath all the money and fame, he was still just an ordinary bloke. For *Personal File* readers among you, he likes tea, toasted egg sandwiches, strumming an

untuned guitar, hates adverts and unfriendly people.

Thought I'd let you know. *Lise Bush*, *Southall*.

Suppose you want a job.

Is Martin Kemp really married? According to your Wham! feature (May 12), 'Shirley is currently the paramour of one Martin Kemp'. My dictionary says that a "paramour" is "a lover of a married man or woman". *Mrs. Chris Hamill*, *Alwoodley*

The Block Type's dictionary is a bit more up to date. To wit: Par + a-mour n. 13th C. Old French, literally, through love. Archaic word for beloved, often used in connection with (as yet) unmarried members of Spondded Ballet. So there.

Watch out **Block Type**. You're doomed. We have warned you. We're coming to wipe you out, I bet you're shaking in your keys. We are... *The Tippex Gang!*

Never heard onnything so ridiculous in all my born days? e home. y. The 'ings of y. I mean con. I jus' ing - r u est we - u. We i at' ed jet. i? The nerve in people. I cheek. in wnt jht...

Smash HITS

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THE MAIN T. POSSE



FICKLE PUBLIC SPEAKIN

New Single on 7" and 12"

KEEPERS ON BURNING
R

CHINA CRISIS

Glasgow

Maybe Glasgow is preparing itself for the following day's match against Aberdeen. Whatever, it's quite sad to see *Tiffany's* only half-full for the arrival of one of pop's more interesting duos — China Crisis.

Actually the word 'duo' is slightly misleading. Although on record the band's made up of Gary Dap and Eddie Lunden, live they have four haroes to tease the audience, show off their new shirts and other Pop Star things.

Starting with the brief but magical "Jean Walks In Freshfields" instrumental, they take us on a guided tour of their lovely "Difficult Shapes And Passive Rhythms" album, including a powerful "Seven Sports For All", a jaunty "African And White" and a mesmerising "Christian".

Eddie (in a natty white buttoned-to-the-neck shirt and Scottish dancing shoes) and Gary (in a red version of the same) did, it must be said, seem bemused by the gaggle of screaming girls round the stage and balcony. But if they're surprised that a couple of hit singles and a few appearances on the box should suddenly make them Liverpool's latest stars, they shouldn't be. They're charming, endearing, unpretentious and, best of all, they write and perform genuinely emotional and exciting material. The kind which doesn't need flashy gimmicks or stupid haircuts to win a place in our hearts.

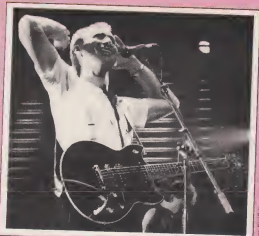
That said, I still feel the pair would do themselves no harm at all by projecting a bit more. What we got was little more than a loud production of an excellent album. Still, if the music alone already gets this kind of reaction, I shudder to think what might happen when they become a bit more confident.

Deborah Steals

Eddie Lunden: almost getting carried away



Photos: Peter Zimmerman



Colin Hay: any Brits in the house?

Photos: Peter Zimmerman

MEN AT WORK

London

It's no accident that Men At Work chose to play the Lyceum. The Strand is the capital of London Australia, that curious country which mainly occupies Earls Court and has its own newspaper, magazine, brand of lager and some 100,000 inhabitants.

This concert was an Ockers' beach party without the beach and anyone born and bred Up Over was bound to feel a little left out. When Greg Ham asked if there were any Englishmen in the house, he got a big laugh and very few affirmative answers. Maybe the natives had read Colin Hay's comments about the British in *Smash Hits* (January 20) — "prattentious, people have got blinkers on their brains" — and decided to stay away.

They made the right decision. The set was laughable — a couple of polystyrene palm trees and some Venetian blinds. The lighting was indifferent (with a distressing amount of purple). The combined stage prassanca of the five man was Nil. They never moved, except when Colin Hay stopped walling a second to do the kind of sub-normal jig Madness grew out of years ago. They hardly spoke and never smiled.

Perhaps they find smiling, speaking, etc., Prattentious. Perhaps they think it's the music that counts. They'd have a point if the music was good. "Down Under" is terrific, a natural Number One. "Overkill" and "Who Can It Be Now?" aren't bad. The rest, though, is dreary and forgettable.

It's been said before but needs saying again: Men At Work sound too much like The Police. You can get away with such a close resemblance if — like Japan with Roxy Music — you have the talent to say something of your own.

Still, the Aussies loved it.

Tim de Lisle

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NIGHTS OUT

MOTORHEAD St Albans

Once a Heavy, always a Heavy. Motorhead are the hardest band in the land and, as a result, attract the most dedicated Heavies known as "Motorheadbangers". A diverse bunch, judging by tonight's audience — Hell's Angels, Hard Rockers, Hippies, Punks. As well as for Motorhead, they all share a passion for a drop of the hard stuff — and, no, I don't mean In Bru — so when their heroes finally hit the stage, the *City Hall* is turned into one huge drunken brew. Heads are banged, bodies

are thrown in complete abandon, showers of sweat spray in every direction. Rhythm just doesn't come into it.

And the sound can only be described as deafening. I felt, after the gig, as though a group of bell-ringers had moved into the empty confines that once housed my brain. The vast metal high-risers of blinding white light sear into the crowd with unbearable heat. The overall effect is punishing.

On record, the new stylish guitarist Brian Robertson (ex of

Thin Lizzy) refines their sound, injecting some sorely needed melody. But, live, this is all but lost, due in part to Robbo's damaged hand (cut open on a tin of dog food). Lemmy's heavily strummed bass and agonised vocals don't help much and as for Phlthy Animal Taylor's colossal drubbing of his extensive drum kit, it's no wonder I leave the hall feeling, shall we say, worse for wear.

People must be drawn to Motorhead gigs as they are to road accidents — inflicting pain on themselves for no earthly reason. But you can't condemn Motorhead for giving them what they want. Some people are just gluttons for punishment.

Peter Martin

DATES

Check locally before stepping out.
A Bev Hillier production

Big Country: Leicester Uni (June 17), Manchester Poly (18), Liverpool Royal Court (19), Reading Hexagon (20), Bristol Locarno (21), Cardiff Top Rank (22), Birmingham Uni (24), Aylesbury Friars (25), Brighton Top Rank (26), London Hammersmith Palais (27), Southend Westcliff Pavilion (28), Nottingham Rock City (29), Sheffield Uni (July 1), Soring Albert Hall (2), Aberdeen Fusion (3), Glasgow T.illanys (4), Ayr Pavilion (5), Belfast Queens Uni (7).

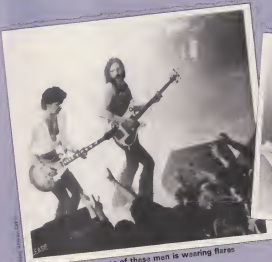
Kid Creola & The Coconuts: St Austell Coliseum (August 24, 25), Southampton Gaumont (27), Poole Arts Centre (29, 30), Edinburgh Playhouse (September 1, 2), Glasgow Apollo (3), Nottingham Royal Concert Hall (6), Newcastle City Hall (7, 8), Manchester Apollo (11, 12), Birmingham Odeon (15, 16), London Hammersmith Odeon (19, 20, 21, 22), Brighton Conference Centre (27).

Eurythmics: Southend Cliffs Pavilion (June 18), Great Yarmouth Tiffanys (18), Scarborough Futurist Theatre (21), Southport Theatre (22), Margate Winter Gardens (24), Poole Arts Centre (25), Cornwall Coliseum (26), Southampton Gaumont (28).

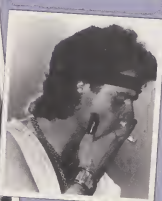
Eddy Grant: Liverpool Royal Court (June 12), Dublin Stadium (13, 14), Poole Arts Centre (16), Brighton Conference Centre (17), Ipswich Odeon (18), London Theatre Royal (19).

Men At Work: Birmingham Odeon (July 13)

Rod Stewart/Gary Glitter/JoBozars: Glasgow Ibrox Stadium (June 18)



Robbo and Lemmy: one of these men is wearing flares



Brian Robertson, note plectrum taped to thumb

TRUTH 1 F

THE TRUTH

TOUR

6th JUNE - BRADFORD, UNIVERSITY
7th JUNE - MANCHESTER, GALLERY
9th JUNE - BRISTOL, DINGWALLS
10th JUNE - LOUGHBOROUGH, UNIVERSITY
12th JUNE - DUNSTABLE, QUEENSWAY HALL
18th JUNE - OXFORD POLY
25th JUNE - LONDON, MARQUEE
26th JUNE - LONDON, MARQUEE
30th JUNE - WARWICK, UNIVERSITY



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LOVE A GO GO (LIVE)
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RAZZMATAZZ - 26TH JUNE

Poke your nose into our business...

(Tick box where applicable)

1 If advance information was available on new single releases would you like to receive details?

Yes No

2 How many records have you bought in the last two months?

LPs Singles Cassettes

3 Where do you normally buy your singles?

Name of Shop _____

Address _____

4 How do you usually hear about the release of a new single?

Radio TV A Friend Club
Press Ad/Review/Article Browsing

Any other way – please state _____

5 Which size single do you mainly collect?

7" 12"

6 Is it important to you that they are in a picture bag?

Yes No

7 Do you collect picture discs?

Only by your favourite artists or group.
 In general – because you like them.

8 What was the last single you bought? _____

When (approximate date)? _____

9 Please give the artist and title of your latest four singles

10 What papers/magazines do you read regularly?

Music Press _____

Others _____

11 Do you collect artist or group pictures?

Yes No

12 If you like a single do you usually then buy the album or cassette?

Yes No

Name _____

Age _____

Male Female

Address _____



...and we might pick it.

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THAT THE HEAT IS ON
HEAT IS ON

TRAVEL ON THE ROAD TO MANDALAY
NEVER GONNA MAKE IT TRY ANOTHER DAY
'CAUSE THE HEAT IS ON (HEAT IS ON)
THE HEAT IS ON

TEMPERATURE IS RISING TO FEVER PITCH
SUN IS GETTING CLOSER, WE ALL GET RICH
'CAUSE THE HEAT IS ON (HEAT IS ON)
HEAT IS ON

HOT PANTS AND FEET
I'M FEELING MADNESS SURE (FEELING FREE)
THE HEAT IS ON
HEAT IS ON

SUN SHINE IN DAZZLE
SUN SHINE IN DAZZLE
GO WILD GONNA RATTLE
WHEN THE HEAT IS ON

TROPICAL SUMMER BALMY DAY
DON'T SAY MUCH AIN'T MUCH TO SAY
'CAUSE THE HEAT IS ON (HEAT IS ON)
HEAT IS ON

THE HEAT IS ON (HEAT IS ON)
HEAT IS ON (HEAT IS ON)
THE HEAT IS ON (HEAT IS ON)
HEAT IS ON

HOT PANTS AND FEET
SURE FEELS FREE
THE HEAT IS ON
BABY THE HEAT IS ON

TROPICAL SUMMER BALMY DAY
(DON'T SAY MUCH AIN'T MUCH TO SAY)
THE HEAT IS ON (HEAT IS ON)
THE HEAT IS ON

ON THE ROAD TO MANDALAY
(NEVER GONNA MAKE IT TRY ANOTHER DAY)
THE HEAT IS ON (THE HEAT IS ON)
THE HEAT IS ON

TEMPERATURE IS RISING TO FEVER PITCH
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the 48 most famous faces
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Over three issues it builds up into a unique, information-packed handbook. Obviously there's not room for every successful hitmaker or every member of a well-known group and you may find yourself searching in vain for one of your favourites. Where groups are concerned we've chosen the singer or acknowledged songwriter and all the names included were picked for the contribution they're making now rather than their historical importance. And they're all British, except one. Now who could that be...



smash
hits

Instructions

Carefully open up the staples in the centre of this issue. Remove this cover and the centrespread to reveal the first part of your *Who's Who*. (If you want to keep your *Smash Hits* intact, you can replace the centrespread.) The next two *Who's Who* instalments follow in the next two issues. And for all those people who can't put a plug on without expert help, we'll be printing full assembly instructions in two issues time. Have fun.

WHO'S
WHO.