

Smash HITS

PETE BURNS

"I'M NOT A NASTY PIECE OF WORK!"

FREE STICKERS!

● **HOWARD JONES**
● **STEPHEN DUFFY**

S T E P H E N . T I N T I N . D U F F Y



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COVER PHOTO BY DAVID MARIO TESTINO

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EVEN MORE
FREE
STICKERS!



● This year – mad fools that we are – we've cooked up a scheme so that all *Smash Hits* readers can complete their sticker collections for **LESS MONEY!** You can get fresh supplies at all good newsagents (and swap them with mates), but you can also order any stickers you still need from Minicards (details in your sticker book). And this is where we come in. In the next 8 issues of *Smash Hits* there'll be a special token (like the one down below). Collect any 5 of these tokens, send them to Minicards and you'll get 25p off your order (5 free stickers, in other words). Cut this one out, get 4 more from friends' magazines, and you're laughing! Five stickers for the princely sum of Nought P; can we say fairer than that? (No – Ed.)

TIN TIN: THE LEGEND

● Ask most people who they think is the most influential figure in the entire history of popular music, and they'll probably say "Elvis Presley" or "David Bowie" or "The Beatles" or "Tony Base!" or something. Well, they'd all be wrong. For following an exhaustive socio-musicological study undertaken by many of the world's leading brains (e.g. *Britz*), we can now reveal that the most important person in pop's rich history is none other than **Tin Tin**, the cut reporter of comic adventure book fame!

Though many might deny it, there is hardly one single modern pop performer who hasn't stolen ideas from Tin Tin and his friends. Why, look at **Jimmi Somerville**. Where do you think he got that hair and those clothes? Tin Tin!

And then there's **Stephan 'Tin Tin' Duffy**. Where do you think he got that middle name? Not from some obscure German Gothic novel, that's for sure, matey! And not content with that, Mr Duffy recently formed a pop duo called **Doctor Calculus**. Ring a bell at all? Well, what was the name of the eccentric inventor in the Tin Tin books? **Professor Calculus!**

And what were those two bumbling bowler-hatted detective characters called? **The Thompson Twins!**

And then there was Tin Tin's crusty old sea salt chum and whose name was Captain Haddock which is not exactly a million miles away from **Grab Grab The Haddock!** Plus Captain Haddock was much given to shouting "Billions of bilious blue blistering barnacles" and other choice phrases that have quite obviously provided the inspiration for the lyrics of **Julian Lennon**, **Siouxsia** and **The Toy Dolls**, to name but three. Even Tin Tin's dog Snowy has had a major impact on modern music having written and produced hits for **ROG Speedwagon**, **Shakin' Stevens** and many others (Are you sure about this? -- Ed.)



Tin Tin (left) and Snowy: they invented rock and roll.

● **Britz** has been inundated with letters demanding that we print the address of **Madonna's** fan club. We'd love to oblige but we can't. Because, astoundingly enough, she hasn't got one at the mo.

They're all going ch'or crazy! Sal Solo started it by using St. Philip's Church Choir on his last single and then Foreigner got in on the act by using The New Jersey Mass Choir on their recent number one. Now Sal's striking back, by using the London Community Gospel Choir on his latest single. It's called "Music And You", and it's out now!

● **The Pogues** have found time between drinks to record a new single, "A Pair Of Brown Eyes". It's produced by Elvis Costello and it's in the shops now.

● **Lash Lariat & The Longriders**.

On page 15 of the new **Smash Hits Sticker Book**, we said that **Shakin' Stevens** was married to his manager Freya Miller. This — as many of you have pointed out — is not correct. Sorry about that.



Midge mucks in for Band Aid.

● **Vison Quest** is the title of a new film about a "high school wrestler". It's also the film which features the screen debut of young **Miss Madonna Ciccone**. Before filming *Deperately Seeking Susan* she made a short cameo appearance in this film which will be on release in May.

Meanwhile we've got 10 copies of the film's soundtrack LP (with tracks by Madonna, **The Style Council**, **John Waite** and many, many more) up for grabs and 10 12" copies of the brand new Madonna single, "Crazy For You", which comes from the soundtrack and HASN'T EVEN BEEN RELEASED YET! Are we hot or what?

To win an LP and 12", just write the name of the character Madonna plays in *Deperately Seeking Susan* on a postcard or the name of an envelope and post it to: **Smash Hits Madonna Competition**, 52-55 Canaby Street, London W1V 1PF. The first 10 correct entries plucked out of the sack on April 10 win a 12" and an LP each.

The first arrival of supplies for the **Band Aid** appeal will for Addis Ababa on March 9. **Midge Ure** helped load up the plane then flew on to supervise the distribution of Land Rovers, water tanks, 1 1/2 tons of hospital tents, 10 tons of biscuits, 20 tons of milk and 1 ton of medical supplies. More is to follow. By the way, we'll soon have news about the money you helped raise for Band Aid on our **British Telecom Link-Up**



What's up with old **George Michael**? Hay fever? Sweat-soaked the pepperpot? Supergran just asked him to dance? Nope, he's just been named Songwriter Of The Year at the Ivor Novello Awards. "This is the most important thing that's ever happened to me", he scobbed.

Photo: Maurice Dorey

HAPPY BIRTHDAY

- **Andy Bown** of **Stetse Quo** (38) on March 27
- **Billy MacKenzie** of **The Associates** (28) on March 27
- **Vangelis** (42) on March 29
- **Eric Clapton** (40) on March 30
- **Billie Currie** of **UltraVox** (33) on April 1
- **Paul Gambaccini** (36) on April 2
- **Devo Hill** of **Sleaze** (33) on April 4
- **Agnetha Feltsgo** of **Abba** (35) on April 5
- **Janice Long** (30) on April 5
- **John Oates** of **Hell & Oates** (36) on April 7
- **Julien Lennon** (22) on April 8

Julian Lennon



BLACKMAIL CORNER!

● Feelin' good 'n' lookin' great, these five fab fellas know exactly where they're heading! Back to Foster Brothers for a refund. ("You on the right magazine? — Ed.) Hang on a mo, though! Two of these faces seem vaguely familiar. That's probably because two of these men happen to be in a rather famous pop group these days. **Who can they be?** Turn to page 44 for the answer.

THE GRANNY AWARDS

● Is it a bird? Is it a plane? Nope. (*What is it, then?* — Ed.) Why, it's our **Super Gran**, of course, a whizzing her way through the ch!ll n!tt! on her utterly amazing flying bicycle contraption in her tireless quest to make the world safe for humanity! Yes! Super Gran lever is gripping the nation as literally billions of people gasp in admiration at her thrilling (televsual antics) And with **Billy Connolly's** stunning musical tribute to the old duck taking the charts by storm, there's no telling where it'll all end! Phew!

So anyway, we at *Bizt* thought it was high time we marked the arrival on the scene of the greatest living Englishwoman since Barbara Cartland and with the most stunningly brilliant competition ever to grace these pages since our theme *Win A Copeable Contest!* And here's the swag. What you get is 1) a copy of the 'Super Gran' single; 2) an unbelievably bright 'n' gleaming Super Gran badge 3) a breathtaking Super Gran writing set and 4) a copy of the Super Gran book — a work that tells the whole unexpurgated truth about this remarkable old lady for the very first time! And we've got no less than 25 of these awe-inspiring Super Gran kits to give away! Here's the question: Which British cartoon person had a Number One in 1970 with "Grandad"? Was it a) *Rik Mayall* b) *Clive Dunn* c) *Bruce Forsyth* or d) *Gary Numan*?

Answers on a postcard or the back of an envelope to **Smash Hits Super Gran Competition**, 52-55 Carnaby Street, London W1V 4PF. Get them in by April 11.

APRIL FOO-OOL!

Ooooooh! Aaaaargh!!! Don't look now, reader, but there's a huge, fat, funny, gobbling spider crawling up your leg... Gotcha! Ho ho ho! April Foooooooooo!! Don'tcha just love April Fool's Day? An absolute riot of rib-slacking, thigh-slapping fun 'n' festivity, eh? Well, for your further entertainment we asked several trillion of the most famous pop stars ever invented what their favourite Fools Day pranks were. And they told us:

Howard Jones: "My mother always used to play them on me and she'd say things like 'What's that horrible scab you've got on your cheek?' She'd be totally convincing and I'd be asking 'Where? Where?' in a panic. Then, after a while, she'd say 'April Fool!'"

Pat Benatar: "Getting pregnant. It makes you so plump!"

Lee John: "Telling my mum someone's on the phone for her when she's on the loo. Or writing a letter to someone with nothing inside it."



Holly: some memory!

Sir Michael Jagger: "Once I put 100 chickens in our tour manager's hotel room. He's allergic to them and he went completely ***** mad!"

Art Of Noise: "Getting into the charts."

Holly Johnson: "I remember my brother playing a really mean trick on me when I was young. I can't recall what it actually was but I have the memory of being stung."



Sade: car horror!

Sade: "I passed my driving test on April Fool's Day. I didn't realise the date and the examiner said 'Look, I'm sorry but I'm going to have to fail you.' Then he went 'April Fooooooooo!' What's he going on about? I thought, 'He's completely mad!'"

Strawberry Switchblade: "WEA Records signing us — we're too nice to play April Fool's jokes on people."

Nik Kershaw: "The best one I've ever played on someone is when we got a ton of manure delivered on one of our teachers' drives when we were at school. It was really easy — we just phoned up the manure company, gave them the address and said we'd be out but could they leave it in the drive."

Paul King: "The only one I remember falling for myself was one they did on the TV show *Maggie* when I was a kid. They said that a lorry of 'dehydrated water' had crashed in a village in France and caused a flood."
TEE HEE HEE...

WHERE EAGLES DARE

● "After nine years, normal things were becoming like fantasies and I realised I'd rather just be laying on a couch watching football on TV than earning a reputation in Los Angeles as a party animal." So says **Glen Frey** of his decision to quit The Eagles in 1990 at the height of the band's success.

Throughout the '70s The Eagles had been synonymous with laid-back meloow sounds from California (man) and their records — "Hotel California" and the rest — had sold by the trillion. Then, after Frey left, the group disbanded and no-one really expected to hear from them again. But today two of the founder members are forging ahead with refurbished solo careers in pop: Frey has a hit on his hands with "The Heat Is On", a number from the Beverly Hills Cop soundtrack, and his old partner **Don Henley's** "The Boys Of Summer" has been a huge success on both sides of the Atlantic.

Surprised? Old hippies in comeback shock sensation? "Yeah, I'm knocking on," says Frey, "I was a hippie and I had long hair and lived off peanut butter and I went to California to watch the sun set in the west everyday and all that stuff. But just because you're old doesn't mean you have to be pissed off. You can be old and excited. McCartney, Rod Stewart, Eric Clapton — they're all still making vital music and they're older than me!"

Neither Frey nor Henley seem particularly willing to talk about The Eagles. No shock revelations here, mates, but still one gets the impression that they might not like one another very much.

"There's no way! I tell you about those wonderful days and spill the beans," Frey insists. "Well, I might spit one bean if I was sloshed. All that happened was I got tired of The Eagles and quit and the guys were ticked off with me. But in retrospect I know for sure that Don Henley is probably happier now and I sure am. You see, it's fun getting there but staying there is a pain in the neck."



Glenn Frey

Don Henley

The Eagles back in their "peanut butter" days: Frey (left), Henley (right)

WHO'S AN OOCHEE-COOCHIE ROLY-POLY LITTLE DIDDUMS THEN?

(Sorry about this. Don't know what came over us.)



● **Oooh!** And who might this little fellow be, you're probably wondering. Well, actually, you're probably not. Because the tiny chap trying to get a bit of kip in his favourite blue blanket is cradled in the arms of rather a famous pop person. And said rather famous pop person is in bed. Given these two vital clues, eagle-eyed *Blitz* readers will have already concluded that this is a sensationally exclusive snap of none other than **Kirsty MacColl's** new baby. Yes! Let's hear a nice warm *Blitz*-styled welcome for James Petrick – Jamie for short – who just clocked into the world at 7lbs 6 ounces. Congratulations to all concerned.

Astonishing fact! Pat Benatar's new baby girl is called Haley!!

● **No! No! Can it really be true?** After over a year of silence those **JoBoxers** are back. First comes a single, "Is This Really The First Time (You've Been In Love)", to be followed shortly by an album, "Skin And Bone".

● *Blitz* knows what it's like... You sit round all day biting your nails, nibbling cheesy waffles, gargling banana Nesquik, waiting for the phone to ring. Then, when you've resigned yourself to an evening in by the fire cutting your toenails and watching *Game For A Laugh*, your mobile phones up and says "lancy going to see that **Prince** bloke's film, **Purple Rain**, down at the Scala?" Before your Dad has time to whistle the first verse or Russ Abbot's tad rat, "Atmosphere" you're out the front door. As you hurry down the street you can barely contain yourself. You're already dreaming of seeing his royal badass starring in an exhilarating story of survival and triumph. You're trembling at the mere thought of witnessing the starting brooding presence of the 24 year old rock superstar performing wild versions of "When Doves Cry", "Take Me With You", and "Purple Rain" itself. But then – typical, eh? – as you round the corner you see a big sign saying **SOLD OUT** and you and your mate have to trudge off to Screen 3 where they're showing *Baywatch – The Movie*.

So now you're really cheesed off, right? Well, *Blitz* knows just the thing to perk you up again. That's right – a chance to watch *Purple Rain* in the comfort of your own living room. Because, you see, the whole feature film has just been issued on video and we've got five copies we're just itching to give away. The question? Which of the following songs did Prince write? Was it a) King's "Love And Pride" b) Chaka Khan's "I Feel For You" c) Mick Jagger's "Just Another Night" or d) Russ Abbot's "Atmosphere"?

Answers on a postcard or the back of an envelope (indicating Beta or VHS) to **Smash Hits Purple Rain Competition**, 52-55 Carnaby St., London W1V 1RF. The first five correct answers out of the bag on April 11 each win a video.

● The soundtrack to the film, **The Never Ending Story**, which features Limahl's recent hit of the same name, is out now.

● The **Redskins** and **New Order** are both featured on a new half hour video compilation, "The Enemy Within Present The World Today". It's been released to commemorate the anniversary of the now-finished miners' strike: all proceeds go to the miners.

● Those nice boys **Killing Joke** have just been allowed out of their cages to release a new single "Kings And Queens". It's off their "Night Time" LP and there's an extra dose of lunacy, "The Maddening Crowd", on the 12".

● **David Lee Roth** takes a break from his day job as the wild, outrageous singer with Van Halen to launch a wild, outrageous solo career. He's just released a four song EP of some of his favourite tunes, including his current single, The Beach Boys' "California Girls".

● The first three albums by **Austrelian rock band The Church** just been re-released.

● Those wonderfully loony East Anglian country lads **The Farmer's Boys** have just released their second album, "With These Hends". Astonishing fact! The Farmer's Boys once used a vacuum cleaner on one of their singles!



KNOTTY... BUT NICE!

● "There used to be 11 of us," explains Steve Nichol of his band **Loose Ends**, finally in the charts after three and a half years trying with their sweetly soulful "Hangin' On A String". "But they all never used to turn up to rehearsals, so I got rid of them."

All, that is, except for bass player Carl McIntosh and singer Jane Eugene. "I met her at a party after a fashion show – we just got talking," Steve remembers. "And then she kept calling me up for about two months. Finally we got together and made some demos."

Which in 1981 led to a record deal, though Steve had first set his sights on a career in music much, much earlier. He was born in Brixton, South London, 25 years ago and, unlike most of his mates, went to the local grammar school. "I got a lot of stick," he recalls, because while everyone else was out at weekends playing football I stayed in and read books." Then, after the age of 11, he studied first trumpet then piano. Excelling at both schoolwork and music, he proceeded to pass his 'O' and 'A' levels and then get a music degree at London's Guildhall. But his first real brush with fame came when he played trumpet on The Jam's final studio LP, "The Gift", and their "Town Called Malice" number one. "That was great," he says looking back. "Paul Weller was very positive."

That experience led him to determine to succeed in his own right. "With The Jam was the last time I was *Top Of The Pops*," he explains, "and I vowed then that I wouldn't do it again unless it was with my own band."

Which is exactly the position he's now reached though it's taken a while. Still, Steve's confident that their forthcoming LP, "So Where Are You?", will establish them firmly in the charts, though he's not too sure about some of the competition:

"The Smiths, for instance, I just can't understand that. Some of their tracks I think are absolutely ridiculous. Morrissey has got a very definite image and personality – but he just doesn't seem to sing in the same key as the rest of the band. Where is he coming from? I mean, I did like the one they did with Sandie Shaw... but that's probably because he didn't sing on it."

Loose Ends. (left to right), Steve Nichol, Carl McIntosh and Jane Eugene



FAN CLUBS

Eurythmics
PO Box 245
London N8 9AG

Dead Or Alive
PO Box 85
Liverpool L69 4JG

Howard Jones
PO Box 185
High Wycombe
Bucks

KING



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HOLD
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NOW

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THE MILLIO

"Yes, I am on a crusade, if you like. I'm deadly serious about what I do. I believe in this one million percent." Today, the Howard Jones Crusade comes to the trouble-torn streets of Belfast; playing concerts, opening an Animal Rights Centre and trying to spread a little optimism "to help us little humans struggling through life". Also on board are Peter Martin (words) and Paul Rider (pictures).



IN PERSPECTIVE

Last week Howard Jones was in Los Angeles. He was performing at the Grammys—the American musical equivalent of the Oscars—with Stevie Wonder, Herbie Hancock and Thomas Dolby, playing a song the four of them had specially written for the event.

Today he's been thrown into the heart of Belfast. Open jeeps patrol the streets, four soldiers in each; two on top with machine guns, two seated, weapons hidden. Shops are under barricade, whole streets deserted, checkpoints are erected all over the place—you have to go through a tangle to get into the shopping precinct, bags and body searched.

A far cry from the massive display of grandeur on the other side of the ocean. So how does he feel about all this?

"Well, I definitely feel more comfortable here—playing live to real people. The Grammys was very showbiz, as is the LA way of presenting things. You're kind of put on a pedestal. It is a culture shock, yeah. Like if you were performing at the show, you were put in this space age hotel—it was composed of three giant towers and had glass lifts on the outside—and a couple of days later you're in Aberdeen, and then here. I know it sounds extreme, but I think it's good if you see different ways of life, show your mind different ways of thinking."

So here he is. He can't even get a room in the hotel—the Forum, previously called The Europa, the most bombed hotel in Europe—as it's double-booked. So he goes elsewhere, with his wife Jan and his close band of helpers.

Last night he played Belfast's Avoniel Leisure Centre. As he rightly points out, "when you play to a young audience, you could be anywhere in the world." But today he's driving round the city and there's no escaping the facts. I mean, it's impossible to make a judgement on a place after being there for only 48 hours, but it's clear as day that the place is depressed: there's no money around, no big shops or cars or flashy clothes on show, facilities are generally run down, old architecture is impressive but gothic and gloomy, new architecture ugly and severely practical. And the city's political and religious troubles are clearly on

show through the extensive military presence and anti-this, that and the other graffiti.

But the thing is, despite the consuming air of brooding, resentful violence, people seem to block it all out and just get on with their lives. Talking to a cross-section of people (admittedly not a particularly representative one), it appears that the prevailing attitude is a kind of fatalist "What can you do about it? Life must go on"—type of thing.

Surprisingly, in the light of the day to day problems of living in Belfast, there is a very strong, active 'aid' movement based in small shops and offices and dealing with War On Want, Help The Aged, Oxfam and various animal organisations, one of which Howard Jones is opening this afternoon. Called The Animal Rights Movement, they got in touch with Howard when they heard he was coming into town. He's fitting it in his schedule between a TV interview and the soundcheck.

En route he's constantly recognised in the back of the car—a little saloon job, not a swanky affair—both by pedestrians and by soldiers in the jeeps. It's most disconcerting to be pointed at by someone carrying a large gun, even though the soldiers seem almost unaware of the offending article. Eventually we reach the office in Donegal Street and he's met by a small clutch of TV cameramen and pressmen.

Once inside, he's greeted by The Animal Rights Movement organisers, all obviously thrilled to bits by the whole thing. It's a big day for them and it looks like they've been planning it for weeks. They've laid on a nice spread—crisps, vegetarian pake and sparkling wine. Animal posters and banners cover the walls, uncomfortable reminders of the shameful cruelty often inflicted on defenceless animals like rabbits, monkeys and minks in the name of science and fashion; cruelty which many people who buy fur coats or types of shampoo or perfume may well be encouraging (often without realising it).

"It Takes Up To 40 Dumb Animals To Make A Fur Coat," reads one poster, "But Only One To Wear It". "Combat Blood Sports". "Vivisection Is A Heartless Science". There are vile pictures of senseless, inexcusable torture and sickening facts and figures hit you everywhere you look: "Do you know: 4,579,478 experiments were performed on live animals during 1980? Do you know: 142,132 animals were used in experiments

involving exposure to radiation in 1980?" And so it goes on...

And in the midst of this is Howard Jones, looking rather humble.

One of the younger organisers makes an announcement: "We're very pleased that someone like Howard, who has become famous, could be with us today and open this centre, someone who has stuck to his ideals, the very same ideals we all share. Thank you."

You could almost hear him gulp. After talking with the organisers, doing a few TV and radio interviews and having his photo taken almost non-stop, he's off to Ulster TV, but not before we've had a drive around and a chat about how things are shaping up for him this year.

But first things first. What's his



Howard Jones meets the kids on the street.

impression of Northern Ireland?

"Well, when we drove up here from Dublin, and we were stopped at the border in Newry (where 10 off-duty policemen were killed the previous week by the IRA). An army patrol got on the bus with great big machine guns and searched us. I've never experienced that before, not even in East Germany. When you see a man in a combat jacket with a machine gun at close quarters in Great Britain, it's very frightening. What was really weird was that they recognised me and said: 'Oh, a pop star, I think we'll need to do a strip search on this one...' and it frightened me to death. But luckily they were only joking."

MORE OVER THE PAGE ▶

THE MILLION PERCENT MAN

"What strikes me is that people just get on with their lives. . . you know, life goes on. There definitely is an atmosphere of despair here, but all you can do is feel you're doing your little bit to alleviate that, even though it might be for a short while. I'd just like to think that last night the show took their minds off their problems for a while. What's important is the ideals behind the actions. If you throw them away, you lose your hope, and if there's no hope there's nothing; there'll never be an improvement."

But when he looks round the city and sees such sights, doesn't he find it hard to maintain this level of 'optimism'? You know, all this 'things can only get better' business?

"But things are getting better. They move slowly, creeping forward

Northern Ireland—it must be almost impossible not to want to fight back, to just sit there and take it?"

"Well, if it came to it, I suppose it would be difficult. Like if I was sitting in a bar with Jan and someone pulled a gun or a knife on her, I would be prepared to kill to save her, and I'd do that for any friend. But that is an extreme reaction, in fact the most extreme. In most situations I still feel physical violence can be avoided but, I agree, you've got to be realistic about it."

I read him an extract from the Killing Joke interview in *Smash Hits*, February 28: "We're fundamentally opposed to someone like Howard Jones in every possible way, in every aspect. . . Severe measures should be taken." How does he feel when faced with reactions like that?

"I don't think about it at all," he says, although he looks quite shocked, unable to fathom why anyone should hate him so much. "I have no reaction to criticism like that because then you're only giving weight to it, and that's the last thing I want to do. When you get into a position where a lot of people like you, it creates an opposite kind of reaction. This year I seem to be more popular than ever and, as a result, I'm getting rather a lot of this type of reaction but, as I've always expected it, I'm ready for it and it doesn't really bother me in the slightest."

So how would you like to end up?

"I want to contribute to moving forward, away from barbaric attitudes. I don't want to be a politician—records are my tools and I know it's a very powerful force. Yes, I am on a crusade, if you like; I'm deadly serious about what I do. I believe in this One Million Percent—I totally live for this—it's just the way I go about it isn't sensational—I just chip away at things. It's not a path to bring immense glory, that's not the point, but I am there to provide entertainment. I present myself in a fashionable way, with bright clothes and stuff. Like you say, the live show is sort of like a pantomime—it's full of drama and I don't think that clashes with the kind of serious views I'm trying to get over."

"I don't think you need to dress in black to be taken seriously and spit and swear. I mean, I'm not as 'goody goody' as I've been presented—like *Smash Hits* said I was a tea-swallower. I'm not, I enjoy a drink, I enjoy being alive and if you don't, what's the point in having any philosophy or ideals? If you just have that and nothing else, you must be a real dry biscuit."



Stepped at the control zone. To pass into the nearby shopping centre you need to be searched from head to toe.



Howard plus a couple of the organisers from the Animal Rights Movement.



Live! On Ulster TV's *Scena At Six*.



Live! On the stage of the Avonlea Leisure Centre. Howard says "bya bya" to Belfast.



Belfast 1985 - a typical view.

behind everyone's back. Everyone has a responsibility and everyone can affect things.

"Like here in Northern Ireland. You've just got to learn to understand that it is possible for people to have different views and still get on. I know it's always more complicated than that, but at the end of the day it's always down to us little humans struggling through life and, to get by, we adopt religious and political ideals to enable ourselves to handle it. So, in the end, we are all the same: it's just the ideals we adopt to get us through that makes us different and it is that which leads to this incredible hatred. We shouldn't let all this crap affect our lives. We should veto it, not put up with it. But do it without being aggressive."

But surely when you're surrounded by aggression—as in

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OUT-TAKES

What goes on at a photo session? Is it all deeply moody poses, straight faces, perfect complexions and expensive backdrops? No, dear readers, it is not. We thought we'd rescue some of the rejects. Snaps like these:



Medweas with Lee Thompson dangling upside down from a crane . . .



...if the crane driver has other ideas



Heaven 17: not in that colour, Glenn.



Waldemar Janek



John Lygaon, *Beach '88*



John Lygaon, *Beach '88*



but it's *Beach '88* that's the hit



Julian Lammon, *John's a man of letters*



John's a man of letters



John's a man of letters



Paul Young, *John's a man of letters*



Paul Young, *John's a man of letters*



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BETWEEN THE FINE AND THE PLAIN
WE'RE ALL LOOKING FOR SOMETHING
TO EASE THE PAIN

HOW WHO CAN YOU TURN TO
WHEN IT'S ALL BLACK AND WHITE
AND THE WINNERS ARE LOSERS
YOU SEE IT EVERY NIGHT

I NEED SOMEBODY SOMEBODY LIKE YOU
EVERYBODY NEEDS SOMEBODY
I NEED SOMEBODY WHAT ABOUT YOU
EVERYBODY NEEDS SOMEBODY

WHEN YOU'RE OUT ON THE FRONT LINE
AND YOU'RE WATCHING THEM FALL
WOSEN'T TAKE LONG TO REALISE
IT AIN'T WORTH FIGHTING FOR

I THOUGHT I SAW THE RADICAL
WHEN YOU WALKED IN THE ROOM
WELL YOUR EYES WERE LIKE DIAMONDS
AND THEY GOT RIGHT THROUGH
ON THEY GOT RIGHT THROUGH

I NEED SOMEBODY SOMEBODY LIKE YOU
EVERYBODY NEEDS SOMEBODY
I NEED SOMEBODY WHAT ABOUT YOU
WE ALL NEED SOMEBODY

ANOTHER NIGHT ANOTHER LESSON LEARNED
IT'S THE DISTANCE KEEPS US BOUND
BUT WHEN THE SILENCE LEADS US SOMEBODY
WE ALL DO IT ALL AGAIN ALL AGAIN

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B R Y A N - A D A M S

S O M E B O D Y S

S H E I L A - E THE BELLE OF ST. MARK

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S H E I L A - E

TEARS
FOR
FEARS

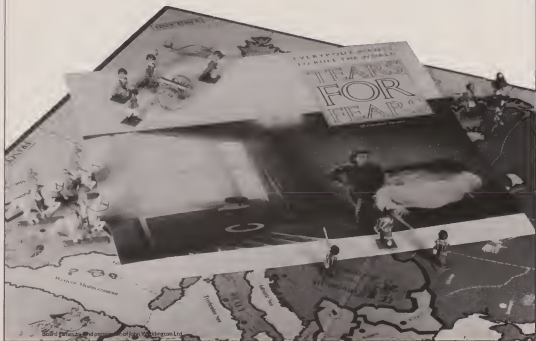
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SINGLES

REVIEWED BY



Jill Bryson (left) Rose McDowall (right)

STRAWBERRY SWITCHBLADE

MEMPHIS: You Supply The Roses (Swamplands) Rose: Got to be the Single Of The Fortnight for me. Great vocals, great guitar, it's a great pop record with tinges of country & western. It makes me really happy—I just wish the charts were full of songs like this. **Jill:** I don't think this is the best version I've heard of this song, but I like it anyway. The cover is great—a highland cow in a purple loch!

ART OF NOISE: Moments In Love (ZTT) Jill: This is really dreamy and atmospheric, like film music. It makes my eyeballs feel floaty. Definitely my Single Of The Fortnight. **Rose:** I really like this. It makes me feel like ice skating in the

cold night air while listening to it on my Walkman.



MARILYN: Baby U Left Me (Phonogram) Rose: I don't like it. It sounds a bit dated and who wants to relive the '70s? **Jill:** A bit of a "party on down y'all" song. Sounds quite strong but it's not my cup of tea, really. My boyfriend Peter thinks Marilyn is gorgeous, though.

THE POGUES: A Pair Of Brown Eyes (Stiff) Jill: I wouldn't normally listen to this type of traditional Irish folk song—but it's so well done and such a strong song I think anyone could like it. **Rose:** Did they record this in a pub? There must be quite an art to playing an accordion with a pint of lager on top, I suppose. But I love accordions and it's got a nice production from Elvis Costello.

COCTEAU TWINS: Aika Guinea (12" only EP) (4AD) Rose: This has got to be one of the best this week. Liz (singer Elizabeth Fraser) really uses her voice well. The guitar is good, too. **Jill:** I agree. It's all very atmospheric—in fact, it makes my skin ripple. **Rose:** Well, it makes my organs wobble. **Jill:** And it makes my eyeballs flip. **Rose:** And it made my record player jump.

FOREIGNER: That Was Yesterday (Warners) Jill: Bland and American. **Rose:** I don't like it. If they get to Number One again, I'll kill myself. **Jill:** Oh... they're on the same record label as us! **Rose:** Oh... I mean, hey! What a fantastic record! **Jill:** Yes, rather.

SMILEY CULTURE: Cockney Translation (Fashion) Rose: I don't hate it, but I don't like it either. **Jill:** Boring—Yawney Culture as far as I'm concerned.

FRANKIE GOES TO HOLLYWOOD: Welcome To The Pleasuredome

(ZTT) Jill: Everybody's heard this song lots of times already. **Rose:** And I like the album version better anyway. I do think it's about time they did something new—you can only stretch a song so far, you know. **Jill:** I do like "Happy Hill" on the B-side—Frankie go electrobob.

GODLEY & CREME: Cry (Polydor) Jill: A weak ballad in amongst some nice synth sounds. Like most of the singles this week, it's produced by Trevor Horn. It's got a horrible ending that made my backbone go all squeegy. **Rose:** I like the sleeve—it reminds me of a dress I had when I was eight.

DIVINE: Walk Like A Man (Proto) Rose: A rare big creature. I don't know about the song, though. But Jill started to sing "I Feel Love" over it, so that must mean something. **Jill:** Actually, this is completely bizarre—a '60s cover with a disco beatback and that voice. And my boyfriend thinks he's gorgeous too!



ANNE PIGALLE: Hé Stranger (ZTT) Jill: This is dead epic and grand and unmodern. I think it's great. If I was to be re-incarnated I would want to come back as Anne Pigalle! **Rose:** What?

EDDY GRANT: Baby Come Back (MCA) Jill: This got me and Rose up to groove around the living room. Halfway through Rose started singing along and I started wondering if he'd be dancing in his shorts on the video. **Rose:** I think he writes good pop songs (my cat started purring to this one). This is a cover of one of his own songs from way back when he was with The Equals. Yeah! It really gets you going, hey! yeah!

KILLING JOKE: Kings And Queens (EG) Jill: Heavy Metal hippy crap with weedy vocals. **Rose:** The song is moronic—a reflection of the group. **Jill:** And the singer's even more of a Tory fascist bully boy than Gary Numan. **Rose:** They're so safe—what are these boys scared of?



ABC: Be Near Me (Neutron) Rose: Lots of nice sounds. The main melody is dead good but I can't get very excited by the song. **Jill:** This is much more like the ABC of old. I thought it was weak at first but I really like it now. There's a good toy piano on it. I feel a bit cheeky saying this but I wish they didn't look so daft.

DEAD OR ALIVE: Lover Come Back (Epic) Rose: I don't think this will be able to follow "You Spin Me Round"—it's not as powerful a song. But you can't review something on what's passed—still, I don't like it very much. **Jill:** Definite Donna Summer backing track with a pure '60s chorus. Rose started singing "I Feel Love" over the start of it. God it's horrible.

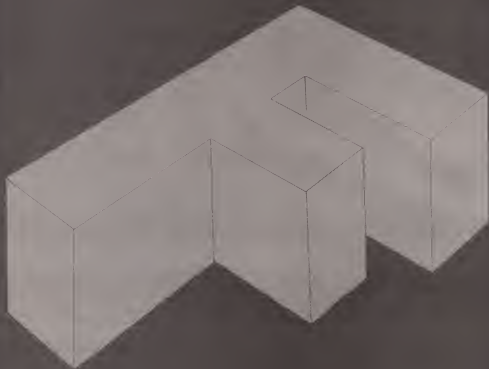
THE COLOUR FIELD: Castles In The Air (Chrysalis) Rose: This sounds like it's been recorded in the fifth dimension. **Jill:** Groovy! **Rose:** And as for the line, "castles in the air, a beatnik love affair"—what a topper!

BILL SHARPE: Famous People (Polydor) Jill: He did that single with that yucky Tony Gary Numan, didn't he? **Rose:** Yeah. Well, this song made my bowels move. **Jill:** It didn't move me in any way.



THE FLYING PICKETS: Only The Lonely (10) Jill: I don't like this song, I don't like how it's done—electroboob, disco, acappella, whatever. But I do quite like the idea of this lot being pop stars—I don't think they'd abuse the position or anything. I mean they're so gormy. **Rose:** Yeah, I suppose they're a harmless enough bunch.

F O R E I G N E R



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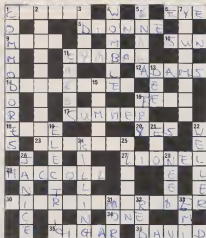
JUNE 21 BIRMINGHAM N.E.C.



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ACROSS

- 1 and 7 down Sharpe and Numan's request for a new decision (6, 2, 4)
- 6 Survivor's tiger optic
- 8 That Warwick warbles
- 9 Record label that sounds pretty quiet
- 10 Nik Kershaw wouldn't let it go down on him
- 11 Metallica part of a drum kit
- 12 Bryan who'd run to you
- 14 Ex-Eagle associated with the boys from 17 across (3, 5)
- 16 Ms Kinsey's sort of lead
- 17 Disco Bomba
- 18 "---- On Down The Road" (Michael Jackson & Diana Ross)
- 20 Don't say no to this band
- 23 Rat leak provides record label (anag)
- 27 Ritchie rather than Blair
- 29 Charting mum Kirsty
- 30 I, Roger Dorig-Mog, am an Italian keyboard king (anag 7, 7)
- 34 "---- Night in Bangkok" (Murray Head)
- 35 A successful manager is supposed to smoke a big one
- 36 Bowie or Essex?



DOWN

- 1 Men on nights!?!?
- 2 Trevor Horn's delightful din (3, 2, 5)
- 3 Souband Shaftman
- 4 One of Mike Ball's mates from Wimbledon
- 5 The other part of OMD's 'Gay' hit - See 1 across
- 7 See 1 across
- 11 Game that's been profitable for Murray Haad
- 13 Just Kiki
- 15 Recently they said yeah
- 16 ABC Marlin
- 19 Type of dreams experienced by Phil - Okey and 30 across
- 21 One becomes a musician (anag)
- 22 Stylish Paul
- 24 Sort of joke that gets in the charts
- 25 Elvis C's sang about All?
- 26 Long lady DJ
- 28 "When I ---- You" (Loo Sayer)
- 31 In short, middle of the road (1, 1, 1)
- 32 Like UB40's wine
- 33 Merrilion's record label (1, 1, 1)

ANSWERS ON PAGE 44

CROSSWORD

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(YOU'VE BEEN IN LOVE)

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12" CONTAINS BONUS TRACK

RCA

MEAT LOAF

Somewhere a red-eyed waitress glowers at another man's wasteful
Brows on the counter there's a greasy boy shivering
Someone full of hungry dreams
Someone's cleaning up the offense
One window burning in the dark
Somebody's crying in there any way is hell
To light a candle from a single spark

Working so hard I can't remember much
About the freedom I've been working for
Felt like a prisoner 'til I looked in your eyes
And saw a million wide-open doors
'You left me get a little money away
Went every day 'til I have 'ya day in time
But I've been staring like a dog and I got nothing to show
Your belt is tighter and a fat belt watch and chain

Oh
I wanna piece a piece of the action
Give me a shot at the real thing
I wanna piece of the action a piece of the action
Gonna tear on the master gonna cut those strings
Gonna tear on the master gonna cut those strings

Been living just like my old man did
And neither one of us could get it right
Punching in when the day begins
And punching out the last boys at night
There's someone leaning on a painting porch
And someone leaning on a flower porch
And I finally know the man that I'd rather be
And get I mean 'I be look to getcha' 'til they know my name

Repeat chorus

Well they bend you a pay check every week
And shoot a piece of your and every day
Well I don't need no gold watch in fifty years
Baby let's be golden today

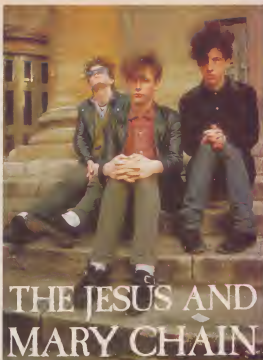
I wanna piece a piece of the action
Give me a shot at the real thing
I wanna piece of the action and I'm breaking my backbones
Gonna tear on the master gonna cut those strings

Repeat chorus to fade

ORIGINAL MUSIC BY JACOBO S. DARKER
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piece of the action



THE JESUS AND MARY CHAIN

NEVER UNDERSTAND

THE SUN COMES UP ANOTHER DAY BEGINS
AND I DON'T EVEN WORRY ABOUT THE STATE I'M IN
MY HEAD'S SO HEAVY AND I'M LOOKING THIN
BUT WHEN THE SUN GOES DOWN I'M GONNA START AGAIN

CHORUS

AH HA HA AH HA HA AN NA HA AH HA HA AH NA NA
NEVER UNDERSTANDING YOU'LL NEVER UNDERSTAND ME
YEAN
AH NA HA AH NA AH NA HA AH NA HA

YOU STOP TURN AROUND AND TAKE A LOOK AT ME
YOU BETTER TAKE A CLOSE LOOK
AND TELL ME WHAT YOU SEE
THE THINGS I SAY YOU ONLY DISAGREE
YOU'LL NEVER UNDERSTAND JUST WHAT I WANT TO BE

REPEAT CHORUS

YOU'RE LOOKING SO HARD BUT YOU JUST CAN'T SEE ME
I TELL YOU THE TRUTH BUT YOU DON'T BELIEVE ME
YOU'RE THINKING OUT LOUD
I CAN HEAR WHAT YOU'RE SAYING
TOMORROW I'M LEAVING 'CAUSE I'M HOT STAYING YEAN
'CAUSE I'M NOT STAYING YEAN
'CAUSE I'M HOT STAYING YEAN
'CAUSE I'M HOT STAYING YEAN
AH NA HA

WORDS AND MUSIC REID-REID
REPRODUCED BY PERMISSION WARNER BROS. MUSIC LTD
ON BLANCO Y NEGRO RECORDS

It's ten o'clock on a sunny but chilly Sunday morning in Paris. Not a very posh area of Paris either.

There's a dingy but rather cosy complex of rooms here where pop groups rehearse and dancers practice their steps swathed in legwarmers and leotards. In a little coffee bar, somebody plays with a pinball machine while a granite bust of someone obscure nicks from a nearby cemetery sits on the floor. And in another room lots of funny French film posters have been taped to the walls. There's an electric piano with Christmas-tree fairy lights crawling over it and, by the door, stands an old wooden statue of a black waiter wearing a bowler hat. Guitars and synthesizers are scattered around. None of your posh Power Stations for Eurythmics, matey. This cosy room is where Dave Stewart and Annie Lennox are recording their NEW ALBUM! In the coffee bar, Annie is being made up before having some photos taken. She shakes my hand limply. Oh dear. I don't think she's in a very good mood. Then Dave Stewart appears looking a touch tecky. Oh dear.

Sandra, a friend of theirs who also works for them, busily makes sandwiches out of crusty French bread and salami and rustles up some Popcornat ten. Eurythmics seem to have a close, family-ish organization which keeps their affairs running smoothly and stops them going bonkers.

They are, after all, one of the most famous groups in the world. In America, Annie is regarded as a sort of female Boy-George and treated as a huge star. They're continually in the news with, for instance, Annie's sudden marriage and move to Switzerland, and the storm over their soundtrack for the film 1984 which the film's director did not want to use.

Yet, in spite of their fame, here they are, as bohemian as ever, working in these unglamorous surroundings. Thankfully, they seem to be cheering up now. Annie's munching on her salad garnie.

"Cous on, Neil!" she says boisterously, a little like a teacher. "Let's do this interview. And we wander into the room with the posters, the synthesizers and the fairy lights. Dave follows not far behind.

Why are you in this funny little studio and not some where more flash?

Dave: It's just to do with the original concept of Eurythmics which was to keep changing every situation all the time so it never got stale. In order to make this album we had to do a load of work even to make it into a studio and it's like an adventure, like building your own house or something.

Annie: We just wanted a big space where we could make a lot of noise. And we wanted a nice atmosphere so I went out and bought a load of posters and stuck them up to break the monotony of the four walls.

Do you worry about recording lots of possible hit singles to follow up the ones you've already had?

Annie: What we like to do is make commercial music that is very special, so it can be commercial but also very individual. We're always looking for something really fresh. It's a bit like mining for gold but now with the idea of loot at the end of it. I'm talking in artistic terms.

(And they play me a beautiful new song called, I think, "There Must Be An Angel Playing With My Heart" which sounds very "fresh", pure and uplifting, and undoubtedly like a hit.)

How do you feel about the whole 1984 film fiasco now? What was wrong?

Dave: In a nutshell, we were asked to write the music for 1984. We delivered the music and we heard that the director or the producer didn't want to put our music on the film. We then heard that this other guy had already written the soundtrack for it nine months before and we thought, oh well, we'd rather not have our music on the film if somebody doesn't want it; we'll keep it to ourselves. Then they agreed to give us the film to put in

cost EURYTHMICS

Of course it is, mes petits chou-chou. And they're in Paris (hence the Eiffel Tower — très brillant, non?). Annie and Dave are making an album nouveau, buying



Photo: Peter Lindbergh for Eurythmics

our video and then I was really confused and I thought, hello, the director doesn't want to put our music in his film but he wants to put his film in our video in order to sell the film. And at that point we just stopped talking to them. And then he went round the world, almost doing a tour, saying Eurythmics ruined my film and all that. We just couldn't believe it. We could have gone round after him saying, no we didn't, but it was ridiculous.

Annie: So we made a statement and I feel that most people know that we are credible. It's sad really because it was lovely, we really enjoyed making it. I think it's a marvellous album.

Are you rich?

Dave: Yeah, we are.

Does that embarrass you?

Annie: There's no reason why I should be embarrassed about being rich because in the past we were badly ripped off. We've paid our dues financially more than anybody else I've ever met, actually. I'm not the kind of person who wants to have big status symbols. Rolls Royces, and flash around showing my Yves St Laurent watch. There are certain movements that I would like to become part of. I'm very much against animals being exploited and I'm

MICS *n'est-ce pas?*

houses dans les montagnes and turning down offers to advertent just about everything under the sun. Now Tennant drinks *beaucoup de peppermint tea*. And 3-tons.



planning to get involved with that. This is a new thing for me to have money, the first time I've ever had money in the bank.

Dave: I just have a great time now, whereas before I used to find it difficult because I never had any money to have a great time. When I had this s--- I used to have a fantastic time—just a different kind of great time. I think the great thing for me is that it allows me to travel when I want to and where I want to without worrying about it.

Do people treat you differently now?

Dave: It's funny how some people's attitudes

change. I remember on Christmas Eve, I'd just come from playing with Strawberry Switchblade and I went back to the local pub. I always think, no, I won't go in, because I get a funny attitude off people sometimes. Either they're really friendly and trap you in a corner and tell you they're in a group and would you like a tip of the hat? Or you get people in the bar saying 'Oh, who's a superstar now?' I was really dressed-up but I thought, I don't care, I'm just going to go to my local pub and have a drink. But I had people coming up and saying, 'Oh, you're a superstar now'—every aspect you imagine you could get. I really want to be able

to go into the local pub but I'm really frightened now. It always turns into a similar thing: it turns into an interview.

Annie: I don't get bothered by people because, whatever they say about me, whatever they think, it doesn't matter 'cause I'm doing my thing anyway. People are either going to love you or hate you and my life doesn't depend on that. I know who my friends are.

Is your fame difficult to live with?

Annie: Yes, it can be very difficult to live with. **Dave:** Surprisingly enough, though, in the last seven months I'm the person they recognise much more.

Annie: People don't recognise me now.

Dave: Especially now as they think: Annie Lennox, red hair. Since she's had blonde hair she can walk around anywhere. She can go out sometimes with a hat on and certain different make-up and they don't recognise her. It's a bit difficult for me to change. It's easier for a woman to change the way she looks.

Annie: When you're famous, it's a bit like having an extra leg. You can't forget about it because other people don't let you forget about it—there's always an extra thing around you.

What sort of offers do you get now days?

Annie: Well, we do get a lot of offers. We turn most of them down. We get offers to do soundtracks for films, Dave gets a lot of offers to produce different people. We get offers to endorse clothes, make-up, cars and all sorts of things like that. Offers for television programmes, offers for interviews, offers to make music for plays.

Are you going to make any films?

Annie: I'm thinking about having a part in a film that's coming out quite soon but there's not much point in talking about it, because it's not finalised yet.

Where do you live these days?

Dave: I've just bought a house in Maida Vale and I just bought an apartment here (Paris) as well. It's a really classic old French house. I'm still really going to be based in London but it's only an hour to come here. See, my mother married a Frenchman and my brother worked for the British Film Institute and he has to come to Paris all the time so there's a lot of connections. I've just been looking at the plans to my house in London and I've built a gymnasium in the basement and there's a Jacuzzi and a sauna and a steam bath.

Annie: I have a house in Switzerland and I have a little flat as well but I see London as my base for the one month of the year when it's hot. A place that, if I ever have kids or my friends—really want to get away or my family—that will be the sort of place. I mean, for years and years I lived in abject poverty and now I'm so rich that I have to buy mountain houses!

It's on a mountain?

Annie: Yes. You get to the air-strip and then there's a mountain and then you zig-zag for about 50 minutes up this mountain, thinking every minute that your life's in someone else's hands and there's this very tiny village, a sort of medieval village. It's not an opulent house, it's quite big, very old, and sort of farmyardish. It's very beautiful and it has a nice view and after I've been there for a week I'm so bored. I've got to get away. Maybe when I'm a little older and I'm making good breeding chickens or something rural, I'll spend a bit more time there, but I think I'll be mainly in London.

Did you move there because your husband lives there?

Annie: Partly because of that and partly because I wanted a place in Europe that had some sun and it's right on the Italian border. **Dave:** I think you should do a competition and get 50 *Smooth Hits* winners to go there for their holidays! **Annie:** Oh, thanks a lot, Dave! Join Annie Lennox and the goats!



I'm in a band which I formed with my friend, bass player Andrew Nash, about two years ago. Now we've got a permanent name for the group we want to know how we can get the rights to it. The name of the group came from a Joka feature in the 1983 Smash Hits Yearbook under the section Smash Hits 2000 AD. It's The Violent Cheese.

John Carlsson, Abergavenny



The Violent Cheese: The new Jem?

● Smashing name. But doesn't it grate a bit...? Never mind... I consulted the lawyers at London Records who advise the best way to claim rights to a name, when you have no prior knowledge of anyone else having that same name, is to publicise it as much as possible. If there's a row about it later, it's extremely useful to have proof of when you first thought of it. They say it is, of course, possible to make it legally yours right from the beginning, but that's "extremely complicated and very, very expensive". These lawyers know a bit about the subject as a couple of years back, they went to court to defend those lovable Bluebells against an action by the Bluebells of Paris dance troupe.

One night I was sitting in my chair drinking hot chocolate before going to bed when I suddenly thought of something! I'm now dying to know what pop stars like John Taylor and Paul King drink before they bed down for the night.

A Baffled Helen Ward, Ormskirk

QUEST

● This doesn't look altogether healthy - what on earth would the BBC Doctor say? After making a few phone calls, the most popular bed time beverages seem to be: 1) Horlicks; 2) Hot Toddy (whisky or brandy preferred); 3) Ovaltine; 4) Hot milk; 5) Vodka. Runners-up are Jim Beam Bourbon Whisky (both Van Halen and Elton Bop prefer this), Jack Daniels Whisky (Scary Thieves), hot milk and honey ("It's for when the throat takes a beating," says Bob Geldof) and cocktails of any variety. Incidentally, did you know that Brian of Vicous Pink would not go to bed without his night-time tangle of hot tomato soup with vodka? Thought not.

You recently published a guide to the world's greatest guitarists but I was most upset at the inclusion of someone called (and I quote) "Mathias Jade (Scorpions)". You see, his actual name is Matthias Jabs... This mess can be rectified by featuring this band in your magazine, especially as they've immensely influenced Iron Maiden... I Scruffy, Chiseshurst.



Matthias Jabs: Hey wow! Throw some shapes!

● German band The Scorpions are known in the business as "the band who'll play anywhere that's got an electricity switch". Can you believe

their last world tour began as far back as November 1983 - and only finished eight weeks ago? Lead guitarist Matthias is now 26 and, on the odd week he's at home, he's to be found with his wife Suzanne at their house in Hamburg. Albums available in this country are: "Lovecrime" (April 1979), "Animal Magnetism" (Apr '80), "Blackout" (Mar '82) and "Love At First Sting" (Mar '84), all on EMI.

Stephan 'Tin Tin' Duffy recently entered the charts with a song called "Kiss Me". I know it's a re-mixed version and as I prefer the earlier mix, could you find out if it's still available?

● "Kiss Me" was first released by WEA in October '82 and, although it was promoted tirelessly - we couldn't move in this office for copies of it - it failed to take off. Now that he's with Virgin/101 and WEA have lost the rights to his recordings, your only chance of getting hold of the early version might be to rummage through your local second-hand dealer's shop. Incidentally, Duffy (I call him that as it's my nickname too) has a new single out next month, titled "icing On The Cake".

Recently I was given a record called "What Can I Say?", sung by Howard Jones and written by William Bryant. It was recorded live at the Marquee so I wondered when this was released and why it isn't recognised as one of his singles?

● "What Can I Say?" was a limited edition single which came free with a small number of 12" versions of "What Is Love?", released by Howard in November 1983. It's now a collector's item. His mum Theima also advises that an alternative live version of "What Can I Say?" can be found on an even rarer live compilation cassette. Featuring live "live showstoppers", this was recorded at local gigs around the High Wycombe/Aylesbury area and sold at selected gigs before he moved to WEA. Nobody's sure of the title and it's very difficult to get

hold of. Anyone out there got a spare copy?

Please print a pic of Steve 'Gorgeous' Blacknell and tell me how old he is, if he's married and what exactly he's up to at the moment.

Frankie Fan, Leeds.



Steve Blacknell: gorgeous?

● Even if he is "Gorgeous", he still insisted that we use this latest photo of him "with wrinkles and all" - a man with character. Still, I won't get carried away, just supply the details... Born in Lambeth, South London, on September 9, 1952, he only recently started going out with his girlfriend Sonja, backing vocalist with a group called Beat The Drum. "She's my first girl for a while", he adds. "And it was getting embarrassing, I kept getting invited to parties and would end up going along with just a camera lens on a piece of string..." He's obviously got over that period now and is currently verging on being "crazily busy, being involved in all of the following: Breakfast Time TV, London Plus, Radio 1 In Concert, Off The Record, Sight And Sound, the schools' programme Life Games and America's Music. He's also written a book titled *A History Of Top Of The Pops* which is due to be published in June. "I want to be at the top of whatever I'm doing", he asserts. "And Wogan will have to seize up someday! He can't go on at that rate forever".

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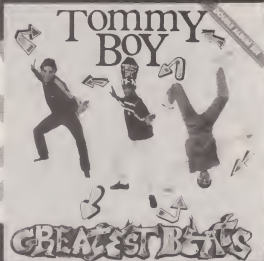
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BILLY CONNOLLY

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SPIDERMAN, BATMAN AND NOBNI TOO
DON'T WANNA CAUSE A NUOUIZ
WITH A BARAGUIS
HANE! GOT A MATCH FOR YOU
SHE MAKES THEM LOOK
LIKE A BUNCH OF FAIRIES
SHE'S GOT MORE BOTTLE
THAN UNITED GARIES

HANG ABOUT LOOK OUT FOR SUPER GRAN
SHOOP SHOOP SUPER GRAN
SHOOP SHOOP SUPER GRAN

YOU CAN TROT FOUR HERBES
YOUR ROBERT OF HERDS
YOUR AL PACINOS TOO
AND BIG STALLONE
IS JUST ANOTHER PHONEY
HE COULDN'T LACE HIS SHOES
AFTER HER THEY'RE ALL
BIG GIRLS' BLOUSES
SHE'S GOT MORE FRONT
THAN A ROW OF HOUSES

HANG ABOUT LOOK OUT FOR SUPER GRAN
SHOOP SHOOP SUPER GRAN

SHE'S A SERIOUS GRANNY
(SHOOP SHOOP SUPER GRAN)
A SERIOUS GRANNY
(SHOOP SHOOP SUPER GRAN)
SHE'LL DO THINGS THAT YOU
NEVER SAW YOUR GRANNY DO
IS THERE NOTHING THAT SHE CANNAE DO?

ON YOUR BIKIE WONDER WOMAN
LETS JUST SAY YOU HAD IT COMING
THIS ONE IS FOR REAL
CHARLIE'S ANGELS PACK IT IN
BEFORE IT GETS EMBARRASSING
THE LADY IS SOLD STEEL
SHE COMES ON STRONG
LIKE THE FENICAL LANCERS
SHE MAKES YOU ALL LOOK
LIKE A BUNCH OF CHANCERS

HANG ABOUT LOOK OUT FOR SUPER GRAN
SHOOP SHOOP SUPER GRAN
HANG ABOUT LOOK OUT FOR SUPER GRAN
SHOOP SHOOP SUPER GRAN

REPEAT AND AD LIB TO FADE

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SUPERGRAN



EMERSON

STEPHEN 'TIN TIN' DUFFY: The Ups And Down (10 Records)

Fact: Stephen Duffy singing with a clothes peg on his nose. Voice aside, the music (produced by a confusingly wide variety of people, including J. J. Jeczalik from the Art Of Noise) is mainly fast, commercial pop. Two instrumentals and one bleak, piano-accompanied ballad add some variety but overall, the songs are nowhere as strong as "Kiss Me". The one exception is "Believe in Me", a catchy, obvious choice for another single. **(5 out of 10)**

Lisa Anthony



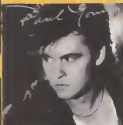
THE FARMER'S BOYS: With These Hands (EMI)

Describe a handful of excellent singles (three of which are included on this album) a lot of unkind things have been said about The Farmer's Boys in the last couple of years. A shame, because "With These Hands" proves just what an underrated group they are. The songs range from bright, cheerful pop like Cliff Richard's "In The Country" and "Whatever is He Like?", to the more sombre "Heartache". Their lyrics are unusually witty, as well. I still maintain that Baz, Frog and Stan are very silly names for any group, but try to hear this record, if only out of sympathy for a band who haven't made it but should have. **(8 out of 10)**

Simon Brathwaite

PAUL YOUNG: The Secret Of Association (CBS) Paul Young is confused. "The Secret Of Association" finds him playing an American trooper on his clinical treatment of Tom Waits' "A Soldier's Things", an Australia-bound prisoner on the almost folksy "I Was In Chains", a modern rock roller on "Bite The Hand" and the soul singer we all love on his own, magnificent "Everything Must Change". Only David Hall's "Every Time You Go Away" comes close to challenging that—the other three songs written by Paul here are rather weak. One day Paul Young will make a great album. Instead this is uncomfortable, irritating and just a little disappointing. **(7 out of 10)**

Simon Mills



YELLO: Stella (Elektra) One point in Yello's favour is the fact that they can't be categorised.

"Stella" meanders through sophisticated disco in a silky, mesmeric fashion to the land where hardcore electro meets Vangelis, but is saved from the dreaded middle-of-the-road by frontman Dieter Meier's peculiar influence. The result is a stylish, essentially European sound. Recommended. **(9 out of 10)**

Gaire Sheaff

BILL SHARPE: Famous People (Polydor)

Modest Bill Sharpe is the man who adds the distinctive tinkly piano to Shakatak and who shares the excellent "Change Your Mind" with Gary Numan. Draw a line between the two and you have his solo album—a mixture of beautifully turned out jazzy funk, lightweight big band swing, wistful instrumentals and punchier songs like the hustling title track. There are few real surprises, but it's still very listenable without ever threatening to set the world on fire. **(7 1/2 out of 10)**

Ian Cramm

MODERN ROMANCE: Burn It! (RCA)

The first LP in a while from the one-time kings of the cong is not much of a success. Their image has leapt forward into the '70s with long hair and leather jackets and their music has done much the same. The single, "Burn It!", is typical, a chankachink Shakatak funk, whilst "Blame My Jealousy" is fairly pleasant, slow and ruined only by the most horrific of guitar solos. "Move On" returns to Latin roots but again suffers from too many guitars. Not awful but hardly impressive. **(5 out of 10)**

Paul Mathur

THE POWER STATION: The Power Station (Parlophone)

When a bunch of faddish superstars get together for a "one-off" project it usually means a gashily cacophonous self-indulgence. Not surprisingly then, most of this album seems to be made up of Andy Taylor's shamelessly bluch guitar solos kept (just) from going completely bonkers by a mixture of hard funky rhythms, edgy brass and Robert Palmer's seductively controlled vocals. The overall blast lacks the emotion to carry off a song like "Harvest For The World" convincingly but the sheer muscle of sound does hold a sort of forbawble fascination. **(7 out of 10)**

Kimberley Leston

STRAWBERRY SWITCHBLADE: Strawberry Switchblade (Korova)

There's something incredibly twee about two girls, ribbons in their hair, buned in polka dots, who sing sickly sweet love songs with lyrics like "then I get myself a glass of milk", but there's something quite appealing as well. Every song here has an irresistibly catchy tune; some, like the last two singles, get a bit irritating after a while but others, like the sad "Who Knows What Love Is?", are quite lovely. **(8 out of 10)**

Chris Heath



OATES & VAN SHAIK: The Limit (Portrait)

The Limit (as they used to be called) play a tried and trusted mixture of disco-pop and watery soul with varying degrees of success. On the smash single "Say Yeah" things loogie along nicely in a sprightly, if rather repetitive, dance fashion. Over a whole LP though, the ideas are spread rather thin and only "Lovelight" manages to cut through the dross. There are some nice moments, especially when the female vocalists take charge of things, but on the whole this is very ordinary indeed. **(6 out of 10)**

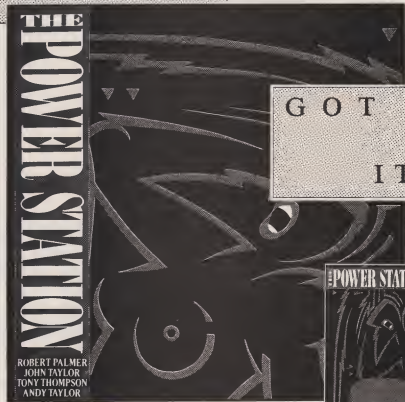
Paul Mathur

THE FALL: Hip Priest And Kamarads (Situation Two)

Mark E. Smith has led The Fall through innumerable sacred rants and repetitive tunes since they formed in Manchester in the late '70s. They've never been easy listening, and if you prefer sweet melodies and simple polite lyrics then this collection of Fall singles and oddities isn't for you. But if you like the sound of a band who are hardly ever bored, write songs about things like bingo-hall and C.B. radio, and sound disgusted when they sing lines like "reads Smash Hits while she's eating her tea", then this is an excellent introduction. **(8 out of 10)**

Chris Heath

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THIS WHOLE WORLD IS ROUGH
IT'S JUST GETTING TOUGHER
COVER ME
COME ON BABY COVER ME
WELL I'M LOOKING FOR A LOVER
WHO WILL COME ON IN AND COVER ME

NOW PROMISE ME BABY
YOU WON'T LET THEM FIND US
HOLD ME IN YOUR ARMS
LET'S LET OUR LOVE BLIND US
COVER ME SHUT THE DOOR AND COVER ME
I'M LOOKING FOR A LOVER
WHO WILL COME ON IN AND COVER ME

OUTSIDE'S THE RAIN THE DRIVING SNOW
I CAN HEAR THE WILD WIND BLOWING
TURN OUT THE LIGHT BOLT THE DOOR
I AIN'T GOING OUT THERE NO MORE

THIS WHOLE WORLD IS OUT THERE
JUST TRYING TO SCORE
I'VE SEEN ENOUGH
I DON'T WANNA SEE ANYMORE
COVER ME
COME ON IN AND COVER ME
I'M LOOKING FOR A LOVER
WHO WILL COME ON IN AND COVER ME

OUTSIDE'S THE RAIN THE DRIVING SNOW
I CAN HEAR THE WILD WIND BLOWING
TURN OUT THE LIGHT BOLT THE DOOR
I AIN'T GOING OUT THERE NO MORE

THIS WHOLE WORLD IS OUT THERE
JUST TRYING TO SCORE
I'VE SEEN ENOUGH
I AIN'T GONNA SEE ANYMORE
COVER ME

WRAP YOUR ARMS AROUND ME COVER ME
WELL I'M LOOKING FOR A LOVER
WHO WILL COME ON IN AND COVER ME
ON LOOKING FOR A LOVER
WHO WILL COME ON IN AND COVER ME
YEAN I'M LOOKING FOR A LOVER
WHO WILL COME ON IN AND COVER ME

AD LIB TO FADE

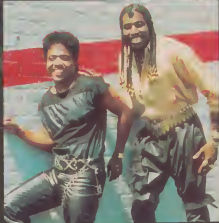
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PHOTO: LYN

C O V E R M E

OLLIE & JERRY



ELECTRIC BOOGALOO ELECTRIC BOOGALOO

GIRL LOVE WAS RUNNING LOW
MY HEART WAS COVER DRAINED
IT SEEMS THE ONE BEFORE YOU OVER USED ME
SHE WAS REALLY GOOD LEFT WITHOUT A WORD
AND DIDN'T EVEN CARE HOW SHE ABUSED ME
BUT LIKE A PIERCING LIGHT
SHINING THROUGH THE NIGHT BABY
YOU REVIVED MY LOVE DRAINED HEART
YOUR ELECTRIFYING TOUCH
ON I LOVE SO MUCH BABY
GIRL YOU SPARKED A BRAND NEW START
I'VE GOT TO HOLD YOU OOH OOH

CHORUS

IT FEELS SO RIGHT
TO CONNECT UP WITH YOUR LOVE
CHARGE IT BABY ELECTRIC BOOGALOO
I LIKE THE WAY YOU TURN ME ON
WITH JUST A SINGLE KISS
CHARGE IT BABY ELECTRIC BOOGALOO
YOU STIMULATE IN SUCH A WAY
THAT YOU CAN HARDLY MISS

YOUR FORCE IS STRONG GROWS MORE EVERY DAY
LOVE THE WAY YOUR LOVE IS FLOWING THROUGH ME
IT'S THE WAY YOU TALK YOU'RE EATING UP MY MIND
AND GIRL THE WAY YOU WALK IT JUST ENTUSES ME
YOUR SUPERCHARGE OVERDRIVES MY HEART BABY
THE WAY YOUR LOVE IS SO ENERGIZING
YOUR ELECTRIFYING TOUCH ON I LOVE SO MUCH BABY
GIRL YOU SPARKED A BRAND NEW START
YOUR LOVE IS SHOCKING

REPEAT CHORUS

CHARGE IT BABY ELECTRIC BOOGALOO
POWER YOU GIVE ME POWER
I'VE GOT TO HOLD YOU
IT FEELS SO RIGHT TO CONNECT UP TO YOUR LOVE
CHARGE IT BABY ELECTRIC BOOGALOO
I LIKE THE WAY YOU TURN ME ON
WITH JUST A SINGLE KISS
CHARGE IT BABY ELECTRIC BOOGALOO
POWER YOU GIVE ME POWER
CHARGE IT (ELECTRIC BOOGALOO)
CHARGE IT
CHARGE IT
CHARGE IT (ELECTRIC BOOGALOO)

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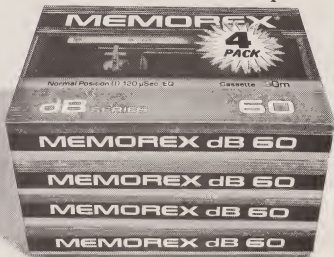
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■ **Want someone to write to?** Send in a postcard with a few words about yourself so people can get in touch. All cards to: *KSVF, Smash Hits, 22-23 Carmelite Street, London W1V 1PF. And please enclose a phone number where we can contact you. This won't be published.*

● **My name is John.** I like girls, parties, discos, writing letters, running around the countryside, getting cold and wet through sleeping ruff, working in the gym, and sailing. My disks are being shouted at and getting up early. If you're nice then write to 24700167 John Martin, Luby Troop, 82 SQN B/Sgr Reg, RD, Old Park Barracks, Dover, Kent CT16 2HQ. Please write soon!

● **I'm a crazy 16-year-old female.** Interests include skating, swimming and collecting badges and key rings. Pop favourites are Frankie, Duran, Shakin' Stevens and Wham!. Any crazy males aged 16-18 write to me: Emma Hudson, 26 La Grande Piece, St Peters, Jersey, Channel Islands.

● **My name's Tracea (aged 13).** I'm a great fan of Culture Club, Tears For Fears and Spandau. Hobbies include going to discos and spending money. I'm looking for a male or female (13+) to write to: Trace, 28 Salfowash, Rd, Haslington, Cambs PE16 7AP.

● **Anyone want a penpal from Northern Ireland?** I don't drink so but, just in case, I'll tell you about myself. I love Paul Young, Frankie, Tears For Fears and others. Anyone aged 13-15 (and don't let me) scribble a line to: Cara, 290 Camber Road, Dumbonald, Belfast BT16 DUR.

● **I'm a 17-year-old girl and a fanatical Bowie fan from Germany.** I'm into Simple Minds, Hall & Oates and Heaven 17. If you are between 16 and 20, get your pen and write to Britta Spege, Gehlridnerweg 30, 4790 Paderborn, Germany.

● **We are two boys, Mark and Simon.** We are 15-years-old and about 5 foot 5. We like UB40, Big Country, The Smiths etc. We would like girls aged about 15 from anywhere (no Duranets). Send a pic if you wish to: Simon, 42 Harvey St, Halesowen, Essex, CO9 2LH.

● **Hi! My name is Ricky Wilcox and I am 17.** If you like Frankie, The Art Of Noise and Bronski Beat but detest (with capital 'D') Wham!, punk and heavy metal, then write to me at 602 Kilmains Drive, Glasgow G15 7NW, Scotland.

● **Is any one looking for a 'pretty-average person to write to'?** If you are, then pass on—because I'm something special! I'm only just 15, madly in love with George Michael. I also like Duran Duran, Frankie and Nik Kershaw. Interested? Write to Sue George, 99 Stoney Lane, Kidderminster, Worcs DY10 2LX.

● **To all you Mods, Modettes and Savoyites out there!** I am a Modette who is heavily into The Jam. If I'm pretty nutty over Paul Weller so PW lookalikes are welcome. So if you want a nutty Mod, write to me Nina Manning, 31 Harley Crescent, Harrow, Middlesex HA1 4XQ.

● **I would like to introduce a Japanese penpal.** I want some friends to write to about rock artists and fashion so write to: Miss Miyoko Shimura, 541 Motoshiki, Edogawa-ku, Tokyo, Japan 133.

● **Hi boys and girls!** I am a 17-year-old girl. Interests include everything between the sky and the ground. Please, write to: Sofia Lundgren, Soldatstragen 9, S-189 00 Vallentuna, Sweden.

● **Hi all you Duran fans.** Are you aged 12-14 and love Duran Duran and hate heavy metal and hippies? Yes? Then write to me. I'm 12 and I promise to write back to everyone. Write to: Teresa Polley, 47 Winter Borne Rd, Abingdon, Oxon.

● **Anyone out there into hard rock and motorbikes?** My name's Dave and I'm looking for a good time with any Motorhead or Queen lovers. Please write to: David Vaughan, Rm 65, Bert Hall, Prince Consort Rd, South Kensington, London SW7.

● **Dangermouse seeks Peafold!** I'm 16 and love Bucks Fizz. Other lads include Wham!, Paul Young, and most other pop stuff. Male or female, 16+ if possible. Contact me at: Dangermouse, 10 Liverpool Rd, Canning Town, London E16 4LU.

● **I'm a 15-year-old girl called Juliette** and I'm looking for any young Romeo out there! If you are a cool guy and aged 14-18 into Spandau and Hoover, contact me at: 92 New Road, Tyers Green, Pinner, High Wycombe, Bucks.

● **Hi, I'm Dmar, 16, and he's Gavin, 15.** He's a good looking blond with blue eyes and a stunning personality and I'm envious. Likes include Ultravox, Madonna, Frankie and squash. Write to us at: 44 Rayleigh Road, Woodford Green, Essex, IG8 7HF.

● **We're two lesbians from Essex** Scotland, who are young, free and alone. We're into Howard, Frankie, Duran and lots more. Dishes a lot of things! Any boys between 13-16 write to: Charley and Harry, 24 Park Road, Brechin, Tayside, Scotland.

● **Hi, I'm Jean.** I like going to discos, CB radio, writing letters, meeting new people, being a loony, typing and having a good time. I would like penpals from anywhere, any age etc. Write to: Jane Newton at: 96 Ducks Hill Rd, Northwood, Middlesex.

● **Greetings!** We are two lads hoping to laugh. If you are, then write back and we promise you won't be disappointed. To: Auntie Loose, 49 D Sullivan Crescent, Br Brook, St Helens, Merseyside, WA11 9RE.

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All the names below are hidden in the diagram. They must not necessarily, vertically or diagonally. Some can be backwards. Remember that the first letter is in an unbroken straight line whichever way you turn.

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- ADRIAN JUSTE
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- ANNE HIGHTINGALE
- BRUNG BROOKES
- DAVE FANNING
- GAVLEE TRAVIS
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- QXIE PEACON
- GARY SYRO
- GARY CROWLEY
- GARY GAVIES
- JANICE LONG
- JIMMY SAVILE
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- JONATHAN KING
- LESLEY ASH
- MARK ELLEN (who?)
- MARK PAGE
- MIKE REED
- MIKE SMITH
- ROSA POKER
- PAUL GAMBACCINI
- PETER POWELL
- ROBBIE KITCHER
- ROSSIE VINCENT
- SIMON SATES
- STEVE ELLEN
- STEVE KICKINELL
- STEVE JONES
- STEVE WRIGHT
- TONY VENANCE
- TONY SLACKURN

ANSWERS ON PAGE 44

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COMPETITION WINNERS

MADONNA COMPETITION (February 28th) correct answer: c) Venice 12" copies of "Material Girl" and colour posters are on their way to: Claire Gardner, Perth; R. Ford, Wilmislow; Chris Raad, Hagg Bay, Greg Laiton, Warrington; Roz Cook, Foreham; Nicos Kyriakou, Beverly Heath; Lisa Agazise, Gars Hill; Alex Dawson, Cairnmore, Colm O'Connell, Loughan; Nock Bolton, Ecclesal; Mark Hoffman, Winsley, Patrick Austin, Newton Abbot; Douglas Dyer, Uddington; Margaret Kerr, East Kilbride; Christopher O'Connell, Faversham; P. Moody, Coire, Fiona Milne, Aberdeen; Carol White, Poynton; Trevor O'Connell, North Kenton; Tony Flatlay, Palmerston; Ingrid Simmonds, London W4; Darren Cole, New Parks Estate, Alexandra Norman, Haadley; Mathew Bulcher, Yaxley; Patriz Williams, Harworth

MONOCHROME SET COMPETITION (February 28th) correct answer: d) John Lodge Band. Angela Webb, Harston, has won herself a signed Monochrome Set tapevision plus a 12" copy of "Jacob's Ladder"

PRINCE COMPETITION (February 14th) correct answer: a) Prince Rogers Nelson. The following prize-winners each receive a Prince kit: Annette Cully, Leigh-on-Sea; Jane Clark, Cairnmore; Jean Brightwell, Wellingborough; David Thackray, London SE1; Linda Brudenell, Kettering; Angela Hough, Braunston; Lisa Batay, Blackpool; Lindsay Hart, Billinge; Debbie Ward, Whitestead; Susan Barkow, Wigan; Sarah Hardie, Twyford; D. Shair, Whittlestone; J. Chamberlain, Bolton; D. Dickson, Wreketon; P. Pettiford, Southwick; Richard Elm, Hull; Toni Green, Rubery; John McCormack, Solihull; Andy Webb, Eastbourne; Tracy Melton, Bardsley; Dawn Evans, Coira; Bill Thackeray, Addington; Susan Phillips, Blackpool; Robert Fox, Backham; James Chivers, Mumbrough; Ebbula Mayer, Hayes; Suzanne Coddick, Gloucester; Lewis, Borthwick; Jackie Long, Northam; Peter Stallibrass, Romford; Kevin Grant, London E3; Marcia Rambaran, London E10; Ruth White, Norwich; Ruth Hessian, Dorstone; Simon Collins, Cheddar; N. Dennis, Ruthin; Tracey Kettingham, Newmarket; J. Pimlott, Market Drayton; Jane Hosking, Bridgend; Andy Manson, Reading; Roy Milne, Looch; Susan Fraser, Broadstone; Sarah Hardie, Twyford; L. Shaw, Bourne-mouth; Julie Walker, Galeshead; Chant Hickson, Prinstyng; Karen Spenser, Milton; C. Howe, Marlow; Pauline Lucas, Farnham; Julia Steadman, Swindon.

single, but he was definitely the first pop star I was entranced by. I've been reading the interviews he's been given recently though. He sounds a totally fabulous individual.

IS BEN WATT YOUR BOYFRIEND? Yes. **FAVOURITE MADONNA RECORD:** I don't really know that if it's possible to conceive of having one. I think the first one – was it "Holiday"? – was probably the least offensive. I don't want to say anything else – not while I'm sitting in a recording studio with others at least.

WHERE DO YOU LIVE? In North London in a flat over a garage. It's not particularly modern. In fact, it's a bit tatty.

WHAT DO YOUR PARENTS DO? I don't know what my dad's official title is, but he's a sort of accountant-type businessman. He works for a computer firm. I think I'm not really quite sure what he actually does. My mum always worked as a secretary but has been a housewife for several years now. I've also got a brother who's about 30 and lives in Birmingham, and a sister who's just a couple of years older than me. I'm very close to my sister.

WHAT DID YOU DO ON SATURDAY NIGHT? For us Saturday night always seems to be the most boring night of the week. Ben and I get out the Scrabble board and wonder where everyone else is, having a good time, and wonder what they're doing. Last Saturday though we were in the studio recording some B-sides. We did all the backing but I couldn't do the vocal because I had a sore throat. I'll probably do them next week.

WHEN WAS THE LAST TIME YOU WENT TO CHURCH? Do funerals and weddings count? I went to a funeral quite recently – that adds a bit of a sombre note, doesn't it? Before that I suppose it was a wedding about ten years ago. I haven't been to church as in "going to church" since I was a very small child.

HAVE YOU BEEN WATCHING EAST ENDERS? No, I haven't seen a single episode yet. I'm a firmly entrenched *Brookside* viewer and I refuse to be lured away from Liverpool!

HAVE YOU GOT ANY BIRTHDAYS? No. I think there's a few moles lurking around, but I don't know if they count.

FAVOURITE POET: I haven't actually read any since I left university (last summer). My favourite poet as a student was William Blake. I admired both Blake and Shelley because of their revolutionary tendencies and the modernness of a lot of their vision, which seemed to me to be kind of continuously relevant and inspiring.

DO YOU GO TO THE LAUNDERETTE? Yes. Ben does the washing up and I go to the launderette. Overall, Ben actually does a lot more menial tasks than I do because he's obsessively tidy and I'm obsessively untidy. I've come to realise recently that I'm the only person in the whole world who likes to go to the launderette. I haven't been able to find anyone else, from any sort of life, who does.

I find it relaxing to go down there, put the washing in, and read a book for an hour while it dries.



TRACEY THORN
(of Everything But The Girl)

NAME: Tracey Anne Thorn
BORN: September 26, 1962, in Brookmans Park, near Hatfield, Herts

DID YOU PLAY HOCKEY, NETBALL OR LACROSSE AT SCHOOL? Hockey and netball, but not if I could help it. I always really hated team games, which reflects an alarmingly anti-socialist streak in my character!

LAST BOOK YOU READ: *The Brits in Northern Ireland: The Case For Withdrawal*, by Geoffrey Bell, in the Arguments For Socialism series. It's a very short, factual, concise guide to a socialist appreciation of Northern Ireland and possible solutions.

HOW MANY 'O' AND 'A' LEVELS DO YOU HAVE? I've got ten 'O's and three 'A's (English, History, and Economics).

WHO CUTS YOUR HAIR? It's a Turkish barber in North London called Veysele. The same one cuts Ben's hair – we found him after long and fruitless searches. Why did I cut off the curls I used to have? I got in the way. Of a lot of things.

DO YOU KNOW ANYONE CALLED NIGEL? Yeah. There is someone lurking in my past called Nigel who I haven't seen for years. You're not going to bring him out of the cupboard, are you?

FIRST RECORD YOU EVER BOUGHT: If only I could say it was some obscure T. Rex single. Alas, I fear it was something by David Cassidy. I can't remember which

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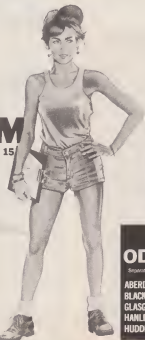
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JAMES CAMERON-WILSON - FILM REVIEW



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CC FILMS

WELCOME TO THE PLEASURE DOME

THE ANIMALS ARE WHINING ME UP
THE JUNGLE CALL THE JUNGLE CALL
NO NO NA HODNA NO NO NA HODNA
IN KAMADU DID KUNLA KHAR A PLEASURE DOME ERECT
MOVING ON KEEP MOVING ON YEAH

MOVING AT ONE MILLION HILLS AN HOUR
USING MY POWER I SELL IT BY THE HOUR
I HAVE IT SO I MARKET IT
YOU REALLY CAN AFFORD IT YEAH
REALLY CAN AFFORD IT

CHORUS
SHOOTING STARS NEVER STOP EVER WHEN THEY REACH THE TOP
SHOOTING STARS NEVER STOP EVER WHEN THEY REACH THE TOP

THERE GOES A SUPERNOVA WHAT A PUSHOVER YEAH
THERE GOES A SUPERNOVA WHAT A PUSHOVER
WE'RE A LONG WAY FROM HOME
WELCOME TO THE PLEASURE DOME
ON OUR WAY HOME WE'RE HOME WHERE LOVERS HOAM
LONG WAY FROM HOME WELCOME TO THE PLEASURE DOME

MOVING ON KEEP MOVING ON

I WILL GIVE YOU DIAMONDS BY THE SHOWER
LOVE YOUR BODY EVER WHEN IT'S OLD
DO IT JUST AS ONE YI CAN DO IT
AND NEVER EVER DOING WHAT I AM TOLD

REPEAT CHORUS

KEEP MOVING ON GOT TO REACH THE TOP DON'T STOP
LAY YOUR LOVE IN LINE KEEP MOVING ON YEAH

SHOOTING STARS NEVER STOP SHOOTING STARS NEVER STOP
MOVING ON KEEP MOVING ON YEAH
SHOOTING STARS NEVER STOP EVER WHEN THEY REACH THE TOP
HERE COMES A SUPERNOVA WHAT A PUSHOVER
SHOOTING STARS NEVER STOP EVER WHEN THEY REACH THE TOP
THERE GOES A SUPERNOVA WHAT A PUSHOVER YEAH
THERE GOES A SUPERNOVA

WE'RE A LONG WAY FROM HOME
WELCOME TO THE PLEASURE DOME
ON OUR WAY HOME WE'RE HOME WHERE LOVERS HOAM
LONG WAY FROM HOME WELCOME TO THE PLEASURE DOME
WELCOME

WORDS AND MUSIC GILL JOHNSON/NASH/O'DOLE
REPRODUCED BY PERMISSION PERFECT SONGS LTD
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GLENN FREY THE HEAT IS ON

THE HEAT IS ON ON THE STREET
INSIDE YOU'RE HEAT ON EVERY SEAT
AND THE SEAT'S ALIVE DEEP INSIDE
THE PRESSURE'S HIGH JUST TO STAY ALIVE
'CAUSE THE HEAT IS ON

CHORUS
ON ON ON ON ON ON ON
CAUGHT UP IN THE ACTION
I'LL BE LOOKING OUT FOR YOU
ON ON ON ON ON ON ON
TELL ME CAN YOU FEEL IT
TELL ME CAN YOU FEEL IT
TELL ME DO YOU FEEL IT

THE HEAT IS ON
THE HEAT IS ON
THE HEAT IS ON
ON IT'S ON THE STREET
THE HEAT IS ON

REPEAT CHORUS

THE HEAT IS ON (YEAM)
THE HEAT IS ON
THE HEAT IS ON
(BURNING BURNING BURNING)
IT'S ON THE STREET (OOH)
THE HEAT IS ON

THE SHADOW'S HIGH ON THE DARKER SIDE
BEHIND THE DOORS IT'S A WILDER RIDE
YOU CAN MAKE OR BREAK
CAN WIN OR LOSE
THAT'S A CHANGE YOU TAKE
WHEN THE HEAT'S ON YOU
WHEN THE HEAT IS ON

REPEAT CHORUS

THE HEAT IS ON (YEAM)
THE HEAT IS ON
THE HEAT IS ON
(BURNING BURNING BURNING)
IT'S ON THE STREET (OOH)
THE HEAT IS ON (I CAN FEEL THE FIRE)
THE HEAT IS ON (FLAMES ARE BURNING
HICHER)
THE HEAT IS ON (BABY CAN'T YOU FEEL IT?)
IT'S ON THE STREET
THE HEAT IS ON (I CAN FEEL THE FIRE)
THE HEAT IS ON (FLAMES ARE BURNING
HICHER)

WORDS AND MUSIC KFORSEY/N.F. TERMINER
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FRANKIE GOES TO HOLLYWOOD

THE LIFE OF BR

● Sipping tea and munching cashews in the lobby of his swanky hotel, Bryan Adams seems in chipper mood. The reasons for this are threefold: 1) Bryan is in London, and in London he feels "so comfortable"; 2) Tonight he's going to a footer match to watch Spurs "stuff" Real Madrid (Tottenham Hotspur @ Real Madrid 1, *hahaha*); 3) He's touring here with Tina Turner and Tina's "a really sweet person. GOD can she rock!! She's just GREAT!!".

Yes, Bryan's in a merry frame of mind—but not for long. One question from me is enough to put a damper on proceedings. "Bryan," I ask, "tell me your life story."

"Oh, no," he croaks, "not again." Bryan is clearly bored with journalists asking him to tell his life story. Well, pardon me, but that's just hard cheese, Bryan. I want the story and I want it now.

"OK, for sure... Bryan Adams. This is my life. Welcome to it."

Bryan Adams was born in Kingston, Ontario, Canada in 1959 of English parents and spent his early years trotting around the globe (his Dad was an officer in the army). When he was ten, Bryan was in Portugal which was a bit of a swizz because "they didn't have much TV in Portugal then—and what they did have was pretty bad. So I pacified myself by going to see films like *It's a Wonderful Life* and *I might have seen Oklahoma!*" On TV the only things I watched were cartoons like *The Jetsons* and *The Flintstones*. My favourite, though, was *Bugs Bunny*. There was no really more intellectual value in *Bugs Bunny*."

In Portugal he attended an English school run by a Scottish headmaster whom Bryan detested.

"School was up and down, as it is for most people. I liked the teacher. I'd have a good time but I didn't like the teacher."

So who was his favourite teacher? "Well, there was one teacher in Portugal who I always used to provoke. Mrs. Snead. She taught English and we called her 'Snorkle'.

Bryan Ferry? Bryan Tilsley? Bryan 'Nasher' Nash? Nope, it's the Canadian rock and roller who's finally clambering up the British charts. Tom Hibbert relates another chapter in 'The Rocky Road To The Top'.

She didn't really appreciate that. But hers was a good class because she never really understood what was going on and we had a really great view of the football field and we'd be gazing out of the window half the time dreaming of goals to be. And then there was another English teacher I had in Canada, Mrs. Smith. I had a huge crush on her because she was snoked. She was about 25 and you couldn't help gawping at her because she used to wear things that were so tight and she had great big legs and I was so envious because she was married to the P.E. teacher. Actually, I'm not a big chest fetish guy but she just happened to have big ones and I was there and they were there as well, *hahaha*."

Steady on, Bry! Do I detect a teeny weeny note of, ahem, "sexism" here?

"Look, I'm just a regular guy with regular adult feelings and, y'know, if women didn't want to dress in bikinis they wouldn't dress in bikinis, right?"

Hmmm.

"When I made the video for 'Cuts Like A Knife', certain opinionated self-righteous critics accused me of being sexist—they're just full of shit. They couldn't see the humour in it. It was a slight bit suggestive, I admit. At some point in the film the girl did start to take her clothes off and change into her bathing suit but you didn't see any, y'know, 'naughty bits'. And there was a knife in it—but there was never a knife pointed at somebody or swung at anybody. In fact, the only time you ever saw a knife was when I was peeling an apple. But the critics decided to intellectualise that video and if you put anything under a microscope you can find faults with it, right?"

Hmmm. Let's get back to the story...

In school, Bryan often popped over to England to stay with his uncle who lived in Reading (birthplace of Sir Thomas "Hibs" Hibbert, *Fascinating - Ed.*) It was in Reading that the "Bedging" rawk'n'roller bought his first LP—

The Beatles' "Revolver"—and first guitar—"an imitation Stratocaster. I sold it in Israel for a lot of money." Subsequent musical loves included Creedence Clearwater Revival, T. Rex, Led Zeppelin and Deep Purple, and by the time that Adams left school at 16, he had become bent on a career in the wacky world of popular music.

"The first band I played in a club with was called Shock. We tried to be heavy but we weren't. We used to rehearse in my girlfriend's living room, but then I caught her upstairs with another girl and that was the last rehearsal there. I was a little bit shocked. Then when I was about 17, I met up with Jim Vallance, the drummer in a big Canadian group called Prism, and we started writing songs together."

And those songs started being picked up and recorded by mildly famous persons such as Ian Lloyd, Loverboy, Bachman Turner Overdrive, and Kiss. Big money. And then Bryan got a recording deal of his very own—although he couldn't yet sing for toffee.

"I used to be a really bad singer but I've worked on it. I've actually got a tape of me and a friend when we were about 11 singing the Rolling Stones' 'Jumpin' Jack Flash.' It's terrible. I might put it out as a B-side one of these days, it's so funny."

Four albums and four years later Bryan Adams has become such an enormous chise in Canada with his hefty guitar-based rock that he was recently asked to write the song for Canada's own Band Aid for Ethiopia venture.

"I wrote the song with Jim Vallance and David Foster, Chicago's producer, and then my manager, Bruce Allen, went out and got all the mainstay Canadian people to sing on it. On the first verse there's Joni Mitchell, Neil Young, Richard Manuel (of The Band), Gordon Lightfoot, Burton Cummings (of Guess Who), Ann Murray (C&W chanteuse of "Snowbird" fame), Dan Hill, Mike Reno (from Loverboy) and myself. And the second verse is Carole Baker,

RYAN

Ronnie Hawkins, Corey Hart, Geddy Lee (of Rush), Claude Dubois, Donny Gerard (and rather a lot of assorted Canadian folk that you and I have never heard of). The song's called 'Tears Are Not Enough' and it's OK."

"This computerized crap ain't getting me off! Everywhere I go the kids wanna rock", sings Bryan Adams on his current long-playing hit "Reckless". Do these words indicate that the man is less than enamoured with the current crop of British popsters?

"No, not at all," he replies. "Though I do find that some of your newer bands don't have the soul of the old records I grew up with—things like AC/DC who have to be my favourite band of the last ten years, and John Lennon who sang some of the most classic rock 'n' roll ever, ever, EVER."

"Wham?"
"I actually like 'Careless Whisper' a lot. It's got proper vocals and a real good melody."

Fair enough. Duran Duran?
"I like a lot of their early stuff though 'The Wild Boys' I think he could have sung better. That's all I'm saying, right now. I'm not gonna pinpoint any of those bands—I'm not gonna get dirty with you, alright?"

Fair enough. So, one final question, Bryan. Are you or are you not in a relationship-type situation at this moment in time?

"What, you mean do I have a girlfriend?"

Yes.
"Yes."
Oh. Anything you'd like to tell me about her?

"No."
Oh.
"See, I try to maintain my dignity on the road because you never know what you're going to come across—or so I've been told. One can fantasise, though, can't one?"

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THE 12" TAPES

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MICHAEL JACKSON
BILLIE JEAN
DENICE WILLIAMS
LET'S HEAR IT FOR THE BOY
THE S.O.S. BAND
JUST BE GOOD TO ME
THE STAPLE SINGERS
SLIPPERY PEOPLE
HERBIE HANCOCK
ROCK IT

REEL 2

ALISON MOYET
ALL CRIED OUT
PAUL YOUNG
WHEREVER I LAY MY HAT
CYNDI LAUPER
TIME AFTER TIME
FICTION FACTORY
(FEELS LIKE) HEAVEN
BONNIE TYLER
TOTAL ECLIPSE OF THE HEART

REEL 3

WHAMI
CLUB TROPICANA
ALISON MOYET
LOVE RESURRECTION
FREDDIE MERCURY
LOVE KILLS
CYNDI LAUPER
GIRLS JUST WANT TO HAVE FUN
WANG CHUNG
DANCE HALL DAYS

REEL 4

THE STRANGLERS
SKIN DEEP
THE PSYCHEDELIC FURS
HEAVEN
BRUCE SPRINGSTEEN
DANCING IN THE DARK
PAUL YOUNG
LOVE OF THE COMMON PEOPLE
SURVIVOR
EYE OF THE TIGER

REEL 5

THE S.O.S. BAND
JUST THE WAY YOU LIKE IT
JACKSONS
STATE OF SHOCK
THE WEATHER GIRLS
IT'S RAINING MEN
MIAMI SOUND MACHINE
DR. BEAT
SHALAMAR
DANCING IN THE SHEETS



Dear **Black Type**,

Did you know that my brother's girlfriend's sister's friend's brother's mother's window cleaner's brother's girlfriend's milkman's sister has actually appeared on *The Prince Is Right*? It's hard work being famous you know... Come on down! David Sylvian's Red Buro, *Comersal*, W. Yorks.

Come on down NOTHING! I'll give you *faux*, Buro. My second cousin - this is true, right? - my second cousin once met a bloke in a branch of *Timothy Whites* in *Working* who said he had a friend who'd gone transpoting in *Leystone* using a *ZH pencil* he claimed to have borrowed from the President of the *Ongrz Ruffia Club* whose next-door neighbour used to have a red thing about *Bonnie Langford*. Beat that, matey!

At the moment, George is very busy writing the next single, sitting on it, playing all the instruments and producing it, so - as I've got nothing to do (as usual) - he advised me to write to you and ask for a £10 record token.

Thank you very much
Andrew

I'd go off and do a couple of Harpic Bleachmatic Duo commercials if I were you.

Has anyone noticed that the name Wham! comes up at the beginning of the Harpic Bleachmatic Duo commercial?
Rebecca, *Birmingham*.

Blimey. Don't hang around, do you?

Re: any letter on your page over the past couple of months

1. Vegetarians. If people want to eat meat, that surely is their choice. As with anyone who wants to eat just casseroles etc, I eat meat not because I think animals are inferior but because I choose to. Vegetarians are as biased in their views as meat eaters so why don't you all shut up and let people decide for themselves? Animals kill to eat (law of nature). The trouble with people today whatever your belief is that they put too little value on lives, human, animal or plant, which leads me to Number 2.

2. Bob Geldof. I think he was wrong on the BPI Awards. The holocaust was an evil, deliberate massacre of human beings. What's happening in Ethiopia is a disaster caused by nature itself. You cannot compare the two. What frightens me is that men like Hitler and Himmler etc could think up such evils to do to other human beings. Don't you think we should have learnt a harsh lesson after the famine of Biafra a few years ago? Thousands died in that famine and human nature being what it is I doubt if we've learnt anything. I think it's a very good thing for Bob Geldof to do what he can to raise money, food etc for the people of Ethiopia. I do think it's his not careful people will stop listening to him. There is such a thing as over-doing it and then he will undo all the good that's come from Band Aid.

3. Prince. I read in the paper that Prince is not coming back to Britain because he was ignored etc. Well,



WRITE TO: SMASH HITS, 52-S3 CARNABY STREET, LONDON W1V 1PP
THE BEST LETTER GETS A £10 RECORD TOKEN

good niddance. How a sullen little twit can make such good records (though I detect shades of Hendrix) I don't know. After watching the BPI awards, I got the impression that it was Prince who was rude and ungrateful and ignored everybody. I really don't care if he doesn't come back here again.

Yours irately,
A Harrassed Mum Who Pitches Her Daughter's Smash Hits To Read, Huntingdon.

P.S. Will somebody please give Bob Geldof a new suit and comb?

"Detect shades of Hendrix", eh? I should keep that a bit quiet if I were you.



Dennis The Menace.



Ped.

Dear **Black Type**,
Please print these pictures of Dennis The Menace and Ped of

F.G.T.H. (I think it's the hair, you know).

Yours Relaxingly,
Paul Rutherford's Moustache, Woolwich

Can't see it myself.

The air is ripe for revolution. We have suffered enough of the prominence of the video and the importance of prime time radio play in determining the success a band achieves. Controllers of radio and the music business have monopolised the industry to the extent that it is almost impossible for bands who do not compromise their sound and image to the well-worn pop formula to be heard e.g. The Red Outlets, Screaming Blue Messiahs and Everything But The Girl (to mention but a few).

Real British music isn't dead; just hidden behind the commerciality of our top bands and the increasing number of American artists infecting our charts - Chicago, ZZ Top, Billy Joel and The Cars. Criminally little time is devoted to the less commercial, lesser known bands.

It is time the 'closed market' was broken and a wider spectrum of music brought to the public's attention before this country becomes another America (God forbid).

A Disillusioned Music Lover.

A Patriot writes: "This country will never become another America! So long as the golden arches of McDonald's are blazing in every High Street of our isle, so long as family traditions such as watching *The A Team* of a Saturday evening are preserved, and so long as the uplifting messages of Mr Paul Gambaccini continue to fill the air thanks to the modern miracle of wireless, we shall remain strong, brave and free!"

As spokesperson for FCGEN (The Federation of Car Engine Noises), I would like to highlight the fact that, in the past few years, our talents have been exploited by certain pop musicians to further their musical conquests without so much as a tin of Maltbrade for our efforts. For instance...

Back in 1982, Madness used us for their 'Driving In My Car' single

Then, not content with FGTN 'ow oowwing' all over the place, ZTT got the Art Of Noise to use us on their 'Beatbox' and 'Close (To The Edit)' singles. And just when we were due for an M.O.P. 'Edits And His Soulband here us for his remake of the Shaft theme. Where will it all end. I ask you? Will Kraftwerk use the Sinclair OS on their next 45? Will Shakatak use a fleet of Cortina Mk IIs as backing vocalists? Will Prince rename his latest single 'Allegro Crazy' 'I hope so. Edits and His Anon. Hatch End, Madix.

Got a great new Renaitt & Renate LP in the other day. Classic tracks, all of them. "Sierra Letter", "Allegretto", "I've Got The Opel Of My Eye", "I'm Gonna Citroen Down An' Write Myself A Letter". You ought to get a copy. You ought to get a £10 Record Token too. In fact... you are getting one. Right now.

I was thrilled to hear that many of the old 2-Tone bands had got together again to record a single in aid of the famine appeal. As well as being an extremely humane undertaking, it was a great chance to see all of my favourite bands reunited on one record.

Even though I respect what Bob Geldof and Midge Ure devoted, organised and successfully implemented in aid of Ethiopia, I feel that the 'Starvation' single has more meaning behind it than the Band Aid operation.

Unlike the people who appeared on Band Aid, you never see groups like Madness, UKA, General Public and Special AKA slagging each other. Groups like Wham!, Spandau Ballet and Duran Duran are doing it all the time. Why can't they get on with what they are supposed to be best at - making music? The people involved in 'Starvation' are more down to earth and don't live on cloud nine all the time. They are more sincere and honest and so are better at doing a single for famine victims than many others.

Also, it's a better record.
Stan The Mann Man, Portsmouth

Dear Killing Joke (February 28).

There are only two things that I agree with you about.

1. The record buying market must be mindless to buy your single 2. You certainly are an 'arrogant bunch of bastards' and definitely get right up my nose.

I am disgusted by you.
Not A Killing Joke Fan, Little Chalfont, Bucks.

We've had quite a lot of letters like this actually. They all seem to suggest the same thing - i.e. if they were given the choice between: a) spending five minutes with Killing Joke; b) a week long appointment with a blind dentist; c) being submerged in a vast bubbling vat of month-old Pot Noodle; and d) being pinged directly into the mains, all of them would choose either b), c) or d). A Doctor writes: jolly sensible, too.

Dear Neil Watkinson of Brixon (February 28).

Now look here, pal, I don't care what you say, I think *Treasure Hunt* is truly brilliant, most intellectual programme and my Mum wants to go on it. So there.
A Duran/83 Fan

Smash HITS

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STAR TEASER

ANSWERS FROM PAGE 36

1. O P B R J U K M L N P Q R S T U V W X Y Z
2. A B C D E F G H I J K L M N O P Q R S
3. A A V T X Z N Y B S E S A I A R
4. R O O L E S P A K S F L K S M U A D R
5. I A B C D E F G H I J K L M N O P Q R
6. L A B C D E F G H I J K L M N O P Q R
7. S T U V W X Y Z A B C D E F G H I J
8. O P Q R S T U V W X Y Z A B C D E F
9. U N M A B C D E F G H I J K L M N O
10. A B C D E F G H I J K L M N O P Q R
11. A B C D E F G H I J K L M N O P Q R
12. A B C D E F G H I J K L M N O P Q R
13. I S U A W H F C R N A G A
14. E R T I O N P Q R S T U V W X Y Z
15. A B C D E F G H I J K L M N O P Q R
16. I O N A F L C A U M A N T
17. P Q R S T U V W X Y Z A B C D E F G

CROSSWORD

ANSWERS FROM PAGE 21

ACROSS: 1 and 7 down: Charlene Young; 5: Eye; 6: The Top; 8: Dennis (Warwick); 9: Mike; 10: I Won't Let The Sun Go Down On Me; 11: Cymbals; 12: (Blowing) James; 14: Don Henley; 16: In (Kenny); 17: (Don't) Surrender; 18: (Eels) On Down The Road; 20: Yes; 23: E!; 24: (The) Lonesome (Ritchie); 29: (Kirsty) MacColl; 30: George Monro; 31: One Night In Bangkok; 35: Cigar; 36: David (Boke) DOWN: 1: Cotemocrats; 2: A of Noise; 3: Eddy (The Soul Band); 4: Womble's; 5: 'Enola (Gail); 11: Chris; 12: (Kell) Dee; 15: Lani; 16: (Maren) Fey; 17: (Together) In (Electric) Dreams; 21: Eno; 22: (Paul) Weller; 24: Killing (Joke); 25: 'Aston'; 26: (Jance) Long; 28: (When I Need) You; 31: MOR; 32: Red (Red Wine); 33: FMJ

LETTERS

Dear Black Type,
I am furious! How dare you take the name of Treasure Hunt! (and especially the fantastic Annetta Roca) in vain? And another thing: after just watching Rainbow! I was shocked to discover that Geoffrey has a girlfriend. He even packed George, Zippy and Bungie off to bed early so that he could have a candlelit dinner with her. Can you imagine the effect of this on the household! Zippy's Candle: That He Drew The Secret Heart With, St. Heleas.

Geoffrey? Candlelit dinner? What are they trying to do, turn Rainbow into the new Dallas or something? Stranger things have happened (though I'm damned if I can think of any).

I write in a plea to the nation to stamp out "Rainbow Baiting". It pierces my heart to read of criticism and see derogatory remarks made towards what is probably the greatest purveyor of social comment and moral standards of all time.

Each character as complex and each plays an outstandingly important role in the general layout of the programme. For example, Geoffrey, an estranged and disillusioned ex-200-keeper, represents justice and the spirit of brotherly love. His sidekick, Bungie, the moody and ever faithful member of the team, is probably the greatest arbiter of taste to use crayons this century. Zippy is a speaker of evil and constantly introduces his immoral and sadistic plans in a subtle and sneaky way.

However, he is included to set an example in that good always prevails over evil in the programme and everyone enjoys a good old song-song with the talented threesome, Rod, Jane and Freddy.

The most important character in this set-up, however, is George. His character is so complex and deeply sincere to put into words but can only be sensed by people who truly know him.

It is on this note that I conclude my story and I hope I have brought knowledge and understanding to the unemployed millions who perhaps have lived with the presumption that Rainbow is merely a programme for younger viewers.
Arran Fraser, Glasgow

Rainbow, according to new staff member Sir Thomas "Hibs" Hibbert, is "a metaphor for contemporary human life". But then he would say that, wouldn't he?

Help! My nine year old daughter has fallen head over heels in love with David Cassidy. What's wrong with that, you ask. Well, last month she was in love with George Michael and my husband was very stern and disapproving (he is very anti-pop music altogether). Now it's David Cassidy and my husband is still very

disapproving. I didn't mind him ranting on about George Michael but now he's started being rude about David. I feel terrible. I only went out with him in the first place because he looked like David and his name was Keith (David's name in *The Partridge Family*). My husband ever suspected that that was the only reason I went out with him, I don't know what he'd do. But when he starts going on to my daughter about how crazy David is and what a rotten singer he is, I feel like telling him David will always have a place in my heart.
A Befuddled Mum, Rushmore, Manchester
P.S. My husband doesn't allow Smash Hits in the house - I have to buy it for my daughter on the sly.

A Doctor writes: "Your husband's surly condition is often found in men called Keith who grew up looking like David Cassidy. The only known cure is to confront the problem by saying "Oh, boy off you old misery guts! Don't you remember when you had a crush on Marie Osmond, for gawd's sake?" Sadly, however, in nine cases out of ten this method proves to be a total failure and can even worsen matters by bringing on the dreaded "Black Laces Syndrome" (coined Psychotica, to give it full medical name), the symptoms of which are far too gruesome for publication herein."



Dear Black Type,
This letter is to inform you that George Michael is "a plank". "Plank" is a British word that means a stupid, obnoxious person. George is the stupidest, most obnoxious person in the music business! *Andrew Ridgeley's Glow In The Dark Lipstick* and *Kim And Job*.

Oh, I get it. You wait 'til George Michael - internationally famous pop star and recent winner of an Ivor Novello songwriting award - comes wandering by and say: "hi, George baby, mind if I take, like, a little snap of your 'cos you're extremely fab and everything?" Meanwhile your friend with the cunningly worded "I Am A Plank" banner nips round behind him and... Bingo! Any more of these? (heh heh)

To Andy Kershaw (Singles, February 28)

No dear, you are the ugliest man in the world.
Primo's brain Jockstrap.

You two sort it out. I'm off, me...

ANSWER FROM BITZ: Tony Wall (far left) and Paul King (centre), now both in King. Just a little bit cinqueworthy.

Just what is the new Smash Hits book?

Is it an enormous encyclopaedia covering the history of rock 'n' pop from Elvis Presley to Wham!?

Or a slim volume of poetry edited by a friend of Paul Weller's?

Is it Black Type's long-awaited autobiography?

Or a rather dull little one-off about how to learn to breakdance in ten easy lessons?

Or maybe a heavily-illustrated guide to "lookin' good 'n' feelin' great" by one of today's top pop "image-makers"?

Is it The Steve Norman Guide To Chatting Up Girls? Or The "Nasher" Nash Book Of Bevvies?

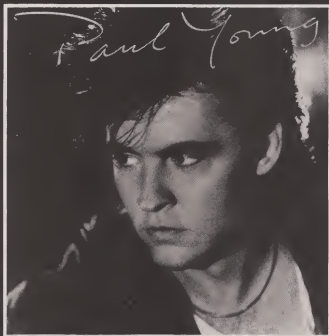
Or another book of Polaroids taken by Nick Rhodes in hotel rooms around the world?

Actually, it's none of these. But we'll be telling you exactly what it is... quite soon.

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MEL SMITH

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PUTNEY ABC
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ROMFORD ABC
ST ANDREWS
Picturehouse
ST ALSTILL Filmmex
ST HELENS ABC
SALISBURY Cinema
SALZGOTT'S Scala
SEVENOAKS Act
SIDCUP ABC

SITTINGBOURNE Classic
SOUTHAMPTON ABC
SOUTHEND ABC
SOUTHEND Picturehouse
STAINES ABC
STEVENAGE ABC
STREATHAM ABC
SUNDERLAND ABC
SWINDON ABC
TUNBRIDGE WELLS
Cinema
TURNPIKE LANE ABC
WAKEFIELD ABC
WALSALL ABC
WALTHAM CROSS Embassy
WATFORD Cinema
WEST BROMWICH Kings
WISHAM Classic
WOLVERHAMPTON ABC
WOODFORD ABC
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WORTHING Ocean
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YORK ABC

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ROTHAM Classic
SHEFFIELD ABC
SHEFFIELD (Lower)
SOUTHPORT Classic
SWANSEA Picturehouse
TORQUAY Cinema
WARD END Capital



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I WAITED ON SO LONG FOR YOU TO COME TO ME
WHAT DID I DO WRONG IT'S ALL A MYSTERY TO ME

BABY I FEEL IT TOO WHAT AM I SUPPOSED TO DO
MAYBE I'VE JUST CHANGED OR COULD I BE WRONG FOR YOU

YOU YOU YOU YOU GOT ME HANGING ON A STRING NOW
(I'M NOT A PLAYTHING)
YOU YOU YOU YOU GOT ME HANGING ON A STRING NOW
(AM I YOUR PLAYTHING)

YOU NEVER TOLD ME YOU WERE WAITING CONTEMPLATING
(WITH MY HEART MY LOVE)
YOU NEVER TOLD ME YOU WERE WAITING CONTEMPLATING
(WITH MY HEART)

DO YOU MEAN TO SAY THAT AFTER ALL THIS TIME
I WAITED LIKE A FOOL (NOW WHO'S BEEN CHANGING YOU)

YOU YOU YOU YOU GOT ME HANGING ON A STRING NOW
(I'M NOT YOUR PLAYTHING NO)
YOU YOU YOU YOU GOT ME HANGING ON A STRING
(I AIN'T NO PLAYTHING)

YOU NEVER TOLD ME YOU WERE WAITING CONTEMPLATING
YOU NEVER TOLD ME YOU WERE WAITING CONTEMPLATING

COME ON CHILD TAKE ME BY MY HAND NOW
YOU'VE GOT YOU'VE GOT YOU YOU YOU YOU
YOU'VE GOT YOU YOU YOU'VE GOT YOU YOU YOU
YOU'VE GOT YOU'VE GOT YOU YOU YOU
YOU (I'M NOT YOUR PLAYTHING)
YOU YOU YOU GOT ME HANGING ON A STRING NOW
GET ON THE BUS I'M WAITING ON YOU

YOU YOU YOU YOU GOT ME HANGING ON A STRING NOW
(YOU NEVER TOLD ME YOU WERE WAITING CONTEMPLATING)
(YOU NEVER TOLD ME YOU)

YOU YOU YOU YOU GOT ME HANGING ON A STRING
(YOU NEVER TOLD ME YOU WERE WAITING CONTEMPLATING)
YOU YOU YOU YOU GOT ME HANGING ON A STRING CHILD
(COME ON CHILD)
YOU NEVER TOLD ME YOU WERE WAITING CONTEMPLATING
(I'M NOT YOUR PLAYTHING)

WORDS AND MUSIC MCINTOSH/EUGENE NICHOL
REPRODUCED BY PERMISSION BRAMPTON MUSIC/
VIRGIN MUSIC PUBL LTD ON VIRGIN RECORDS

LOOSE ENDS
Hangin' on a string
(contemplating)

Now that we've found love THIRD WORLD

CHORUS

NOW THAT WE'VE FOUND LOVE WHAT ARE WE GONNA DO WITH IT
NOW THAT WE'VE FOUND LOVE WHAT ARE WE GONNA DO WITH IT

MAKE NATTY SHOOK MAKE NATTY SHOOK
MAKE NATTY SHOOK MAKE NATTY SHOOK
MAKE NATTY SHOOK SHOOK SHOOK ALL OVER THE PLACE I SAY
COME ON BABY WHEN THE MUSIC'S PLAYING
I WANNA SEE YOU DANCE DANCE DANCE
COME ON BABY SAID WHEN THE MUSIC'S PLAYING
I WANNA SEE YOU DANCE GET UP AND DANCE
MOVE YOUR ARMS MOVE YOUR LEGS
I SAID COME ON BABY LET ME SHOW YOU WHAT I'LL MAKE YOU
DO
I SAID MUSIC OH YEAH IS THE SOUL IN TO MY SOUL
AND MOVIN' ON AND ON AND

NOW THAT WE'VE FOUND LOVE WHAT ARE WE GONNA DO WITH IT
(WHAT ARE GONNA DO TELL ME TELL)

(TELL ME WHAT ARE WE GONNA DO WITH LOVE)
NOW THAT WE'VE FOUND LOVE WHAT ARE WE GONNA DO WITH IT
(WE'VE FOUND LOVE WHAT ARE WE GONNA DO WITH IT)

LET'S GIVE LOVE A TRY LET'S HAVE CONTROL CONTROL YOUR DESTINY
WE OWE IT TO OURSELVES YES WE DO TO LIVE HAPPY ETERNALLY
SWEET LIFE IS WHAT WE'RE SEARCHING FOR
AND LOVE IS WHAT WE'RE LOOKING FOR YEAH
NOW THAT I'VE GOT IT RIGHT HERE IN MY HAND
I'M GONNA SPREAD IT ALL OVER THE LAND NOW

NOW THAT WE'VE FOUND LOVE WHAT ARE WE GONNA DO

REPEAT CHORUS

YOU'VE GOT TO FORGIVE AND FORGET
LET HATE LET HATE BE YOUR ENEMY
LOVE ONLY LOVE AND ONLY LOVE WILL SET YOUR SPIRIT FREE
OH LOVE IS WHAT WE BEEN SEARCHING FOR
AND SWEET LOVE IS WHAT WE'RE LOOKING FOR
NOW THAT I'VE GOT IT RIGHT HERE IN MY HAND
WE'RE GONNA SHARE IT ALL OVER THE LAND

NOW THAT WE'VE FOUND LOVE TELL ME WHAT WE GONNA DO WITH IT
I'D REALLY LIKE TO KNOW OH SAY NOW
NOW THAT WE'VE FOUND LOVE WHAT ARE WE GONNA DO WITH IT

REPEAT CHORUS TWICE

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STEPHEN TIN TIN

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THE POWER STATION

PAUL YOUNG

STRAWBERRY SWITCHBLADE

A N D

20

"HITS 2 THE ALBUM" TO BE WON!

It doesn't happen very often. But, when it does, it happens in a big way. The word goes out from *Smash Hits*: "Get free albums. Get lots of them. And get 'em signed. NOW!" And before you know where you are, people are throwing around phrases like "Free Albums Bonanza" and "Why can't the staff enter this competition?"

We have got, here and now, 20 copies of each of the new LPs by Howard Jones, The Power Station, Paul Young, Strawberry Switchblade and Stephen 'Tin Tin' Duffy. And they're all signed. Hojo's scribbled his name across "Dream Into Action", Tin Tin's scrawled artistically over "The Ups And Downs", Paul Young has autographed the impossibly moody cover of "The Secret Of Association", Jill and Rose have both written their names on their first-ever LP, "Strawberry Switchblade", and all four of The Power Station — Andy Taylor, John Taylor, Robert Palmer and Tony Thompson — have gone wild with felt pens over The Power Station LP.

But that's not all. "Hits 2: The Album" is the follow-up to the massively successful "The Hits Album". Like its predecessor, it's a double album and contains 28 hit tracks including, for instance, the latest singles by Alison Moyet, Dead Or Alive, King and Shakin' Stevens. We've got 20 of these as well.

So 20 winners stand to get five signed LPs each and a copy of "Hits 2: The Album" each. Here's how you get a chance to be one of them, starting off with a question.

The groups and solo singers on the five signed LPs amount to nine people. How many of them performed on the Band Aid single, "Do They Know It's Christmas?" a) three, b) five or c) eight?

Write your answer on a postcard or the back of an envelope and send it, to arrive no later than April 12, to: **Smash Hits Signed LPs Competition**, 14 Holkhem Road, Orton Southgate, Peterborough PE2 0JY.

Do it now or you may never forgive yourself.

PETE BURNS

thinks he comes across as "a nasty piece of work". Possibly because he speaks his mind; possibly because he says things deliberately to annoy people. "Ian McCulloch does exactly the same thing, but everybody thinks he's hilarious because he looks dead ordinary." So is being honest a crime? As Pete tells Kris Kirk, "we can all look after ourselves in this quagmire called pop, as long as we're given . . .

"THE RIGHT TO REPLY!"



ood things come to those who wait . . . and wait. After six years in the music business, nine flop singles and one mini-hit with a record he hated so much he'd run out of the room whenever it was played, Pete Burns has finally made it—and on his own terms. The sexy, infectious UK Number One, "You Spin Me Round (Like A Record)"—which is rapidly beginning to set the whole of Europe on fire—has finally established the stubborn Mr Burns. He might have been a big star sooner, he admits, if he'd been prepared to play by the rules of the game and swallow some of his pride.

"I've always said that I'd rather starve than make it big through groveling", says the brown-eyed Burns, who is curled up on a couch in the cosy new high rise flat where he lives with his wife Lynn and close friend Steve. Gone are the days of his old cramped Toxteth apartment with its mirrored walls, kitsch objects and stuffed animals. The exotic-looking Burns now looks positively at odds with such ordinary surroundings.

"Starvation," he says, "never quite beckoned, but I experienced plenty of frustration to make up for it."



wisting a lock of his magnificent dark mane, Pete muses over the days when it seemed like he had consigned himself forever to the pop wilderness.

"Sometimes I'd wonder, 'why can't I go along with everything that the pop machine wants of me? But I

just knew I couldn't have lived with myself if I'd done the things they asked of me. When we put out the only Dead Or Alive record that I've hated, 'That's The Way I Like It'—which was the biggest compromise I've ever made in my career—I got offered lots of press and TV coverage when it was a



"Marilyn came up to me and asked why I hated him. I swear I've never said anything bad about the guy—he's scarcely crossed my consciousness."

hit. But I refused to go on telly to simper on about how long it takes me to apply my eye make-up or to sit in a cage being pelted with custard pies.

"I've got a good sense of humour but I'm also fairly serious about my career and deeply sensitive about keeping my self-respect. I'd laugh in their faces when mags tried to get me to dress up as Dick Whittington and parade down Oxford Street for publicity, so I got myself a reputation for not playing ball, which I admit worked against me. Basically I came over as a nasty piece of work."

With no media profile ("apart from my big mouth"), the band had a struggle getting airplay on "You Spin

Me Round" which, thanks to the clubs, finally dented the Top 40 three months after release. It's a good job Dead Or Alive are used to hanging around.

"I like being around a long time. I'm a dinosaur," grins Pete. "And having experienced a little bit of fame last year, I'm probably also more prepared for what's about to happen now. When 'That's The Way' happened, I began to understand how people can go crackers very easily."

"I hate people thinking they own a part of you end, once you've had a hit, some people think they can do what the hell they like—pulling your hair out, yanking



On describing Helen Terry as "a crowd", "If I'd said it about The Weather Girls, everyone would have thought it was hilarious."

you out of vans—and you're not supposed to react. I worry a lot about that loss of freedom and how people think you're not human and expect 24 hours a day accessibility. Somehow people found out my number around that time and we were getting telephone calls from fans at three in the morning, loads of 'em. That time round, a bit of success made me freak out and sack my manager; this time I reckon I know how to handle it! A bit better."



ne thing in particular strikes me about Mr Burns—the evil tongue for which he is so noted is not as much in evidence as I'd expected. Is he cooling that vicious rasp?

"No, it's just that you're not trying to wind me up like most journalists do. The trouble is that if people ask me about something or somebody I don't like, they know I'll give an honest answer. I don't mince my words and I admit I have a knack of hitting on people's weak spots. I get verbal diarrhoea and I can see reporters trying to get me to say something I really shouldn't be saying, sitting with their mouths open, waiting for a juicy quote."

"I've got a highly-developed sense of humour and people are slow to pick up on that. They think I'm really vindictive. And then I look at an Ian McCulloch interview and he does exactly the same thing, but everybody thinks he's hilarious because he looks dead ordinary. But I think my reputation as a bitch really snowballed around the middle of last year, when everything I said was under a microscope. Marilyn came up to me one time and asked me why I hated him, and I swear I've never said anything bad about the guy—he's scarcely crossed my consciousness. I don't know who made up that quote for me! I'd never cop out of the things I've said, but a lot of my statements have been taken out of context. Around that time I had a ruthless Press Officer who would get me publicity at any cost, and in the end it did my head in."



"I sang
with Julian
Cope and Pete
Wylie never
mention that I sang
in their band, and
how they were my
base player and
guitarist."



Pete Burns: "I got offered lots of press and TV coverage but I refused to go on only to slipper on about how long it takes me to put my make-up on or to sit in a cage being pecked with custard pies."

So does he regret describing Helen Terry as 'a crowd'?

"I actually said that privately backstage, and it was overheard by a reporter. But I'm sure Helen Terry has got a sense of humour and I bet she couldn't care less about my saying it. If I'd said it about The Weather Girls everyone would have thought it was hilarious, but it really got blown out of proportion because it was her and she was associated with Culture Club. People shouldn't worry about the kind of thing. Helen Terry is perfectly able to reply to me if she wants to. We can all look after ourselves in this

quagmire called the pop world, as long as we're given a right to reply.

"It shouldn't matter so much, it's only me speaking. I'm an empty vessel, making the most sound. And I'm not averse to making a few cutting remarks about myself either, you know. For instance that quip I was supposed to have made recently about Lionel Richie having a chin like an ironing-board was actually a joke I told against myself over a picture that made me look awful. But some people prefer to believe the other version, they like to think I can't open my mouth without making a bitchy comment."

And the Boy George quotes?

"I must admit that they've been diluted, if anything. The whole feud was started by a journalist who said that I'd accused him of looking like me. It was totally untrue but of course if you say that kind of thing you're really starting something. George threw down the gauntlet by calling me a Bassett housewife, and I was stupid and took the bait and gave him one back. I was desperate to carry on looking like I did without being associated with that whole Gender Bender movement, so I had to show I despised it by making a joke of it. It worked. And I'm glad it's all over."

"I must admit though that I've occasionally been really irresponsible in interviews, like when I once got a real jerk pushing me on political questions and

when he asked me about the nuclear bomb I said I thought every home should have one. He was an Animals' Libber too and, at the time, I used to collect stuffed animals: he asked me why I did it and I said it was because you didn't have to feed or house-train them. I could see him beginning to break out into a sweat but the one-liners kept pouring out — you know how sometimes things come out of your mouth and your brain doesn't want them to? I look at that interview now and blench."

So, bitching and bad-mouthing aside, is there anyone in this 'quagmire called the pop world' that Pete Burns especially admires?

"Yes, The Smiths. I adore them, and I adore that guy. One of the most flattering things I ever read was when Morrissey said he wanted to meet me. The Smiths and Dead Or Alive are a million miles away from each other but they do to me what I'd like to be doing to the public and they don't rem themselves down my throat and breinwash me — and I like that. I think Morrissey is genuinely refreshing and I loved that recent quote he made in Smash Hits about how he is refusing to comment on other people because he can't change out of being honest and critical, and that slagging people off only causes bad blood. That's how I'd like to be — one day I'll grow out of all this!"



hough Pete isn't med about his home town, he's going to stay in Liverpool a while longer because he "can't cope mentally with being in the centre of the music industry at the moment. But I'll have to move soon, and I'm looking forward to it. The one thing you can say about this piece is that you have to respect the people here, because if they say 'I like you they'll tell you.' I just wish they wouldn't do so loud. It was quite funny a couple of days ago. I was in W. H. Smith and there was this kid with his mother, and he was staring at me all the time. In the end he said to her 'Mum, what's that?' and the mother pulled him away saying 'Oh, that's just a queer.'"

Pete of Pete Burns's trouble is that his dry Scouse humour translates badly into print, his chininess and genuine warmth get lost among the shock/horror headlines. Now he's beginning to get the



On The Smiths: I adore them, and I adore that guy. One of the most flattering things I've ever read was when Morrissey said he wanted to meet me.

success he deserves, perhaps we'll hear a little bit less about the bitchiness and a little bit more about the genuine Mr Burns. No doubt part of the reason he is so waspish is because of other people's attitudes to him in earlier days when he began making music and was treated as a bit of an outcast. There were a lot of talented people around at that time who could have done with working with, but because I dressed up and es I didn't wear a grey nec, I was very un-credible — es I'm now.

"It's funny, they mention everything they've ever done — right down to washing their dirty socks — but Julian Cope and Pete Wylie never mention that I sing in their band, and how they were my bass player and guitarist. We were The Untouchables. We did it for a laugh down at Eric's, supporting Shem 69. It was dead funny. But I was never hip on the Liverpool scene. I just wasn't interested in discussing the ethics of signing autographs."

As I left him, Pete Burns was pondering the implications of the new turn of events in his life and of his image rapidly becoming wallpaper.

"I don't want to be on the back of a Cornflakes packet. It might happen, but if it does you'll know I've tried really, really hard to avoid it."

On Boy George: "George threw down the gauntlet by calling me a Bassett housewife, and I was stupid and took the bait."

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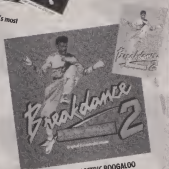
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SUBJECT TO AVAILABILITY

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DAVID ESSEX

(and this is his story in pictures)

In 1961, when he was 14, David Albert Cook got into a spot of trouble with the law when the police caught him riding a motorbike under age. His parents weren't very pleased at all. And so, in an attempt to distract him from his bike obsession, his Dad bought the boy a drumkit. It worked all in Essex and had become a dreamboat superstar, the "cleverly cockney with the impish grin" as millions upon millions of fans called him.

Well, it wasn't quite like that, actually. It never is ...

After giving up his apprenticeship as an engineer in 1963 to make a career in pop (his parents weren't very pleased about that either), David went through a succession of useless groups before being signed as a solo singer in 1965. Over the next five years, Essex recorded 10 singles, each a more hopeless disaster than the last (including the classically awful "Thigh High" in 1966). It wasn't until 1970 when his manager Derek Bowmen decided to put the boy on stage that things began to pick up. David got the lead role in a cheery musical called *The Fantastics* and, although hardly anybody in the world wanted to see this theatrical messierwork, it led to roles in a few dubious films — *Assault*, *Carry On Henry* and *All Coppers Are ...* — and, finally, the part of Jesus in the rock musical *Godspell*.

The future looked bright and rosy — and that's the way it turned out. By 1974 David Essex had become a star, the film *That'll Be The Day* (in which he played Jim MacLaine, wayward youth and would-be pop star) had been a huge box-office success, his single "Gonna Make You A Star" had gone to Number One and he was almost always on the lolly-a-winkin' and a-poutin' and a-wiggin' about in satin waistcoats and alarming trousers.

And over the next ten years, he's stayed in the spotlight. He's a workaholic, he's an action man, he's a bit of a lad with "an eye for the ladies" and he's worn some of the most disturbing clothes ever invented. Here's the pictorial proof ...

A Tom Herbert Production.



1. It's 1964 and red hot rockers' beat combo The Chima Plantes (David Albert Cook at the drums) are rippin' it up down the local boozery. The group often outnumbered the audience. I felt like I was in a coconut sly most of the time.



2. It's 1965 and, on the brink of a glittering solo recording career, D. Cook poses hesitantly in sensible shoes and decides to change his name: "Essex sounded right for the rock world and it had 'sex' in it. It was just what I needed."



3. It's 1974. "Gonna Make You A Star" is a huge hit, and pictures like this are rapidly replacing wallpaper in European bedrooms.



4. It may look like an audition for a McDonald's ad but it's actually David Essex on stage in *Godspell* (the "heaving" crucifixion scene, to be precise). "That was a fantastic break for me. Not only was it a really good part but the rest of the cast were great." Golly!



5. Groovin' with go-go chicks: "I could never be one of those singers who just stands on stage and sings — with no disrespect to anyone. I like to make a show come alive."



● 6. Success! David picks 'p' for an award at the Disc Pop Awards for his 1974 smasheroo "Gonna Make You A Star": "I owe it all to the fans."



● 7. Essex flies the flag in the historic airport sequence from Starburst



● 8. Dave Edmunds, Keith Moon and David Essex as 'The Stray Cats' in Starburst: "I was glad when that film was over because the story was pretty disturbing and we had to live the parts."



● 9. Cameras go crazy as David turns up at the premier of his 1980 film Silver Dream Racer (pay no attention to the military jacket—he's still just a joviable East End lad at heart...)



● 10. David Essex (Number 37) ends up on the starting grid in Silver Dream Racer: "I love messing about on bikes. If I hadn't been a singer I'd have loved to be a motorbike champion."



● 11. David "messing about" with his helicopter: "I can turn my hand to most things once I put my mind to"



● 12. David with '60s idol Cher on the American singer's TV show: "It's a very personal thing being an entertainer. It's not like selling chocolate or baked beans."



● 13. David with Kenny Everett and Snoc 'T': "basically a very shy person"



● 14. David steps out with wife Maureen: "I'm not the wild bachelor type. I think the kids are aware of that..."



● 15. David's red waxed to a new moustache (sprouted especially for his role as Che Guevara in Evita).



● 16. David and friend take a dip during "research" for the forthcoming musical Matins

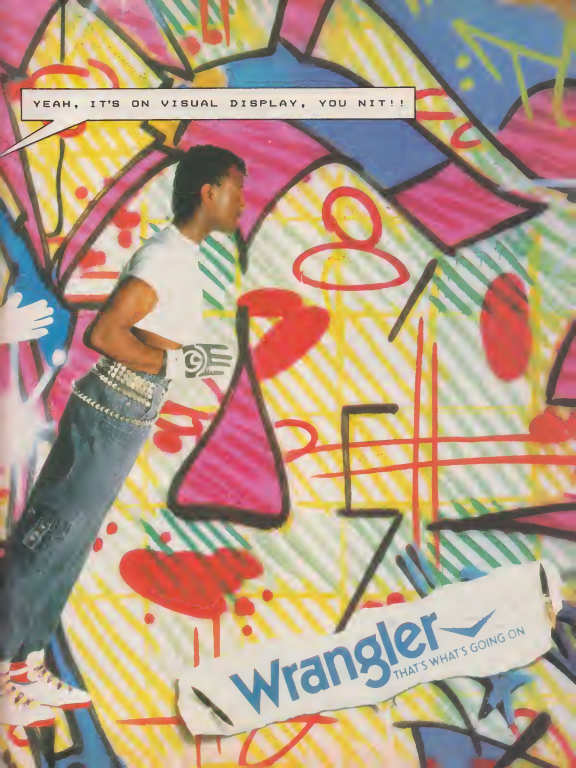


● 17. More "research" (see above) call me workaholic



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 Four women with one thing
 in common: they're
 all . . .

POP STA

GARY NUMAN'S MUM



Gary Numan

Beryl Webb had just handed in her notice at the local soft drinks factory when her life "altered dramatically". Her son Gary Numan had, almost overnight, become a pop star. Now she divides her day between running the fan club and organising Gary, as well as assisting in running the family business of Rock City Studios in Shepperton, Middlesex.

"I clearly remember his first gig. As I queued to go in, I thought to myself 'there must be somebody really big on - look at all these people . . .'. But they all had black clothes on and when I went inside, I suddenly realised they were here for Gary. To this day, I don't think I've ever got over that feeling. And my life did change from then on. The house became like Euston Station and the fan letters started pouring in. Sackload after sackload of mail!"

Dyeing Gary's hair is the big problem. It's really strange when you've got all this green gunge in his hair and somebody walks in. They look at him and go 'Cor! What's that?' . . . They don't recognise him. He also does all the make-up himself. With the latest image - white face and blue lips - I could have strangled him. There we were, on the first date in Wales, and he had used white pan-stick which left him with great big skid lines all over his face. I said to him 'Gary, you've got to paint . . .' and we eventually got it right - with half an hour to go before he was due on.

The hardest part now is that all the fans know who I am. They ask things like 'Is Gary really quiet?' (Yes, he's definitely a very quiet person.) 'Does he wear pyjamas?' (No.) 'How many fillings?' . . . Anything! Actually, he doesn't have a bad tooth in his head and he eats such terrible food . . . sausages and chips, hamburger and chips. That's the whole menu.

The only thing I don't like about this business is the critics. I often just want to do something nasty to them . . . I told the pop-writer John Blake (now with the *Daily Mirror*) that he'd been in the front of my hate book for three years. I said 'Every time I open my book, I punch your face!' And Paula Yates came up to me and said 'Aren't you Gary Numan's Mum?' So I answered 'Yes. And you're Paula Yates and you've been very nasty about my son . . . Well, her face just went purple and she was so embarrassed.

But don't get the impression that we're stuck with Gary all the time. Once the show's over, I disappear. And all the naughty antics they get up to, they can do it quite happily. Mum's not around."

Words: Linda Duff Photo: Simon Pottar

HOWARD JONES' MUM



Howard Jones

Thelma Jones is a warm, jolly, outgoing woman with an infectious laugh that's never far from the surface. She and husband John live in Howard's old house in High Wycombe and these days she devotes her time to running Howard's fan club, a job she clearly roves in: 'The fans recognise me now, and get me to sign autographs. Howard says it's more like my fan club than his! The fans think it's great because I can answer things nobody else can - whether I was a strict mother, what Howard

was like as a child, things like that.

Actually, he was a gorgeous baby. When I was pregnant, I was mad on peaches, and my husband had to go everywhere to get them for me. When Howard was born, the first thing the nurse said was, 'Oh my God, he's just like a little peach!' I really laughed, because I'd eaten so many. We nearly called him Roland. He isn't a Roland, is he? I think he'd have died if we'd called him that!

His Dad really wanted him to be an engineer like him, but no way! We used to argue because I wanted Howard to be what he wanted to be. The only thing that's really upset Howard was when I took him to the hairdresser's once and said 'give him a trim'. The man gave him a short back and sides. Howard was about 13, and he was so upset he couldn't speak. He wore a woolly hat for three months until his hair grew again.

When he was at music college he had his hair really long. He was crazy about Keith Emerson (dodgy '70s pom-pom synth wizard) and used to dress up like him, with very tight trousers and this long hair. But it was cleaner than any girl's! I never told him to get it cut. I was one of those mums who believe kids should be allowed to do what they want to. It seems to have paid off with mine.

If I say something to Howard he'll listen to me, although whether he acts on it or not is another thing. He always likes me to listen to his new songs. Usually his favourites are mine too - we've got the same taste.

I've seen Howard in concert lots of times. When it's a new show I'm very critical. And I'm very sensitive to the mood Howard's in - I can feel it. Last time I was at Hammer-smith Odeon - April 1984 - he played 'Hide And Seek', which is our favourite song. Everybody was singing along, and it was really touching. There was a great big lump in my throat. I cried. The feeling's overwhelming - you just can't believe it's your own son up there on stage."



Words: Vici MacDonald Photo: Simon Pottar

RS' MUMS

A special *Smash Hits* survey was set up to ask the kind of questions only a mother could answer. Like did their famous sons ever have really long hair and wear flares? And have they ever asked for make-up tips? And were they ever in the – eek! – Boy Scouts? As they say, Mum's the word ...

RICK PARFITT'S MUM



Rick Parfitt
(of Status Quo)

Lillian Parfitt has been helping her son move into his new flat. "He's never been on his own before," she explains. So she's had to straighten him out on a few things – like not keeping the Ajax and Vim in the same cupboard as the food, and how the floor gets so much cleaner if you wrap a cloth around the self-squeezing sponge mop.

"Rick was super as a kid. No bother. I was very proud of him at school – an athlete, high-jumping records, diving champion, cross-country champion.

From when he was about 11 we used to go to the clubs together. And when he was 14 he said 'No, I'm not staying at school, because I know what I want to do'. He'd been playing round the clubs since he was 12 earning a bit of money. So he went straight into entertainment when he was 15 – to the Sunshine Holiday camp. I cried my eyes out, didn't I?

He'd never done anything for himself before so I thought it would make a man of him, let him lead his own life. But everybody did for him, they liked him so they all used to do his washing.

Mind you, the first time we went down to see him there at the holiday camp he said: 'Come and see, I've done my washing, come and see.' And we saw his socks hanging there and only the tops were clean. And so I pointed out the dirty feet and he says 'Well, nobody sees the foot, do they?'

He met these two girls there and teamed up with them – The Highlights they were called. What sort of music? Well, he was ever so keen on Cliff Richard in those days, and he also used to sing 'Old Shep'. The twins had this collar dog which would come and sit beside him during it. You could have heard a pin drop.

Then after four years he was at Biffins, Minehead, and met the boys (Status Quo). I didn't think a lot of them at first, but you get used to it, don't you? They used to come to my flat. To put it crudely it was just like a doss-house – they'd sleep on the floor and all that.

I think he'll get on fine in his new flat though. He's learnt how to run a Hoover around, though I don't think he likes dusting much – at least not from what I've found! And he's a good cook. He's always getting on the phone, 'Mum, how do you do your roast potatoes?'

He hasn't changed a lot, got big-headed or anything. It's nice knowing so many people know him and respect him. But he's just an ordinary boy to me, doing the job he likes.

Words: Chris Heath Photo: Paul Rider

DAVE GAHAN'S MUM



Dave Gahan
(of Depeche Mode)

Sylvie Gahan has lived in Basildon for the last 19 years, running a playgroup and bringing up her four children in a little house hidden away on a quiet backstreet estate. She invites you in nervously, sits you down in her cosy sitting room filled with gardening books, Depeche Mode records and lots of little nick-nacks she's been given by the kids over the years. Then she pops into the kitchen, and returns with a nice refreshing cup of tea.

"Dave was never really interested in music, so I didn't really expect any of this. At school, before he did Design art college, what he was really interested in was Geography and Archaeology. And he was always very very interested in the Cubs and Scouts. He didn't like getting dirty, playing football and stuff, but he did the Duke Of Edinburgh's Award Scheme, canoeing down rapids and things like that.

This is my third marriage. David's first Dad left him when he was a baby, and then I got remarried when David was four, but he died. So he's been through a lot, really, David has.

I tell you what I really admire about him. He never ever asked for anything, because he knew I hadn't got it. He used to do a paper round in the morning and a paper round in the evening, and work every holiday – washing up in a hotel, leaboy on a building site, anything. And if there were any outings at school he never asked, because he knew I couldn't afford it.

Between the age of 16 and 18 I didn't know what was happening to him really – he was a bit of a horror. They all started wearing make-up, didn't they, and going up to clubs in London. I think he was trying to meet people like Gary Numan and David Bowie.

I'll be honest, I don't like some of their records, like 'Blasphemous Rumours', but I liked 'People Are People'. I'd never seen them live until last year, because David didn't really want me to. I didn't tell him when I went and when I went backstage afterwards he was really shocked. He just said: 'How embarrassing to think you've seen me doing all that singing and dancing on stage!' What was it like? I couldn't get out fast enough. It's terrible how loud it is.

He gives me lots of presents. He gave me the top I'm wearing actually. Only the other day he came round with a skirt and a blouse, and he's also given me the TV and the hi-fi. And when my hair looks a mess he says 'look mum, go and get your hair done!' and sends me off to the hairdressers. I don't like going to the hairdressers."



Words: Chris Heath Photo: Simon Potter

HANG ABOUT

NOT SURE IF WE SHOULD TALK TO YOU THIS

Mmmm... But then it is YOU

(And you are rather **SPECIAL**)

Come a bit closer though

we don't want ANYONE wouldn't be right, to hear this would it?

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In the next issue of

★ Britain's Brightest Girls' Magazine ★

is Your chance to be a model

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Nik Kershaw in Germany

Simon Le Bon in the middle

and a very, very special competition

with **Howard Jones**

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knew you would be

Just Seventeen

Out on March 27

That's more like it!

● R U N D. M. C.

L O N D O N

Run D.M.C. are currently the hottest rap duo to emerge from New York's Queens district. Their apprenticeship with rap king Kurtis Blow began at the tender age of twelve on the underground club scene and their first two records – "Sucker M.C.s" and the streetwise "It's Like That" – brought them hits in the American dance charts. But it's their more recent releases like "Rock Box" and "King Of Rock" which have found them merging rock with rap and beatbox rhythms with heavy metal powerchords.

The show, discreetly advertised but strongly attended, was given extra atmosphere by the minimal lighting and crazy "dog barks" from the various London Soul "posses" in attendance. "I said clap your hands everybody! Everybody just clap your hands!" Run D.M.C. casually amble on stage (at Buzby's) to the big beats provided by the lightning genius of M.C. Jam Master Jay. Dressed in dark suits and dark hats with laceless trainers they dance and rap like a loony Laurel and Hardy. "There's three of us so we ain't The Beatles," scream Run. "We ain't Michael Jackson and this ain't 'Thriller,'" bawls D.M.C. during "King Rock".

Their performance has a loveable disorganisation about it. Apparently ad-libbing throughout, their act is regularly interrupted by chunks of shamesless, show-biz choreography, at one point involving the duo standing solemnly side by side, arms folded like a couple of menacing Mister Ts.

The mega, monster rhythm which dominates all the songs begins to get a little tired toward the end of the night, but it's clear that Run D.M.C. have something fresh to offer the Hip-Hop world, even if it does mean involving that nasty instrument, The Guitar.

Simon Mills

Photos: Arlene Gallo



DATES

Check locally before stepping out. A fabulous **Michael Conway & The Lrishats** **Conway Production**

Frankie Goes To Hollywood (extra dates) London Hammersmith Odeon (April 6, 7).



Photo: J.P.

THE ALARM

The Alarm (extra dates) Llandudno Astra Theatre (April 20) for *Save The Children Fund*; *Suckin' Apple*; Chippenham Gold Diggers (May 14), Dunstable Queensway (15), Stoke Kings Hall (16)

Bryan Adams London Hammersmith Odeon (April 19 & 20)



THE BOOTHILL FOOT-TAPPERS

Boot Hill Foot Tappers Glasgow Technical College (29), Aberdeen Victoria Hotel (30), Edinburgh Hoochie Coochie Club (31).

King Coventry Apollo (April 6), Chippenham Gold Diggers (7), Belfast Mayfield Leisure Centre (9).

Chris Real Galway Leisure Land (May 9), Ship Bay (11), Limerick The Savoy (12), Cork City Hall (14), Carlow Leisure Centre (16), Dublin RDS (18), Belfast Ulster Hall (20), Manchester Apollo (23), Newcastle City Hall (24), Birmingham Odeon (25), Nottingham Royal Centre (26), Oxford Apollo (28), Bristol Colston Hall (29), Southampton Gaumont (31), Brighton Dome (June 1), London Hammersmith Odeon (2).



Photo: Eric Walker

HOWARD JONES

Howard Jones (extra date) London Wembley Arena (April 17).

Yars For Fears (amended date) Preston Guild Hall (May 20).



Photo: Michael Phillips

Sting: He's a digital New Yorking hustler

STING NEW YORK

Something's happened to Sting.

Here he is - singing new songs, flailing away at a six-string guitar and leading a group of respected young jazz musicians - with a big smile on his face! Can the "King Of Pain" actually be enjoying himself?

Well, for the duration of three "unannounced" concerts at the barn-like Ritz Club he certainly seems to be. The cheery enthusiasm on display tonight is such a far cry from the electrifying aggression of a Police show that it's almost like watching a different man. Even that unmistakable voice sounds a lot less tense and more flexible as Sting attacks vintage hits and numbers from an upcoming soul LP with a kind of impish fury.

Despite the backing band's impeccable jazz pedigree, any fears about long, boring solos proved to be groundless. Instead, saxist Branford Marsalis echoes Sting's wheezy tenor with blasts of melody, while the drummer Omar Hakim turns the reggae and funk suggestions on Police songs like "Driven To Tears" and "When The World Is Running Down" into irresistible dance numbers. Singers Doleite MacDonald and Janice Pendavis, on loan from Talking Heads, help Sting turn "One World" into a soulful chant that wouldn't sound out of place in a gospel meeting uptown. A sombre but hummable ballad called "The Children's Crusade" has lyrics (full of medieval references) about hapless kids taking drugs in Soho doorways and "The Black Seam", the most memorable song of the lot, is about coal mining. "That seems to be a dying profession in England," he explains before pretending to sing the rather wodey lyrics from an open book.

Sting poking fun at himself on stage? Maybe it is possible to be serious without taking yourself too seriously.

Mark Coleman

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Jam Master Jay cuts later. **Run D.M.C.** is like a loony Laurel & Hardy. Top: The effects of that "maga monster rhythm".

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INTERVIEWS

Once more the Muffersings page lifts the lid on the sensational, saucy, soaraway and—above all—honest world of pop. Honest? Yes, honest. **Julie Hudson of The Big Sound Authority** has just said no to \$5000 crisp green £1 notes for advertising Mars Bars. "The group advised me to turn the offer down on the grounds that we would no longer be taken seriously as musicians. Shame, I could have done with the money." We do it. **Kajagoogoo** have now been painfully abbreviated to just **Kaja**. **Bananarama** are going for a new "Glam" image. You have been warned. An epilogue. Seems that along with every newspaper we were wrong about **UB40's** £100,000 donation to Zimbabwe. Quite the opposite in fact—apparently the Birmingham boys left without paying all their hotel bills. **Tina Turner**. **Jon Mess** and **Marilyn** had a bit of a fall on last summer's jaunt to Jamaica. **Maz** wound up Jon, **Jon** threw a chicken leg at him, **Maz** threw a lobster back, **Jon** chucked a jug of wine over him and **Maz** resulted in tears. Oh, the drama! **Elton John** has asked **Nik Kershaw** to play on his next LP. **Prince** apparently used to be ridiculed about his height at school. Oes this explain why His Royal Hornbleness lives in a purple house, travels in a purple Rolls Royce, wears purple clothes, sleeps in purple sheets and writes his lyrics with a purple pen in a purple notebook? Or why he and his entourage were met by nineteen cars at Santa Monica airport recently? Or why ex-girl friend **Apollonia** recently revealed "everyday we're together we read the Bible"? Or that if you play his track "Garling Nikko" backwards, you can hear the words "Hello, how are you? I'm fine because I know the Lord is coming soon." Probably not. By the way, His Royal Dastardliness' new

LP is already recorded. It's called "Around The World In A Day". **Shakin' Stevens** has just celebrated his 50th appearance on **Top Of The Pops**. **Stephen Duffy** has a bit of a way to go then, even though he claims to have written a meagre 235 songs before sailing into the charts with "Kiss Me", a song he dreamt up in 1978. **Stephen**, who will doubtless totally abandon his Timin alias after **Biz's** fearless exposé, has a half-Scandinavian, half-English girlfriend called **Perrine**. Meanwhile **Sir Michael Jagger** is finally to marry long-standing girlfriend **Jerry Hall**. Aren't New York hotels strange places? **Boy George** was spotted running round one in just a negligee and high-heeled shoes, and it's muttered that **Marilyn** insisted on the room service waiter in his room wearing only his apron. Let's hope it's not true. What's definitely true is that coddly **Curt Smith** of **Tears For**

Fears was a bit of a rebel as a teenager. When he was 16 he got caught breaking into his school and stealing a camera. He was fined £20. Strawberry Fields, the Liverpool orphanage immortalised by **The Beatles**, is set to close because of council cuts. Aging hippy punks **The Damned** have apparently personally signed 4,000 copies of their latest single. **Annie Lennox** has been receiving treatment for the dreaded "nodules on the vocal chords". The new **Eurythmics** LP may be delayed. **Howard Jones** recently revealed that the £3,000 he used to buy the new synthesizers which enabled him to record "New Song", which earned him his record contract and first hit, which launched him on the road to (*Get on with it—Ed*). Oh right. Well, it's the compensation his wife **Jan** got when she was trapped under their fruit and veg van in a rather nasty accident. What! are

off to China. Their lyrics and records, which had to be submitted to the authorities for approval, have eventually been deemed inoffensive. The Chinese won't however have the pleasure of seeing **Our George's** "sex thrusts and bottom wiggles"—he discovered on their recent Japanese dates that such thrilling behaviour gets barely a cheer out east. **Jarvis Jackson** reckons that he and his brothers will be bringing their "Victory" tour to this country. But not until 1986, so don't start queuing yet. Following records in the press. **Dead Or Alive** are at pains to point out that they can play. An old Liverpool acquaintance has been speaking out about **Pete Burns** and **Holly Johnson**—"they'd spend hours doing each other's make-up. They were incredibly vain". Surely not? Remember **Julie and Marie Muscatelli**? Probably not, unless you saw **Frankie's** early gigs when they used to do rather

dodgy things with a couple of bizarrely-dressed women called **The Leatherpets**. Bitter at being abandoned when the group signed to ZTT, **Julie** and **Marie** now eke out a living as waitresses. A 7" disc has been recorded to combat the single biggest disaster to have hit this nation since the **Black Lace** megamix. The BBC's proposed removal of **Doctor Who** from our screens. Called "Doctor In Distress", it showcases the vocal talents of the Doctor himself alongside such incredibly famous megatalented human beings as two members of the **Moody Blues**, **Dollar** and **Warren Cane** of **Ultravox**. "I hate royalty," pronounces **Morrissey**, raising his already slender chances of a knighthood. **John "I've Had Three Days Off In Two Years" Taylor** is soon to make his first acting appearance on the small screen (apart from **Razzmatazz**, **Pop Quiz**, **Top Of The Pops** etc.) in a futuristic thriller called **The Block**. **John** plays a computer buff. **The Hacker**, who keys into the future through a computer. Back in real life, he recently discovered when chatting to **Red Stewart** (presumably on one of those days off) that they have "shared" several girlfriends (doubtless on one of the other days off). **John** also commented: "I know I've been seen out with a lot of girls but that's because I'm a friendly guy". We understand. Finally, has your maths teacher been confiscating your **Slicker Book**, swooping your rare collection of **Russ Abbot 12"s** or pinching your **Jesus** and **Mary Chain** fan club medallion? Well, just be thankful you don't go to **Dade Christian School** in Miami, USA. Education officials have deemed that children attending rock concerts will receive 15 black marks. If you get 25 black marks, you're expelled. . . . Byeese!



At last! The terrible truth! Madonna once starred in a rather 'naughty' movie called **A Certain Sacrifice**. Been keeping pretty quiet about that one.

FREE MADONNA & DURAN DURAN POSTER!

Wallpaper, fact fans, is thought to have been invented by some mad old geezer in Cambridge in 1509. What this person would have thought of the **FREE POSTER** we're giving away in the next issue of *Smash Hits* one can only hazard a guess. Probably something like "Zounds! Verily this is fab!" But one thing's certain: your bedroom wall is going to love it. Why?

Well, for a start it's big. Very big. 800 x 580mm to be precise. And, secondly, because it's nothing short of a work of art. On one side is a sizzling shot of **MADONNA** that has to be seen to be believed (which is why we're giving you a sneak preview now). And on the other side is a full-colour photo-history of **DURAN DURAN** which includes no less than 16 photographs!

And of course the whole thing is **ABSOLUTELY FREE** with the next issue of *Smash Hits*. Miss this and our man from Cambridge will turn in his grave.



SMASH HITS ● **APRIL 11**