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# SMASH HITS

A photograph of Madonna smiling, wearing a black leather jacket. She is holding a large Mickey Mouse plush toy behind her head with both arms. The background is a plain, light color.

NEIL TENNANT  
STOCK AITKEN  
AND WATERMAN

CURIOSITY KILLED THE CAT  
WHITESNAKE

HIT SONGWORDS  
BY BELINDA CARLISLE  
RICK ASTLEY  
U2

# MADONNA SPEAKS !!

Special 8 Page Booklet Inside!

1987...

What A Funny  
Old Year It Was!



At first glance Tiffany Darvich is a pretty ordinary American 16 year old. She lives with her mother and two younger sisters in an ordinary apartment in a small and rather ordinary town called Norwalk. She goes to school at the local college and is pretty dismal at maths but not too bad at biology. Like most American youths she's quite partial to an ordinary McDonald's hamburger from time to time. In her room she keeps all her clothes, her collection of cassettes and a trophy she won when she was four for being Miss Norwalk. Up until last year that was as famous as she'd ever been, but then suddenly Tiffany became probably the most famous 16 year old in America.

"I'd like to be as successful as Madonna," announces Tiffany, who's sitting in an office at her school during her morning break before her Grammar class. "But I'd like to be successful as myself, as my own person."

In America she's bounded to instant fame with her single "I Think We're Alone Now" which she got thousands of Americans to buy by doing hundreds of low-key shows in shopping centres (or "mallie" as they're called in the US).

Every weekend she packed her bag and flew off to sing in front of loads of American shoppers standing in front of some local shoe shop. The idea caught on; much to everybody's surprise Tiffany's record topped the charts. Most of all it surprised her schoolmates, because she hadn't told them that she was nipping out to recording sessions in the evenings...

"Yes, I guess it must have been a little bit strange for them when the record went into the charts," muses Tiffany. "I never thought of it that way because when I come to school I just want to be a normal being and I don't want any special treatment or anything..."

Of course now she's famous, being a pop person takes up every spare minute of Tiffany's day. She hasn't got time to visit her friends anymore - she only gets to see them when they come round to her house. And as for boyfriends, they're completely off the menu.

"Yeah, as far as dating a steady guy - that would be really hard, I know a lot of guys, but dating them would be too hard on both of us."

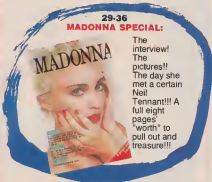
So, will this dizzy life turn Tiffany's head?

"Will I throw TVa out of hotel windows and stuff? I don't think so. I've got a lot of cousins and aunts who warn me. If you get like that we'll be dangerous to your health."

What a pleasantly normal chap she is.

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## THE SWOONSOMEST PEEPERS IN POP: BACK!



Photo: Shireen Fouca

After a break of three — yes, three — long months, January 4 sees **Terence "Trout" D'Arby** take to the airwaves once more with single number four — yes, four! — from his "Introducing The Hardline According To..." long player. "Sign Your Name" will be his first proper attempt at a smooching. In the meantime, the first four months of 1988 will "apparently" see the psychic spaced-out dude undergoing a spot of soul cleansing from a Nepalese Buddhist guru. Worra loonpants!

## BITZ "HI-FI CORNER"!



**You Can Buy This Cassette Tape For Around £20.00. The Machine You Play It On Costs £13.000.**

Take a peep at this picture here — doesn't look like the "future of rock'n'roll" does it? Which is what its manufacturers are boldly claiming. This is likely to be your first sighting of a DAT — Digital Audio Tape. In the way that the cassette tape is an alternative to a vinyl record, so the DAT is an alternative to the compact disc. It's smaller than the present type of cassette, plays more slowly, records only on one side (like a video), but is of astounding high quality. So new it's only just filtering into the British market, it's reckoned that by the end of 1988 DAT machines will have already plummeted in price — to about £99. A great little stocking filler to be sure.



**Picture Compact Discs!!**

The simple ideas are often the most effective, as they said when they invented Ronald (McDonald) Reagan. So, hot on the laser beam of the compact disc phenomenon, comes this "compact disc with a rather fetching picture on the front" thing. Astounding. At the moment you can purchase the following LPs on picture CD — George Michael's "Faith", Michael Jackson's "Bad", Terence Trent D'Arby's "Introducing The Hardline According To..." and Bruce Springsteen's "Tunnel Of Love", all in a minuscule 10,000 limited edition. They cost around 200 per cent more than a CD of "average" price — a birrwa waste of money if you ask Bitz.

**Win lots of things by The Pretenders if you can answer questions set by Chrissie herself!!!**



Oh, yes! **Bitz** presents another first in the kaleidoscopic history of rock, and roll. We have 10 copies of "The Singles" video by The Pretenders and 25 copies of "The Singles" LP by The Pretenders to fling in your direction — but only if you can answer the questions set by the premier person of The Pretenders, flame-tempered Chrissie Hynde herself. Chrissie offered to give herself a headache from the mental strain of devising the questions to our little quiz, **Bitz** graciously agreed and here they are!!! The questions that will turn the world of rock and roll on its head (or something). The questions actually devised by leather-clad firebrand and mother of two, Chrissie Hyndell Drum-roll, trumpet-fanfare etc!! Are you ready? (Oh, get on with it! — Ed.)

1. What was The Pretenders' first ever single called? Was it: a) "Talk Of The Town", b) "Kid" or c) "Stop Your Sobbin'?"

2. Where did The Pretenders play Live Aid from? Was it: a) Wembley Stadium, b) The JFK Memorial Stadium, Illinois?

3. The very first Pretenders' album entered the British charts at which number? Was it: a) No. 10, b) No. 1 or c) No. 25?

Pop your answers on a postcard and send it to Smash Hits Chrissie's Trick Questions Competition, 52-55 Carnaby Street, London W1V 1PF to arrive not later than January 12. The first 10 correct answers get a video and an LP and the next 15 an LP.

## REMEMBER DOLLAR?



They were the pitifully sad duo who had got those hits years ago into "Head Held in Back And White" and "Stealing Rice". They adopted **Terence Bazzer** and **David Van Vey** who were boyfriend and girlfriend, as far as you can tell from their hairy arse and fat out of love and "rust". But how they're back together again. **Moogoo** look at it (wow... and they've got it thought out) and that "Oh I'm sorry... when I suddenly a cover version of a song written and recorded by **Conan** before they became famous, and if people need

# BELINDA CARLISLE: She's a mad about pets!



- **Belinda Carlisle** was the lead singer of the Go-Go's, a hugely successful American group who were a birrova washout over here.
- Now she's having a UK hit on her own with "Heaven Is A Place On Earth".
- Her own idea of heaven is "lots of puffy clouds and people drifting about in white robes. I'd hate to think of a bunch of lost souls floating around without a body(???) so I have to put everyone in robes and a pair of wings — it keeps me happy."
- She remembers being born!! "I've been to age regression where I was hypnotised and taken back to my birth. It was strange because I was born by Caesarian (emergency operation — blee!!). It was sort of real weird, mentally painful, but real interesting. Then I went even further back, to a former life in the Civil War. No, I wasn't a wealthy duchess or anything like that — I was just a seamstress.
- That's not terribly glamorous, is it?"
- She's got a potty-trained pig called Oscar. "If it'd been a girl I would have called it Loretta, but he's Oscar because I used to have a pet snail(???) of the same name. He's very smart. He lives in the yard, but comes into the house whenever he feels like it. No, he doesn't make a mess — he was house trained when I bought him. He's real clean and sweet, though when he gets into his teenage stage I'm sure he'll be as terrible as anything. Will I let him have a girlfriend? Not until we get a bigger yard!"
- . . . And then there's Humbert Humbert, the parrot with a speech impediment. "He wolf whistles at me and says 'Hello', except that he can't get his 's' right so it's more of a 'Heero' like a Chinese parrot. He goes into his cage at night but most of the time he just flies around the house, making a mess. Did you know parrots can't control their bowel movements? Sometimes he does it on my shoulder but it doesn't really bother me too much."
- . . . And let's not forget Harriet, Napoleon, Bonaparte and Junior. "They're dogs and they all get on fine. Next, I'm going to get a horse and then a burro — that's a Mexican donkey. And then I'm gonna buy myself a goat. . ." (1???)!!

## BIRTHDAYS

### DECEMBER

- 31 Andy Summers of The Police (32)  
Donna Summer (39)

### JANUARY

- 4 Bernard Sumner of New Order (32)  
Martin McAlloon of Pretab Sprout (26)  
5 Biff Byford of Saxon (37)  
6 Mark O'Toole of Frankie Goes To Hollywood (24)  
Malcolm Young of AC/DC (32)  
8 David Bowie (41)  
Peter "Ped" Gill of Frankie Goes To Hollywood (24)  
10 Pat Benatar (35)  
Rod Stewart (43)  
Nathan of Brother Beyond (23)

It's a gay old life being a pop star and no mistake. Take young **Jon Bon Jovi** pictured here lounging around in The Bahamas. He and Bon Jovi's axe man **Richie Sambora** dashed off all the songs for the new LP absolutely yonks ago so they now have nothing to occupy their time at all except trollop about in the sun and generously "donate" a few musical masterpieces to other more hard up songsters. Two tunes have apparently gone to sultry foxtress/actress Cher and yet another two to ancient hippie axe-wielder Ted Nugent. And by the looks of things Jon is far too lazy to pen a few more.





## CRAP JOKE CORNER

Q. What do you call a pop group who wear Volkswagen badges round their neck, play rap music and eat millions and millions and billions of McDonald's hamburgers?  
A. The Obesity Boys.

● Ho ho ho That "joke" was sent us by Jane Lyon of Preston. If you have a similarly humorous piece of humour, send it to **Smash Hits Crap Joke Corner, 52-53 Carnaby Street, London W1V 1PF**, and we might just print it - as long as it's not too funny.

## BROTHER BEYOND



### Fame or "Megaflop"?

▲ Clockwise from top left: David White, Can Fain, Nathan, Eg White

Will **Brother Beyond** ever become famous? It's a question **Bitz** frequently asks itself. After all, two years ago they were going to be the next big thing and they're still not the most famous group in the universe. But now they've got a new single out called "Can You Keep A Secret" and perhaps all their ill luck will change.

"I think we'll either be the biggest band of 1988... or we'll be megaflop." Thus speaks Nathan, singer with the group who have yet to have a proper hit. "We're oil just a little bit nervous about this single. This is the go-for-it single. But this is the one," Nathan promises. "I've got this feeling about it. And maybe it's a good thing that we haven't had a hit yet, that it's taken till our fourth

single for us to get it right."

So, while they've been waiting to become famous, the group have been recording their first LP in the middle of nowhere in Wales and they reckon will be ready some time in February. And what else has Nathan been getting up to?

"I've been getting into clay pigeons shooting.

What? That sport when you try and put lumps of clay which have been flung up into the air with a double barrel shot gun?

"Yes... I only tried it for the first time the other day. It's really easy."

Easier than shooting? Into the charts perhaps? Bul, maybe this time Brother Beyond will have finally "hit the bulls-eye" and will go to number one with a bullet!!!! (Blithering idiot - Ed)

Channel 4 are repeating the live **Spandau Ballet** concert they televised earlier this year. The programme's called **Through the Barricades: Across The Borders** and it's on at 7.30 pm on New Year's Eve.

# HAIL TO CLIFF

Unbelievable as it might seem, 1988 will be **Cliff Richard's** 30th year in pop - his career has seen him release over 100 singles, nearly all of which have been hits. To celebrate the coming anniversary, **Bitz** jumped on the 4.10 to Birmingham to witness one of the "gigs" on Cliff's current tour, to have a spot of dinner with the man and to procure 15 copies of the "Always Guaranteed" special boxed set.

The concert? Magnificence itself. The meal? Well, **Bitz's** chicken was a bit so-so, but in between courses **Clifford** chatted about how very jolly it was to be back on the "road" again after a year doing the musical *Time* in London - "it was one of the nicest experiences of my career, but it was hardly a lay off..." said he.

He also talked eagerly of tennis - the sport of his one-time cohort **Sue Baker** - but he also took time to lash out at Britain's daily press. "I think the daily papers have got worse," announced **Cliff**. "Like the time when the *Sun* had this headline which said 'God Has Told Cliff To Leave Time'... The star revealed last night that... Now that means I must have talked to somebody, doesn't it? I hadn't of course. The *Sun* had just concocted some story."

"The thing that makes this important is when they make up something like that about the one thing I want my fans to know about, and that's my Christianity. I'd hope that if I



was a journalist I'd be slightly disgusted at my own industry and spend all my time trying to prove that journalism can be used correctly. There was also some story about how I was supposed to be having this big fight with **George Michael**, and I thought 'What is this about?'

What indeed? Still, let's leave **Cliff** in his pudding (rather a sickly cake made especially in **Cliff's** honour) and get on to the competition to give away 15 special celebratory boxes containing an autographed card, four postcards, a special signed single, the LP "Always Guaranteed" and a giant **Cliff** poster.

To enter, all you have to do is answer this simple little question. What is **Cliff Richard's** real full name? Is it: a) **Harry Roger Webb**; b) **Harry Dean Webb**; c) **Cliff Roger Webb**; or d) **Reg "Angus" Snipton**? Answer on a postcard to the **Smash Hits Hail To The Cliff Competition, 52-55 Carnaby Street, London W1V 1PF** by January 12.



Gothic monstrosities **The Mission** release a new single "Tower Of Strength" on January 25. They're also going on tour beginning on March 1 at **Dublin SPX**. The tour takes in Belfast, Newcastle, Edinburgh, Glasgow, Bradford, Manchester, Liverpool, Sheffield, Newport, Bristol, London, Birmingham and Nottingham. See your local press for full details.



## CURIOSITY:

### What We've Been Up To These Last Few Months

Misses away from the trendy "mink" spots of London. Hidden away in the middle of nowhere in deepest Sussex there are four members of a rather famous group called Curiosity Killed The Cat who've just had breakfast in a farmhouse. Why have Curiosity forsaken their city haunts for this rural life? To get a bit of peace and quiet to write and record their second LP, that's why.

It's half past one in the afternoon (quite late to be having breakfast, actually) and Migi's just been starting the day by watching a spot of TV. He's sharing a cottage with Ben: Julian and Nick are staying in a house next to the barn where the group have been rehearsing and writing. Their days have been going

something like this: after "breakfast" they go to the barn for several hours, practise their new songs and then, at around half past nine, they nip down to the local pub for a drink and then go back and rehearse some more until the wee small hours of the morning (i.e. about four or five o'clock). "Oh yes, it's all very relaxed," explains Migi.

So while they're in the countryside do Curiosity spend all their free hours tramping over marshy fields and seeking out the haunt of the greater spotted woodpecker etc. etc.? "Er, no, not really," says Migi, "but we do get into that now and again. I think Julian's the most into being in the countryside of all of us. Nick talks about going for long walks and stuff and he tries to pretend he's into it, but I can't really see it, can you? The

longest walk we ever do is down to the pub. Do they all turn round and stare at us when we go in the pub? Yeah, it is a bit like that. The other day I got called a weirdo because I was wearing trackout bottoms in there..."

All the songs on their last LP "Keep Your Distance" were co-written by a bloke called Toby; he's since left the group and some people are wondering whether the tunes they write without him will be much cop.

"Obviously there are scapists who don't reckon we can do a second LP, but then there are a lot of people who have faith in the band. All I can say is wait till the next album," replies Migi. "Hopefully it'll be better than 'Keep Your Distance'."

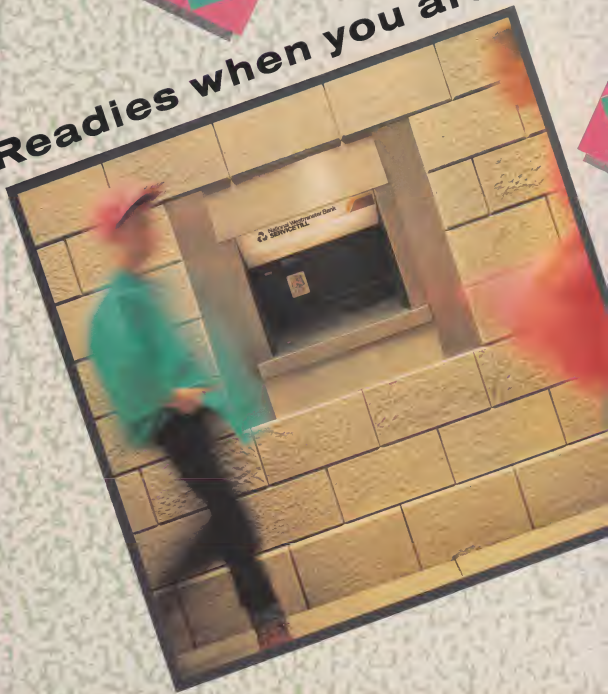
In the meantime though, Curiosity will be appearing at the London

Hammersmith Odeon on February 20, and other dates will be announced shortly.

"We're doing the gigs because we haven't played live for so long. I can't even remember how long it is since we last played," says Migi.

Tickets for the Hammersmith show are available from the Hammersmith Odeon box office (prices £5.50 and £7.50) and from the usual ticket outlets. In the meantime Curiosity will be spending New Year together in New York "and we'll have a bit of a tipple... well, more than a bit I should think." After that they're all going off on their own for short holidays in the US before coming back to the recording studio in the middle of the countryside to prepare for the concert and to record the LP. And that's about it for now...

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1988

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chin!

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Spook-predictions for 1988!!

## DO'S AND DON'TS THAT COULD HELP YOU SURVIVE A GAS LEAK

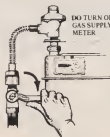
### DO'S



DO OPEN DOORS AND WINDOWS  
TO GET RID OF THE GAS



DO CHECK TO SEE IF THE  
GAS HAS BEEN LEFT ON  
UNLIT OR IF A PILOT  
LIGHT HAS GONE OUT



DO TURN OFF THE  
GAS SUPPLY AT THE  
METER

DO CALL THE  
GAS EMERGENCY  
SERVICE - WE'RE IN  
THE PHONE BOOK UNDER GAS, AND  
WE'RE ON CALL 24 HOURS A DAY EVERY DAY  
(MAKE SURE SOMEONE'S THERE WHEN  
WE ARRIVE!)



### DON'TS



DON'T OPERATE ELECTRICAL SWITCHES -  
ON OR OFF



DON'T SMOK!



DON'T USE NAKED FLAMES

DON'T LEAVE IT TO SOMEONE ELSE -  
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- LOOK IT UP NOW!

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shame

Shame

Now there's a lifestyle  
With painted lips  
Now there's a lifestyle  
Everybody wants it  
But it don't exist  
And I said

Chorus

In the dancehalls and the cinema  
Shame  
On the TV and the media  
Shame  
We loved you  
Shame

Repeat chorus

Now there's a lifestyle  
With fashion chic  
Now there's a lifestyle  
Everybody in it wants to be elite  
And I said  
You with yer brand new shoes and  
You with yer greasy hair and  
You with yer Mothers Pride and poetry  
Don't you want to feel the shame

Eurythmics

In the dancehalls  
Can't you feel the shame  
And the TV  
Can't you feel the shame  
We loved you oh

Repeat chorus

At the Lido and the opera  
Shame  
At the races and the theatre  
Shame  
We loved you  
And they said all we need is love  
Shame  
In the dancehalls  
All we need is love  
On the TV  
All we need is love  
We loved you  
With the Beatles and the Rolling Stones  
Shame  
In the dancehalls  
Day after day  
In the dancehalls  
Day after day  
In the dancehalls  
Ooh ooh ooh ooh ooh ooh

Words and music by Stewart Linnar  
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On RCA Records

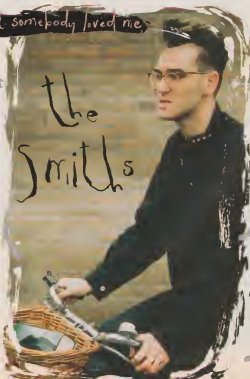
Last night I dreamt that somebody loved me

Last night I dreamt  
That somebody loved me  
No hope no harm  
Just another false alarm

Last night I felt  
Real arms around me  
No hope no harm  
Just another false alarm

So tell me how long  
Before the last one

The  
Smiths



And tell me how long  
before the right one

This story is old I know  
but it goes on  
This story is old I know  
but it goes on  
Ooh it goes on  
goes on  
goes on.

words and music by Morrissey/Morr.  
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On Rough Trade Records.

# 1987

## THE YEAR THAT...

### BOY GEORGE CAME BACK!



1986 was the most disastrous year of Boy George's life; it looked like his career in pop had ended in a complete shambles. But then in March 1987 he rumbled his way back into the charts with "Everything's a Liar" which shot straight back up to the number one "spot". Other Culture Club members weren't as lucky. Jon Moss' new group flopped in the UK and Roy Hay's first solo album put out flop. By the end of the year, rumors were afoot that Culture Club would get back together again.



### THE PRIME MINISTER TALKED TO SMASH HITS!

Margaret Hilda Thatcher, speaking to the nation's young voters before the June general election, told readers how she loved a wanky old pop tune called "Telstar" by The Tornados, how she thought Paul Daniels was "unbelievably skilled" and how she was terribly worried about Elton John's sore throat. Mrs Thatcher also hinted that if she was re-elected she might knight Cliff Richard. The Tories won with a massive majority, but where was Cliff's name in the Honours list? Nowhere.



### SOME POP STARS PLIGHTED THEIR TROTH!

The pop wedding of the year was Dave Stewart of Eurythmics and Siobhan Fahey of Bananarama. Dear suif — as the members of Bananarama refer to Dave — and his bride forked out a mere half a million quid to get married not once, but twice; the first time at a small church service, the second time in front of fellow pop personalities David Bowie, Elton John, Mick Jagger, Boy George, Bob Geldof, Paula Yates, Neil Tennant and Chris Lowe. Meanwhile a nurse called Tamara Schenell became Mrs Dick when she married Fish from Marillion, Style Council singer Dee C. Lee became Mrs Weller when she married her old chum Paul in secret and David Coverdale Whitesnake walked down the aisle with Tawnee Kitsart, the model who stars in a lot of the Whitesnake videos.

## THE SENIOR "CITIZENS" OF ROCK RETURNED!

Strange but true: at the same time as billions of young new acts like Wet Wet Wet, Rick Astley, Curiosity Killed The Cat, Then Jenico etc. etc. were becoming famous, loads and loads of older pop codgers got in on the act too. Tom Jones staged a comeback, The Bee Gees topped the charts again after six years of absence, while Mick Jagger, David Bowie and Cliff Richard all had hits. But perhaps the strangest return of all was that of George Harrison, one-time Beatle, who came back with "Got My Mind Set On You" after 15 years of not having had one decent hit...



## STOCK AITKEN AND WATERMAN MADE LOTS OF MONEY!

Three oldish record producers/songwriters suddenly seemed to have a fingertip in every pop pie. They invented Mel & Kim and wrote their monstrously huge hits "Shoutin' Out", "Respectable" and "FLM". They produced and wrote "I Heard A Rumour" and "Love In The First Degree" for Bananarama. They scribbled Sinitta's "Toy Boy" after reading a newspaper describing her boyfriend thus. They even wrote and produced their own rather snappy "Roadblock" too. And then, this autumn, they topped it all by inventing Rick Astley: Pete Waterman had spotted him

performing one night when he'd gone to visit his girlfriend who lived in Rick Astley's home town of Newton-Le-Willows and invited him to come down and work in their studio. In September this year, as they say, "Never Gonna Give You Up" trundled merrily to number one and the rest is history...



## LOTS OF PEOPLE DECIDED THAT HEAVY METAL WAS BRILLIANT!

In the year that Jon Bon Jovi told *Smash Hits* that he'd kill his mother for rock and roll, the charts went heavy metal bonkers. Bon Jovi themselves had hits with "Wanted Dead Or Alive" and "Never Say Goodbye". Europe set everyone agape with songs like "Carrie", Whitesnake triumphed with tunes like "Still Of The Night" and "Here I Go Again", and Def Leppard returned triumphantly after a four year absence with their massive successes "Animal" and "Hysteria". Other metal muthas of note were Mötley Crüe, with "Girls, Girls, Girls", W.A.S.P. with "I Don't Need No Doctor" and "Scream Until You Like It", Kiss with "Crazy Crazy Nights", Zodiac Mindwarp with "Prime Mover", Heart with "Alone", and The Cult with "Wildflower" and "Lil Devil". Even hip hop went all heavy metal-ish as the Beastie Boys and Run DMC skittered into the charts with the rockin' sounds of "No Sleep Till Brooklyn" and "Walk This Way". Rock and roll: phew.

## A COUPLE OF FOOTBALLERS DECIDED TO BECOME POP STARS!

Glenn Hoddle and Chris Waddle, or rather Glenn And Chris as they preferred to be known, shocked the nation to the core by becoming "recording artists" in May with a single called "Diamond Lights". Despite the success of the song they've still not followed it up and it's unlikely they'll be back in '88 as Hoddle now lives in Monaco. "We're footballers, not pop stars," Chris Waddle admitted to *Smash Hits*.



# 1987

## THE YEAR THAT...



**MICHAEL JACKSON CAME BACK!**

August 1987: Michael Jackson was back in the charts duetting with Siedah Garrett on a song called "I Just Can't Stop Loving You". *Smash Hits* flew to Japan to witness the first concert of the chap's world tour and declared that it was completely brilliant. In the same month "Bad" — Michael's first LP for five years — spun straight to the top of the charts, selling more than one million copies in Britain by the end of the year.

**POP STARS FLOCKED TO PERFORM CHARITY SONGS!**

In March 1987 scores of Britain's top pop stars gathered in a small recording studio in London to record "Let It Be" to raise money for the relatives of victims of the Zeebrugge Ferry Disaster. *Smash Hits* spent three days in the studio with Erasure, Curiosity Killed The Cat, Mel And Kim, Nick Kamen, Bananarama, Frankie Goes To Hollywood, Boy George, The Alarm, Pepsi And Shirlee and others as they sang their bits of what was to become a massive number one hit. Only a month before that, dozens of stars had gathered in Wembley Arena for "The Party", a concert to raise awareness about AIDS and to raise money for the disease's victims and research. George Michael, Holly Johnson and Boy George were there, and Elton Jahn, Kim Wilde, The Communards, Bob Geldof and many more turned up too. Everyone there was told about how you could have sex without catching AIDS if you weren't a bimbo, and then watched a brilliant concert which included Wham! reforming to play a couple of tunes.



**EVERYBODY WENT MAD ABOUT MOON LIGHTING!**



An actor called Bruce Willis whom nobody had ever heard of and a woman called Cybill Shepherd suddenly became very famous playing a pair of private detectives called Maddie Hayes and David Addison. Bruce Willis then decided to become a pop star as well, releasing an LP called "The Return Of Bruno" which he pretended was sung by a make-believe pop star called Bruno Rodolfini, and had a hit with an old soul song called "Under The Boardwalk". Rather than become a famous pop star Cybill decided to become a mother and went and had a baby. Bruce Willis also appeared in his first major film starring role in *Blind Date*...



## THE BEASTIE BOYS WERE ALMOST BANNED FROM BRITAIN!

POP IDOLS SNEER AT DYING KIDS" ran the headline in the *Daily Mirror*. Gill Pringle of that "news" paper accused the group of calling a group of terminally ill children "a bunch of cripples", and MPs demanded that Mike D, MCA and Ad-Rock should be banned from Britain. It turned out that the boisterous threesome hadn't insulted the children after all. "We didn't do that, we never would and never have. People should know that," fumed Ad-Rock to *Smash Hits*, saying that Britain "just didn't appreciate the Beastie Boys".



## A NEW TV SHOW CALLED THE ROXY WAS INVENTED!

For millions of years *Top Of The Pops* had been the most famous pop show on television. Would a new television show based on the Network Chart presented by David "Kid" Jensen and Kevin Sharkey be able to knock the spots off it? In June *The Roxy* was launched. After a shaky start it got a thumbs up all round, but the *Smash Hits* Readers Poll showed that *Top Of The Pops* was still a zillion times more popular...



## THE POP WORLD ROCKED AS POP GROUPS EXPLODED!

In April *Smash Hits* announced that drummer Hugh Whitaker (the man with the rubberiest face in pop) was quitting. The Housemartins to study music at college. The Housemartins replaced him with a complete unknown called David Hemmingsway who was soon to display his singing talent on their hit single "Build". Level 42 lost brothers Saan and Phil Gould during their Autumn American tour but Mark King and Mike Lindup vowed to carry on regardless. Other groups, however, disappeared completely off pop's proverbial map. The Smiths suddenly announced their demise on July 30; first we were told that Johnny Marr was leaving the group to pursue a solo career, then it was confirmed that Mike Joyce and Andy Rourke were off too and that Morrissey would carry on alone. Berlin, lead by sangstrel Terri Nunn, fell to pieces too after arguments about what sort of music they should be playing. Most shameful of all, Frankie Goes To Hollywood dissolved into a nothingness after a European tour, and called it a day. Holly and the rest of the group are no longer on speaking terms...



## THE ENTIRE PLANET WENT MADONNA MAD!

In August Madonna arrived in Britain to play three concerts in London and one in Leeds. From the moment she arrived in Britain the place went bananas. Press photographers snapped her every motion, even jogging along beside her as she embarked on her daily keep-fit routine to keep in trim for the shows. The concerts were a monstrous success and featured several billion costume changes. Madonna chucking her underwear into the crowd and snogging with 13 year old Chris Finch as part of the stage act. But things weren't going so well at home; husband Sean Penn was bunged into prison for fighting with photographers. To cheer him up in the weeks before his trial she bought him a dog called Hank...





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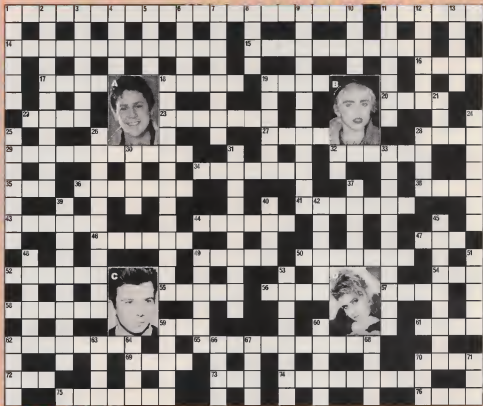
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## ● WIN ALL THE HMV

### NO. 1 LPs OF 1987!!!

- **Gasp!** This being the season of "goodwill" the crossword has gone completely bonkers. We have every LP that topped the HMV chart in 1987 to give away to one lucky viewer. So! The first correct entrant out of Chris Heath's Pet Shop Boys "hat" wins the following 22—22— LPs:
- Various** Now That's What I Call Music 8
- Kate Bush** The Whole Story
- Paul Simon** Graceland
- Original Cast** Phantom Of The Opera
- Hot Chocolate** The Very Best Of
- U2** The Joshua Tree
- Various** Now That's What I Call Music 9
- Curiosity Killed The Cat** Keep Your Distances
- Swing Out Sister** It's Better To Travel
- Simple Minds** Live In The City Of Light
- Whitney Houston** Whitney
- Tarrence Trent D'Arby** Introducing The Headline According To
- Various** Hits 5
- Def Lppard** Mystics
- Michael Jackson** Bad
- Bruce Springsteen** Tunnel Of Love
- Sting** Nothing Like The Sun
- Fleetwood Mac** Tango In The Night
- George Michael** Faith
- TPS** Bridge Of Spies
- Rick Astley** Whenever You Need Somebody
- Various** Now That's What I Call Music 10

## ● HOW TO ENTER

- Complete the crossword grid and fill in your name and address.
  - Snip out the coupon (including the crossword grid), stick it in an envelope and send it to the following address (to arrive by January 12):
- Smash Hits Prize Crossword Competition Number 47, 14 Holkham Road, Orton Southgate, Peterborough PE2 0VJ.**

## ● ACROSS

- 1 Here's a message for Smash Hits readers (1,5,3,4,2,3,3)
- 11 & 11 down See photoclue D (6,5)
- 14 Was it a rusty hit for the **Sisters of Mercy?** (4,9)
- 15 Lord Lou Five forms a rainbow hued pop group (anag 6,5)
- 16 "Love And Pride" royalty
- 17 See 37 down
- 18 See 4 down
- 19 They topped the charts with china in their hands!
- 20 ——— That Tune (TV musical quiz game)
- 22 & 25 down **Emmerdale Farm** pubican (4,7)
- 23 Mike from **Coronation Street**
- 27 **Spandau** Hadley
- 28 Rise aroused for a record label (anag)
- 29 **Ghostbuster!** (3,6,2)
- 32 **Curiosity Killed The Cat's** badly sheped success
- 34 See photoclue B
- 35 & 41 across Peter Gunn's skilful soundmakers (3,2,5)
- 36 "Total ——— Of The Heart" (**Bonnie Tyler**)
- 38 They introduced you to **Jack The Groova**
- 41 See 35 across
- 43 & 48 down 1 bull an Atlas? — a hit for 34 across (anag 2,4,6)
- 44 It's the **Baastie Boys'** label (3,3)
- 46 Mr Gain becomes a singer like James (anag)
- 47 See 52 across
- 49 **Glib** rather than **Manilow**
- 50 Not albums
- 52 & 47 across **Johnny Logan's** Euro-hit (4,2,3)
- 54 **Robbie's** reggae partner
- 55 **Paul** maybe — though it could be **Le Bon**
- 56 **Kool** leads one
- 57 & 1 down See photoclue C (4,6)
- 58 See 59 down
- 59 Use about TV newsmakers **Cook and Lawley** (anag)
- 61 Just the group the doctor ordered!
- 62 Once they made you Jump! (3,5)
- 65 "C'est La Vie" hitmaker (6,5)
- 69 Rice gets allied for **Clapton** (anag)
- 70 **Strait** that **Hank Knegfeler's** in
- 72 "— My Mind Set On You" (**George Harrison**)
- 73 & 12 down They had a respectable No.1 (3,3,3)
- 74 **Marvin Gaye** heard it on this
- 75 **Lepard** they be described as an em band?
- 76 & 28 down The pop **Parsons** (4,4)

## ● DOWN

- 1 See 57 across
- 2 See photoclue D (6,5)
- 3 See 42 down
- 4 & 18 across She wears wrinkled stockings in **Last Of The Summer Wins** (4,5)
- 5 **Victoria** — but not station!
- 6 An **Andrew Lloyd-Webber** hit musical
- 7 Don't star like **Linda** (anag)
- 8 & 9 down **Paul McCartney** fairy tale? (4,4,1,4,3)
- 9 See 8 down
- 10 **Black's** was wonderful
- 11 See 11 across
- 12 See 73 across
- 13 "— Your Sex" (**George Michael**) (1,4)
- 18 See 32 down
- 19 A cartoon character like **Stephen Duffy?** (3,3)
- 21 Record company (1,1,1)
- 24 See 68 down
- 25 See 22 across
- 26 They asked for a letter from **Amencia**
- 28 See 76 across
- 30 **Wacko Jacko's** current record label
- 31 "— Corner" (**George Michael**) (1,9)
- 32 & 18 down "— — — — — For Me" (**Nina Simone**) (2,4,4,5)
- 33 **Bananarama** had love in it (5,6)
- 37 & 17 across They helped **Orff** with his living doll (5,4)
- 39 Australians who took you on a trip to "Funky Town" (6,4)
- 40 Could be **Moora**, could be **Nunan**
- 42 & 3 down Their "Only You" stayed five weeks at No.1 (6,7)
- 45 She's a right **Nene**
- 48 See 43 across
- 49 **Graca Jonas** pulled you up to it
- 51 **Mr Mister's** second hit
- 53 She was **Marillion's** girl
- 59 & 58 across **Paul McCartney's** espionage ditty (5,4,2)
- 60 Lay back and enjoy it, like the **Frankies**
- 62 Gave **Suzanne** her other half (anag)
- 63 & 65 **Club Nouveau's** song for the Tower of Pisa? (4,2,2)
- 64 Line up **Pet Shop Boys** Tennant (anag)
- 67 How they asked you to pay for **Mr Madley?**
- 68 & 24 down Romantic notes penned by 2 down? (4,7)
- 70 **Lepard**
- 71 The first woman seen in **Level 42?**



# SINITTA



# GTO

(GT GT GTO GT GT GTO)

(GT GT GTO)

He stays up all night  
Giving all his time to his GTO  
I don't know why I hang around  
I guess I love him so

We go on the strip  
Everybody stares as we cruise the line  
It's such fun to be hip  
But I want more from this guy of mine

'Cos he won't talk about making me happy  
But what can I do

Chorus

He's got a big red GTO  
Everywhere we go the GTO must go  
But I wonder if he'll ever know  
If he loves me or just his GTO  
(GT GT GTO)

He's in love all right  
No one else touches his pride and joy  
Though it hurts inside  
I'm gonna keep holding on to that boy

'Cos he won't talk about going steady  
See he's in love already

Repeat chorus

(GT GT GTO GT GT GTO)

(GT GT GTO)

I'd never think about leaving my baby  
'Cos I'm not a fool

He's got a big red GTO  
Everywhere we go the GTO must go  
But I wonder if he'll ever know  
If he loves me oh does he love me  
Oh oh does he love me  
Or just his GTO

Repeat chorus to fade

Words and music by Stock/Arken/Wallman  
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On Fanfare Records

Photo: Andy Catlin



Yeah don't say  
 I'm a little bit  
 I'm a little bit  
 I'm a little bit

I'm a little bit  
 I'm a little bit  
 I'm a little bit  
 I'm a little bit

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I'm a little bit  
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 I'm a little bit  
 I'm a little bit

ev'ry time we say goodbye

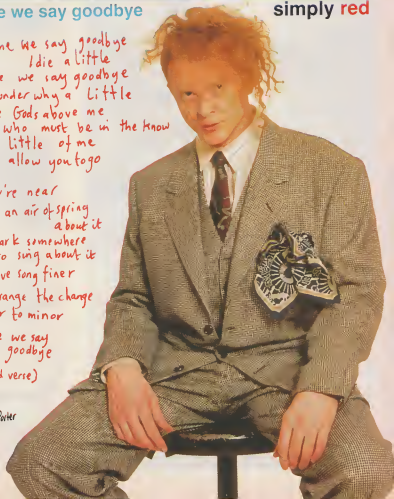
simply red

Everytime we say goodbye  
 I die a little  
 Everytime we say goodbye  
 I wonder why a little  
 Why the Gods above me  
 who must be in the know  
 Think so little of me  
 they allow you to go

When you're near  
 there's such an air of spring  
 about it  
 I can hear a lark somewhere  
 waiting to sing about it  
 There's no love song finer  
 But how strange the change  
 from major to minor  
 Every time we say  
 goodbye

(Repeat second verse)

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★ **Want someone to write to? Send a postcard with your name and address in BLOCK CAPITALS plus a few words about yourself to: RSVP, Smash Hits, 52-55 Carnaby Street, London W1V 1PP. And please enclose a phone number where we can contact you. This won't be published.**

● **My name is Ruth and I love Madonna, T'Pau, Michael Jackson and Michael J. Fox** I am 11 years old and would like penpals aged between 10 and 13. If you are interested please write to: Ruth, 8 Parker Road, Norwich, Norfolk NR2 3EH

● **Hi, we are Nick and Colin who are both 18 years old and are looking for penpals over the age of 15.** We are into most chart music especially Cunnity Killed The Cat, Five Star, Wet Wet Wet, Genesis and Pet Shop Boys so put pen to paper and write to: 23 Gorse Road, Woodford Halse, Daventry, Northants NN11 6DN

● **Hi, I'm Ann Marie, I'm 12 years old and I would like someone from the ages of 12 and 14 to write to me.** I like Michael J. Fox, Tom Cruise, Philip Schofield and Rob Lowe. Music-wise I like Madonna and Five Star. I also like Neighbours and EastEnders so please write to: 158 Writtleley Road, Halesden, London NW10 5UY

● **Hello, my name is Richard and I'm 15 years old.** I like Five Star, Eddie Murphy, Sly Stallone and I'm hoping to find penpals from Liverpool aged between 14-16. Write to: 37 Alexandra Road, Desborough, Nr Kettering, Northants

● **Calling all Style Council fans.** I am a 15 year old girl who also likes Billy Idol and going out and having a good time. If you're aged 15-18 I'd like to hear from you so get writing to: Bernita, 8 Bishop Road, Higham-on-the-Hill, Nr Nuneston, Warks CV13 6AG

● **Hi, I'm Ella and I like Rick Astley, The Communards, Madonna, A-ha and lots more.** I'd like to hear from anyone aged between 12-15 so please write to: 121 Cobden Road, Southport, Merseyside PR9 7TS

● **Hi, I'm Kevin and I would like to write to any girls or boys aged between 14 and 16 who like Madonna, Pat Sharp Boys, most other chart music and football.** Please write to: Kevin, 85 Lulling Stone Cres, St Pauls Cray, Dippington, Kent BR5 3DY

● **Hi, my name is Carolina and I'm 15 years old.** I'm into U2, Simple Minds, UB40 and Rob Lowe. If anyone out there aged between 15 and 18 would like to write to someone with a sense of humour get scribbling to: 40 Popicans Road, Cuxton, Rochester, Kent ME2 1EH

● **Hello, my name's Don and I'm 16 years old.** I'm into Queen, Dire Straits, Pet Shop Boys and T'Pau. I also enjoy a lot of sport and going to the pictures. I would like to hear from anyone aged 15+ from anywhere in the world. If you are interested please write to: Don, 231 Rake Lane, Clifton, Swinton, Manchester M27 2RT

● **Hi, I'm Karen and I'm 14.** I'm into Five Star, The Housemartins, Pet Shop Boys and Erasure. I'd like to hear from anyone aged 13-16, male or female so if you're interested please write to: Karen, 8 Hordle Braing, Bryn-y-Basi, Mold, Clwyd CH7 6NJ

● **Hi, I'm Katrina and I'm 14 years old.** I like Mel And Kim, A-ha, EastEnders and Neighbours and I would like penpals from the age of 14-16. Please write to: Katrina, 15a Dane Court, Rainhill, Merseyside L35 4LU

● **Hello, my name is Daryl and I'm 15 years old.** I'm into any kind of music but mainly hip hop and soul. I also like going to parties, going to the cinema, winding people up, junk food and going to concerts. If anyone out there has the same interests please get writing to: 49 Wastel, Bean Hill, Milton Keynes, Bucks MK8 4LW

● **Hi, I'm a 16 year old girl who would like to hear from anyone anywhere.** I'm into most chart and European music so if you're interested please write to: Sa-Han Man, B9 Garron Lane, South Ockendon, Essex RM15 5JU

● **Hi, I'm an 11 year old boy who would like a penpal from Germany, USA, Italy or anywhere else for that matter.** I like Madonna, ABC and Bananarama so if you're aged between 10 and 12 get writing to: 106 Wilbers St, Sloks, Coventry CV2 4HL, West Midlands

● **Hi, my name is Debbie and I'm 13 years old.** I like Madonna, Boyz and many more. I am looking for male or female penpals aged between 13 and 15 so if you are interested please write to: Debbie, 660 Kilmours Drive, Drumchapel, Glasgow TNW

● **My name is Billy and I am 19.** I like Madonna, George Michael, Pet Shop Boys, Level 42 and lots of other music so if you are interested please write to: 17 Bushbury Road, Glebe Farm, Stochford, Birmingham B33 9NG

● **Hi, I'm Danise and I'm 13.** I like EastEnders, Madonna, Beastie Boys and many more. I am looking for male or female penpals aged between 13 and 15 so anyone who is interested please write to: 65 Millers Lane, Norwich, Norfolk NR3 3LT

● **Hi, my name's Kieron and I'm 16 years old.** I'm into Madonna and House music and I would like penpals from anywhere in the world. If you are interested please write to: 88 Severn Road, Blakenall, Walsall, West Midlands WS3 1NS.

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Peterborough PE2 0UF.
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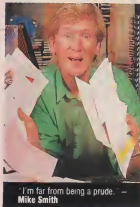
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# "DID I REALLY SAY THAT"

● Pearls of wisdom, flashes of wit, great billows of blethering guff... below

## JANUARY

"My dad was laying concrete when I was born. He couldn't come in until it was set." — **Norman Cook, The Housemartins**



"I'm far from being a prude." — **Mike Smith**

"I was waiting for Wham! to split. In fact I went up to them and said 'Look, guys, you're both getting old. Us groovy chicks want to get on down!'" — **Shirley, Pepsi And Shirley**

"My mum said we're going to do well. So we're bound to aren't we?" — **Pepsi, Pepsi And Shirley**



"I don't want to be a pop star." — **Nick Berry**

"I can't stand for toffee." — **Nick Berry**

## FEBRUARY

"Cabbage? What's that? Oh, a vegetable? I don't know what that is." — **Joey Tempest, Europe**



"Have I ever grown parsnips in a gumboot? No, but there are worms in my carrot." — **Peter Gabriel**

"Before I worked for *Smash Hits* I used to have these very healthy lunches — brown rice from the Indian vegetarian round the corner. But when I came to *Smash Hits* it was sausage, beans and chips with rum baba afterwards. That was the start of my downfall." — **Neil Tennant, Pet Shop Boys**

"How can anyone be in a group called *Gwen Guthrie*?" — **Wayne Hussey, The Mission**



"Wild and free — that's my new image." — **Paul Young**

## MARCH

"I'll say something for Duran Duran. They have really nice hair. They can't play their instruments, they write really crappy songs and their music sucks. But when it comes to hair, they've got it." — **Ad-Rock, Beastie Boys**

"I never had much in common with the band in the first place. I wanted a record deal basically. I only ever really cared about me. I mean that." — **Rolly Johnson, Frankie Goes To Hollywood**



"Pop stars are there to be ridiculed." — **Boy George**

"He does look rather like Lord Lucan, doesn't he?" — **a Queen "readie" on Sir Freddie Mercury**



"You know the crown of thorns in the Bible? Maybe it's like a Martian's hat." — **Samantha Fox**

"I still get really pleased if someone Chinese recognises me." — **Boy George**

"Let's go crazy aphabet. Take all your clothes off and run around." — **Ad-Rock, Beastie Boys**

## APRIL



Photo: John Burton

"When I go into a hotel I just get the urge to throw fruit out the window. I'll throw a grapefruit because I like to hear it pop. The urge is just too much for me. But don't tell my mum." — **Janet Jackson**

"When I go and look at some of the clothes for young people, gosh they are pricey but, really, I think that the sort of informal period for us is gone. Some of the rules are coming back and life is much better when you have rules to live by. It's really like playing football, isn't it?" — **Margaret Thatcher**

"Paul Daniels is so unbelievably skilled. Marvellous!" — **Margaret Thatcher**

"I've had long hair for a hundred years." — **David Coverdale, Whitesnake**

"I'm letting my hair grow to death because I don't want to be too cool for school." — **Jon Bon Jovi**



Photo: Jack Egan

"I'm going to let my fringe-famous hair and then I'll go bonkers. I look forward to being thoroughly off my head, losing my marbles and having deep and philosophical conversations with Morrissey." — **Terence Trent D'Arby**



T?... ”

are just a few of the things that pop stars told **Smash Hits** over the last year...

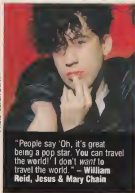
MAY

JUNE

JULY

AUGUST

Photo: John Baron



"People say 'Oh, it's great being a pop star. You can travel the world!' I don't want to travel the world." — **William Reid, Jesus & Mary Chain**

"You get Paul Weller going on about how ridiculous it is, the amount of money pop stars get paid. Well, why doesn't he give all his money away then? It's not very difficult to give money away, is it?" — **Gary Numan**

Photo: Stockmarket International



"It's been too much of a bloody soap opera, this group. It became too much of a *Dynasty* and it's just got to stop. When Simon was on the boat it was really showing it into people's faces. There's millions of people unemployed and we're spending millions on one bloody boat." — **John Taylor, Duran Duran**

"I'd kill my mother for rock'n'roll." — **Jon Bon Jovi**

"Don't ask silly questions." — **Glenn Hoddie**  
"I can't play the guitar so I must be Andrew Ridgeley." — **Chris Waddle**

"I want to have a four inch baby." — **Grace Slick, Jefferson Starship**



"A dog's a dog, innit?" — **Samantha Fox**

"ET came down and visited me last night and he told me that he thinks my tunes are really happening." — **Terence Trent D'Arby**

"I heard that in England you try and avoid the other cars. Is that true? In America you try and hit each other. You people are all insane." — **Mike D., Beastie Boys, riding the dodgers (hence the name) in Brighton**

"What's with these rocks, man? Everything's 100 goddamn hard in this place." — **Weedy Ad-Rock on the beach in Brighton.**

"I love a pair of tits. Very nice too. I'm completely chauvinist about that." — **David Bowie**

"I think I Want Your Sex will be Number One. I'd be surprised if it isn't." — **George Michael**

"How can you be sick in a hat? I prefer to do it in the toilet — it's cleaner. I'm hardly ever sick, anyway — unless someone gives me some liver, of course." — **Mel, Mel And Kim**

"I couldn't hit Mel with a plant pot 'cos my mum would go mad." — **Kim, Mel And Kim**

Photo: Paul Rider



"People say I stink but I can't smell it so it doesn't really bother me. Sometimes I get self-conscious and I jump in the bath with the little sailor fella — Mr Matvey — splash around and get myself clean. I like bubbles — I pretend I'm Marilyn Monroe. I'm not very convincing though because she never had a beard." — **Zodiac Mindwarp**

Photo: Paul Rider



"I don't do the Hoovering but I'm not averse to sticking a leg of lamb in the oven." — **Sir Clifford Richard**



"The oddest dream I've ever had is where I'm watching Pink Floyd in a Vietnamese prison-of-war camp. Most of my dreams are very accurate." — **Fish, Marillion**

"Who knows where the frog jumps? That's an old Chinese proverb." — **Morten "Forten" ("Stig") Harket, A-ha**

"At night sometimes we come out and walk around in the front garden with our pyjamas on. That makes us sound a bit weird, doesn't it?" — **Doris Pearson, Five Star**



"I really like 3.30 in the afternoon when the sky is overcast and there's thunder and there's rain and you're watching the *Monday Mafree* and you've got a nice big solid piece of toast in front of you. That to me is life lived to its fullest." — **Morrissey, The Smiths**

"Hue And Cry are utter wimpsters!" — **Patrick Kane, Hue And Cry**



"Bills are such annoying things. You have to fill in the form, write the cheque, put it in an envelope, write the invoice number on the back, find a stamp... It can take literally about an hour and it's the most boring thing in the world." — **Kim Wilde**

"I had a dream about Annie Lennox the other night. We were discussing Iris Murdoch, the novelist. She said 'Have you ever read *The Sun, The Sea* by Iris Murdoch?' and I said 'Well, no, I haven't actually' and then Dave Stewart came up and I've forgotten the rest. I remember thinking at the time 'This is a very boring dream.'" — **Neil Tennant, Pet Shop Boys**



What does *Spanglish* mean?  
English... **Spagna**

CONTINUED

# "DID I REALLY SAY THAT?..."

## SEPTEMBER

"I hate rubber. I'm not perverted, but if I see rubber I've got to touch it. I've got a real animal instinct. If you get custard and pour it out you're left with some at the bottom of the bowl. It looks runny but if you touch it it's hard." — **Pepsi**



Photo: Andy Cahn

"I was born in a toilet." — **Marti Pellow, Wet Wet Wet**

"If you want to see something depressing, readers, pop round to Chris' flat." — **Neil Tennant**



Photo: Paul Baker

"I'm really suntaaaaaned. Look at my wee white loafers! I come from Barking! And I've not got a brain in my head!" — **Patrick Kime, Wet Wet Wet, an English people in Spanish discos.**

## OCTOBER

"We had a lovely day. And no one was sick in a champagne bucket." — **Siobhan, Bananarama, on her wedding.**

"I've never been to the launderette. I sometimes wash my socks out in the sink but that's about it." — **Rick Astley**



"We haven't got any podger here yet!" — **Maurice Gibb, The Bee Gees**

"I wasn't much of a tree climber when I was young. If there were bananas or coconuts in the trees, I could understand that but to just climb a tree was, to me, something very strange." — **Rick Astley**



"Bono has told me several jokes. None of which have been very funny." — **Mike Peters, The Alarm**

"Johnny Marr's a nice guy but I don't really know much about The Smiths. I heard a thing on the radio once — 'I'm Being Miserable Now' or something. It was quite good. I suppose." — **Bryan Ferry**

## NOVEMBER



"I used to have a Barbie doll. She had bendy legs and I used to make her do rude things with my brother Gary's Action Man. Sindy was ugly. She had such a fat face and Barbie had these amazing boobs which pointed upwards to the sky. And she was made of nice rubber and Sindy was tacky plastic. Poor old Sindy!" — **Carol Decker, T'Pau**

"I was sick all over my great Aunt Phyllis at my cousin's wedding. She never ever spoke to me again after that. I can't say I blame her." — **Richard Coles, The Communards**



Photo: Brian Aris

"I've never been sick on my chest. It would all come out, wouldn't it? Usually when I'm sick, it's a very forestal sick — all projects. It's a bit Exorist-like but it isn't green or anything. Always manage to miss the board." — **George Michael**

"I won't eat unless I'm pretending to be a garage or something." — **Phillip Schofield**

## DECEMBER

"The only thing I ever wanted was love and affection." — **Tammy Cunningham, Wet Wet Wet**



Photo: Adam Green

"I've never worn a kilt in my life and I don't ever intend to. I don't mind porridge though." — **Charlie Reid, The Proclaimers**

"I think the world is a dead carcass and I think the purpose of the human beings is as maggots." — **Alison Moyet**

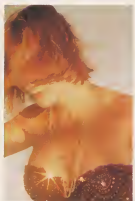


Photo: Andy Cahn

"I used to wear a pair of underpants round my neck." — **Shane MacGowan, The Pogues**

"We are the two maddest people on earth." — **Mrs Smith, Robert Smith's mum, about her and Robert's girlfriend, Mary**

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# MADONNA



## ● Inside:

An exclusive interview in which Madonna chats about Sean, nude photos, Marilyn Monroe, how horrible the press are and going a bit wibbly in the head.

## + Plus

Neil Tennant and Madonna: A nice cosy chat over a cup of coffee between two very famous people (*before* they were very famous).

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Quite a lot of wonderful photos. . .

8 page pull-out  
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# MADONNA

## The Interview

**What's it like to be the most famous woman in the history of pop? Shortly before the news broke about her marriage to Sean, Madonna sat down and poured out her heart. *Smash Hits* listened.**

Photos: Alberto Tokol/Snap Photos/Colorlink



**"D**o I ever wonder 'God, what have I created?' Madonna nods. "Oh yes."

It's hardly surprising. Five years ago Madonna Ciccone was just another ambitious American girl in her early 20s. She'd tried to be a dancer but had given up. She'd tried to be an actor — even appearing in a low budget porn film called *A Certain Sacrifice* to get "experience" — but had got nowhere (A *Certain Sacrifice* was only released earlier this year to cash in on her success). She'd tried to be a singer but her groups — The Breakfast Club, Emmy, Modern Dance — had flopped and her six months spent in Paris as some pop entrepreneurs tried to turn her into a disco sensation were a catastrophe. She never gave up but at times she was reduced to living off rubbish bin leftovers, popcorn, the proceeds from waitressing and a little nude modelling for photographic students.

But once she had had even the merest glimpse of fame she was determined to become as famous as possible — constantly making bigger selling records, playing larger concerts and making films. Bar the odd hiccup it's worked beautifully. Now she's one of the most famous people on the planet. And slowly she's realised that it isn't always that nice...

"Like when *Desperately Seeking Susan* came out," she reminisces, "and I was going with a well known actor [i.e. Sean Penn], then I announced my marriage, then the *Playboy* and *Penthouse* pictures came out. (In other words the "nude" pictures she'd done in her days of poverty appeared in *perky* "men's" magazines.) Everything sort of happened at once — one big explosion of publicity. No

**"There are still those people who, no matter what I do, will always think of me as a little disco tart."**

matter how successful you are you could never ever anticipate that kind of attention."

And it wasn't the kind of attention she liked.

"At first the *Playboy* photos were very hurtful to me," she remembers, "and I wasn't sure how I felt about them. Now I look back at them and I feel silly that I

ever got upset but I *did* want to keep some things private. It was like when you're a little girl at school and some nun comes and lifts your dress up in front of everybody and you get really embarrassed. It's not really a terrible thing in the end but you're not ready for it and it seems so awful and you feel so exposed. Also, *Penthouse* did something really nasty. They sent copies of the magazine to Sean." She stops and shakes her head, still choked by the memory.

"That whole time was nearly too much. I mean, I didn't think I was going to be getting married with 13 helicopters flying over my head. It turned into a circus. In the end I was laughing. At first I was outraged, but then I was laughing. You couldn't have written it in a movie. No one would have believed it. It was just so incredible, like a Busby Berkeley musical or something that someone would stage to generate a lot of publicity for one of their stars."

I wasn't meant as a publicity stunt though, and she makes it clear she'd be upset if people misinterpreted it. But she might not be surprised. She's rather used to being misinterpreted, these days. When she played an AIDS benefit in New York last summer (an artist friend and ex-flat mate Martin Burgoyne had died from the disease) she was saddened that all newspapers like the *New York Times* could do was talk about "shallow, kitschy pop entertainment."

"There are still those people," she comments bitterly, "who, no matter what I do, will always think of me as a little disco tart."

Likewise, she's still shocked by the reaction — especially in America — to her "Like A Virgin" single.

"To me I was singing about how something made me feel a certain way, brand new and fresh," she says with exasperation, "and everybody else interpreted it as 'I don't want to be a virgin any more'. That's not what I sang at all." She reckons that's only a symptom of the general problem of how women pop stars are treated.

"People have this idea," she explains, "that if you're sexual and beautiful and provocative then there's nothing else you could possibly offer. People have always had that image about women. And while it may have

seemed that I was acting in a stereotypical way I was mastering everything I was doing. I was in control of everything — when people realised that then it confused them. I wasn't saying 'don't pay attention to the clothes, to the lingerie I'm wearing'; the fact that I was wearing those clothes was meant to drive home the point that you can be sexy and strong at the same time.

Sitting watching her wrestle with these issues, it's obvious Madonna takes them pretty seriously. She'll debate with herself for ages whether she's a feminist. (She doesn't really decide, just concludes that she gives women "strength and hope, particularly young women".) She feels angry that she gets criticised for being sexy just because she's a woman — "I think 'why aren't they letting this stand in the way of appreciating Prince's music?' And she reckons lots of women don't like her because "they're taught that to be strong and respected they had to behave like men or not be sexy or feminine and it pissed them off that I was being that."

"Actually," she considers seriously, "I can't complain. Plenty of people are getting my message. I'm not going to change the world in a day. Maybe men and women will never be equal. I think it would be much too idealistic to say that one day we will never be discriminated against because we're women. I don't know," she murmurs, lost in her thoughts. "Am I too cynical?"



Since she first appeared people have always compared Madonna to the tragic film star Marilyn Monroe, mainly because they're both blonde, independent and very very successful. Even though she deliberately copied a famous film sequence in which Marilyn Monroe sings "Diamonds Are A Girl's Best Friend" for her





"Material Girl" video she's never been too flattered by the comparison. She was only half-amused by an American story that she has a shrine to Marilyn in her bedroom.

"At first," she admits, "I enjoyed all the comparisons between me and her. She

was very sexy — extremely sexy — and she had blonde hair, and so on and so forth. Then it started to annoy me because nobody wants to be continuously compared to someone else. You want people to see that you have a statement of your own to make.

"But, yes," she agrees, "I do feel something for Marilyn Monroe. A sympathy. Because in those days you were really a slave to the Hollywood machinery. I think she really didn't know what she was getting herself into and simply

**"I never condone hitting anyone and I never thought that violence should have taken place. But on the other hand I understand Sean's anger and, believe me, I've wanted to hit them lots of times."**



made herself vulnerable, and I feel a bond with that. I've felt an invasion of privacy and all that — but I'm determined never to let it get me down. Marilyn Monroe was a victim and I'm not. That's why there's really no comparison."

**N**evertheless she does seem determined to spend more and more time on becoming an actress. She doesn't really see that as a separate career though — her records are a type of acting too.

"For most people," she explains earnestly, "music is a very personal statement, but I've always liked to have different characters that I project. I projected a very specific character for the 'Like A Virgin' album and then a much different character for 'True Blue'. The problem is that in your public's mind you are your image."

And, she says, she's not like them really. "That's why I called my tour 'Who's That Girl', because I play a lot of characters and everytime I do a video or a song people go 'oh that's what she's like.' And

I'm not like any of them. I'm all of them. I'm none of them. You know what I mean?"

**S**he moves on to her marriage to Sean Penn. They've hardly had the easiest time of it, constantly on the front pages of every paper. That didn't surprise her.

"He had a sort of rebellious bad boy image and I had the same one only for a girl and I think the press really wanted to seize on the opportunity of that combination."

Maybe what *did* surprise her though is that they seized on it so hard that sometimes it seems they've been willing her marriage to fail just because it will make a good story.

"Yeah," she agrees. "They couldn't make up their mind. They wanted me to be pregnant or they wanted us to get a divorce. That put a lot of strain on our relationship after a while. It's been a character-building experience and a test of love to get through all of it."

"A lot of times the press would make up the most awful things that we had done, fights that we never had. Then we *would* have a fight and we'd read about it and it would be almost spooky, like they'd predicted it or they'd bugged our phones or they were *listening* in our bedroom. It can be very scary if you let it get to you."

Perhaps Madonna and Sean would have an easier time if they talked to the press more. Madonna shrugs.

"I've done numerous press conferences, numerous interviews. But I'm a lot more outgoing and verbal and at the beginning of my career I invited controversy and press and publicity and I don't think he did at all. He was a very serious actor and it took him by surprise and therefore we deal with it quite differently."

His way — quite frequently lashing out with his fists at nosy photographers — might be understandable but it's hardly likely to win friends.

**"The press couldn't make up their mind. They wanted me to be pregnant or they wanted us to get a divorce. That put a lot of strain on our relationship."**

"I don't like violence," she says. "I never condone hitting anyone and I never thought that violence should have taken place. But on the other hand, I understood Sean's anger, and believe me, I've wanted to hit them many times. I never would, you know, because I realise that it would just make things worse. Besides, I vent my anger in other ways: I like to fight people and to manipulate them into feeling they're not being fought."

"But, yes," she says, "those were traumatic experiences and I don't think they'll be happening



any more. I think Sean really believes it's a waste of energy. But once they realised he was a target for that they really went out of their way to pick on him to the point where they would walk down the street and kind of poke at him and say 'C'mon, c'mon, hit me, hit me.' It's not fair. And they insult me and they try to get him to react that way. You just have to have the strength to rise above it all."

All rather horrible, and, by the sound of it, also rather too much for their marriage to stand.

Sitting there now Madonnas happily testifies to how much they love each other but since then the rumours about an imminent divorce finally seem to be coming true. No wonder that, even now, Madonna sometimes wonders whether being famous is really worth all this grief.

"Sure," she considers quietly. "There have been times when I've thought, 'If I'd known it was going to be like this I wouldn't have tried so hard.' But I feel that what I do affects people in a very positive way. And you can't affect people in a large, grand way without being scrutinised and judged and put under a microscope and I accept that. If it ever gets too much or I feel like I'm being over scrutinized or I'm not enjoying it anymore then I won't do it."

So what if she becomes even more famous?

"I don't like to think about it," she says. "It's... distracting."

But is the idea...? "Is it scary?" she interrupts. "Sure. It's both scary and exciting. Because who knows what will come out of it and what responsibilities I'll have and what things will be taken away and what I'll lose and what I'll gain?"

"I mean," she concludes, "you don't know until you get there..."







Photo: Brian Aron

# The day Neil Tennant met Madonna

In November 1983, over two years before the Pet Shop Boys became famous, a *Smash Hits* journalist called Neil Tennant interviewed Madonna.

The story behind how the interview came about goes like this: Neil was in New York, helping to set up an American version of *Smash Hits* called *Star Hits*. One day – possibly because A Flock Of Seagulls weren't available – Neil decided to interview a new singer called Madonna. At that time she wasn't particularly famous *either*; she'd had a couple of singles out, but so far only her song "Holiday" had been much of a success. All the same Neil reckoned she was well worth a piece in the new magazine.

Now, of course, they're both fans of each other (the other day Neil even dropped along to have a chat with her at her birthday party) but at the time of the interview Neil didn't know her at all.

He set off to meet her in a New York cafe, tape recorder in hand, and then spent the next hour drinking cappuccinos and listening to an enthusiastic torrent of words from a young woman who turned out to become just about the most famous megastar on the planet. "I hardly said a word," remembers Neil. "I couldn't stop her talking..."

**NEIL TENNANT:** Where are you from?

**MADONNA:** I come from a big Italian family. I have eight brothers and sisters. I was born in Detroit and then moved to Pontiac and then moved to another city just north of Detroit. Those are all car factory cities so everybody's families worked in the car factories. I went to three different Catholic schools – uniforms and nuns hitting you over the head with staplers, very strict and regimented.

To my superiors I seemed like a very good girl. I was very good at getting into these situations where I was the hall monitor and I reported people who weren't behaving. And I used to torture people but in the end it come back to me.

**NEIL:** You used to torture people?

**MADONNA:** Just make up things that they didn't really do. But my brother died when I was really young so the nuns forgave me for a lot of the things I did because they thought, "well, she doesn't have a mother and her father's never there" and I knew it so I milked it for everything I could. From the very start I was a bad girl.

**NEIL:** Were you musical?

**MADONNA:** I had a very musical upbringing. I studied piano for a year but I quit. Actually my teacher made me quit because I never went to lessons. I used to hide in a ditch. I



▲ The original Madonna interview as it appeared in the very first issue of *Star Hits*

used to turn the timer back. When I was supposed to proctise for an hour my mother would leave the room and I'd turn the timer so it looked like I only had 15 minutes left. I convinced my father to let me take dance lessons instead. Everyone else had to take musical instrument study but I got to take dance lessons – ballet and then, when I got older, jazz and top and modern and top and all that crap.

**NEIL:** What kind of music were you listening to?



CONTINUED ▶

**MADONNA:** The very first records I used to listen to were twist (1960 dance "craze") records. My mother and father had a lot of twist records. I did the limbo to Chubby Checker's records — you know, you go under a broom — and my mother and father used to twist all the time, believe it or not. And I listened to Johnny Mathis and Harry Belafonte and Sam Cooke and stuff. I got into more pop music when I was older.

**NEIL:** Things like The Beatles?

**MADONNA:** Not The Beatles really. I moved into things like "The Letter" by The Box Tops and The Archies' "Sugar Sugar" — I love that record — and "Incense And Peppermints" (by wonky "psychedelic" pop group Strawberry Alarm Clock) and "Quinn The Eskimo" (old Bob Dylan ditty called "The Mighty Quinn"). All my uncles, who were really young, and my brothers used to buy these records. And then there was the Motown thing. I lived in a real integrated neighbourhood. We were one of the only white families living in the neighbourhood actually and all my girlfriends had Motown and black stuff. And they had yard dances in their back yards, little 45 turntables and a stack of records and everyone just danced in the driveway and the back yard.

**NEIL:** When did you start singing?

**MADONNA:** When I was at school and at church I sang in choirs, and musical theatre and stuff in high school — you know, *My Fair Lady* and *The Sound Of Music* — and then I came to New York. And when I came to New York in the beginning I was aiming to be a professional dancer. I was 17 then.

I didn't know anyone when I came here to New York. I didn't know what I was going to do when I got there. I just knew.

**NEIL:** What had made you realise you were good enough to be a professional singer/dancer?

**MADONNA:** Well, I always knew I was good enough because I always got lead roles in everything when I was going to high school so I thought I might as well go and try it in the big time, so that's what I did. I always had an idea that I wanted to be a performer and I wasn't sure if I wanted to dance or sing or be an actress or what. I just started concentrating on dancing because it was much more of a discipline. I've never really studied voice — that just came naturally to me; dancing gave me a focus. I had to really work at it. But then, when I got to New York I was dancing in companies for a while; it just wasn't satisfying enough. I like modern dance companies but there are so few good companies and so many dancers competing with each other and you just worked your ass off for nothing. I was like going to musical theatres and telling them I could dance and I could sing because I wanted to use my voice.

That led to interest in music and

learning how to play musical instruments. I play guitar and keyboards. My first instrument I learned, actually, was the drums. I was a drummer in a band called The Breakfast Club. It was these two guys called Eddie and Danny Gilroy, and they were these crazy brothers who lived in a synagogue in Queens (on one in New York). They took the whole place over and had a whole musical studio with every instrument and Danny was my boyfriend. He went to work every day and I lived there for a year and I taught myself, and they helped me too, how to play instruments. So I went from dancing every day to doing that.

**NEIL:** Was there anyone you aspired to be like?

**MADONNA:** Well, when I was younger I really liked girl singers like Lulu and those kind of innocent, angelic voices, Marianne Faithfull and that kind of stuff, plus Diana Ross and all the girl groups of the



'60s like the Motown girl groups. Then when I got older my idols shifted 'cos there weren't really any female singers I could aspire to be like. From then on I went through an "I want to be like Michael Jackson" phase. I can do everything he can do only I'm a girl! I still idolise him above any performer. He transcends almost every level, appeals to everyone.

**NEIL:** Is that what you want to do?

**MADONNA:** Yeah.

**NEIL:** Anyway, what happened to the band in the synagogue?

**MADONNA:** Eventually the more music I understood and played, the more songs I wrote. The more songs I wrote, the more I wanted to be the front person of the band, not just playing drums. I was an excellent drummer. I was really strong and I had all this dance training so I had all this energy. I used to dance eight hours a day and then I got so then I used to practise drums for four hours a day. Drove everybody mad! They were always afraid that I was going to steal the attention from the band 'cos there were two guys at the front and I was the only girl with

three guys. So I thought, "I'm going to front my own band" and I did. I was front person playing guitar with a band called Emmy — that was my nickname in the other band. Then I fell out with my manager and I didn't have a rehearsal studio and I didn't have any musicians because my manager paid them. I lost everything... I could do was get a record tape together to get a record deal. I started working with this guy, Steve Bray, who I knew from Detroit. He's a real musical wizard, plays all instruments, understands music theory. He helped me write songs and put all the songs on tape. He was good at getting keys for studios after midnight because he was a musician for a lot of people. We'd sneak in and make demo tapes. The first demo tape I made was the one with "Everybody" on. After I made the demo tape I started going to clubs because I thought "I don't know anything about the music business."

**NEIL:** How were you earning a living?

**MADONNA:** I wasn't really. I was living on the street, in a manner of speaking (laughs). Those were the days when those things didn't bother me, wearing the same clothes for three weeks. Steve had a studio where he rehearsed with bands and I lived in the studio. That's where I slept at night. So I started going to clubs, because I knew that people hung out in the DJ booths of clubs. Mostly the Danceteria. This guy, Mark Kamins was DJing and he started flirting with me, telling me how we had all this music in common and I was talking about this music in a more interesting way. He asked to hear a tape of my music and the next day he played it over the speakers before the club opened and he said "God, this is good — I'm going to get you a record deal." He took me round to record companies and Sire offered me the best deal right away. So I made a 12" single for them, "Everybody," and all the other stuff happened after that.

**NEIL:** When did you start using dancers?

**MADONNA:** When I started doing track dates. The whole concept of track dates was completely new to me 'cos I'd always been used to playing in bands and then, when the record got big, all those discotheques said "Well, come and do track dates." You just come and sing live over the music and you get paid thousands of dollars which didn't make sense because I got paid nothing when I was in a band. So I said "That's great, but I should make something more visual out of it." With my dance training I thought "Why not make a dance scenario out of it?"

**NEIL:** When did they start calling you Madonna?

**MADONNA:** The day I was born. It's my real name and it was my mother's name. She named me after her.

Photo: Photos.com

Photo: Photos.com

Photo: Photos.com

Photo: Photos.com



Photo: [unreadable]

directors — I've already been there for several films, it'll just happen. I'm doing a small part in a John Peters' production. It's a movie called *Visionquest*. Phil Romano's doing the soundtrack, the man who did *Floshdance*, and I'm going to be doing two of the songs for the soundtrack. And in the movie there's a club that these kids go to and I'm going to be a performer in the club. So that's my foot in the door!

**NEIL:** How does it seem, looking back to where you were on the street, now?

**MADONNA:** I worked for everything that I got and I worked long and hard before I got to this point so when I get it I thought "I deserve it." I think that you get what you deserve. I always knew it would happen.



**NEIL:** Do you go to Detroit very often?

**MADONNA:** Nope. I haven't been home in two years but I'm going home for Thanksgiving. I'll be able to get those Christmas presents I left there two years ago. The last time I went home I was like starving and they went "You are disgusting!". So now they hear my record on the radio and see my video on MTV and any press I get and my father's finally convinced that going to the University Of Michigan was not the only alternative for me.

**NEIL:** What do your brothers and sisters do?

**MADONNA:** Envy me! (laughs)

**NEIL:** Do you still know all of the New York hip-hop crowd?

**MADONNA:** I used to hang out with them in clubs before I even got a record deal. There's a little culture going on there 'cos of those kids making big, big things. The graffiti writers and the break-dancers. But I think I have much more of an oversight than they do. They just want to prove that they can do something that's going to be bigger than just the Bronx (another area of New York). I plan on making this go on for a much longer time — I don't think they have further aspirations.

**NEIL:** What do you hope you'll be doing in 20 years time?

**MADONNA:** Counting my money! (laughs) No, I hope that I'm happy and graving as an artist.

**NEIL:** It's an unusual Christian name, isn't it?

**MADONNA:** It's very Italian. But everyone was telling me when I was in Italy that it's so religious. It's like people go "Madonna Mia!" and when they were screaming my name it sounded like they were cursing about something. It's confusing...

**NEIL:** How did you get to be managed by Michael Jackson's manager (in those days) Freddy DeMunn?

**MADONNA:** I thought "I must have a manager." I thought "Who's the most successful person in the music industry and who's his manager? I want him." I went out to L.A. to meet him and at the time he was Michael Jackson's manager. He came out to New York and saw a show at

Studia 54 (famous disco club in the early '80s) I did for *Fiarucci* and I was so nervous because Michael Jackson's so incredible live and I thought "if he thinks *Prince* is terrible — which he did — what can I do?" Then he liked the show.

**NEIL:** Are you ambitious?

**MADONNA:** What do you think? (laughs)

**NEIL:** What are your ambitions then?

**MADONNA:** To keep making great records. To cross over more into the pop charts as I have with "Holiday". To develop as a music artist but also get involved in other things. I made a video for MTV. I'd like to make more videos. I'd like to write music for other people and then I have a great interest in films.

I'm going to do more ballads on my next record but give it a more open feeling, you know, like Hall & Oates get. I like Culture Club's sound. I hate to use that as a comparison but it will still be very rhythmic and dance oriented but... it's hard to describe. It's going to be good.

**NEIL:** You want to be an actress as well?

**MADONNA:** Well, I am an actress!

**NEIL:** You haven't been in any films yet, though.

**MADONNA:** Na. But I will.

**NEIL:** How?

**MADONNA:** Well, I'm signed to William Morris for both music and film and I know a lot of casting

POSTER

Madonna

1984

# WANTED

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and being out late on a school night.



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AGE: **14**

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## WHERE ARE THEY NOW?

1963 **A-ha**



Dear **Get Smart!**,

What on earth has happened to A-ha? I haven't heard anything about them for months and months and I know they haven't been on tour or anything. Please tell me they haven't split up.

A worried A-ha fan, Basingstoke.

● Morten, Mags and Pål are, as we "speak", in Norway where they've been spending Christmas with their families. However they have spent the last few months in London slaving away on a brand new LP which should be out within the next couple of months. There'll be a new single in January or February and to cap it all they'll be doing a British tour in March (full details in the next issue).

## DOES HOME-TAPING MAKE YOU A VILLAIN?!

Dear **Get Smart!**,

Please can you tell me whether it's still illegal to tape records and things off the radio? If so, why? Joanne Lakin, Derby.

● Taping music either from the radio or from other people's records (or pre-recorded cassettes) is illegal for the simple reason that by taping it you're stealing the artist's work (and the money the record company has invested in the "artist" without paying for it).

Artists and record companies make their money from a) record sales and b) the money paid to them by radio and TV stations whenever a record is played. So obviously they lose out when people tape records which they otherwise might buy. On the other hand there is a strong argument that if records were cheaper (an LP costs about 50p to produce and sells for about 16p) people would be more inclined to buy them rather than tape them, plus there's no guarantee that people would buy everything they taped anyway.

What looks most likely to happen though is that a new copyright law will be devised by which a levy will be put on the price of blank cassettes (they could cost up to 50p more) and the money made from this will be divided amongst the record companies and "artists" in direct proportion to the amount of records they sell (so the Pet Shop Boys would get a bigger share than Brother Beyond for instance). This has already been proposed by the government and could be made "legal" by next summer.

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Cruosly Killed The Cat  
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London W1A 4AL

Quin Quin  
PO Box 500  
London SW18 1EN

The Alarm  
c/o Sarah Jane  
47 Bernard Street  
St Albans  
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**FACT**  
**BOX**

No. 2



## PRINCE

**Full name:** Prince Rogers Nelson

**Date of birth:** 7/6/58

**Birthplace:** Minneapolis, Minnesota

**Height:** 5'1"

**Colour of eyes:** Brown

**Home:** Minneapolis

**Marital status:** Single

**First hit:** "1999", No. 25, January 1983

**Biggest selling single:**

"1999" - around 450,000 copies.

● Despite being a bit of a midget he's keen on basketball!

● His mum and dad used to call him "Skupper"!

● He has made three films, *Purple Rain* (1984), *Under The Cherry Moon* (1985) and *Sign O' The Times* (1988).

● He refused to appear at Live Aid although he did give a new track to the "USA For Africa" LP

● He likes chocolate!

## OLD HIPPIY CORNER: ROGER WATERS AND PINK FLOYD



▲ "The Floyd" - Hippy pioneers. Clockwise from top: Roger Waters, Dave Gilmour, Syd Barrett, Nick Mason.

Dear **Get Smart!**,

When did Roger Waters leave Pink Floyd and does he have any plans to rejoin the group?  
Dennis Appleby.

● Pink Floyd formed in 1965, led by one of Roger's schoolchums called Syd

Barrett who was a bit of a mad hippy genius. Unfortunately Syd left the group in 1968 after a complete mental breakdown and Roger gradually evolved as the leader of the group.

In the '70s they became preposterously successful with "concept" LPs like "The Dark Side Of The Moon" and "The Wall" and in 1979 the group had their first ever number one single with "Another Brick In The Wall". Then, having sold over 50 million LPs, it looked like they were finally calling it a day when the LPs dried up after 1983 and Roger Waters announced in 1986 that he no longer intended to work with Pink Floyd. But, just as Roger Waters' solo career was getting off the ground, the other three

members - Dave Mason, Dave Gilmour and Rick Wright - announced last year that they were going to carry on without him. Roger was hopping mad and tried to stop them from using the name Pink Floyd; both sides then spent a few months fighting court battles about who could or couldn't call themselves Pink Floyd.

They've patched up their differences a bit now it seems, or so a "spokesperson" for Pink Floyd tells us, and by coincidence they've both got successful singles out now. Rog's is called "The Tide Is Turning (After Live Aid)" and Pink Floyd's is called "On The Turning Away".

Welcome back Pink Floyd and Rog!



HOW QUICK CAN YOU GET  
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my  
arms  
keep  
missing  
you  
.....

rick  
astley

You know I've been so lonely every night  
Since you went away  
Would you let me down any night  
Is that the way you're made girl  
Keep telling myself it's all right  
Even though I cry  
There's no question why  
How could I be happy when

Chorus

My arms keep missing you  
Who's been kissing you  
Since you went away  
My arms keep missing you  
I keep wishing you'd come back today

You said you wouldn't hurt me anyway  
And I believed in you  
We said we'd trust each other every day  
We'd never be untrue  
But I keep thinking you're telling lies  
Even though I try  
There's no question why  
How can I be happy when

Repeat chorus

Repeat first verse

Repeat chorus to fade

Words and music by Stock/Aiken/Watersman  
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On RCA Records

I was standing by the ocean when I saw your face  
I couldn't look at you  
I guess you knew it but I never realized  
That we were through (that we were through)  
And now I've done it all alone  
With every feeling that I own  
You can't take that away  
And with every breath we take  
And the illusions we create  
Will come to you some day

And I was touched by the hand of God  
Never knew it but of course I was

I never hoped to do the things in this world  
I wanted to

Because everything I own  
It belongs to you (it belongs to you)  
I never looked at you in a sexual way  
In any life before

And I've never woken up like this so desperately before

And I was touched by the hand of God  
Never knew it but of course I was  
I was touched by the hand of God  
Never knew it but of course I was

Touched by the hand of God

Never knew it but of course I was

I was touched by the hand of God

Never knew it but of course I was

I was touched (touched) I was touched (touched)

I was touched (touched)

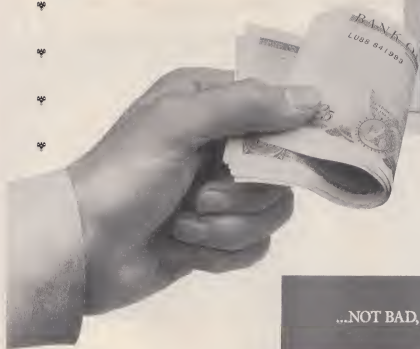
# touched by the hand of god

## NEW ORDER



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# "NEVER GONNA GIVE YOU UP"

That took us about 3½ minutes

Doesn't it just make you sick?

Stock Aitken & Waterman wrote the year's best selling single in the time it takes to boil an egg. They've had "about 85" hits in the last three years, they even have hits themselves and still say "we hardly feel like we've started yet."

Interview: Chris Heath

A few days ago all the staff at Stock Aitken & Waterman's recording studio and publishing company received their Christmas card. It thanked them for being part of 31 number ones and 35 million records sold around the world in 1987. That's how successful these three decidedly normal looking blokes – Mike Stock (36), Matt Aitken (31) and Pete Waterman (40) – have been this year. In Britain alone this year they've either produced or produced and written a stream of huge hits: Mel & Kim's "Respectable" and "FLM", Sinitta's "Toy Boy" and "GTO", Samantha Fox's "Nothing's Gonna Stop Us Now", Rick Astley's "Never Gonna Give You Up", "Whenever You Need Somebody", and "When I Fall in Love", Dead Or Alive's "Something In Your House", Ferry Aid's "Let It Be", Bananarama's "I Heard A Rumour" and "Love In The First Degree", and their own "Roadblock". So what's their secret?

"We've taken pop music back to the people who buy pop records, not the journalists that preach to people," says Pete Waterman passionately. "Have you read what that guy in the Housemartins said? He says that the public that buy records are a bunch of wrimps. He says he hates them." To Pete

Waterman that's the typical attitude of most people who make records.

"That to me," he continues getting quite worked up, "has just summed up five years of British pop music! I'd like to take that, blow it up and show it to the whole industry and say 'here is what is wrong with the British pop industry. You've had people writing songs who don't give a shit about the people that buy them and you've allowed that to happen. You should all be hung, drawn and quartered'."

"The industry that we all love – pop music, which we all grew up on – has been hoisted by its own petard by people being too clever, university students who want to write glowing political songs about how depressing it is in the North of England. Well, I live in the North of England and it ain't very depressing for me. The pubs are full at night, the clubs are full at weekends, they're all having a good time. When I read what the Housemartins said I thought 'at last!' They've admitted it! The game is over!"

Stock Aitken & Waterman, Pete reckons, are far more honest. They don't make records to show people how clever they are or to make a political point; they make records – quite simply – for people to enjoy.

"If Stock Aitken Waterman do anything we make music for people," he continues, "for people who entertain people. We write songs about life as we see it and as the kids see it."

That sort of directness, he says, isn't popular in the record industry (they always use words like industry – "we look at it like a job," says Mike). In fact even now, after all their success, they claim to be totally ignored by all the main record companies.

"No one rings us up," says Mike. "I can guarantee you we have no work from a major record company in our book," says Pete. This lack of recognition clearly irks them a little, though they have a theory for why it's happened. "... We're renegades!" shouts Pete, getting animated once more. "We break the rules. All The Smiths and those guys think they're left field – well, we're so far left we make them look central."

"They don't like honesty, you see. We're honest about what we do. Record companies can't stand that. Whenever anyone points a finger at them and says 'you're in a business that makes a lot of money' they go 'no no no NO NO NO!!! We're not. We're in this for art!' That's rubbish. We don't bullshit people about this job."



▲ (Left to right) Matt Aitken, Mike Stock and Pete Waterman

Photo: Peter Fisher

The whole idea of how they could make hit records started back in January 1984.

For the previous 15 years Pete Waterman had been a DJ for the club and ballroom company Mecca, spent some time as a marketing and A&R person in record companies and had worked with a



▲ Divine: "Everything a well-tempered musician who'd been practising for 20 years thought was naïf"

producer called Peter Collins (Nik Kershaw, Loose Ends etc.) whom he'd left after they'd both moved to California and he'd found that "the sun really got to me brain." So he came back with only one idea – "that the market I really loved and had loved since the age of 15 was the dance market."

# THE STARS

One thing Stock Aitken & Waterman are generally very careful about is writing songs specifically to suit different pop types. "We try to make a suit of clothes that fits them nicely, not try to squeeze Rick Astley into doing a rock'n'roll record or something." Here are a selection of the people they've worked with, some failures, mostly successes – and their account of what happened. . .



As chance would have it, later that month he met Matt and Mike. Matt had previously played guitar on ocean liners, while Mike had played in a swank hotel 'function' band called Mirage, appeared on *Thank You Lucky Stars* as a band called Dodge ("we came last – the winner was Jimmy Cricket").

Pete was especially impressed by a song they'd written called "The Upstroke," I said to the lads. "Cor, if we all work together we can be very rich!"

"Pete actually said," corrects Mike. "Stick with me, boys, and I'll show you how to make a hit record." Which we thought was completely arrogant because we'd been trying for years.

The problem, they realised, was that they'd been "too clever" (They'd also done a few things that were simply very dodgy. They once did a song called "Put The Clocks Back" to coincide with the clocks being put back and, even after Stock Aitken Waterman were formed, they wrote the Cyprus entry for the Eurovision Song Contest – it came 18th.). "The Upstroke" did better. It was released as "a female version of the Frankies" and got to the bottom of the charts.

The next stop was Divine, a very pretty bloke dressed up as a woman. That was when Matt and Mike really began getting the hang of this pop lark.

"Pete liked it to me in the Jag, a demo of 'You Think You're A Man'" remembers Mike. "It was everything, a well-tempered musician who'd been practising for twenty years like me thought was naff. It was simple to the point of puerile."

And – as they are fond of saying – they realised that it would probably sell by the shedful. "Our first Top 20 hit."

Next came Dead Or Alive – "they said they wanted to sound like Divine" – and – hey presto! – they'd had their first number one with "You Spin Me Round." But even then the phone stayed dead. By this time Pete Waterman had built PWL studios (where they now work) and he was massively in debt to the bank. Things were looking very rosy indeed.

Meanwhile they'd written a song called "Say I'm Your Number One" which they were sure was "an absolute smash" but couldn't find anyone to record it. Bucks Fizz turned it down and Deo C. Lee turned up for a meeting on the wrong day: "she's that organised that she came on Tuesday instead of Wednesday and went off in a huff when we weren't here." Finally Pete started a record company with



## BANANARAMA

(They produced "Venus" and all their hits since then, and produced and co-wrote their last LP "Blonde")

**Pete:** "To us they're the pop group, the ultimate female group."

**Mike:** "They're very difficult to please. They're hard taskmasters. They're not what you'd call bubbly effervescent people; they're much more 'I come from East London working class but I'm going to be a strong female' type. Matt and I had to try very hard to get things we wanted to do past them."

**Pete:** "We'd have to sneak things past them so they couldn't see the whole picture. For instance, they'd never have agreed to the idea of 'I Heard A Rumour' so we recorded it in such a way that they never heard more than two lines at a time. Then we put it all together afterwards. They loved it."

**Mike:** "It doesn't matter that they're not the world's greatest singers. They sound like what they are to me, they sound like they're just ordinary girls."



## MEL AND KIM

(They've written and produced every Mel And Kim song)

**Pete:** "They're beautiful people – fabulous, effervescent – and the moment we met them we realised we could write songs in a different style, songs about Mel & Kim. They're two jax-the-lads, but female. They're so independent. They reverse the role. You'd walk into a bar and say to them 'do you want a drink, love?' and they're immediately going to say 'stuff you mate, do you want a drink?' We use the term 'kissing frogs' – they go round kissing frogs because they know one day one of them is going to turn into a prince."

**Mike:** "We reasoned that with the two of them you couldn't really do personal love songs so there's a lot of songs on their album where their best mate has fallen in love with this rogue and they're giving her advice."

## DEAD OR ALIVE

(They produced two albums, "Youthquake" and "Mad Bad And Dangerous To Know")

**Mike:** "The first album (actually Dead Or Alive's second, "Youthquake") was done in a month and it worked."

**Pete:** "The second ("Mad Bad And Dangerous To Know") took six months. We've never done anything like that before and never will again. We felt frustrated because they're always trying to make better and better records and push back new barriers. They were a nightmare because they didn't want to do anything new. We played them all the basics of House music in early January and they should have been doing that before anybody but they wouldn't listen. We must have recorded 30 tracks and ended up with ten exactly the same as the first album."



## SIGUE SIGUE SPUTNIK

(They recorded one never-released song "Sex, Fun, Success")

**Pete:** "Their problem is they don't actually know what they want. They want to make lots of money – that's what the song's about! – but they don't want to admit it."

**Mike:** "They gave us an incredibly confined area to work in. . ."

**Pete:** " . . . and he (i.e. Tony James) also tried to put a confine on the song which was one note. How can you bleed'n' have a song which has one note?"

**Mike:** "It never had one note. A typical example of people who don't have any melodic response."



## SAMANTHA FOX

(They wrote and produced the single, "Nothing's Gonna Stop Me Now")

**Mike:** "Putting it in really cynical terms, they'd made an album that cost a lot of money without a good single to pull off it. So the record company approached us: 'please can you make one record that we can stick on the album and will be a hit to make the album sell?' So we wrote the song, she came in to sing it for two or three hours, went away, we finished the record and it turned out to sell several million round the world. Number one in five European countries."



## MANDY SMITH

(They've written and produced her two singles, "I Just Can't Wait" and "Positive Reaction" – flops in Britain but hits in Europe)

**Pete:** "I actually think that if we could break Mandy Smith in Britain there would be an end to musical snobbery in this country."

**Mike:** "People aren't being given a chance to see her or hear her. They won't play her records on the radio and they won't show her videos on the television because they think she's offensive."

# THE STARS



## PRINCESS

(They wrote and produced her first few singles and first album.)

**Mike:** "I remembered her from a session she'd done as a backing singer with Pete a couple of years before, so we got her in. After the first record ("Say I'm Your Number One") it started getting very difficult because other people like her brother started getting involved and started knowing what a hit record was. She'd been trying for years and never had a sniff of a hit before so you'd have thought after the first one they'd think "don't rock the boat". Her brother wanted her to be racy and raunchy and hard and aggressive – hence calling her a female Prince – but we saw her as a much softer figure."

**Pete:** "We decided that she'd go her way and we'd go ours. She'd been offered a lot of money to sign to Polydor."

**Mike:** "We didn't think 'I told you so' (She hasn't had a hit since). We just left a bit sad. We could still work with her on a one-to-one basis and I know we could still be having his."



## RICK ASTLEY

(They wrote and produced Rick's first two hits and most of his LP, and produced "When I Fall in Love".)

**Pete:** "It's obvious what Rick is. He's the male pop star singing songs that women of 13 to 35 will go out and buy. And they do. They buy them in bucketloads. They buy them in sheedfuls. 'Never Gonna Give You Up' is that wonderful record that you buy for your wife because it's that song that says what you want somebody to say to you. With Rick Astley we write songs that are personal to him, but that people can relate to their loved ones."

"I never had any doubts about him as a pop star. When he first came here, skinny and pale, some people thought we'd lost our marbles, but I always said he'd be the biggest pop star. He is an ordinary guy with a wonderful voice. He's not pretty, he looks ordinary. That's his appeal to people – he's just a normal lad from Newton-le-Willows. Girls go mad at his voice but he still blushes when someone asks him for his autograph and it's not put on."

## SINITTA

(They've written and produced her singles "Toy Boy" and "GTO", and her new LP "Sinitta".)

**Mike:** "She's a bit like a black Shirley Temple. I don't think you could do really serious songs with her. She's a brilliant cabaret star entertainer."

**Pete:** "She's such a bubbly character. Girls identify themselves with her. She's one of them, whereas Mandy Smith definitely is not. With the exception of Rick, she's the only artist we've got who can go on stage and put on a great show for 20 minutes. And who else could have sung a song about a toy boy and sold a million records? Sinitta is believable."

**Matt:** (sniggering) "Whereas Pete Burns wouldn't be."



## STOCK AITKEN WATERMAN

(They've made two singles under their own name: "Roadblock" and "Pack Jammed With The Party Posse".)

**Pete:** "A major reason we did 'Roadblock' was to upset a lot of people. We're not really serious about it as a group, though the boys were working on a track that I really love so there may be another single next year. A lot of people are knocking '... Party Posse' for being like 'Roadblock' but that's what the DJs asked us for."

**Mike:** "We're not proud. We still make whatever people ask us to make. But I don't think we want to be pop stars."



## STEVE WALSH

(They wrote and produced his last single, "Let's Get Together Tonite".)

**Pete:** "Well, Steve's a laugh, ain't he? We'd never written a club 'put your hands up in the air' record before. He approached me and I put it to the boys and when they stopped laughing."

**Mike:** "Initially we had the same reaction as other people: 'oh no, how could you possibly...?' Then I suddenly thought, 'I Found Lovin's at number five – why are people rushing out and buying it? And so we came off our high horse and started thinking like ordinary people, think."

a friend of his called Nick East, they found Princess and recorded the song themselves. By this stage the bank was "floating out".

"So I played the record to my bank manager," laughs Pete, "at the Allied Irish Bank in Coventry. He loved it, thought it was wonderful. He said 'I'll extend your credit for six weeks'. In six weeks it had gone top ten, we'd started paying back and I gave him a gold disc and everything. He was the happiest man in the world."

Since then things have gone like a dream. They say they "don't know any more" how many records the three of them have been directly involved in that have gone into the charts. "About 65, I think," says Pete, adding, "I know how many haven't been hits (i.e. in the Top 75) – four. Austin Howard. The last Hazell Dean. Edwin Starr. The Dolly Dots."

"Strangely enough," says Mike, "we still only feel we're getting somewhere."

"We still don't feel we've made it," says Pete. "We don't actually believe we've done anything. If you want to be cynical we've only broken three artists – Rick Astley, Mel And Kim and Bananarama – that we can guarantee having hits with. All the others – Sinitta and everybody – are only as good as their next record."

And their ambition? "Ten records in the top ten," considers Mike. "We're aiming for things as crazy as that."

So how, you might wonder, do they come up with hit after hit? When they describe it, it all seems depressingly simple.

First they think of what they call 'The Plot'. This is quite often Pete's role. The Plot, for instance, for "GTO" is about "a girl whose boyfriend is more interested in his car than her". Likewise they decide the musical style, for which they've got their own eccentric vocabulary. ("Say I'm Your Number One", for instance, is "a slow foater", "Never Gonna Give You Up" is a "120 beats-per-minute galloping jitterer")

And to finish the song off? "Suppose Sinitta was due in at half past one," explains Mike. "At about now (just after 12) we'd say 'we better get in there' and we'd write the song and do it in 20 minutes roughly."

Sometimes quicker. "Never Gonna Give You Up" was the ultimate," says Pete. "It took about three and a half minutes. I walked in here, said 'I've got this great idea', went down to the basement, got the guys to write a little keyboard pattern and that was it."

Gulp. Usually most of the musical work is done by Matt and Mike – Pete can't really play anything and, more amazingly, he happily admits that he's only recently learnt to read. "I'm a very poor reader – I've only learnt to do it in the last five years so I find it a real struggle reading newspapers."

What Pete does, apart from help think up "plots" and lyrics is to spot the hits and market them. "I come in at the end to look at the picture and see if we've got one we can auction to 'Save the others' annoyance, he can spot "valuable

pictures" very early on, like Bananarama's "Love In The First Degree".

"He walked in and said," remembers Mike. "There you go, that'll do me. Write me another six of them, blah-di blah – all his usual bravado – 'gold discs right away, here's another Ferrari!'"

The only time that's gone wrong, they say, is with Flick Astley.

"Pete got too close," says Mike, "and he wasn't able to listen like an ordinary person with Woolworth's ears."

Consequently they recorded "Never Gonna Give You Up" last December and promptly forgot all about it because none of them realised it was much cop. It was only when someone else working in the studio got it out and started playing it last summer that they realised "we might have something there" – "something" being, of course, the year's best selling single.



▲ This is the whole of the studio in which they've recorded all their recent hits. There is a small room for recording vocals next door, but that's usually used for their teeth.

It'd be easy to think from what the three of them say that they're very cynical about all this – talking about "jobs" and "the industry", writing songs in five minutes, calling an album of their biggest success "The Hit Factory" – but they just see that as being honest and actually seem genuinely uninterested in money. Though they admit that they're "probably" millionaires and though Pete Waterman has a modest collection of eighteen cars, they argue that "once you earn about £30,000 a year, enough to be very comfortable, it doesn't really matter."

They are, however, genuinely thrilled by pop music. Every morning they come in raving about some new record they've heard on the radio and they do get very emotional about it all.

"When I hear Rick singing 'Never Gonna Give You Up,'" says Pete, "I get goosebumps. You have to think, 'this is one of my songs'. 'When I Fall in Love,' which is my all-time personal favourite song, I still can't listen to without a lump in my throat. I took the video home the other day and on Saturday morning at my house there was me, his manager, my family and a DJ friend and I'm sitting there with tears rolling down my face. That's really pleasurable. The most ain't important. It's the feeling I get when I hear Rick singing. I couldn't pay for that."

"People go on a big dipper or on Concorde because it's what they've always wanted to do and they get a big high once and that's it. Listen to Rick Astley and you'll get a lifetime thrill every time he sings a song of yours."

Photo: Paul Hirst

Photo: Piccadilly Press

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(A Beginner's Guide)

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**SMACK ISN'T WORTH IT**



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## THE ADRIATIC RIVIERA OF EMILIA ROMAGNA

Catolica, Misano, Riccione, Rimini, Bellaria, Igea Marina, San Marino Mare, Gattuso Mare, Cervia, Cesena, Ravenna and its beaches, Lido di Comacchio.



**Full name:** David Coverdale — no middle name.  
**Date of birth:** September 22, 1951.

**Have you any brothers or sisters?** No, I'm an only child — totally spoilt. My mother doted on me when I was born — I believe they had seven years of magnificent wedded bliss until I came along and she poured the works onto me — I think perhaps my dad was left a little out in the cold.

**What was the last book you read?** Well, I'm involved in about three or four at the moment. I'm reading *The Story of English*, which is all about the history of the English language and how people in Newfoundland (Canada) speak with a Georgia accent — it's fascinating. And I'm also reading a Noel Coward book which is fun, an Evelyn Waugh novel and a Carrie Fisher book called *Postcards From The Edge*. I like reading — it's the only way to really relax on the road. I mean, in America unless you're watching shows and evangelists you might as well forget about television.

**Has Bruce Springsteen ever told you a joke?** No, but he said a couple of years ago that I'm his favourite rock singer which is very nice because I'm a big admirer of his performance. I can't really relate to a lot of his work because I wasn't brought up with boardwalks and '57 Chevies, but I'd rather have Springsteen as an ambassador for America than all those fat tourists with six cameras round their necks and wearing pleated suits.

**When did you last have a haircut?** About a month ago — I had a bit swarmed off the top by the young lady. But mine is quite an unruly thatch. I think the last time I had it cut properly was 1976 — it wasn't really that short but I felt cold immediately.

**Do you know how to bake a cake?** No, but I can toss a good salad. I just can't do that traditional British style of cooking when you have to keep about six pots on the go at once but I enjoy helping out in the kitchen. At the moment I'm the victim of room service. And because I'm a bit of a nomad of rock'n'roll I don't really stay anywhere I could call home for

more than a day or two. I do have properties in various parts of the world but I don't have the opportunity to live in them.

**Did you pass your driving test the first time?** Yeah! I most certainly did and I was chuffed to death. I was 33 years old at the time. I've been travelling around doing gigs in England since I was 14 years old and I was always driven around. Then when I was in Deep Purple I always had people to drive for me, partly because I've always enjoyed more than a tankard or two and I would have ended up leaving the wheels of whichever ber I was in. I took the test in California — I got 100 points for both the written test and the practical test and I couldn't believe I had actually passed my driving test! Now if I fail in music I can — always become a cab driver or a driving instructor — it's opened up a whole new avenue for me. I've got two Jags, an XJ6 and an XJF — I wouldn't have a Rolls Royce because it's an old man's car. A Jag's pretty feminine and I like that.

**Were you a bit of a swot at school?** Well, I was quite good at general knowledge. My mother's always reminding me that whenever I used to watch University Challenge I always got more points than the guys on the programme and I think I got a few O Levels. Then I started doing this joint course training to be a graphic designer and an art teacher but I had to pack it in because there was economic difficulty at home. My father was out of work, my mother was doing two jobs and I wasn't bringing much money in doing local shows so I got a job — one that didn't involve getting my hair cut. I started working for this friend of mine who ran a boutique in Redcar. This was the '70s, remember, so I was selling the most over the top flares and cheesecloth shirts. I remember going to audition for Deep Purple thinking I was a real Jack The Lad in all this gear — I didn't realise that outside Redcar all these trendy clothes were about 10 years out of date. But never went back to college after that.

**What does your girlfriend call you?** "Lord and master", in my fantasy that is. No, I don't really mean that — "friend and



companion" would be more appropriate. In fact she calls me "David" and it varies in tone from affectionate to scolding. She hasn't got a nickname for me.

**Who would you rather play a round of golf with: (a) Jon Bon Jovi; b) Bruce Willis; c) Madonna or d) Ad-Rock of The Beastie Boys?** I love golf – I love the idea of spending a whole day just ambling about a grassy golf course. But I wouldn't fancy playing with any of those people. It's not that I don't like them, it's just that I can think of better

partners for some serious golf. I have fun listening to the Beastie Boys. I know Jon Bon Jovi and he's a charming young man. Bruce Willis could be very interesting and Madonna? Well, I'm afraid I don't share three quarters of the male population of the world's passion for her and I have seen her close up. Neither the music nor the image inspires my loins.

**Have you ever worn a dress?** Well, I've worn things that look like a dress. But if I went to a tarts and vicars party I'd definitely go as a vicar.

**Do you frighten the neighbours when you practise your singing?** Well, I don't actually practise singing but I do do breathing exercises and because I've got a very loud voice it sounds like you're next door to a real pervert. But I'm a considerate person – I like to listen to music very, very loud but I always put my headphones on.

**Are you a bit of a toff?** I'm a bit of a snob now and again, yes. I respond to some situations with an arched eyebrow and look like Thatcher with a dog turd under her nose. But I'm not very posh, although I did have a good education. I was schooled in both sides, extraordinarily working class and an upper middle class environment, and I think in essence that's probably the best university to learn from. I certainly know several sides of the street.

**What's the secret of the universe then?** Sax and drugs and rock'n'roll, I suppose. Erm, I don't really mean that. I think the secret of the universe is to greet destiny with a smile and make the most of whatever you do. That's my philosophy.



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EXTRA CONDITIONING SHAMPOO  
FOR A TOUCH OF COLOUR  
AND AMAZING SHINE

WASH-IN



WASH-OUT

**Dear Black Type** (I begin like this because it's the way I've seen most of the letters begin and my English is not very good).

I'm a Spanish girl who reads your magazine and it was very funny when I read one of your answers (*Smash Hits*, 18 November - 1 December). A girl asked for the meaning of "carretera del" and you said it was "a rare form of grape found mainly in Welsh Patagonia", when the real meaning is simply "road" (or street). I would be glad if you could tell the real meaning to that poor girl as she must think that now she knows the meaning of the word.

I just wrote because I have no idea what the letters are for. Esther.

**Why thank you Esther for that splendid piece of translation, though methinks it does lose something when taken out of the mother tongue, so to speak. And you say that you "broke" because you have "no idea what the letters are for". WHO DOES????!!!! Anyway, accept a token 'n' towel, why don't you missus?**

**Dear Black Type,**

The truth is out! There is a man more worthy of the title "Wild Man Of Rock" than Alan "Wild" er (crazy name, crazy guy). Oui, c'est vrai! Sir Stanley Housemartin has revealed on national radio that he recently indulged in the unavoury practice of counting the 156 hairs on his toothbrush. Thinking this to be hip 'n' trendy "rawk" star type behaviour, I rushed off to do likewise immediately. However, my toothbrush has approximately 1410 hairs so either Sir Stan miscounted slightly or he needs to purchase a new toothbrush before he encounters "problems" in cleaning his teeth.

Merci et au revoir, A Trainee Chinese Astrologer With Dental Leanings.

**A trainee, eh? Make room for the maestro, missus!**

**A So-Called-Famous-So-Called-Chinese-Astrologer Writes:**

**Your stars**  
**Maries (Reg "Reg" Snipton - May 27):**

By jove, what a beautiful day missus and no mistake. Take extra care when opening your post in case you are eaten by a gigantic moth (huzzrah). Lucky

# LETTERS

WRITE TO: *Smash Hits*, 52-53 Canaby Street, London W1V 1PL  
The most popular letter gets a LIE record token and a **Black Type** (see below). Everyone else gets a commemorative pendant (i.e. a badge).

**number: 41.**

**Tarby (July 3 - September 14):** I wouldn't say I was fat but you might. Boom boom! Lucky colour: blue-green.

**Dear Black Type,**

I would like to congratulate the Housemartins on their interview in *Smash Hits* (18 November - 1 December). I think it's really good how they can write such great songs which have a meaning. It could be argued that politics should be left out of pop songs but if political views can be brought across in such an entertaining way, then I think it's worth hearing about. Many pop bands wouldn't have said half of what the Housemartins did about their beliefs and I think the Housemartins should get real recognition for their openness. Although I am not left wing, I still like their songs and the way they bring across their ideas.

Yours,  
Michael Jackson (not the famous one), Sheffield.

**Dear Black Type,**

How dare the Housemartins say that the countryside is "a bit poofy" (*Smash Hits*, 18 November - 1 December). There is absolutely nothing "poofy" about the countryside. Farmers work very hard and mostly in the pouring rain. How would the "Hoosies" fancy that? Some townspeople seem to think they own the countryside. They want it to be all pretty flowers and twittering birds. Not that I have anything against them. But how on earth can you feed a hungry herd of cows on buttercups and daisies? It's just not possible.

Don't get me wrong, I'm in favour of preserving what ponds and marshes remain. Enough have been destroyed but I'm just fed up with know-it-alls talking about the

country and preserving it without knowing anything about it.

I'm not trying to protect farmers who empty slurry into rivers. Those who do deserve heavy fines. A small river near my home has been polluted in this manner. But what about people who throw rubbish into rivers? Just look at the Thames, the Mersey or the Lagan. Farmers didn't do that, did they? And what about all the lead in the atmosphere? Chernobyl? Sellafield? Did farmers do that? Hairsprays destroying the ozone layer? Can't blame that on farmers! And those people who think eating meat is wrong - what do they suggest farmers do to earn a living? Growing crops is all very well if farmers have the right type of land. But take it from me, you can't grow many crops on a mountain. If farmers are to survive they need all the help they can get, not criticism all the time. Farming is a business and in the same way factories have to make money to stay in business, so do farmers.

*A Mad Sheepdog Who Loves The Cure, Country Antrim, N. Ireland*

**To the noble, cultured (etc) Black Type:**

Alas, alas! (the voice of an aggrieved humanist). What has the world come to? In case you're wondering, I am mourning the doom that I foresee hovering ominously over the flippant world of British pop. Dedicated to preventing injurious tragedies of such a kind, I have launched a fully-fledged investigation and discovered the culprits - Stock, Aitken and Waterman: the worst "hung" to be inflicted upon the pop industry since Whitney Houston.

Yes! These idiots, along with their confounded machine with 89 different bass lines and drum patterns will triple-handedly bring

about the demise of the wonderfully innovative and exciting British pop scene. Anybody with ears will find it difficult, as I did (bem hem), to distinguish between such insipid vile tunes as "I Heard A Rumour", "Love In The First Degree", "Never Gonna Give You Up", "Whenever You Need Somebody", "Toy Boy", "Nothing's Gonna Stop Me Now" etc. etc. etc. (etc) . . . . .

Added to these, I recently had the misfortune to hear two totally dreadful "forthcoming" ditties, both by Rick Astley, and I could not help but wonder how such a decent young fellow can be lured into having his singing (which isn't that good in the first place) further mauled by stupid echo-machines and a couple of squeaky backing vocals thrown in for good measure. But imagine my utter dismay when my dependable, trusted (etc.)

*Smash Hits* gave two compilations of S/A/W "hits" 8/9 and 7/8 in the LP Review (the second of which was so devastating that I could not bring myself to touch your mag for TWO WHOLE WEEKS (sniff)).

Now as I write in agony (sob!) while another S/A/W "production" comes hurtling out of my radio I can only hope that some miracle will pry a music genius such as Dame Kate Bush out from her hideshow.

*Neil Tennant's Curlywave Hair, Singapore.*

**The Gospel According To Stock Aitken And Waterman is, I believe, to be found on tapes 42 and 44 - See you after the break!**

**Dear Blackest Type** (and I should know for I have seen many!).  
**OOFLAFLAFLA**

Yours extremely insanely,  
Brian May's left armpit.

**Dearest Black Type,**

Call me a thicko if you so wish (you're a thicko! - B.T.) but who the juggins is Reg "Reg" Snipton? I have read about the said Mr Snipton in a few issues of your super fantastic mag and I haven't the faintest who he is!

Please enlighten me oh wonderful one.

Yours confusedly,  
*A Dried Up Bottle Of Tippex*

**And so to the burning question of the day: who the juggins is Reg "Reg" Snipton? Ah yes, Snipton, Reg. Son of (sniiiiip!)**

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# WOOLWORTHS

REVIEWED BY SUE DANDO

**GEORGE MICHAEL: Father Figure (Epic)**

"I will be your father figure, I have had enough of crying, I will be the one who loves you till the end of time..." Once again, George unveils a blinding talent for wonderful sentiment and swoony love-some lyrics, all elegantly swathed in pristine "epic" production and the usual choezy voice-ode which trails-off almost every note-ote... It's in a similar "vein" (though not nearly as good) as "A Different Corner", it's perfect Radio 2 fodder, and it will certainly be a top ten hit. It is also hugely unexciting.



**TERENCE TRENT D'ARBY: Sign Your Name (CBS)**

"All alone with you makes the butterflies in me arise/Slowly we make love and the earth rotates to our dictates..." Eek! What a saucy devil young Terence is, to be sure. Proving quite beautifully that he doesn't have to yowl and hollar at ear-splitting pitch all of the time, this latest D'Arby offering - a ballad no less! - swirly-ly idles its way along all lazy and loose and in no particular hurry to get from A to B or anywhere else for that matter. And all the poor chap's asking is that some winsome lovelette be prepared to follow for his swoonsome peepers and "sign your name... across my heart!" Triple swer-oon.

**BANANARAMA: I Can't Help It (London)**

Such a bunch of brazen hussies the Rams are. There they are, pasted onto the single sleeve, wearing nothing but skimpy push-up-your-boobies brassieres and corset-like-type undergarments. (One of these days they'll be catching their deaths, you mark my words.) And no doubt the accompanying vid will have them cavorting about in a similar "vein", all poutsome lips and bare flesh. Tsk tsk.

The song itself? Well, it's exactly the same as any other Bananarama effort - all fizzy and colourful, but really rather monotonous.

**WHITESNAKE: Give Me All Your Love (EMI)**

Now, let me think. What heavy "metal" cliché does this record not have? Perhaps we shall be spared the inevitable three day demon guitar "lick" in the middle "riff" (man)? But no, for at this very moment I hear the distinct thrash of that very demented axe grind. What, then, are the chances of the boys forgoing the rock'n'roll chick lyrics athenms? Hark!! "When I first saw you baby... I knew your name was trouble... Anyway you want I wanna prove my love for you... I'm a fool for you lovin' babe..." Hmmm. Life is a trifle predictable at times, wouldn't you agree?

**SCARLETT FANTASTIC: Plug Me In (Arista)**

There is, thankfully, only one Sir Samuel Fox, and Maggie De Monde, you are not her. So why you should actually choose to moan and wail suggestively(!) à la "Touch Me", one can only shake one's head at in amused bafflement. As the follow up to the promising "No Memory" single, "Plug" is a rather confounding creation. For one thing, the 7" single has two versions of the same song on it, while the 12" has four! Quite why they've chosen the very worst, most hilariously tragic electro pop padded rendition as the proper A side, rather than one of the other three reasonably pleasant attempts is perplexing to say the least.

**THE HOOTERS: Karla With A K (CBS)**

The follow up to "Satellite", this has an identical wiry guitar in the background, the same gravelly voice, and similar lyrics, i.e. they don't appear to have any rhyme or reason. It is though rather a lot more like an American-lish jig and is probably much nearer to what The Hooters actually like to play. And as it's completely different to almost everything else that gets played on the radio, it probably won't be.



**BLACK: Paradise (A&M)**

Considering this is meant to be a song all about paradise, Mr Colin Vearncombe doesn't sound to be having a very good time at all. Mostly he "woah oh woah oh's" in a rather unemphatic manner to a not terribly jolly "beat" that's very similar to "Wonderful Life" and "Sweetest Smile". Perhaps he was suffering from a nasty bout of bellyache when he recorded it. Or perhaps he's just a bit of a sad soul...

**DEPECHE MODE: Behind The Wheel (Mute)**

Not unnaturally, since this is, after all, Depeche Mode, several odd noises

immediately come into play here, not least the sound of a car hub cap falling off to begin the proceedings. A door then opens and closes and - zoom! - we're off at fairly moderate speed, Dave Gahan in the passenger seat, and some weird girlie (not only weird but no doubt a bit of a perv on the quiet, since Martin Gore wrote the thing) driving. And that's all that happens. Dave's "voice" travels no more than three notes up or down the scale, and the bumping one finger synthesizer beat surrounding the "jaunt" fares not much better. A bit weedy on the whole, and not much cop.

**RAY PARKER JR: Over You (WEA)**

A sloppy lament to lost love from Ray Parker Jr, the man who only a few months ago was chirruping "I Don't Think That Man Should Sleep Alone", this time accompanied by Natalie Cole, daughter of Nat "King" Cole. It has all the required elements of a good singing record: sappy dew-eyed lyrics uttered with that customary paired expression duet-ers are prone to giving one another, a gentle saxophone soothing the traumatised situation, and tinkly percussion chipping in with its hap'ennywood whenever Nat'n'Ray sound like they're nodding off. Which is quite often, by the way.

**PUBLIC ENEMY: Bring The Noise (Def Jam Recordings)**

Never before has such a tune-free racket of drivelsome bilge been proffered for public scrutiny. A scratchy, squeaking US

hip hop noise, I can't imagine it doing much to endear sceptics to rap "music" at all. For the most part this is a nonsensical blethering of "chillin'", "illin'" and "dissin'" etcetera, and while I feel sure there's some deadly serious message to the masses in there somewhere, I'm jing'd if I can make any sense of it.

**TIFFANY: I Think We're Alone Now (MCA)**

Fresh-faced and wholesome, most everything about Tiffany is regular, i.e. average: looks, voice, and song (especially). The combination took her to number one in America, but then they do have a certain sway over there towards even so slightly raunchy female vocals and insubstantial pop toons that are infuriatingly catchy and so inevitably destined for the top. Tiff's bid for world domination has now hit the shopping malls of Britain and I suspect it won't be very long before we'll all have succumbed to the "charms" of this rather wretched thing.



**SINEAD O'CONNOR: Mandinka (Chrysalis)**

Take, if you will viewers, a quick peek at Britain's brightest pop chart. On the one hand you will see a gathering of foxy female vixens gaily fluttering about, trilling their catchy, toe-tappily, decidedly hummable pop tunes which are rarely too dissimilar from one another and never too outrageous. On the other hand you will observe this: a quite possibly mad Dubliner called Sinead (pronounced Shenade), who is as bald as a "coot", has worked in the past with those U2 chap's and has now taken to howling and shrieking like a demotated banshee. Yet this rasping, raw rock/punkesque thing it, "I'll wager - destined to be possibly the most absolutely brilliant single to never be a hit. Such is the unjust world we live in..."

SINGLE OF THE FORTNIGHT



**BILLY IDOL: Hot in the City (Chrysalis)**

This is actually the re-release of Sir William's first solo offering from 1982. Then, it reached a rather paltry No. 58, a complete misjudgment on the part of the great British public since it is one hundred per cent boggle blasting. Accompanied by a thumping drum beat and manic accordion, the world's Greatest Living Englishman growls and snarls menacingly, strutting his "stuff" to maximum effect. And once you've come to terms with the fact that he's sneering about it being "hot in the city tonight" - 100°F no less - when in fact we're in the middle of a rather parky spell of winter at present, you're up and away, peeling off all manner of sweaters and thermals and curling your lip like the man himself.

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BOTH SIDES PLAY**

# 1987 - WHAT

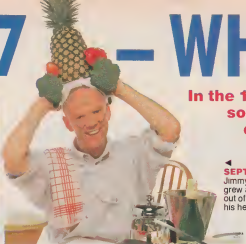
In the 12 months  
some pretty  
quite sure



▲ **FEBRUARY:** Neil Tennant of the Pet Shop Boys came in to edit *Smash Hits* for a day and sat around drinking tea and eating banana cake. Bone idle, these pop stars...



▲ **MAY:** Wet Wet Wet went ten-pin bowling – and were completely useless!



▲ **SEPTEMBER:** Jimmy Somerville grew a pineapple out of the top of his head!



▲ **FEBRUARY:** The Style Council went completely bonkers!

▲ **FEBRUARY:** A-ha unveiled their new image, hats ahoy!



▼ **AUGUST:** Scott Taylor from Then Jenco took up the ironing board instead of the guitar. Hurrah!!



▲ **FEBRUARY:** Mick Hucknall looked as handsome as ever.



▲ **JULY:** *Smash Hits* demonstrated the art of rolling one's trousers up the Curiosity way.



▲ **JANUARY:** Ian "Ian" Boham wore a silly hat and made a silly record.



▲ **NOVEMBER:** Phillip Schofield tried not to look a weed.



▲ **OCTOBER:** Ali Campbell of UB40 played cowboys.



▲ **SEPTEMBER:** Sir Stanley Housemartin took a bath with all his clothes on. ▲ **MARCH:** Janet Jackson blew a huge bubble, and it burst...



▲ **MAY:** Pepsi And Shirlee played leapfrog in the park. And why not?



# A LARK IT WAS

that make up a year you'll find pop stars getting up to strange high jinks, and when they do you can be that *Smash Hits* will be there to snap them...



▲ **MARCH:** Jon Bon Jovi took his annual bath.



▲ **APRIL:** "Glenn" Hoddle and "Chris" Waddle pretended to be pop stars, the chumps.



▲ **APRIL:** Fish from Marillion ripped a girl's arm off and picked his nose with it.



▲ **OCTOBER:** Madonna strangled some bald bloke.



▲ **SEPTEMBER:** Richard "Scoffer" Coles ironed Jimmy Somerville's head.



▲ **APRIL:** *Smash Hits* pioneered a new fashion craze, i.e. wearing record sleeves on your head, that swept the nation (except it didn't).



▲ **MARCH:** Beastie Boys "chic" swept the nation.



▲ **AUGUST:** Sav from the Lepps showed off his nipples. Bleeuuuugh!



▲ **APRIL:** The Beastie Boys terrorised the "fun" fair at Brighton (except for Ad-Rock, the weed).



▲ **FEBRUARY:** Lord Fred of Lucan adopted a sober image.



▲ **FEBRUARY:** Ben What'sname donned a gaily festooned jacket for the cover of *Smash Hits*.

▼ **JUNE:** Andy Bell of Erasure took to sleeping on top of his piano wearing lights, a leotard and some rather fetching ruby slippers.



▲ **NOVEMBER:** Zodiac Mindwarp made a "slap-up" feast out of a bun, lettuce and lots of pop singles. Yum!  
 ▲ **OCTOBER:** Blackie Lawless of W.A.S.P. and a couple of his pals.



# HEAVEN IS A PLACE ON EARTH

#### Chorus

Ooh baby do you know what that's worth  
Ooh heaven is a place on earth  
They say in heaven love comes first  
We'll make heaven a place on earth  
Ooh heaven is a place on earth

When the night falls down  
I wait for you and you come around  
And the world's alive  
With the sound of kids  
On the street outside

When you walk into the room  
You put me close and we start to move  
And we're spinning with the stars above  
And you lift me up in a wave of love

#### Repeat chorus

When I feel alone  
I reach for you and you bring me home  
When I'm lost at sea  
I hear your voice and it carries me

In this world we're just beginning  
To understand the miracle of living  
Baby I was afraid before  
But I'm not afraid any more

#### Repeat chorus

In this world we're just beginning  
To understand the miracle of living  
Baby I was afraid before  
But I'm not afraid any more

#### Repeat chorus

Ooh heaven is a place on earth

#### Repeat last line to fade

Words and music by Rick Nowels/Elen Shipley  
Reproduced by permission  
Future Furniture Music/Shawnee Music  
On Virgin Records

# BELINDA CARLISLE

## TIGHTEN UP

(I Just Can't Stop Dancin')

Huh we're Wally Jump Jnr  
And we're from Brooklyn New York  
And we dance as well as we walk

I just can't stop dancin'  
I just can't stop dancin' babe

Repeat above two lines three times

Tighten up help me tighten up ooh tighten up  
Do it now do it tighter now let me tighten up

Do it now take it down tighten up

Yeah that's the way I like it

Ooh tighten up oh rap it out ah yeah

Hey Skipper come on over here

Get a look at that guitar

Yeah get it you boys come over here

Play that organ boy play it ah yeah

Just like we used to do it huh

Everybody avarybody avarybody

Hit it yeah

Hit it girl tighten up ooh tighten up

Come on tighten up tighter now

Tighten up y'all tighten up y'all

I just can't stop dancin'  
I just can't stop dancin' babe

Repeat above two lines three times

I just can't stop dancin'  
I just can't stop dancin' babe

I just can't stop dancin'

I just can't stop dancin'

I just can't stop dancin'

I just can't stop dancin' babe

Repeat above two lines three times

Words and music by A. Bell, K. Gamble, L. Huff  
by permission Island Music Ltd/Mighty Three Music Group

## WALLY JUMP JNR & THE CRIMINAL ELEMENT



## reason to live

Out of love

There's nobody around

All I hear is the sound of a broken heart

Out of time

No more waiting for you

Now the hurting is through and a new day starts

And I feel a change in my life

I sailed into dark and endless nights

And made it alive

Chorus

Everybody's got a reason to live babe

Everybody's got a dream and a hunger inside

Everybody's got a reason to live

But it can't be your love

Out of touch

With myself for so long

Now a feeling so strong's coming over me

Down the line

There's a lesson I've learned

You can love and get burned if it has to be

And I see a change in my life

And I'm not alone when I'm strong inside

And I realise

Repeat chorus

And I feel a change in my life

And I'm not alone when I'm strong inside

And I realise

Repeat chorus twice

No it can't be your love

No it can't be your love ooh

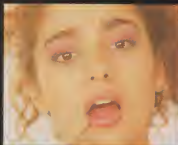
No it can't be your love

Words and music by P. Stanley/D. Child  
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On Vertigo Records



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# STAR TEASER

● All the names on the right are hidden in the diagram. They could run horizontally, vertically or diagonally. Some run back words. But remember that the words are all in an uninterrupted straight line whichever way you run.

BALWERCNITTCUNOD  
SMATEHDBNSEEWSOK  
SEEGEBLROAGRHSK  
JUNBARLYELIEAIRB  
LAOXKLEMIKLNCRCK  
OPRSFYMUSLALILZIE  
OTEINALOSNTNISILMS  
CADTHIHESAAASDAURCR  
LXNNEMTESWRAGEAAE  
LDABORTITATYKRIUM  
YXYYOIGMANWEOLCRBI  
RAEMHYOAMROENYIAB  
UTLWANGMBCCTOTSIRL  
CBAPEXMEERFSHLDADC  
RNSBODIDAIMULMOWO  
ENAECAEPRIEMOJAER  
MOJETSNRCDGELNHRCP  
IEHEZIASIDIEARAEPE  
ITXCTSHTNLESESPAHH  
DAFNTEWLEAUSUTTEPT  
DTALGACYWHRRTAEIHA  
ENACRTBKWRREAGBPN  
RMOPCAEWHRRUMIKARG  
FENCISRSMADANARJBA  
GTSRCPICIRMSAEBYLLJE

● Cast your peepers to the right for the solution!

- ABC
- ARCAD NEAD
- ALEXANDER O REAL
- ALISON MOYET
- BARANARAMA
- BARRY WHITE
- BEN EISE
- BILL MEDLEY
- BILLY GOOL
- BLUE MERCEDICES
- BOB GEORGE
- BRITAN ADAMS
- CLIFFING CREW
- COPRA SUMNER
- ERASURE
- ERIC 8
- EURHYTHMICS
- FLEETWOOD MAC
- FREDDIE MERCURY
- GEORGE HARRISON
- JAN HAMMER
- JELLYBRAIN
- KISS
- LL COOL J
- MARILLION
- NAZI PRIEST
- NINE
- RINA SIMONE
- PETER D'ARRIEL
- PRINCE
- RAKIM
- RICK ASTLEY
- SCARLETT FANTASTIC
- STING
- TEMPTATIONS
- THE COMMUNARDS
- THE RISE AND FALLS
- THE PROCLAIMERS
- THE TAMES
- T PAU
- WAP
- WHITEEMAKE

# SMASH HITS

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# PUZZLE ANSWERS PRIZE CROSSWORD

**No. 45 (2 December)**  
● The winner is Daryl Jones from Nuneaton  
**No. 46 (16 December)**  
● The winner will be announced next issue; meanwhile the answers are scamping about below:

**ACROSS:** (1) Rick Astley, 4 'Dinner (With Goshawks)', 9 'So Emotional' 11 'Strong', 16 'Shoe', 14 'The Irish Rover', 15 'I Promise', 18 RAK (m); 22 Bill Medley, 23 Alarm, 24 'If You Were Here (Tonight)', 26 'Lambada', 27 '(All The Things) She Said'

**DOWN:** 1 Alexander O'Neal, 2 'Two (Times)', 3 Eric B And Rakim, 5 (Jaki) 'I Guess', 6 'No Silence (It's Brooklyn)', 7 'Hotel New York', 8 (C) Anna (d), 10 'It's Over', 16 'I (Turning Up That Heat)', 17 'Be Gees', 19 (Robert) 'Avarice', 20 'I Turn Blue', 21 (Pret) 'Tyr (w/c)', 24 & 12 across Was Not Was, 25 (The) EMI (person)

# STAR TEASER

W E R C N I T T C U N O D  
S M A T E H D B N S E E W S O K  
S E E G E B L R O A G R H S K  
J U N B A R L Y E L I E A I R B  
L A O X K L E M I K L N C R C K  
O P R S F Y M U S L A L I L Z I E  
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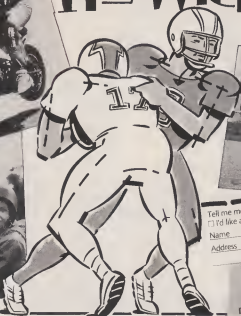
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Well, viewers! What would you do if a bloke wandered up to you and said he was Jesus? "Trey, eh? Let's ask **U2: Bono** shall we? 'I'd point him to the bargain basement,'" he says. "I'd say 'It's the 20th century and you can't walk around in those shoes you used to wear Tesco's, you say? I'd tell him he was in the wrong supermarket. Salsworts is better." No, *Mutterings* doesn't understand either Never mind. Just the first installment in this fortnight's interminable series *U2 Are A Weeny Bit Bono's Really, Aren't They?* But first, some gossip and intriguing information about some of the other wibbly-headed characters in the tabloid that is pop music. Like, er, **Pepsi** And **Shirley**. They recently got some lipstick squashed in their New York hotel room carpet. Frightening stuff, eh? So what's Pepsi doing about it? Buying a new career? Paying for forgiveness? No—apparently she's, er, writing a song about the whole unforgivable experience. Then rock 'n' roll. And already it's time for *U2 Are A Weeny Bit Bono's Really, Aren't They?* 2. Here's **Bono's** reflections on 1987. "Beyoncé! It's been like going on Magic Mountain. You don't really want to do it yet, you still get out, and it's completely stark inside." *Mutterings*, er, knows how she feels. And now to the conscience of the western world. **Sylvester Stallone**. Busy making *Rambo III*—a film he says is more socially significant than the last two i.e. only 17,000 "commies" get garrotted, blown up, disembowelled etc. and he grants four words, not three—our hero has declared the Reagan's Gorbachev summit "a smokescreen"... Meanwhile **The Pope** has decided that he has avoided the glimmering world of pop too long and is to make a record. Sadly he hasn't done his homework very well. Is he making it with **Madonna Prince?** U2? No. His lucky partner? It is **Plastic Bertrand**, him of totally-forgotten uselessly French punk novelty hit "Ca Plane Pour Moi", and he has persuaded Il Papa to speak some lyrics in five languages over a charity record. Very, very sad. And not only is the Pope on "Plastic's" case but **Prince Charles** has been chatting to **Ben from Curiosity**. Apparently HHR declared too much modern music "soulless" and said he "hated the synthesizer was to blame because it was destroying live music" PHHIMPH!!! And now, *U2 Are A Weeny Bit Bono's Really, Aren't They?* 3. Adam

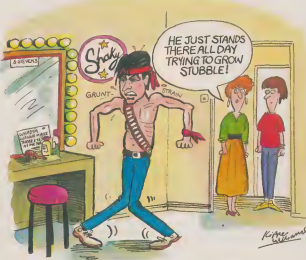
# Mutterings

Clayton on the art of songwriting: "We're quite good at coming up with silly little songs that don't say very much." Oh. And, talking of things that don't say very much, *Mutterings* moves on to **Michael Jackson**. **Michael Jackson** 1. The odd one is "strongly removed" to be attending this year's Record Industry Awards in February. **Michael Jackson** 2. He is apparently trying to buy the rights to the 1951 film *Jedine For Bono* in which then-actor **Ronald Reagan** plays a professor bringing up a chimp. **Michael Jackson** 3. He is said to be holding a £600,000 party in Hong Kong after his British dates and giving as going home presents a silver-plated CD player to the men and a solid gold—framed photo of himself and **Bubbles** to the women. The sexiest **Michael Jackson** 4. Eagled-eyed readers may have noticed the dedication "to Andrea Patel of Canada—I love you" on his latest single sleeve. So who is she? It turns out that "Andrea Patel" is the real name of the dancer in the

"The Way You Make Me Feel" video, Talara Y. Thumbrten (as "discussed" in last issue's *Get Smart*). So now you know... *U2 Are A Weeny Bit Bono's Really, Aren't They?* 4. Bono on poverty. "After we've paid off the road crew, the security men, the tax man, the accountant, and the promoter you've only got enough money left to, say, buy a couple of small islands in the South Pacific." Er... And now to someone far more down to earth (ahem) i.e. **Sting**. It is muttered that everyone on the set of his latest film *Julia* have been so driven to distraction by his endless serious speeches on lady matters that they've declared him "boring and pretentious" and "have sent him to Coventry" (i.e. won't speak to him, as it were) and that they've even given a word in edgeways away in the world. **Kathleen Turner** is, he said, especially miffed at his outbursts on the art of acting. "she's infuriated to hear this amateur droning on," an observer is quoted as saying. Also in the film world, **Madonna** is

supposed to be following up her next film *Blue Angel* with a "roaring 20s thriller", *Bloodhounds Of Broadway*, co-starring actor Dennis Quaid. Another early type, **Don Johnson** has recently revealed his relaxation tips. "I got Jesse (his son) a set of small golf clubs so we go and play together and we fish." With golf clubs???? The man is plainly demotivated which reminds... *Mutterings*. *U2 Are A Weeny Bit Bono's Really, Aren't They?* 5. **The Edge** on having days off. "They're like gold dust. It's nine months now and we're so tired. We were basket cases coming into Florida. Sorry? ... Equally scarily is **Sinitta**. She has declared she is madly in love with **Whitney Houston**—"It's a bit like a schoolgirl crush"—and that she'd "like to come back in my next life as a man—that way I could marry Whitney". Pop talk, they're all mad. In fact **Rick Astley's** old group **F.B.I.** aren't just mad, they're *lunatic* (That was a thoroughly pathetic joke—Ed.) indeed Drummer Chris

Brown, guitarist Kevin Needham, bass player Peter "Pep" Dale (whose mum persuaded Rick that he should sing), rhythm guitarist Will Hopper and now singer Neil Thompson ("compared to him Rick Astley is a wimp") are rather peeved that Rick swept off alone to become rich and famous, even though they like his records. "My only consolation," says Kevin, "is that I know he's going to end up like Michael Jackson with no mates". Also chaffing about Rick has been his mum. She has been quoted in a "news" paper as saying "I love Rick, but I can't stand his records", and that "he can't sing, he can't dance and the bloke down the local pub is a better crooner". Charming (though apparently she has said since that she was "misquoted"). *Mutterings* should think so too) on talking of being misquoted, **Mags from A-ha** would like us to point out that his comments in the Reader's Poll Best Video section last issue were accidentally swapped round. *Mutterings* should be "Take On Me", not "The Living Daylights", that he considers "a classic" that should be included every year. Sorry... And, on the subject of polls, **Michael Jackson** and **Bono** have just come to the top of the poll of "the most beautiful lips". *Mutterings* wonders if you can think of anything else they have in common? Cue *U2 Are A Weeny Bit Bono's Really, Aren't They?* 6. On their American concerts they have taken to supporting themselves as a country group called **The Dalton's** (they got the idea when **Los Lobos**, the real support act, missed the plane once). The Dalton's are Alison (Bono), Duke (Larry, Beryl (Adam) and Luke (The Edge)), they announced "we have two kinds of music for you, country and western" and Adam wears a dress and a wig. The complete fruitcakes. They've also announced plans for a new LP—possibly a double one, probably mostly but not totally live—next year to go with their film. They've written, or half-written songs called "Lucille", "She's A Mystery To Me", "Prisoner Of Love" (with Bob Dylan), and recorded "When Loves Comes To Town" (with blues legend B.B. King), a gospel version of "I Still Haven't Found What I'm Looking For" and a song called "Jesus Christ" for a memorial LP dedicated to ancient folk type Woody Guthrie. Gosh. And what does **The Edge** think of all this. "I'm on fire! I've got the fever, now!" On dear.



**Shakin' Stevens** has apparently announced a marked change of direction. "Everyone thinks I'm Mr Nice Guy but I'm not. I love gory films like *Lethal Weapon* and *Raw Deal* that are full of violence and shoot-outs. I've ordered my manager to find me a meaty film script so I can play the British answer to Sylvester Stallone." Erm... .



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