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FASHION AID  
THE FULL STORY

# SMASH HITS

HIT SONGS BY DIRE STRAITS LLOYD COLE GO WEST BLANCMANGE AND MANY MORE



## WHAM!

“‘I’m Your Man’ is more us... it’s more about sex”

FEARGAL SHARKEY MAI TAI NIK KERSHAW  
TALKING HEADS DEXYS MIDNIGHT RUNNERS NEW ORDER



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**SMASH HITS** ● **MARK REILLY**

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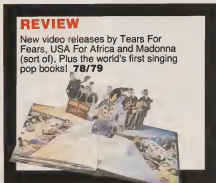


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## NEW ORDER

Survival of the fittest  
**84/85**



Photo: Brian Rose



● £8 million was raised for the starving people of Africa by Band Aid's "Do They Know It's Christmas". £52 million was raised by Live Aid. But it's *still* not enough. As Bob Geldof said, "It will enable people to live but it won't give them a life. . ." In order not to lose the interest of the affluent western world, new and extravagant fund-raising projects must be devised. And the latest is Fashion Aid . . .

The event took place on November 5 when 5000 people gathered inside London's Albert Hall for an evening of spectacle and glamour featuring 18 of the world's top fashion designers and a host of superstars. Which may sound a little unlikely, even a bit ironic in the light of what the event is for ("showing off for Africa", as one headline put it), but the aim is to raise £1 million for the Band Aid Trust, and that can't be knocked.

Ticket sales would, it was hoped, bring in £100,000 while the whole event would be filmed by Kevin Godley (of Godley & Creme who made the "Two Tribes" video etc) and the TV rights sold around the world.

Then there's the Fashion Aid t-shirts: all 18 designers taking part have produced special t-shirts that will hopefully bring the fund up to the projected target of £1 million (see page 7 for details of how you can help Fashion Aid by buying a t-shirt).

The main person behind

Fashion Aid is 25-year-old **Jasper Conran**, a close friend of **Bob Geldof** and **Paula Yates** and godfather of their daughter Fifi Trixabelle. Like Live Aid, the fashion project would take months to plan and amongst the tasks Conran found himself faced with were

- Persuading Virgin Atlantic airlines to lend a plane to fly 200 models over from New York
- Talking the world's top designers – people like **Yves Saint Laurent**, **Giorgio Armani**, **Zandra Rhodes**, **Calvin Klein** and the **Emanuel**s (who designed **Princess Diana's** wedding dress), as well as the new trendier types – **Katharine Hamnett**, **Body Map**, **Scott Crolla** – into giving their services and lending their new

PHOTO IMPACT



Some of the Fashion Aid team: (back row) David Emanuel, Rita Ozbek, Jerry Hall, a "model", Katharine Hamnett, Bruce Oldfield (front), Stevie from Body Map, Scott Crolla, Jasper Conran, "Mrs" Emanuel, Wendy Dagworthy.

- collections for free
- Getting hold of lavish fireworks to give the event extra pizzazz (Jasper's father, Habitat founder Sir Terence Conran, forked out the £10,000 reward)
- Finding £5000 to hire the Albert Hall, which is a registered charity itself and cannot, therefore, give its services for free. (Night-club owner Peter Stringfellow coughed up this time).

There was even talk at one point of the Emanuel's having six sheep in their bit of the show but Albert Hall officials pointed out a by-law that prevented live animals being taken into the building. And so it went on.

Every Wednesday for four months, Jasper and his "committee" (fashion publicity agent **Lynne Franks**, promoter **Harvey Goldsmith**, **Bob Geldof**, **Valerie Bloudeau** from the Band Aid Trust – and **Sue Godley**, wife of **Kevin Godley**) met to hammer out an itinerary for the show. Each designer was to be given a 5 minute slot and only 15 minutes of rehearsal time. The

amount of models onstage at any point was to be kept to a minimum but Katharine Hamnett still ended up with over 90 (including a band of tribal drummers) while the Emanuel's employed an entire cast of 250 (including a 100-piece choir). Chaos was the result . . .

There were only four dressing rooms, so stars were asked to "leave their modesty at home". Backstage there were to be 35 handers, 60 make-up artists, 120 dressers (to help people into their clothes) and 100 assistants.

Every famous person in the country was approached to take part, whether it be to model clothes or to introduce the work of a designer. Bands like **Wham!** had to give seven separate designers alter them – they plumped for the cool Italian designer **Giorgio Armani** as "with him at least we knew we wouldn't end up in a dress". There were no furs allowed in the show – model **Marie Helvin** made sure of that (she's the ex-wife of photographer **David Bailey** who recently made the gory anti-fur ad for the cinema).

Champagne and caviar were banned backstage as everybody involved felt it was "not in keeping with the spirit of things". Instead they went for cheese and ham samies.

Last but not least, the show couldn't go ahead until insurance was sorted out. The entire cast had a £10 million policy taken out on them. The preparations were almost finished.

It's 7am and rehearsals have just started. Everyone's got just 15 minutes each. 2000 Models are rushing round in a mad panic. People are phoning in to ask if they can help – people like the **Eurythmics** (who end up introducing **Katharine Hamnett**) and **Christopher Lee** (who introduces **Scott Crolla**). Others are having to cancel – **Simon Le Bon** was down to model for **Katharine Hamnett** but he has to rush off to film a video in Los Angeles. Others simply go missing. **Martin Kemp** and **Steve Norman** of **Scars on Ballet** are outside in the snow, dancing with **Stephen Duffy** and **Nick Laird-Cloves** (of **Dream Academy**), practising their dance steps to a **Deep Purple** tape (that's to be used, along with **dry ice**, in the **Crolla** show). **Grace Jones** is stomping up and down the cat walk with a big bass drum while her designer, **Issey Miyake**, sorts out the ropes on which four of his models will abseil down from the roof. **Body Map** are sitting on the floor somewhere, asking their model **Julie Goodyear** (Sue Lynch) all about **Conradson Street**, while she's all excited at the prospect of meeting her model partner for the evening – **Boy George**. **Jerry Hall** (**Mick Jagger's** girlfriend) is trying out a huge cardboard box for size – she will be brought on in it while wearing a v. posh **Anthony Price** dress. And two Japanese boxes are wandering around the hall, aghast at the chaos. In their hands is a cheque made payable to **Band Aid** for 2 million dollars – the proceeds from the Japanese Live Aid. They're going onstage tonight to present it to **Bob Geldof**.

One more run through and the stage is cleared. It's 6:45 pm and the doors are about to be opened, the "star-studded" crowd busting their way into their seats. Backstage people are still running around in a flap – they've been at it for 12 hours solid now – while in the auditorium the lights are going down. The show is about to start. . .

# D N A D



● Bob with Princess Michael of Kent standing up in a box



● Lots of famous people (count 'em) in the audience!



● Margaret Thatcher cooks a snoot for Katharine Hamnett



● Dave and Annie have a laugh with "Mr. Bizarre" - Christopher Lee



● Lee from Madness shows off those satinesque threeds to swoony effect



● A big Suggs, a little Suggs and a Carl and a Lee do a "nutty" dance for Jasper Conran



● Tina Turner look-a-likes strutting their stuff for Joseph (a designer)



● Stevie Norman, Freddie Mercury and Paul King



● Grace Jones bringing home the Becolot (a pun of sorts...)



● Having a pose backstage: (left to right) Dave Stewart, Paula Yates, model Maria Halvin, Angelic Houston (an actress over here to be godmother to Mick Jagger and the next person's baby), Jerry Hall, Annie Lennox



● Stevie Norman strikes a pose for Crole



● Selina Scott looking jolly pretty, Boy George looking a bit pale



● Grace Jones banging a big drum (as you can clearly see!)



PHOTO: IMPACT

● Andrew Ridgeley and a very odd looking George Michael (it's Angelic Houston, actually) introduce the Giorgio Armani show



PHOTO: ALAN DAVENSON

● Mick Jagger and David Bailey (he takes pictures, pop chums). Lurking in the background is one George Michael



● Very horrible knobby people ripple in Bruce Oldfield garments ("I could've designed them" - 500,000 readers)



PHOTO: LFI

● Julie Goodysar (Bet Lynch) and Boy George camp it up something rotten for Body Map



PHOTO: LFI

● Faergal Sharkey and Nick Hayward have a wee sit down in Wendy Dagworthy garb

● Iman steals the show for Yves Saint Laurent



PHOTO: ALAN DAVENSON

● Steve Norman and his girlie-friend Gail and Martin Kamp and Shirley. (All say aah!)



● Dave Stewart, Mick Jagger and Andy, right, share a "joke" and a truffle "back stage"



PHOTO: ALAN DAVIDSON

● Mick Jagger combs his chick's hair, right?



PHOTO: UPI

● Dempsey and Makepeace (but which one is which?)



PHOTO: UPI

● Actress Jene Seymour and Sir Frederick Mercury have a "grapple" for the Emmevale (well, they were pretending to get married, pop chums)



PHOTO: UPI

● Sob is making the final announcements



PHOTO: UPI

● Geidof presented with the Japanese Live Aid cheque (that's £2 million in English, matey!)



PHOTO: JOE DEWAN

● At the Fashion Aid party later on, George and Pat Fernandez frug away to... what? The latest pop disc by Whem!! Worrs poser!



PHOTO: UPI

Now here's how you can help. All the designers taking part in Fashion Aid have produced special, one-off t-shirts for the event, the proceeds from which go straight to the Band Aid Trust. They all cost £10 each and you get them from any HMV shop. You can also order them by mail order (stating which designer, of course) by sending a £10 cheque or postal order to Fashion Aid, PO Box 50, Harlow Essex CM17 0DZ. Alternatively, you can send them a stamped, addressed envelope for more details.

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**N**ow here's a very double-edged question. Is this art or is it rude? Brian Eno (below) would plump for the former, as the pictures in question are from his new 61 minute video "Thursday Afternoon" Recorded at the request of Sony Electronics, who basically wanted someone to try out their brand new equipment, it consists of a series of seven "video paintings" of a girl called Christina. "Thursday Afternoon" is also the first LP to be released on compact-disc only (a nation gasps).

An interesting chap, Brian - he formed Roxy Music with Bryan Ferry about a zillion years ago and was one of the first people to make lots of "bizarre" electronic noises. He's also co-written and co-produced two LPs with David Bowie ("Low" and "Heroes"), and produced LPs for Talking Heads and U2 ("The Unforgettable Fire"). Most recently he's been making "ambient" LPs for his EG label, bits of which have been used in everything from Dulux TV ads to the theme from the BBC 2 arts show Arena to a Horizon documentary (his favourite, this) which showed, by use of a nosy "internal camera", a sperm leaving a man and whizzing up inside a womb. Bit "biological", that.



**A a a a h !**

... What a sweet picture of "dishy" Simon le Bon and his dreamy date Yasmin Parveneh a-kissin' and a-cuddlin' after a romantic candle-lit dinner for two. Young love, eh? (Are you quite sure about this? - Ed.)

## ANYONE WANT TO BE IN A TV PROGRAMME ABOUT WHAM!?

● You do? Thought so. (Duran Duran fans can leave the room at this point.) Well then, write to Harcourt Films, 1 Falconberg Court, London W1V 5FG and tell them all about yourself and why you like Wham! - the more interesting the reason, the more chance you'll have of getting on telly. And, if you include details about how many posters and general Wham! stuff you've got plastered over your bedroom walls, they might even film your interview (hey, wow!) in your own "boudoir"! The programme - one of a new 8-part series about "fame" which hasn't even got a title yet - will be shown late next summer on Channel 4. So see you then...

Remember that group called **Frankie Goes To Hollywood?** No? Well, you probably won't be interested in their first fan club convention, taking place at the Hacienda Club in Manchester on Saturday December 7 between 2pm to 6pm. "Rare" vids will be shown, FGTH clothes will be auctioned and fizzy drinks will be quaffed well into the, er, afternoon. A limited number of tickets are available for non-fan club members from the Frankitastic Fan Club, PO Box 160, Liverpool L69 8BG. And the organisers, Doreen and Kenny, want you to make the £3 cheques or postal orders payable to Frankitastic Merchandising and to include an *saax*. So see you there.



Coo-eeee!! This is **Doctor & The Medics** and they're a crazy beatnik-psychelic-washboard-rockabilly-tubs-o'-fudge-type combo who help run weird clubs in London (frequented by the likes of Siouxsie And The Banshees, The Cure etc). They also make "bizarre" singles like "The Miracle Of The Age" with sleeves that make your eyes go all squoobly. Eecccc!

**H A P P Y B I R T H D A Y**

● **Tina Turner** (45) on November 26 ● **Charlie Burchill** of Simple Minds (26) on November 27 ● **Billy Idol** (30) on November 30

● Close your eyes. Walk forward three paces. Twizzle round eight times. Now open your eyes. ... Gosh!

Here we are inside a posh New York studio at the making of the "Sun City" anti-apartheid single. On the right we have a girl no-one can recognise, then there's the "mighty" Afrika Bambaataa, Bono (with a rather disturbing beard), and Miami Steve Van Zandt



(sometimes Bruce Springsteen guitarist and organiser of the record). Now, shut your eyes and have another twizzle round. Open your eyes and ... gosh!



Here we are again, this time with Miami Vice. ... sorry, Steve and ver Boss who're "chewing the fat" at both ends and generally personifying what rock n'roll is all about. Almost enough to make you gasp "how interesting!", isn't it? ...



The number one music video in America is out here on December 12. *Prince And The Revolution Live* features 2 hours of, guess what. . . Prince, live. There's all the singles plus an 18-minute version of "Purple Rain" ("Why's it been cut?" e nation squewks); it comes in two volumes ("SWIZZ!!!!" e nation shrieks); and each voi. costs £24.95 ("WORRACHEEK!!!!" e nation splutters. . .)



**Y**ou know that first episode of Max Headroom – the really famous one where you see the actor that plays Max? Well, it's being shown again at Christmas – December 27 to be precise, which is also the day of the concert in Hollywood with Duran Duran and Culture Club – that should be on the telly later that night. So make sure you don't have to go round to your Auntie Nellie's for tea or she'll talk all the way through, like she normally does when you go round there. And then she'll only get upset when you don't finish your Shippam's meat paste sandwiches and Ritz crackers with Dairylea cheese spread because if you look down at your plate you might miss something. So I'd go on the 26th if I were you.

● "R.S.V.P." is a) a thing you put on a letter to make them write back to you b) a thing in *Smash Hits* that gets you a pen pal c) a single by Five Star, those people on the right. (The answer will appear in the next issue.)



● Did you see this lot (left) on The Tube? No? Well, they're called the Dave Howard Singers (because the Canadian bloke at the back is called Dave Howard) and they've just put out their first record, a 12" EP called "Who Is She?" And the first track, "Road Warrior" is all about Mad Max! Crazy, eh?



**MOOO!** Wow, aren't tigers frightening? (Pull yourself together - Ed) After the picture was taken, this one decided to bash into **Beki** (as in *Bondage*, ex-punk "bawler") and knock her over. Bet it didn't hurt! Anyway, none of this has got anything to do with her new single, "Don't Turn Away". **Hoort!**



**T**his is **Anya**. She's the girl in Elton John's "Nikita" video. She's a model, she's 23, and guess what - she's made a record. Criskey... everybody's at it these days. There's a Christmas single coming out by a water buffalo, apparently. But we digress. Anya's diskette is called "Moscow Nights" and was written by someone who wrote a song on **Shakin' Stevens'** new LP. Funny old world, ain't it?



**L**ooks like **Madonna** is never going to bother to come and play any concerts in Britain, but at least you can get some idea of what it might be like from a new 55 minute long video, "Madonna The Virgin Tour" which has just been released. It features nearly all her hits, including the single "Dress You Up" which will be out on November 24.



**Y**ou know Christmas, that thing when people go all squoofy because it's Jesus' birthday except hardly anyone remembers that and just give socks and hopeless "gifts" to people instead... Well, **Midge Ure's** playing a Noel beano concert (December 23, actually, at the not very nice Wembley Arena). He promises lots of super surprises and "festive follies". Roll on Easter, eh, pop chums?

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Puzzler



£1000  
cash prizes

PIZZLES IS CROSSWORD

“H

ello!  
I'm called  
Kate



Photo: John Bragg

and I'm in a posh group called the **Dweam Academy**. We're widdly marvelous and we write pretty tunes that weave pretty patterns into the social swirl that is, *just-rice*, life. So, I suppose you're wondering what I'm doing looking scumponize on the cover of this month's *The Puzzler* magazine? Well, I was wondering the same myself, ackchewwley. Probably something to do with the fact that I was a bit of a model a few years back. Quite swange weally. Any word, chums, take no notice and go out and buy our new single instead. It's **The Smiths'** song "Please Please Let Me Get What I Want". It's ge-ate. Toodli-pipi!"

**The Tube** have just released on LP featuring all their "most popular acts" - is **Billy Bragg**, **King**, **Les Enfants (?)**, **Beltane Fire (?)** and **The Big Sound Authority (?)**. Sounds, er, "interesting"...

# GERREM OFF

This, as you may have guessed, is a cut-out of **Marilyn**. You can dress him up in all sorts of Maz-style outfits and then (and this seems to be the point, actually), **UNDRESS HIM!** It comes from the completely brilliant **Marilyn** Fan club, who also publish **MAZmag**, a magazine full of steamy letters, featurettes and poems. Such as:  
*I wish I were your lipstick  
 Then I could touch your lips  
 But I'd rather be your underpants  
 Snuggled round your hips*  
 In fact the whole thing appears to be far wrifthing with sex, from the official fan club photo (below) to the **Maz** quotes dotted all over the meg: "I've had my sheets on my bed for six months and I've not changed them. Many things have happened in that bed, so they're dear to me. I don't ever want to wash them - I'll keep them in a cupboard." **Pheew-ee!** (Pass the sickbag, Marcel.)  
 Anyway, if you're interested in getting some **Maz** t-shirts, badges, the cut outs or other stuff, you can write to **Valene** (including an s.a.e.) at the fan club - **PO Box 181, Brighton BN1 6NQ** - end she'll tell you all about it.



# FAN CLUBS

**MIK KERSHAW** PO Box 46 London NW7 2AS

**KING** The Unity Club (snigger) PO Box 686 London SE19

**U2** PO Box 48 London N6 5RU

**W**hy's this bloke having a bath in a tub of *Opal Fruits* (made to make your mouth water)? Because he's a pervy little grown-up, that's why. Honest, pop chums, what is the world coming to? Phew-ee! Seems this "bloke" is actually one of **Prince's** chums (he played a "minder" in his film *Purple Rain*) and he's called **Jerome** and he's in a group called **The Family**. They've just released a record, "The Screams Of Passion". And it's pervy-ish and full of the tang of citrus. . .

**"Hi.** We're **The Cult.** We're real mean dudes, right, so if you don't buy our new single 'Revolution', we'll kick yer 'eads in.'"

**"Do They Know It's Christmas?"** and the American **Band Aid** record, "We Are The World" are being re-released. As usual, the money goes to Band Aid.

So what's **Steven Spielberg**, (v. famous film director and producer and rich person) doing in *Bit!*? Rather a lot, it seems. Besides producing the "big" Christmas film *Back To The Future*, he's also put up the money (that's what producers do) for three more "epics". There's *Amazing Stories*, which sounds like one of those Twilight Zone nonsensees and should be released on Valentine's Day (February 14 to you cold-hearted, unromantic types who still think kissing is sloppy). Then there's *The Money Pit* which is out on March 21 and sounds really boring (about a house whose door falls off or something). And then there's *Young Sherlock Holmes* which is, like, pretty "self explanatory", right, and will be out next June. And, as if that wasn't enough, *E.T. The Extra-Terrestrial* (he actually directed this one i.e. pointed a camera at some plastic gonks) will be re-released on July 4, 1986. Phew. Bit creepy this film business, don't you think?



**ROCK  
YOUR  
BOX.**





**SHARP GF 570 LESS BUCKS MORE FIZZ**



# THE BITZ "BEST THING EVER INVENTED"

## O V E R 5 0 0 P

Ha! Bet you thought there weren't any *Bitz* competitions in this issue, didn't you? Well, that's where you're wrong. There's 18 of them, actually – everything from an Eurhythmics jacket to a "matrix" thing like the one what Midge Ure used in his "If I Was" video. And all you have to do is: a) pick the prize you want to win; b) answer the not very hard question; c) write the answer and your name and address on a postcard (or the back of an envelope); d) write the name of the group whose prize you want to win in the *top left corner of the front of the*

### Very Amazing Midge Ure Matrix Things

Remember that rather incredible gadget that was "heavily featured" in Midge Ure's "If I Was" video (and on the record sleeve above)? Well, it's an American invention (unavailable in this country), it's called a matrix, it's very expensive and we've got two of them to give away! The first two correct answers out of the jiffy bag win matrix and an "If I Was" 12"; the next eight win 12" singles.

What type of animal is a midge – a) an insect b) a giraffe c) a trout d) a penguin e) Fluffy the *Smash Hits* fruitbat?



### Very Wonderful Eurhythmics Jacket And Singles Set

The jacket and a set of all four different covers (and the singles) of "Sisters Are Doin' It For Themselves" to the first out of the hat, a set of singles for the next nine runners-up.

What were campaigners for women's rights at the beginning of the century called – a) courtesans b) suffragettes c) maisonettes d) croquettes e) Bryan Adams?

### Supergrass Posters And Records

The first twenty win not only a *Supergrass* film soundtrack LP (with songs by Grace Jones, Frankie, Bob Marley etc.) and a *Supergrass* poster, but also a 7" of Grace Jones' "Slave to the Rhythm" (Cor.) The next ten win the poster and the single, the twenty after that win the single.

What song did Nigel Planer have a number one hit with last year – a) Hole In My Head b) Hole In My Shoe c) Oh Now, There's A Chuck, Lick, Hassling Me In The Street? d) The Power Of Love e) I'm Supposed To Be Funny?

### Deoxy Midnight Runners Records

Twenty-five very rare double-pack versions of their raw single, "Tall Men What She's Like" which includes, amongst other things, a version of a song called "Marguerite Time", originally recorded by... oh, that's a good question. Who did record the original? Was it a) Led Zeppelin b) The Who c) Status Quo d) The Scoffer Bostock Duo Dah Band a) Deoxy Midnight Runners?

### Letter To Brezhnev Records And Posters

The original poster for the rather brilliant *Letter To Brezhnev* film and a copy of the soundtrack album – which includes songs by the new Bronski Beat, the Fine Young Cannibals and The Redskins – to the first ten right answers to this: Who is currently the boss of the Soviet Union? Is it a) Brezhnev b) Gromyko c) Chernenko d) Andropov a) Derek Hatten?



### Ian Dury Picture Discs

Twenty-five very rare picture discs of Ian Dury's "Profundity In Love With Pandora" (the theme tune from the TV version of *Adrian Mole*).

What's the name of the girls who Adrian fences something rotten? Is it a) Tracey b) Julie c) Pandora d) The Scoffer Bostock Duo Dah Band e) Marguerite Time?



### Hall And Oates LPs

Twenty-five copies of the quite trendy (boom!) "Hall And Oates Live At The Apollo With David Ruffin And Eddie Kendrick" long playing record.

Which one of Hall And Oates has a moustache – a) Davi Hall b) John Oates c) Freddie Mercury d) A person with a moustache who isn't in Hall And Oates? The Isle Works?





# COMPETITION SPECIAL:

# R I Z E S T O B E W O N !

postcard (or envelope); e) put a stamp on it; f) walk down to the postbox; g) post it; h) go home again.

You can enter as many competitions as you like, but each one must be on a separate card or envelope. And all entries must be here by December 3. Crikey, December already! Soon be Christmas. All those lovely chocolate brazil nuts and satsumas and Turkish fudge and *Quality Street*, especially the long gold toffee ones and (*Please shut up – Ed.*) Sorry.

## ■ Kate Bush Videos

Five specially-packaged VHS videos of the "Cloudbusting" single (completely and utterly unavailable in the shops (hee hee)) and a "Cloudbusting" 12" single, plus fifteen singles for the runners-up in the Kate Bush's real name a) Katherine Fongspale b) Kale Smith c) Kale Bush d) Steve Bush e) Red Box?



## ■ Madness T-Shirt And Records

A limited edition Madness t-shirt and a 12" of "Uncle Sam" to the winner – a 12" single for the non-winner runners-up. Where did Madness get their name? Is it a) a word made from the first letter of each of their surnames b) a headline they picked out of a '50s film magazine c) the name of an old ska song by Prince Buster d) I don't know?



## ■ Brilliant Sweathirts And Records

A rather brilliant Brilliant sweatshirt and a picture disc of their latest single, "It's A Man Man's Man's World", to the first ten out of the bag with the correct answer to this:

Who recorded the original of "It's A Man Man's Man's World"? Was it a) James Brown b) James Dean c) James Cagney d) Mark Unprosson e) name from Big Country c) James Last?



## ■ Cameo T-Shirts And Records

The first ten winners get a Cameo t-shirt and the double-pack 12" version of their new single, "She's Strange". The next fifteen get the double-pack. The question?

What country do Cameo come from? Is it a) Egypt, b) Holland c) America d) Wales e) Snooker?



## ■ OMD Records

Twenty-five copies of the 12" double-pack single of "La Femme Accadent" which includes an extra record featuring "Enza Gay" and a live version of "Locomotion". What were OMD called before they were called OMD? Was it a) The Egg b) The OM c) Segregated Waves Of Majesty Swaying Merrily In The Evening Breeze d) The I'd e) Deoxy Midnight Manoeuvre?



## ■ Go West Singles

Fifteen copies of the new Go West 12" single "Don't Look Down" from the soundtrack of *Body XXXIII*, sorry *Body IV*. Which of these films did Sylvester Stallone not appear in – a) *Rocky I* b) *Rocky II* c) *Rocky III* d) *I Married A Monster From Outer Space* e) *Rocky IV*?



## ■ Level 42 Records

A quite-difficult-to-get-hold-of-actually 10" version of their latest hit, "Something About You" to the first ten correct answers. What is the name of Level 42's bass player – a) Paul King b) Mark King c) Jonathan King d) King Kong e) Princess Michael of Kent?

## ■ Blamance Singles

Fifteen 12" copies of their new single, "Lose Your Love" for absolutely no money at all. Which one of Blamance is taller – a) Neil Arthur b) Stephen Luscombe c) Nick Rhodes d) Stephen "Tin Tin" Duffy e) Birds Angel Delight?



## ■ Five Star Singles And LPs

Twenty-five copies of the new Five Star 12" "RSVP" and their fab "Luxury Of Life" LP. Answer this question what is the brightest star in the southern hemisphere? Is it a) Halley's Comet b) The Southern Cross c) The Australasian Aurora d) The Man Who Suddenly Fell Over e) Tony Orlando and Dawn?

## ■ Feargal Sharkey Sweatshirt And Records

One totally-unavailable-elsewhere sweatshirt and a special picture disc of "A Good Heart" to the first one out of the bag, a picture disc for the 19 runners-up. Which of these people has Feargal Sharkey not made records with in our way or another over the last couple of years – a) Vince Clarke b) Dave Stewart of Eurythmics c) Alison Moyet d) Madness e) Feargal Sharkey?



## ■ Very Useless Smash Hits Goody Bag

Totally ridiculous collection of junk that no-one in their right mind could possibly want, of gathered together in a rather smart designer "London" bag from the shop round (the corner includes, rather splendidly) Hank Williams Jr. braces, a Smash Hits t-shirt, a Best Of Smash Hits book, one packet of saucy tomato flavour Wotsits, one packet of Smarties, five packets of Chewits (Fruit Salad, Banana, Strawberry, Orange and Blackcurrant), one pair of wind-up latex teeth and a whoopee cushion. All to be won by the first-out-of-the-hat-person to answer this question . . .

Which is bigger – a) a Chewit b) e) a Smartie c) a Wintret d) a Curly Wurly e) the Empire State Building?



# FEARGAL SHARKEY

- Is 27 years old.
- Used to be in a punky band from Ireland called The Undertones and smoked about 60,000 cigarettes a day.
- Hardly smokes at all nowadays.
- Has gone rather glamorous and makes hit records produced by Dave Stewart of Eurythmics
- Drives a very swift sports car and, what's more...

## HE'S NOT A DINOSAUR!!

"I'd be pretty disappointed if people thought I was a 'dinosaur'. If I were to start becoming tedious and boring to people, I hope I'd realise it first and bow out gracefully rather than slide off the precipice on my 19th comeback and 29th farewell tour in St. Paul, Minneapolis which is the most boring town in the world. Everyone in St. Paul, Minneapolis leads really boring, non-existent lives - there is no English equivalent of that town; it's that boring."

## HE DOESN'T WORRY ABOUT HIS HAIR!!

"No, I don't worry about it at all. When it's short it's difficult to do anything new with and I'd had the same hair for years. Originally I grew it long simply so I could cut it again but I never got around to cutting it because I like having it long. It's nice to wake up in the morning with long hair and it exaggerates how I look when I raise an eyebrow, which is the essence of Feargal Sharkey."

## HE READS TRASHY BOOKS!!

"I work so hard these days that my brain just comes on and I can't get to sleep nowadays without reading a pretty damn good book - one that's not written by Jackie Collins or Jeffrey Archer. The last really trashy book I read was about some American businessman who sort of copped out of work and went to Africa and became a medicine man. I read about three books at the same time, usually, and I eat up the information because

where else am I going to get ideas for songs? I can't sit in front of the telly at six o'clock with the remote control and change channels until it's time to go to bed, because then I'd just write gerbage."

## HE THINKS MOST VIDEOS ARE "CONCEPTUAL BALONEY!!"

"When I first went to America I set down and watched MTV for days on end with a pencil and a piece of paper, making notes of who did what in videos. And the thing that depressed me was how naïf and crap and boring most of the ideas were. A female leg in fishnet tights and stiletto heels walking past a chain-linked fence... if I see that again, I'll go bonkers. And if I see another dead ugly musician getting the most glamorous and beautiful model in the world and then ditching her at the end of it and throwing her out... give me a break from that conceptual baloney! That's why we made the video for 'A Good Heart' live and sweaty. It was such an easy, simple idea - 'A good heart these days is hard to find' - but the scripts I got for that were unbelievable! Like 'Feargal gazes out through a frosty window looking profound, cut to Feargal wandering through a forest with two dogs...' What the hell has that to do with rock'n'roll??"

## HE WATCHES FILMS ON AEROPLANES!!

"I still get a big kick out of getting on a plane and flying to different cities. I sit at the back and watch the films. But they only change the films once a month, so you end up seeing *Beverly Hills Cop*,

with all the good parts taken out for family viewing, a hundred times, or a Gilbert and Sullivan opera which is very disappointing. It'd be good to see *Apocalypse Now* on a plane because that's my favourite film but you only understand it once you've seen the last 40 minutes four or five times."

## HE DOESN'T LIKE GINGER NUTS!!

"I don't like ginger nuts."



Today he's a toff - but back in 1979, Feargal was hanging out with these urchins (i.e. The Undertones)

## HE QUITE LIKES AMERICANS!!

"What I like about Americans is they're just not impressed by all that pretentious snobbery crap. They might go out and buy my record one day and the next they'll go out and buy a Phil Collins album - they don't care whether they're being 'hip' or not. They just buy records because

they like them, not so they can slick them at the front of their collection to impress their friends when they drop round. Tom Waits is hip but the last three records I bought were Godley & Creme's "Cry", because that's a song I wish I'd written, a Go-Gos' album, simply because when I was in Los Angeles I became very friendly with Gina (Schook, one-time Go-Gos drummer), and John Cougar Mellencamp's "Scarecrow" LP, because there's a track on there that reminds me of what a good time I had in Los Angeles. It conjures up nice memories for me. What kind of memories? Well, now, this is a family programme."

## HE'S NOT MUCH GOOD AT SPORT!!

"What with my physique? You must be joking."

## MUSIC WAS HIS SALVATION!!

"People are getting so pissed off with what they're having to put up with. They're moving in Brixton and Tottenham because they're living in shit and they resent that and good for them. It's frustration and I'm just glad that I discovered singing because otherwise I'd have just been out joyriding in stolen cars and smashing them up and burning them. I'd have ended up in an asylum completely round the twist - most of the people I was at school with have ended up like that. I'm so grateful; I've been so lucky and sometimes I feel guilty about that. The only way I can repay my debt is by busting my arse, so it's a Catch 22 situation: the harder I work, the more successful I become, so the more guilty I get, so the harder I work... But it's better than being a bin man..."



## RECORD 1 SIDE 1

1. **ONE VISION**  
QUEEN
2. **WHEN A HEART BEATS**  
NIK KERSHAW
3. **A GOOD HEART**  
FEARGAL SHARKEY
4. **THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)**  
EURYTHMICS
5. **ALIVE AND KICKING**  
SIMPLE MINDS
6. **IT'S ONLY LOVE**  
BRYAN ADAMS & TINA TURNER
7. **EMPTY ROOMS**  
GARY MOORE
8. **LAVENDER**  
MARRILION

## RECORD 1 SIDE 2

1. **NIKITA**  
ELTON JOHN
2. **RUNNING UP THAT HILL (A DEAL WITH GOD)**  
KATE BUSH
3. **SOMETHING ABOUT YOU**  
LEVEL 42
4. **WE DON'T NEED ANOTHER HERO (THUNDERDOME)**  
TINA TURNER
5. **DON'T BREAK MY HEART**  
UB40
6. **SEPARATE LIVES**  
PHIL COLLINS & MARILYN MARTIN
7. **SHE'S SO BEAUTIFUL**  
CLIFF RICHARD

## RECORD 2 SIDE 1

1. **ELECTION DAY**  
ARCADIA
2. **I GOT YOU BABE**  
UB40 (GUEST VOCALS CHRISSE HYNDE)
3. **BLUE**  
FINE YOUNG CANNIBALS
4. **IF I WAS**  
MIDGE URE
5. **CITIES IN DUST**  
SIOUXSIE AND THE BANSHEES
6. **UNCLE SAM**  
MADNESS
7. **LOST WEEKEND**  
LLOYD COLE & THE COMMOTIONS
8. **YOU ARE MY WORLD**  
THE COMMUNARDS

## RECORD 2 SIDE 2

1. **JUST FOR MONEY**  
PAUL HURDCASTLE
2. **MIAMI VICE THEME**  
JAN HAMMER
3. **BODY ROCK**  
MARIA VIDAL
4. **TARZAN BOY**  
BALTIMORA
5. **BODY AND SOUL**  
MAI TAI
6. **SINGLE LIFE**  
CAMEO
7. **MATED**  
JAKI GRAHAM & DAVID GRANT

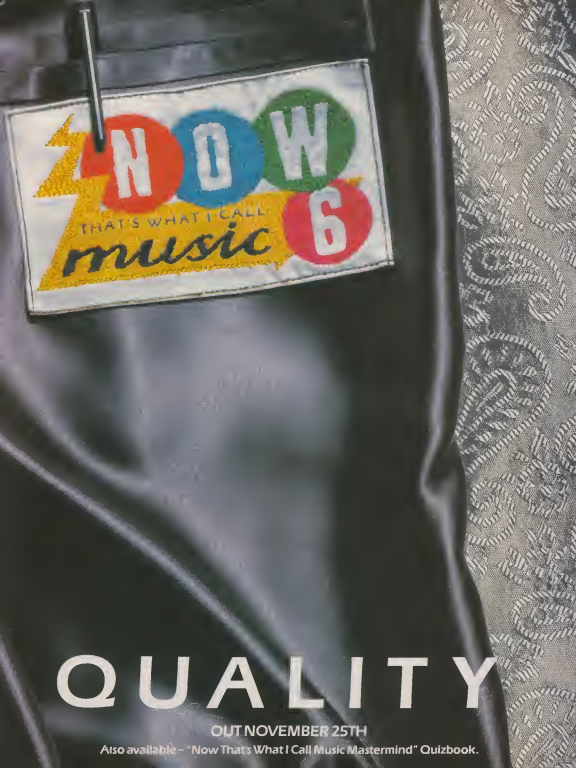
Surely the NOW label's classiest collection yet.  
30 giant hits on one double breasted album.

With the NOW video and cassette matching accessories.

No duff chords. No polyester mix.

NOW 6. Now if that isn't chart material, what is?

# FEEL THE



# QUALITY

OUT NOVEMBER 25TH

Also available - "Now That's What I Call Music Mastermind" Quizbook.



# DIRE STRAITS

## BROTHERS IN ARMS

THESE MIST COVERED MOUNTAINS  
ARE A HOME NOW FOR ME  
BUT MY HOME IS THE LOWLANDS  
AND ALWAYS WILL BE  
SOMEDAY YOU'LL RETURN TO  
YOUR VALLEYS AND YOUR FARMS  
AND YOU'LL NO LONGER BURN  
TO BE BROTHERS IN ARMS

THROUGH THESE FIELDS OF DESTRUCTION  
BAPTISMS OF FIRE  
I'VE WITNESSED YOUR SUFFERING  
AS THE BATTLE RAGED HIGH  
AND THOUGH THEY DID HURT ME SO BAD  
IN THE FEAR AND ALARM  
YOU DID NOT DESERT ME  
MY BROTHERS IN ARMS

THERE'S SO MANY DIFFERENT WORLDS  
SO MANY DIFFERENT SONS  
AND WE HAVE JUST ONE WORLD  
BUT WE LIVE IN DIFFERENT ONES

NOW THE SUN'S GONE TO HELL  
AND THE MOON'S RIDING HIGH  
LET ME BID YOU FAREWELL  
EVERY MAN HAS TO DIE  
BUT IT'S WRITTEN IN THE STARLIGHT  
AND EVERY LINE IN YOUR PALM  
WE'RE FOOLS TO MAKE WAR  
ON OUR BROTHERS IN ARMS

WORDS AND MUSIC BY KNOPFLER  
REPRODUCED BY PERMISSION  
CHARISMA/RT LTD/RODOR MUSIC LTD  
ON VERITAGO RECORDS



# LOYD COLE AND LOST WEEKEND

IT TOOK A LOST WEEKEND IN A HOTEL IN AMSTERDAM  
AND DOUBLE PHRENOBIA IN A SINGLE ROOM  
AND THE SICKEST JOKE WAS THE PRICE OF THE MEDICINE  
ARE YOU LAUGHING AT ME NOW  
MAY I PLEASE LAUGH ALONG WITH YOU

THIS MORNING I WOKE UP FROM A DEEP UNQUIET SLEEP  
WITH ASHTRAY CLOTHES AND MISS LONELYHEARTS PEN  
WITH WHICH I WROTE FOR YOU A LOVE SONG IN TATTOO UPON MY PALM  
'T WAS STOLEN FROM ME WHEN JESUS TOOK MY HAND  
YOU SEE I  
I WOULDN'T SAY IT IF I DIDN'T MEAN IT  
DROP ME AND I WILL FALL TO PIECES SO EASILY

I WAS A KING BEE WITH A HEAD FULL OF ATTITUDE  
WORE MY HEART ON MY SLEEVE LIKE A STAR  
AND MY AIM WAS TATTOO YOU COULD MEET IN THE MARKET PLACE  
DID I EVER HEY PLEASE DID YOU WOUND MY KNEES  
YOU SEE I

I WOULDN'T SAY IT IF I DIDN'T MEAN IT  
SNAP ME AND I WILL FALL TO PIECES YEAH IT'S TOO EASY  
AND THERE IS NOBODY ELSE TO BLAME  
WILL I HARM MY HEAD IN A CRYING SHAME  
THERE'S NOBODY ELSE TO BLAME  
NOBODY ELSE EXCEPT MY SWEET SELF AGAIN

IT TOOK A LOST WEEKEND IN A HOTEL IN AMSTERDAM  
TWENTY FOUR SOME YEARS TO CONCLUDE IN YEARS  
THAT THE SICKEST JOKE WAS THE PRICE OF MEDICINE  
ARE YOU LAUGHING AT ME NOW MAY I PLEASE LAUGH ALONG

I WAS A KING BEE WITH A HEAD FULL OF ATTITUDE  
AND ASHTRAY HEART ON MY SLEEVE WOUNDED KNEES  
AND MY ONE LOVE SONG WAS A TATTOO UPON MY PALM  
YOU WROTE UPON ME WHEN YOU TOOK MY HAND  
YOU SEE I  
I WOULDN'T SAY IT IF I DIDN'T MEAN IT  
DROP ME AND I'LL FALL TO PIECES TOO EASILY  
TOO EASILY  
TOO EASILY

WORDS AND MUSIC BY CLARK COLLETT/NEWM  
REPRODUCED BY PERMISSION  
CIS/SONS LTD  
ON POLYDOR RECORDS



# THE COMMOTIONS



## FAR CORPORATION

### STAIRWAY TO HEAVEN

THERE'S A LADY WHO'S SURE  
ALL THAT BLTERS IS GOLD  
AND SHE'S BUYING A STAIRWAY TO HEAVEN  
WHEN SHE GETS THERE SHE KNOWS  
IF THE STORES ARE ALL CLOSED  
WITH A WORD SHE CAN GET WHAT SHE CAME FOR  
AND SHE'S BUYING A STAIRWAY TO HEAVEN

THERE'S A DRINK ON THE WALL  
BUT SHE WANTS TO BE SURE  
'CAUSE YOU KNOW  
SOMETIMES WORDS HAVE TWO MEANINGS  
IN A TREE BY THE BROOK  
THERE'S A SONGWRO WHO SINGS  
SOMETIMES ALL OF OUR THOUGHTS ARE MISGIVEN

MAKES ME WONDER  
DOH AND IT MAKES ME WONDER  
DOH AND IT MAKES ME WONDER  
COULD IT MAKE YOU WONDER

AND IT MAKES ME WONDER (WONDER WONDER)  
AND IT MAKES ME WONDER (WONDER WONDER)

IF THERE'S A BOTTLE IN YOUR NECK-OTW  
DON'T BE JEALOUS NOW  
IT'S JUST A SPRING CLEAR FROM MAY QUEEN  
YES THERE ARE TWO PATHS YOU CAN GO BY  
BUT IN THE LOW RUN  
YOUR STAIRWAY LIES ON THE WHISPERING WIND

AND IT MAKES ME WONDER  
AND IT MAKES ME WONDER

AND AS WE WIND ON DOWN THE ROAD  
OUR SHADOWS TALLER THAN OUR SOULS  
THERE WALKS A LADY WE ALL KNOW  
WHO SHINES WHITE LIGHT AND WANTS TO KNOW  
HOW EVERYTHING STILL FORMS TO GOLD  
AND IF YOU LETTER VERY HARD  
THE TIME WILL COME TO YOU AT LAST  
WHEN ALL ARE ONE AND ONE IS ALL  
TO BE A ROCK AND NOT TO ROLL

AND IT MAKES ME WONDER  
REPEAT FOUR TIMES

AND SHE'S BUYING A STAIRWAY TO HEAVEN

WORDS AND MUSIC BY JIMMY PAGE/ROBERT PLANT  
REPRODUCED BY PERMISSION WARNER BROS MUSIC LTD  
ON ARISTA RECORDS



# Paul McCartney



**NEW 7" + 12" SINGLE**



\* 7" + 12" SINGLE INCLUDES PARTY MIX/ALTERNATIVE MIX/DJ VERSION  
- PREVIOUSLY UNRELEASED MY CARNIVAL PARTY MIX

TITLE LONG FROM THE WARNER BROS. MOTION PICTURE







SMASH HITS/PEPSI  BAND AID  COMPETITION

# WIN A RECORD AND HELP BAND AID



Pepsi Cola want to raise £300,000 for Band Aid. And they want your help. They've put together an LP featuring 12 of the artists who appeared on Live Aid - **Status Quo, Bryan Ferry, Boomtown Rats, Elton John & Kiki Dee, Nik Kershaw, Ultravox, Dire Straits, Thompson Twins, Queen, Spandau Ballet, Beach Boys** and the massed **Band Aid** singers. You can buy it from Pepsi by mail order for £1.99, 50p of which goes straight to the Band Aid Trust (the rest goes to artists' royalties and the cost of producing the record). Full details are on the back of the new Pepsi cans.

But you can get hold of the LP and donate 50p to Band Aid for absolutely nothing. How? Well, Pepsi have given us 1000 copies of the record and they promise that for every LP or cassette we give away, they will donate 50p to Band Aid on your behalf. Good of them, eh?

So just answer this question: Apart from the Beach Boys, who are American anyway, which one of the groups (listed above) on the Pepsi Band Aid Hits LP appeared at the Live Aid show in Philadelphia?

Fill in the coupon below and send it to **Smash Hits/Pepsi/Band Aid Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0YJ** to arrive no later than December 3. The first 1000 correct answers opened on that day each win an LP cassette.

# 1,000

## COPIES OF THE PEPSI BAND AID HITS LP (OR CASSETTE) TO BE WON!



Name \_\_\_\_\_  
Address \_\_\_\_\_

This group who appeared in Philadelphia were \_\_\_\_\_  
Tick to show whether you would like an LP or cassette  
LP  Cassette   
If I want an LP or cassette I understand that 50p will be donated to the Band Aid Trust on my behalf.



# COMPETITION WINNERS

## THE GREAT BALLOON CHASE



**● The Great Balloon Chase**  
**DURAN DURAN MAIN PRIZE WINNER:** Delphina Jonas, Shepherds Bush  
**SPANDAU BALLET MAIN PRIZE WINNER:** Sharon Drummond, Glasgow  
**U2 MAIN PRIZE WINNER:** Karan Broadley, Townhead  
**NIK KERSHAW MAIN PRIZE WINNER:** Branda Nisbett, Glasgow  
**STYLE COUNCIL MAIN PRIZE WINNER:** Julia Williams, Surrey  
**TEARS FOR FEARS MAIN PRIZE WINNER:** Jo Skinner, Bedford  
**WHAM! MAIN PRIZE WINNER:** Charlotte Greenwall, Regate  
**CULTURE CLUB MAIN PRIZE WINNER:** Chris Airey, Cheshire  
**PAUL YOUNG MAIN PRIZE WINNER:** Luke Colson, Fulham  
**HOWARD JONES MAIN PRIZE WINNER:** Diana Masling, Bristol  
**DEPECHE MODE MAIN PRIZE WINNER:** Iain Hamilton, Ayrshire  
**FRANKIE GOES TO HOLLYWOOD MAIN PRIZE WINNER:** F. Hussain, Fulham  
**■ Runners-up of each of the above categories will be receiving their prizes through the post within the next few weeks**

## Z Z TOP COMPETITION

**● ZZ Top Competition (23 October)**  
**Correct answer:** (1) members of the Smash Hits staff setting off for a jolly nature ramble in their snug 'n' cozy ZZ Top sleeping bags; and (2) "A photo".  
**The following five each won a sleeping bag and a picture disc:** **Maurice Moloney**, Fochives; **Lewis Coppar**, Cambridge; **M. Wells**, Wrexham; **Martin Daly**, Co. Clare; **Nicholas Williamson**, Nottingham.  
**The next twenty won a picture disc:** **James Boston**, Meneyside; **M. Hayes**, London; **Philip Anderson**, Harrogate; **Jana Edmunds**, Birmingham; **Martin Aylward**, Leeds; **Phillip Chater**, Tyne & Wear; **Rachel McCrory**, Reading; **Phil Cuthbert**, North Humberdale; **Patricia Keary**, Woodford; **Aldo Matroudas**, Lech; **Christine West**, Sheffrass; **Rabara Crosskey**, Worthing; **Anthony Mass**, Chesham; **Kath Smith**, Kent; **Alexia Webster**, Cairns; **R. A. Norris**, Devon; **Michael Ross**, Remogate; **J. E. Ball**, Surrey; **David James**, Cardiff; **Simon Day**, Haleswood.



## MIAMI VICE COMPETITION

**● Miami Vice Competition (23 October)**  
**Correct answer:** (1) The Mahavishnu Orchestra.  
**The following winners each receive a 7" picture disc:** **Sandra Toralid**, Dudley; **Joanna Victory**, Essex; **Jaume Fané**, Salses; **Phillip**, Burnmoor; **James Little**, London; **Elizabeth Jones**, Condiser; **John Dee**, Essex; **Mark Rothwell**, Manchester; **Steve Clark**, Perth; **James Boston**, Wrexham; **Cathalain Moloney**, Wiltshire; **Devan Parghi**, Scarborough; **N. Sathgale**, Walsford; **Aian Rowan**, Limerick; **Rolan Bladen**, Stockport; **Jenny Lord**, Norfolk; **John Lawson**, Clacton-on-Sea; **James Anthony**, London; **Tim Wildman**, Doncaster; **Colista Phillips**, Leeds; **Naila Stevens**, Maple Cross; **Debbie Richardson**, Northants; **D. Christie**, Aberdeen; **Mark Tucker**, Wilt; **Peter Finch**, Cheshire.

## DEPECHE MODE COMPETITION

**● Depeche Mode Competition (23 October)**  
**Correct answer:** (1) Albert Einstein.  
**The following ten people each won a video, LP and t-shirt:** **S. Eardley**, Notts; **Rab Leung**, Ulton; **Dean Johnson**, Northants; **P. D. Evandew**, Hull; **Stephanie Gazing**, London; **Chen Rao**, Lancs; **Alison Thomas**, Meneyside; **Sally Webster**, Doncaster; **Chris Eggert**, Marlow; **Janica Hallatt**, Norfolk.  
**The following fifteen each receive an LP:** **Carol Ann Mulgrew**, Glasgow; **Nigel Penny**, Lancashire; **Lisa Greenwood**, Cheshire; **Alison Thomson**, Greenhithe; **Mark Bainbridge**, Tyne And Wear; **Chris Elliott**, Kingtonley; **Justine Parkinson**, Bury; **Rachel Wheeler**, Chesh; **Elizabeth Cole**, Manchester; **Mark Woodland**, Wilt; **Andrew Spray**, Sheffield; **Melanie Grovea**, Harris; **Carol Pattigrew**, Eastleigh; **Jeanette Adair**, Bedford; **Laura Coull**, Moray.

THOMPSON  
TWINs

New 7" & 12" Single

OUT NOW

# REVOLUTION

We All Want To Change The World

7 - TWINS 10 12 - TWINS 1210 ARISTA

**MADONNA**  
DRESS YOU UP

**ZZ TOP**  
SLEEPING BAG

**A-HA**  
TAKE ON ME

**BRUCE  
SPRINGSTEEN**  
DANCING IN THE DARK

**MATT BIANCO**  
YEH YEH

**JOHN PARR**  
ST ELMO'S FIRE  
(MAN IN MOTION)

**SADE**  
THE SWEETEST TABOO

**BONNIE TYLER &  
TODD RUNDGREN**  
LOVING YOU'S A  
DIRTY JOB

**SHAKIN' STEVENS**  
LIPSTICK,  
POWDER & PAINT

**CYNDI LAUPER**  
TIME AFTER TIME

**DREAM  
ACADEMY**  
LIFE IN A  
NORTHERN TOWN

**STEVE  
ARRINGTON**  
DANCING IN THE  
KEY OF LIFE

**DENISE LASALLE**  
MY TOOT TOOT

**COLONEL ABRAMS**  
TRAPPED

**THIS IS  
THE ONE!**

**OUT NEXT WEEK!**

# HITS



**28**  
**ORIGINAL CHART HITS**  
**ON DOUBLE ALBUM**  
**&**  
**CASSETTE**



**wea**

**EURYTHMICS &  
ARETHA FRANKLIN**  
SISTERS ARE DOIN' IT  
FOR THEMSELVES

**KING**  
THE TASTE OF  
YOUR TEARS

**RED BOX**  
LEAN ON ME

**JENNIFER RUSH**  
THE POWER OF  
LOVE

**PRINCE & THE  
REVOLUTION**  
RASPBERRY BERET

**PAUL YOUNG**  
EVERY TIME YOU  
GO AWAY

**HUEY LEWIS &  
THE NEWS**  
THE POWER OF LOVE

**THOMPSON TWINS**  
KING FOR A DAY

**THE CULT**  
SHE SELLS  
SANCTUARY

**ECHO & THE  
BUNNYMEN**  
BRING ON THE  
DANCING HORSES

**BONNIE TYLER**  
HOLDING OUT FOR  
A HERO


**BRILLIANT**  
IT'S A MAN'S MAN'S  
MAN'S WORLD  
(NIGHTTRAIN MIX)

**THE CARS**  
DRIVE

**SISTER SLEDGE**  
FRANKIE

**THIS IS  
THE ONE!**

**"I'm your man" i  
...it's**



**"Out of all the pop stars I've met,  
we're about the most down-to-  
earth. We understand there's  
nothing incredibly special about  
us."**

# s more us more about sex"



● It's also their first single for nearly a year. But *what* a year. They appeared at Live Aid, performed in China, sold out a massive tour of America and sold more records in Japan than anyone since the Beatles. So what are Wham! like after all that. Barmy? Too big for their boots? Only Peter Martin knows. . .

Sitting in the matt black surrounds of the swish Blakes Hotel, London, it seems only fitting that George and Andrew should be late. And they are — I've been waiting an hour so far. Suppose they'll roll up in a limousine jam-packed with "minders", all dark glasses and gold medallions and aloof expressions, heads swelled so big they probably won't be able to make it through the door. Pop stars, eh? Hmhhh. But. . .hang on, here comes Andrew! He's wearing a horrible tracksuit. He hasn't got sun specs on. He's even smiling! . . .

A few minutes later and here's George. He's got jeans on. His hair's a mess. He's got a runny nose. This isn't right at all. What's going on? No minders. No dark glasses. No swellheads. Dra!

We wander over the road to an annexe of the hotel — a house opposite that's so anonymous and inconspicuous that famous politicians can take people there in the afternoons and have affairs without getting pestered. Once in the suite — that's like a poshed-up *Crossroads* chalet only smaller and more expensive — George slaps on a tape of the new single. He skips around playing invisible bass while Andrew yawns a lot and stretches out in his satin trackie (yes, fashion fans, *satin* — the horrid shiny, silky stuff that REO Speedwagon tour jackets are made of!). I think he's half asleep, actually.

CONTINUES OVER



It's a bit different, isn't it?" aka George about the single. "It's more of a club record than the last few. Hopefully it should get us back some of our older fans. It's more us. It's a more... more about sex."

What does he mean?

"Well, 'Waka Ma Up' was axual on a kind of soap opera level." You mean it was very kind of kiss and cudda whereas this is... "more about sex. Yes, I don't know why I wrote like that on the last album. But anyway, the new one will be more us cloaser to the way we are now. When we started, it was alright to say '18 year olds - they haven't had much sex', but at 22! People fall in love... the rest of the time they have sex. If you can combine sex and fun, like 'I'm Your Man', then it's a great..."

Talk turns from this steamy topic to the US tour which, it seems, has changed Wham's attitude to "makin' music" more than anything else this year.

"I always thought I was incredibly ambitious," breathes George, with a long sigh. (Andrew, meanwhile, is having another huge stretch on the sofa.) "I thought nothing could stop us becoming the biggest stars in the world. But you get to the stage where you realise you're chasing your own tail."

"On that tour we had to do things, stupid things, like meeting record company people and their families and doing all the autograph bit. It's just horrible. It's a completely different ball game being a star over there. It's just full of completely apocryphatic bullsh\*t - at least here there's some attachment to reality."

So there's no danger of you turning into a Michael Jackson figure - locking yourself away and going a bit barmy?

"Hardly. Once you're in there, there's no turning back," says George, whipping out his handkerchief and blowing his nose: "Poot-poot-phershpasaurgh-rghtsftrr-rrg!" Oh dear. "Urgh!

"I think I should put something really filthy on my solo LP. In fact, I might do a full frontal cover!"

That was huge... like blowing bubble gum.

"Now, what were we talking about? Oh, Michael Jackson. Yes, the day I left there was this advert in a magazine for the *National Enquirer* (an American newspaper that invents stupid stories about women giving birth to fish and things like that) and there was a cartoon of me as one of those atick-men, all gangly and held up by a string like a puppet. When things get to that stage, you're on very dodgy ground... But out of all the pop stars I've met, we're about the most down-to-earth. We understand there's nothing incredibly special about us - but I am very very confident about certain things - like my

songwriting. It's that bass, that security, that's seen us through, so you don't need to pretend to be something you're not."

"Pop stars do like to attach a mystique - a cosmic importance to what they do," giggles Andrew in agreement. "Onstage that's fine - it's all part of being a performer - but offstage it's stupid. There's no point. We've never been about image, we've never had a grounding in rock music so we've never lent ourselves to any form of rock mystique."

George agrees. "We've always approached things in terms of showbusiness and entertainment, without attaching it to our personalities. To do that would make us look like real toasters. Imagine if our personalities were like 'Wake Me Up Before You Go Go!' I'm really starting to feel like I can't play that role any more. As I said, 'I'm Your Man' is much more us."

As you may have noticed, George - assured and professional - is doing most of the talking. Andrew, now almost wide-awake, just sits there, making the odd "cheeky" remark and generally being a bit of a lad. But, keen not to come across as completely useless, Andrew does offer the occasional astute and almost eloquent remark. Very complicated business, being in Wham!

"It's funny the way the press have dealt with us lately," muses George. "They're painting me as this white-thin-white figure as opposed to Andrew who's just totally black. I'd rather be grey."

"It's great - Andrew is this car-crashing, sorry, car-driving drunkard and that's fine; it's a brilliant image. They could easily have chased me round and found me in as many compromising positions. But they didn't - they just went for black and white."

"I've no desire to be a rebel but I've also no desire to be painted as the Richard Clayderman of Pop!"



coming up to me and saying 'sash, George, I'm rilly pleased you're givin' our kids some clean harmless fun' and I'd be going 'AAAARGH! No. I don't want this...'

While we're on the subject (i.e. sex), what's all this about Brooke Shields? Is "I'm Your Man" about her?

"No, it's not. But if the papers want to attach that to it, then that's fine... I've just decided not to talk about her because, more than anybody I've met, she's a person before she's a celebrity..."

And how's Pat? (Fernanda, the girl George is often "linked" with?)

"She's fine, I saw her last night. She's fine. Fine..."

Bit of an uneasy silence here, actually.

"She's messaging a band, isn't she?" adds Andrew, hairpinning.

"Yeah!" says George, visibly brightening. "They're called Habit. Give them a little plug. You know, it keeps her off the streets and all that," he japes.

Sensing he'd much rather change the subject away from women, I ask how Wham! feel about the pop competition these days. "I think Duran Duran make great records," George replies, "but their image? After six years they're still Bowie/Ferry casualties. I like the Arcadia single but I prefer 'Wild Boys' and 'A View To A Kill'. They're great records."

"Oh... I couldn't stand 'Wild Boys'!" groans Andrew.

And Culture Club? "I don't think you can write them off," reckons George. "Anyone who could write singles like 'Church Of The Poison Mind' and 'Do You Really Want To Hurt Me' can't be written off."

Andrew disagrees. "So how do you explain why they made such a crap album, then?"

"But Boy George agrees it's rubbish! Anyway, even on that album ('Waking Up With The House On Fire' there was one great song - 'Mistake Number Three'. So really, you can't write them off. It's like Tears For Fears. People wrote them off but they made two brilliant singles, 'Pale Shelter' and 'Mad World'. And I absolutely love 'Everybody Wants To Rule The World'. It's such a well-structured song. They're just the perfect US college band - they're not that good looking and they're a bit weird and write good songs that are accessible. It's a sin, these days, to be good looking - too many people have been marketed and styled, that's the problem."

And what about Wham!? How do you think people's attitudes have changed towards you since you've been away?

George: "Honestly, I don't know. It just seems to be getting bigger and bigger."

Don't you ever wish things could be the way they were before you were famous?

"It's funny, actually. I do often look back and think this is all a bit weird."

George sits there for a few seconds, coming over all nostalgic, like. "I was at home a few weeks ago and it was really strange. I walked down to the bottom of the garden - the first time for three years - and I looked over the fence. There's a farm next door and all this countryside and it looked exactly how I remember it as a kid. And I was getting really kind reflective and I was thinking of all the things that have happened over the past five years and how it didn't really matter... how small it was in relation to all this. The insignificance of man next to nature and all that. And it just felt so nice how you could just stand there and nothing had really changed and, suddenly, I heard this noise. It was tittering coming from behind the neighbours' bushes and I looked down and there were all these kids there with cameras, all trying to take my picture. I just thought 'don't kid yourself' and went back inside.

"Yes, it is weird being in Wham! sometimes."

It's good -  
Andrew is into  
the wedding,  
silly old things  
(you know and  
I know) it's a  
good day.



# HAM! I'M YOUR MAN

Oh  
Call me good  
Call me bad  
Call me anything you want to baby  
But I know oh be that you're sad  
And I know I'll make you happy  
With the one thing  
That you never had

Baby I'm your man  
Don't you know that baby I'm your man  
You bet

If you're gonna do it  
Do it right (right)  
Do it with me  
Repeat three times

So good you're divine  
Wanna take you wanna make you  
But they tell me it's a crime oh  
Everybody knows  
Where the good people go  
But where we're going baby  
Ain't no such word as no

Baby I'm your man  
Don't you know who I am  
Baby I'm your man oh  
You bet

If you're gonna do it do it right (right)  
Do it with me  
Repeat twice

If you're gonna do it  
Do it right (right)  
Do it all night

First class information  
Second inspiration  
With some stimulation  
We can do it right oh  
Oh oh oh oh

So why waste time  
With the other guys  
When you can have mine  
I ain't asking for no sacrifice  
Baby your friends  
Do not need to know  
I got a real nice place to go  
Listen I don't need you to care  
I don't need you to understand yeah  
All I want is for you to be there  
And when I'm tired oh  
If you want me  
I'm your man  
(I'm your man)

If you wanna do it  
Do it right (right)  
Do it with me oh  
Repeat three times

Now listen  
If you're gonna do it  
You have I say  
If you're gonna do it  
Don't throw it away  
Don't throw it baby  
Because

I'll be your boy I'll be your man  
I'll be the one who sadersteds  
I'll be your first I'll be your last  
I'll be the only one you eat  
I'll be your friend I'll be your joy  
I'll be the one who brings you joy  
I'll be your hope I'll be your pearl  
I'll take you half way round the world

I'll make you rich I'll make you poor  
Just don't use the door

(If you're gonna do it do it right right  
do it with me)  
Repeat to fade

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# DOUG FRESH

## & THE GET FRESH CREW

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You've ever witnessed  
Appearing live  
Doug E Fresh and the Get Fresh Crew

(Oh my God)  
(Oh my God)  
(Oh my God)  
Excuse me Doug E Fresh  
Yea

Have you ever seen a show  
With fellas on the mike  
With one minute rhymes that  
Don't come out right

They bite  
Ain't never right  
That's not polite  
Am I lyin'

No you're quite right  
For tonight  
On this very mike  
You're about to hear  
We swear

The best star rappers of the year  
Soul (soul)  
Cheerio yell scream bravo  
All soul if you didn't know  
This is called The Show

Here we go (here we go)  
Come on (come on)  
An' here we go (here we go)  
Come on (come on)

Yo what's wrong with that  
Well I don't know they're late  
Told them the time  
Oh I forgot the date

Man you did it again oh no  
(No here we go come on)  
(Here we go come on)

Here we go (did you miss the show)  
No no no no no we didn't (why)  
No no no no no we didn't

(W-w-why)  
No we didn't  
Well don't get us wrong

Six minutes  
Six minutes  
Six minutes Doug E Fresh you're on  
Uh-uh on

Well it started up on Eighth Avenue  
When I made up the name  
Called (The Get Fresh Crew)  
It was me my two DJ's  
Jerome and Valerie  
And my right-hand man Ricky D  
I just a-rocked the scene

Made sounds and things  
And for example  
Here's a telephone ring  
Hello is Doug E Fresh in  
(No he's not in right now)  
But anyway no more delay  
Just check out the new style  
I display

No you gotta be  
Fresh to rock with trash  
And I'm D.O.U.G.I.E (Fresh)  
And I'm known for the...  
Not for the... . . . . .

The human beat-box  
Or the entertainer  
No other title can fit me plainer  
In the passing generation

I am a remainder  
And I'm also known  
As the beat-box trainer  
Cashing cheques

Make sound affects  
And after I finish rocking  
Slick Rick is on next (good golly)  
Slick Rick  
Well here's a little song  
That needs to be heard

Doug I was goin' down town  
(Were we) were (Sure)  
All alone no one to be with  
Stepped on the D Train  
At two hundred and fifth  
I saw a pretty girl (so)

So I sat beside her  
Then she went roar  
Like she was Tony the Tiger  
I said oh no there's been a mistake  
Honey my name's Slick Rick  
Not Frosty Flakes

Oh golly wow  
But she was raised in hell  
She said ah my name is Maggie  
But call me Michelle... .

Slick Rick and I'm rockin' the house  
You know I'm sayin'  
And when I'm on the mike  
There won't be no delayin'  
Buster move

We sho' Improved  
Hey yo Doug  
Do that record Jam On The Groove

(Oh oh oh my God)  
Repeat to fade

Words and music by D. Davis/R. Walters  
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● When Douglas Davis – now better known as Doug E Fresh – was growing up in New York's Bronx district, the only thing he really wanted to do was be a fast-talking “rap king” like his mates. But – lackada! – he couldn't afford to buy an expensive drum machine (or “beat box” as trendy electro kids call them), and without this little machine, which looks a bit like a space invader machine without the screen and provides millions of electronic hand claps, snare beats, cymbal sounds and other drum noises, he was a bit sort of atuck... . But then a lightbulb “pinged” in his head (i.e. he had an idea): Doug E just grabbed a microphone and began to make lots of rather rude noises into it: he hissed, blew raspberries, grunted like an angry gorilla and hey presto! – he was Doug E Fresh, The Human Beat Box.

“The Show”, his second single, is made up of two main “concepts” (man). First there's the weird bit that goes *De-De Da-Da-DAAAA!* – that's the theme tune from a US TV programme for kids called *Inspector Gadget*. And then there's the bit that sounds like an old Beatles song “Michelle” – currently the subject of a hotly-contested legal wrangle between Paul McCartney and Doug E. (which is the reason we can't print this part of the lyric) and likely to be cut from future pressings of “The Show.” Ironically enough, the 19-year-old Mr Fresh claims that he wants to be a lawyer when he “grows up”. Weird, eh?

Simon Mills

# THE SHOW



# PET SHOP BOYS

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# DEXYS MIDNIGHT RUNNERS

(What's she like)  
(What's she like)  
Well you know the kind of people that put crosses in their old Levi's  
Oh yeah sure  
The type that see expressions like tongue is cheek  
Instead of  
I don't like these people  
May I state here and now  
But I can't help thinking  
All the time I'm thinking of her

(What's she like what's she like)  
In time in time  
In time in time  
This is what she's like

Now let me put this another way  
Well you know how the English upper classes  
Are thick and ignorant (that's true)  
And you've seen the sitcom from Porting Hall  
And Mousley they're called the CND  
They describe once things as wonderful  
She never would say that oh no  
She's totally different in every way  
(What's she like) what was that (what's she like)  
In time in time  
In time in time oh (tell me what's she like) now come again  
Tell me what's she like  
In time in time  
Well this is what she's like

I would like to express myself here and now (go ahead)

Bill Bill you know the newly wealthy peasants  
You know with the fanny hats and the hi-fi and all that stuff  
Well you know how they use words like fabulous and super  
In every sentence they spit out (yeah)  
Well I don't really like these scumbags (you don't) no

May I be clear on this point oh  
But everyone's I see  
Their visions appear they say questions to me they say

(What's she like what's she like)  
In time in time  
In time in time  
Tell me what's she like tell me what's she like

Bill I'm trying  
I'm trying to tell you what she's like

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On Mercury Records



## "THIS IS WHAT SHE'S LIKE"

## The Dream Academy



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7" - Please, Please, Please Let Me Get What I Want - In Places On The Run

12" - Please, Please, Please Let Me Get What I Want - Please, Please, Please (Instrumental Version) - In Places On The Run - The Party (Acoustic Version)

# CROSSWORD



## ACROSS

- 1 - See photo clue (4-6)
- 6 - **Lionel** who once said "Hello"
- 7 - An offer to pucker-up from **Stephen Duffy?** (4,2)
- 8 - Bit of sportswear to be found in **Bronski Beat**
- 9 - **Mr. John**, best friend of Mr. Michael
- 11 - Canon or Human?
- 12 - **Harold Faltermeyer's** Mr F
- 13 - Where **Alphaville** were once big

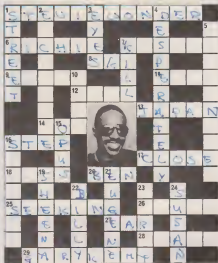
- 14 - Part of a lollipop for **Mr Creme**
- 15 - **Berle** look one further
- 17 - **Asar** to the edit, like **Art of Noise**
- 18 - What you don't do with **Dr Dream**
- 20 - Just the fellow for **Marti Webb**
- 25 - See 4 down
- 26 - Honesty, it's another hit from 6 across
- 27 - Hearing and rind **Tears For Fears**
- 28 - " ——— To Break Free" (Queen) (1,4)
- 29 - **Gary** Mr-Pek becomes a **Spandau** man (anag 4,4)

## DOWN

- 1 - A dancing venue for **Bowie** and **Jagger?**
- 2 - Easily roused - like **Amazulu?**
- 3 - Part of you **George Benson** was in
- 4 - plus 25 across and 24 down... Film that stars **Madonna** and **Rosanna** Argento (11,7,5)
- 5 - A definite "no" from **The Assembly** (5,5)
- 7 - **Duran Duran** had a view to it
- 10 - Jimmy who'd go well with Jen Hammer?

- 15 - Soup gets splashed around for these **Australia** (anag)
- 16 - **Nik Ashford's** partner Val
- 19 - See her turn for singing **Easton** (anag)
- 21 - **Wilda** man!
- 22 - **Idol** or **Joel?**
- 23 - **Adam Ant's** bare single?
- 24 - See 4 down

ANSWERS ON PAGE 68



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HEaRT  
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the new  
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on  
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# MAI TAI

## A fashion designer, an ex fare-dodger and someone who tells the rudest jokes imaginable

● Words Chris Heath ● Pictures Steve Rapport

“I’ve only ever seen one windmill in my whole life,” insists Carolein firmly. Only one windmill? But this is Holland, land of windmills, clogs, tulips and very naff pop groups who do quite well in the Eurovision Song Contest. “No, no, no,” they laugh, just a teeny bit offended, pointing out that though there are lots of tulips there’s hardly any windmills in Holland, and none of them would be caught dead wearing a pair of clogs, thank you very much. In fact, they reckon Holland doesn’t seem at all odd compared to England.

“The ‘Bobbies’ with the hats on!” giggles Milly. “The men with the bowler hats and umbrellas! The Queen and those guards! English tea! Fish and chips! That’s what Dutch people think England is like.”

“And the buses with two levels!” adds Carolein, clearly quite astounded that such a thing could exist. “And the barriers on the underground in London so you have to pay.”

What? Don’t they have to pay to use public transport in Holland? She looks a bit guilty.

“Well, you’re supposed to,” she admits, “but lots of people don’t.” Does she pay? “I used not to,” she whispers, “but I

have to now. Imagine the newspapers: ‘Carolein from Mai Tai caught!’”

But money isn’t exactly much of a problem for them these days. They admit that not only are Mai Tai probably the most successful group in Holland but they’ve also just been named the most promising new European group by the European record



Typical Dutch scene – just one of the millions of shops selling clogs (well, actually Mai Tai had to search for ages to find this one and none of them even own a pair of clogs but...)

industry (Nena won it last year). And they’ve also become the first Dutch group in the history of the universe to have two hits in Britain – the only other Dutch hits *Smash Hits* can think of are The Limit’s “Say Yeah” earlier this year and Golden Earring’s “Radar Love” years ago. (Oh yeah, what about *Titanic*, *Shocking Blue* and *Focus*, then? – *Dep. Ed. with a long memory.*)

“We’re very proud about it,” says Milly. “It’s a surprise for us. We’ve been trying all these years without getting anywhere.”

In Milly’s case she’s been at it 12 years (she’s now 35, Carolein is 25 and Jetti says she “can’t remember” her age), singing backing vocals in groups with daft names like *Solat* and *Fruitcake*. The three of them had known each other for years and one day the others phoned Milly and suggested that they tried working together. Their first single, “Keep On Dancing”, flopped but the next four made it. None of them, however, are written by Mai Tai – two rather untrendy backing musicians called *Jochem Fluitsma* and *Eric Van Tijn* are responsible. “We work together, there’s nice cooperation,” insists Milly, refusing to entertain any thoughts that the three of them are just “puppets.”

“We have a lot of say in what we do and if we don’t like something we can change it.”

Like most European groups they sing all their words in English, apparently because “it usually sounds better and is an international language – everybody understands it.” It’s also the only way to be successful in other countries, something which they reckon that at least a few other Dutch groups are good enough to do. The *Time Bandits*, for instance, write “good songs”, the *Dolly Dots* are “beautiful girls who can sing – poppish but more aggressive than *Bananarama*”, and *Margaret Ahvhis* is, apparently, “hot stuff – hotter than *Sade* but not as hot as *Tina Turner*.”

Nevertheless, it’s one of the few Dutch groups that sing in Dutch, the *Frank Boeyen* band, who, along with Mai Tai are appearing at this weekend’s *Greenpeace* festival in Rotterdam. The *Frank Boeyen* band play all rock rather old and play very boring “rock” music which sounds a bit like *Nik Kershaw* would if he played lots of guitar solos and didn’t write any tunes. But first on are Mai Tai, playing their biggest live concert ever. As well as the thousands packed into the hall the show is being broadcast to an estimated audience of 40 million all around Europe so beforehand they admit to being

“excited but nervous”. However, there’s no sign of nerves when they bounce on stage for their five numbers (the three British singles, their first Dutch hit, “What Goes On” and a song from their album “What Where When Who?”). Only too aware that most disco groups playing live sound like a pale imitation of their records, they’ve assembled a huge backing band of middle-aged Dutchmen, mostly with moustaches, to reproduce the hit sounds as accurately as possible. It seems to work pretty well, so they all look fairly happy when they bounce off stage to let Frank



(Left to right) Jetti, Carolein and Milly. Boeyen, OMD, Propaganda and Australian band INXS take their turns.

But the next afternoon they all look very fed up indeed. Apparently they’d watched their performance on video and the sound that the television viewers heard wasn’t very good at all. Jetti’s the most annoyed but then, according to Milly, she’s “pretty serious most of the time” anyway.

“I have my serious moments,” she agrees, “though basically I’m a rebel. Even as a kid I was terrible, always climbing trees. Whenever I was on my way to see my grandfather he would say



"the devil is coming, the devil is coming". That was back in the Dutch colony of Surinam where she was born and brought up by her grandparents until, aged 8½, she came over to Holland.

These days she likes telling "funny and nasty jokes" – something she proves by telling one of the most disgusting jokes imaginable – and says that her only regret is that she wasn't "able to go into sport. I used to run," she remembers. "Oooh! I was pretty fast."

Both Carolein and Milly were born in Curacao (an island off the north coast of South America) – Carolein came over

working a lot and when we don't work we go out together and get 'loose', party and drink lots of Mai Tais." So that's where they get the name from, is it?

"No," admits Milly. The name was actually chosen for them after they'd rejected other suggestions like Goodnight and Silhouette. Once they'd agreed to it, they thought they'd better try the cocktail, which, apparently, contains "brown and white rum, treacle syrup, brown sugar, something with almonds in a bit like Amaretto, grenadine and lemon juice". And? "It's really nice," they chorus contentedly.

Performing the ancient Dutch custom of pelting the audience with boiled sweets (honestly!)

## AM I LOSING YOU FOREVER

IT SEEMS LIKE YESTERDAY  
YOU CAME INTO MY LIFE  
AND I BEGAN TO SEE  
A LITTLE BIT OF LIGHT  
NOW YOU ALWAYS TOLD ME  
OUR LOVE WAS OH SO STRONG  
BUT IS IT REALLY JUST A FRIEND  
LEAVING WHEN I GET HOME

TO MAKE OUR LOVE MORE THAN A PASSING THING (OH YEAH)  
YOU CAN'T SAY WE NEVER TRIED  
BUT THE WAY YOU SAY GOODBYE TO HER  
I FEEL LIKE YOU'RE SLIPPING  
RIGHT OUT OF MY LIFE OH

AM I LOSING YOU FOREVER  
I DON'T UNDERSTAND  
AM I LOSING YOU  
WILL I EVER WILL I SEE YOU BACK AGAIN  
AM I LOSING YOU FOREVER  
WILL I BE A LONELY GIRL  
AM I LOSING YOU  
WILL I EVER WILL I SEE YOU BACK AGAIN

WE BOTH WENT DIFFERENT WAYS  
AS THE YEARS PASSED BY  
I KNOW YOU HAVE YOUR FRIENDS BABY  
YOU KNOW I GOT NONE  
NOW I ALWAYS TRUSTED YOU  
'CAUSE LOVE WAS IN MY HEART  
WHY DON'T YOU TELL ME TELL ME WHAT TO DO  
ARE WE DRIFTING APART

FRIENDS TELL ME IT'S JUST A NORMAL THING  
SOMETHING THAT'LL BE OVER SOON (BE OVER SOON)  
BUT DO THEY KNOW THAT I LOSE EVERYTHING (I LOSE EVERYTHING)  
AND I CAN'T MAKE IT ON MY OWN OH

AM I LOSING YOU FOREVER  
BABY I DON'T UNDERSTAND  
AM I LOSING YOU  
WILL I EVER  
WILL I SEE YOU BACK AGAIN  
AM I LOSING YOU FOREVER  
AM I GONNA BE A LONELY GIRL  
AM I LOSING YOU  
WILL I EVER  
EVER SEE YOU BACK AGAIN

AM I LOSING YOU FOREVER  
WHAT YOU DOING TO ME BABY  
AM I LOSING YOU  
WILL I EVER  
OH NO I CAN'T STAND THE FEELING  
AM I LOSING YOU FOREVER  
OOH BABY

AM I LOSING YOU  
WILL I EVER

AD LIB TO FADE

WORDS AND MUSIC BY ERIC VAN TIPHUOICHEM FLUTSMA  
ALBUM PRODUCED BY FERMUSION INTERSON/HOT MELT MUSIC  
ON TIRGINHOT MELT RECORDS

Trying to look inconspicuous by the canal in Amsterdam



when she was eight and Milly when she was ten. "I can still remember the beaches and the forests," sighs Carolein, who wants to go back there next year. The others describe her as an "open book, very very funny, jumpy, with a good sense of humour".

Milly used to be a fashion designer – "if all else fails I can go back to that" – is impossible in the mornings and hates signing contracts. "I don't like to be tied down to anything," she says firmly.

"We've all known each other so long that we get on really well," she continues. "We don't

At the moment they're looking forward to coming to Britain again to be on *The Tube*.

"It's beautiful, so nice in England," enthuses Milly. "We can learn a lot here. Last time we met lots of people – the Thompson Twins, Dan Hartman, Gary Moore and Phil Lynott, Philip Bailey, Elaine Page, Ursula Andress. And the comedian Freddie Starr. Oooh, he made us laugh from the minute he walked in. Crazy stuff! And we were on that show, *The Des O'Connor Show*. Yes, of course we met Des O'Connor. Isn't he lovely?"

Erm. . .





# DON'T LOOK DOWN

G O W E S T

How much longer till the curtain rises?  
First night stage fright always hypnotizes  
Leading ladies never think about it  
Live without it  
Try to hide your fear of falling  
Keep your eyes on me I'm ceiling

Chorus

Don't look down girl (don't look down)  
You knew you're holding aces  
Don't look down girl (don't look down)  
No don't give the game away

One more heartbeat and you walk the wire  
Why wait oh it's too late to put out the fire  
Almost strangers can you stop deceiving  
Start believing  
Try to hide your fear of falling  
Keep your eyes on me I'm ceiling

Repeat chorus

'Cause baby oh  
Even when you feel you can't go on  
Laughing at the rain you fool no-one  
If you don't want to lose what you have found  
Then don't look down

Changing partners is just substitution  
It's no solution  
Try to hide your fear of falling  
Keep your eyes on me I'm ceiling

Repeat chorus twice

(Don't look down)  
Ooh no no no  
(Don't look down)

Repeat to fade

Words and music by Peter Lee & Richard Drumme  
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· ECHO & THE BUNNYMEN ·  
SONGS TO LEARN & SING

· THE SINGLES ·

RESCUE THE PUPPET DO IT CLEAN NEVER STOP THE KILLING MOON SILVER  
THE BACK OF LOVE THE CUTTER A PROMISE SEVEN SEAS BRING ON THE DANCING HORSES



ON L.P. CASSETTE & COMPACT DISC

INITIAL QUANTITIES OF L.P. CONTAIN LYRIC BOOKLET PLUS BONUS 7" :-  
THE ZOO VERSION OF PICTURES ON MY WALL WITH ORIGINAL SLEEVE & LABEL  
INITIAL QUANTITIES OF CASSETTE INCLUDE FOUR EXTRA TRACKS

DECEMBER 3rd, 6th & 7th - SFY, DUBLIN 9th & 10th ROYAL COURT, LIVERPOOL 11th - NEW CORNISH LEISURE CENTRE, S. AUSTIN 13th - LEISURE CENTRE,  
GLOUCESTER 15th & 16th - ODEON, BIRMINGHAM 17th, 18th & 19th - NATIONAL BALL ROOM, LONDON 21st & 22nd - BARROWLANDS, GLASGOW



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GOT  
IT?



Chrome Cassette or Album **£4.99**  
Includes the Hit Single "A Good Heart."



it's  
new

WE  
HAVE.

WHSMITH 



Subject to availability. Price correct at time of going to press. Available where you see this sign.



# CONCERTS

Compiled by Sue Miles. Please check locally before setting out.

## ECHO AND THE BUNNYMEN:

Dubin SFX (December 5/6/7),  
Lvrpool Royal Court (9/10), St  
Austel New Cornish Lasura World  
(12), Gloucester Leisure Centre (13),  
Birmingham Odeon (15/16), London  
National Ballroom Kilburn (17/18/19),  
Glasgow Barrowlands (21/22).

## LYOYD COLE AND THE

**COMMOTIONS:** Belfast Ulster Hall  
(November 30), Dublin SFX  
(December 1), Dublin Stadium (2),  
Portsmouth Guildhall (4), London  
Hammersmith Odeon (5), London  
Brixton Academy (6), Oxford Apollo  
(8), Birmingham Odeon (9), Norwich  
University of East Angles (10),  
Sheffield City Hall (11), Hanley  
Victoria Hall (13), Manchester Apollo  
(14), Newcastle City Hall (15),  
Glasgow SEC (16).

## BARRY MANILOW:

London  
Wembley Arena (January 4-5/6),  
Birmingham NEC (9/10/11).

■ Tickets for Wembley Arena are available  
now. By post they cost £12, £15, £17.50 and  
£20 from Andrew Sailer Promotions Ltd, PO  
Box 141, London SW5 8AS. Cheques or  
postal orders should be made payable to  
Andrew Sailer Promotions Ltd, and don't  
forget to enclose 30 p.s.d. You can also get  
them from Keith Rowse Green Card Hot Line  
(01-748 1414), from Wembley Arena Box  
Office and from the usual agents (subject to  
booking fees).

■ Tickets for Birmingham cost £11, £13 and  
£15 and are available now by post from  
Manlow Concerts, PO Box 4, Altrincham,  
Cheshire, WA14 2JG. Cheques and postal  
orders should be made payable to Kennedy  
Street Enterprises, and please enclose an  
s.d.s. Personal applications (subject to  
booking fees) from the following: NEC Box

Office, Birmingham; for Credit Card Hot Line  
021-780 4130; Odeon, Birmingham,  
Cyclops, Birmingham, Piccadilly Records,  
Manchester, Courts, Wolverhampton, Mike  
Lloyd Records, Hanley and Newcastle-  
under-Lyme, Lotus Records, Stafford, Way  
Ahead, Nottingham and Derby; TICA,  
Liverpool.

## STING (EXTRA DATES):

Manchester Apollo (January 7),  
Newcastle City Hall (10), Edinburgh  
Playhouse (15), London Albert Hall  
(22-24).

■ Tickets are on sale now and those for  
Manchester, Newcastle and Edinburgh are  
£9.50 and £7.50 from box offices and usual  
outlets. Tickets for London are £12.50, £10,  
£8 and £5 from the Albert Hall box office,  
usual agents or by post (add 50p per ticket  
booking fee and include an s.d.s. form RS  
coupons). PO Box 4RS, London, W1A 4RS.  
Cheques and postal orders made payable to  
Harley Goddard Entertainment Ltd. Credit  
card telephone bookings on 01-589 9466.

## OMD (RESCHEDULED DATES):

Lvrpool Empire (February 2),  
Glasgow Barrowlands (3), Edinburgh  
Playhouse (4), Newcastle City Hall (5),  
Leicester De Montfort Hall (7),  
Birmingham Odeon (8), Ipswich  
Gaumont (9), Sheffield City Hall (10),  
Oxford Apollo (13), Reading Haxagon  
(13), Manchester Apollo (15), Bradford  
St Georges Hall (16), Nottingham  
Royal Concert Hall (17), Bristol  
Colston Hall (18), Crawley Leisure  
Centre (20), Cornwall Coliseum (22),  
Cardiff St David's Hall (23), London  
Hammersmith Odeon (24-25).

■ Tickets are on sale now and tickets for the  
old dates can be exchanged.

## STYLE COUNCIL (EXTRA DATE):

London Wembley Arena (December 8).  
■ Tickets are priced at £7 and £8 and are  
available from the box office. (For this date,  
fan club members can't buy their tickets  
through The Torch Society.)

# BRONSKI BEAT



## NEW SINGLE HIT THAT PERFECT BEAT

TAKEN FROM THE FILM

LETTER TO  
BREZHNEV



AVAILABLE ON 7 (BITE 6) AND ON EXTENDED 12 (BITE 40)

# STAR TEASER

- AN INNOCENT MAN
- BARRY MANILOW
- BLACK MAN RAY
- BUNNIS WATERMAN
- FAMILY MAN
- GARY NUMAN
- IT'S RAINING MEN
- MAMEATER
- HANFRED MANN
- MARIHATTI TRANSFER
- MAN IN MOTION
- MAN ON FIRE
- MAN ON THE CORNER
- MAN OUT OF TIME
- MAN TO MAN
- MEN AT WORK
- MEN WITHOUT HATS
- MIRRORS MAN
- MR TELEPHONE MAN
- ROCKET MAN
- SARAN BRIGHTMAN
- STEVE NORMAN
- SUPERMAN
- THIS CHARMING MAN
- TRACEY ULLMAN
- TRAVELLING MAN THEME
- WAITERS FOR THE MAN
- WALK LIKE A MAN
- WE ALL FOLLOW MAN UNITED
- YESTERDAY'S MEN

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

All the names above are hidden in the diagram. They could run horizontally, vertically or diagonally. Some run backwards. But remember that the letters are all in an uninterrupted straight line whichever way they run.

ANSWERS ON PAGE 60

# YOUR MIND ISN'T THE ONLY THING HEROIN DAMAGES.

*Skin Infections*

*Mental Problems*

*Aching Limbs*

*Blood Diseases*

*Wasted Muscles*

*Liver Complaints*

*Constipation*

*It can also have some pretty nasty effects on your body. All of which you can start suffering long before you become addicted.*

*You'll probably start looking ill, losing weight and feeling like death. You'll begin to take heroin not to get high any more, but just to feel normal.*

*And, as you lose control of your body's health, you could lose control of your mind too.*

*Until one day you'll wake up knowing that, instead of you controlling heroin, it now controls you.*

*So, if a friend offers you heroin, use your brain while you still can.*

*And say no.*

**HEROIN SCREWS YOU UP**



# GET SMART

● Got a burning question?

Write to Linda Duff, Get Smart, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.

**Could you give me a list of all the singles and albums Billy Idol has made on his own (in order please) as I went to complete my collection. I know lots of people who are dying to know this but are too shy to write.**  
Scott Burman, Bath.

● Billy Idol fans who are shy? Sounds a bit odd to me. Still, here we go. Billy has released three LPs: "Billy Idol" (June '82), "Rebel Yell" (Jan '84) and "Vital Idol" (May '85). (The last one is made up of remixed versions of songs from the first two.)

He's also released loads of singles: "Mony Mony" (Sept '81), "Hot In The City" (July '82), "White Wedding" (Oct '82), "Dancing With Myself" (Apr '83), "Rebel Yell" (Feb '84), "Eyes Without A Face" (May '84), "Flesh For Fantasy" (Sept '84), "White Wedding" (Remix) (June '85) and "Rebel Yell" (Remix) (Aug '85). None of them, apart from the last two and "Eyes Without A Face", were hits but, for the moment, they should still be available (except for the "Hot In The City" and "Dancing With Myself" 7" and the original "White Wedding" 12") and possible to order from your local record shop. There's also three albums and lots of singles by Billy's old band - Generation X - most of which are still available, though if you're interested to find out what Billy was like you'd probably do best to get the new "The Best Of Generation X" LP out this week (see Albums, page 80).

The men with the magnificent sneer is in New York at the moment finishing off his next LP which is due out around the end of February with a single shortly beforehand. He's also drawing up plans to tour in the UK early next year and he'll have a video compilation out before Christmas.



## WHO ARE SLIK?

**I've been trying everywhere to get information on Slik. Where can I obtain their LP?**

Eians, Cricklewood, London.

● Glaswegians Billy McIsaac (guitar), James "Midge" Lure (guitar), Kenny Hyslop (drums) and Jim McGintay (bass) were members of the group, Salvation, before changing their name to Slik in November 1974, devising an image based around American gangster and baseball chic, and "hitting the pop big time". Their first single, "The Boogiest Band In Town" (January 1975), was a massive flop, but their second, "Forever And Ever" (December 1975), went to number one. A third single, "Requiem" (April 1976), made Number 24 but their first LP, "Slik" (May 1976), didn't sell very many copies at all. Saddled with an image they didn't want, they eventually split up.

Other points of interest from the Slik story: ● When they played at the Glasgow Apollo on February 27, 1976, 60 girls in the audience fainted!

● Their manager said that Slik "have the same kind of potential as the Beatles and are going to be as famous as The Rolling Stones!"

● He was wrong.  
So there we have it. Sadly, their LP (pictured above... and signed by Midge!!) is long deleted and almost impossible to get hold of these days. Just keep scouring those second-hand record shops.

## DO A-HA LIKE GOATS CHEESE?



(Left to right) Pal Waaktaar, Morten Harket, Mags.

**I know the names of the three people in a-ha but which is which? And how do you pronounce Pal? And can you tell me anything more about them?**  
A-ha fan, Beckenham.

● Anything? I could tell you loads of things. Like did you know that Morten Harket, the singer, was born on 14/3/59 in Kongsberg, Norway, is 182cm tall, has blue eyes, a sister and three brothers, enjoys orchid-growing and tree-climbing and loves nothing more than some Norwegian goats cheese with a glass of milk? Or that Pal Waaktaar, who plays guitar and keyboards, was born on 6/9/51 in Oslo, Norway, is also 182cm tall, has green eyes, one sister and once took a correspondence course in Russian? Or that Mags (he doesn't own up to a surname) was born on 1/11/62, also in Oslo, has blue eyes, likes falling off skateboards, body surfing, and drinking Ma Tais, says his biggest mistake was "previous girlfriends" and admits that Wogan is his favourite TV show? But as there isn't enough room here I'll just tell you that Pal is pronounced exactly like "Peul".

**Can you please tell me what the music is for the Akai video ed on TV and where I can get it?**  
Polka, Stafford.

● This seems to have captured quite a lot of your imaginations judging by the letters I've received. The romantic/sweetly music that accompanies lots of bedroom dancing round an oversize video unit is actually a piece called "The Long March" by "synth wizard" Vangelis. It's not available on a single and his record company say they have no intention of releasing it to coincide with the ed - but it's from his 1979 album, "Chine", on Polydor Records, which apparently is his best-selling LP. Golly, who'd have thought it?

## IS SIMON LE BON GETTING MARRIED?

**Please can you tell me if Simon "incredibly sexy" le Bon is getting married? All my friends say that it's been in the papers.**  
Simon le Bon's Right Earning, Kincardineshire.

● "No," says Simon's official spokesperson, "he's not." Phew! Apparently the whole thing was started by one of the national newspapers who "occasionally" misunderstood some of the things he was saying about his girlfriend, Yasmin. But, says the spokesperson, "though Simon has never said he is going to marry her, they are very much in love. But at the moment they're both so busy - Yasmin just as much as Simon because of her modelling. They're just totally career-orientated. Maybe one day though. He's already said that if it does get married he won't get engaged or anything, he'll just go and do it in secret." Mmmmm...

**Recently I went to see Rambo and I loved the song they played at the end. What's it called and who is it by?**  
Sarah J. Cardiff.

● The moving ballad that closes the film is called "Peace In Our Life" (very appropriate!) and is sung by one Frank Stallone who is... ja daa... Sylvester's brother!! Frank is a professional singer - rather keen on country and western we're led to believe - and his greatest moment came when he was asked to contribute a couple of songs to the soundtrack of the John Travolta classic Stayin' Alive. "Peace In Our Life" can be heard in all its glory on the LP "Rambo: First Blood Part II".





HOW LONG DOES IT TAKE  
FOR A SONG TO  
BECOME A CLASSIC?

...6 MINUTES 40 SECONDS!



*Loving You's A Dirty Job  
But Somebody's Gotta Do It*

— — — — —  
THE NEW 6 MINUTES 40 SECONDS 7" SINGLE  
+3 TRACK 12"

*Bonnie Tyler*  
Duet with  
*Todd Rundgren*

*Todd Rundgren appears courtesy of WEA Records Ltd.  
WRITTEN, PRODUCED & DIRECTED BY JIM STEINMAN*



.16662  
T.16662

# RSVP

Want someone to write to? Send in a postcard with a few words about yourself so people can get in touch. All cards to: RSVP, Smash Hits, 32-35 Carnaby Street, London W1V 1PF. And please enclose a phone number where we can contact you. This won't be published.

● **Wanted:** Two hunky Flambo lookalikes aged between 14 and 16 to write to two trendy girls. We're into Madonna, Scotti Pollitt and Red Box. We hate Wham! Duran, Frankie and any other full-on groups. Write to Rach and Sam at 76 Sunnyhill Road, Harehampstead, Herts. And please send us a pic as well!

● **Hi there!** I'm a 15 year old male and am madly into Madonna, Duran, Japan and Depeche Mode. Any guys I'm into are in the age of between 14 and 16 get writing to: David, 15 Twaydown Road, Longford, Coventry CV5 7EX

● **Are you a wonderful Wham! fan or great Go West fan or even a marvelous Madonna fan?** If you are and you're female write to: Mark, 18 Oakway, Raynes Park, London SW20 3UE. (We'll reply to all letters received.)

● **Tall, handsome and muscley!** It doesn't describe you if you're not! I'm a Scottish girl called Karen who is mad about Simple Minds, Duran, The Boss and U2. (I write to anything and anyone especially boyz'n'girls. So send a picture and a line to: Karen, 16 West Main Street, Broomfield, West Lothian, EH52 5RH)

● **My name is Theron Harris** and I'm into Duran, Madonna and Bucks! - I'm 14 years old so write to: 43 Union Lane, Eastam Green, Coventry CV5 7LN

● **Hi!** I'm 11 and I'd like to hear from any girls who like Madonna and King and most other pop music. Also sailing, rock climbing and walking. Please write to: Neil Smith, 60 Ash Road, Southwell, Nr Horsham, Sussex RH13 7DD

● **We're two fun-loving girls** looking for two fun-loving boys. We're into Spandau and others. So if you're busy and aged between 12 and 15 get writing to: Rachel and Dawn, 6 Clays Hill Road, Shepton, Barton-on-Trent, Staffs (Please include a photo.)

● **I am 15 years old and I live in Norway.** My interests are music, reading and writing. I would love to hear from anybody aged 14-17. Please write to: Rachel Johnson, Dronneve 3, 3563 Skjerveik, Norway

● **I'm a Mod, I'm 15 and I'm into The Jam, The Who and the whole Mod scene.** I would like to hear from all you other Mods and Moddies out there so get writing to: Thomas Spalding, c/o LBR Spalding, DM Dept (Main) 47 FLD REG RA, 8 FPO 113 (Please send a pic if possible)

● **My name is Tracey Hyatt.** I'd like a female penfriend in the USA aged 13-15 I like Wham! Duran, Madonna and a few others. So write to me at: 67 Giacalone Blvd, Broomfield, Stoke-on-Trent, Staffs ST14 6JG

● **Hello, Louisa here!** I like all kinds of music especially The Sex Pistols, The Damned and Frankie. I would like to hear from anyone aged 13 plus. Please send a picture and a letter to: Louisa Rowlings, 38 Fowler Road, Aylesbury Bucks HP21 6GG

● **Hi, I'm into Howard Jones, Madonna, King and Scritti Politti.** I also think that Michael Peace is the best thing on two legs since Donny Osmond. I'd like a male or female penpal age 16 plus preferably from abroad. Write to: Elaine Wood, Greenwell's Farm, Melrose, Roxburghshire Scotland TD6 5HE

● **My name is Robert Webster and I'd like a female penpal from USA, Great Britain, Canada or Austria.** I like all groups so write to me at: 10 Francis Place, Longwell Green, Bristol BS15 6DR

● **Attention all Cult-crazy and Demned fans!** Do you love extremely loud music and a good laugh? Yes... then get pouring it out to: Julie, 56 Avonford Road, Pansonghies, Shetland SS1LD

● **Anybody out there look like Roger Taylor?** No? Well I don't matter. I'd like to hear from all nice guys aged 15 plus. I'm into Duran, Duran and other great music. Write to: Cecilia Brodeski, Gorenstr 82, 8048 Zurich, Switzerland

● **Hi, my name is Kevin.** I'd like to write to anyone, any age, any colour. I like Kim Wilde, TFF and swimming. Write to: Kevin Swell, 38 Finlay Walk, Frome, Somerset BAU 3QU

● **I'm 15 years old and called Billy.** I love music and I'm into almost everything - The Cramps, The Mekons, Eurythmics, Billy Idol, Kiss, Mötley Crüe and lots more. Any females into any of these (or anything like them) please write to me at: "Leander" Boskenick Close, Faugau Parc, Newlyn, Nr Penzance, Cornwall

● **I'm a 14 year old boy who wants loads of penpals.** They can be any age, race or sex. I don't care what music they like, but I like Howard Jones, Madonna, TFF and many more. Don't hang about with row David-Jeffery. 15 Chapel Street, Alconbury, Huntingdon, Cambs PE17 5DU

● **Hi, My name is Yvonne and I'm 14 years old.** I'm into U2, Spandau Ballet, Paul Young and most chart music. I would like to hear from all boys and girls of my age. Write to: Yvonne Frideriksen, Gårlandsvej 42, 2635 Ishøj, Denmark

● **I'm a 14 year old boy who would like to hear from anyone aged between 13 and 16 and into Madness, UB40 and The Style Council.** If you are interested write to: Daniel 5 Brooker Road, Drington, Kent BR6 0TS

● **Hi!** We are two gorgeous girls looking for two gorgeous guys aged 14-16 to write to. We're into Madonna, Duran, Duran and U2, and we hate Heavy Metals. So get writing and send a pic to: Natalie or Danielle, 9 Edgeworth Drive, Eton, Bury, Lancs BL8 2EB

● **Hello to all Cult fans - well Southern Death Cult.** I'm into 3 Stars Of Marcy, Sister Of Destiny, Griefing The Fair and Socrates & The Banishes. Anyone aged 14-16 can reply to Neil Caine, 9 School Lane, Locksall Hall, Preston Lancs. (Send a pic if possible)

● **I'm a 15 year old girl called Ange.** I'm into The Cure, Depeche Mode and Madonna is OK as well. Anyone interested can write to me at: 28 Holmes Meadow, Moss Side, Leyland, Lancs PR9 3UE. Please send a photo if possible

# STEWIE WONDER

THE NEW SINGLE  
OV & 12"

# GO HOME



FROM THE HOT NEW ALBUM 'IN SQUARE CIRCLE'  
INCLUDES THE HIT SINGLE 'PART-TIME LOVER'



PERSONALITY

# PAUL HERDCASTLE

"I'm not a 10-million-years-behind-the-times neanderthal man walking around in great big flared trousers. . ."

a very nice place out in the country and I kept it quiet. But *The Sun* was there and *The Mirror* - I don't know how those people find out about things. . . My manager, Simon, was my best man.



**WERE YOU A HISTORY BUFF AT SCHOOL?** That was one of my favourite subjects, yeah. I used to like it when they first went back about 30 years or so. Not like 1066 - I'm definitely not going to make a record about the Norman Conquest. But I used to like learning about things since the Second World War. That's why I like looking at old TV series like *The Saint* from 20 years ago to see whether Piccadilly Circus was still blocked up at the time and what sort of cars they were using.

**DO YOU HAVE ANY PETS?** I've got a dog - he's a Rockweiler called Rocky. They're the most ferocious dogs you can get. They're used in Germany to hunt wild boar. Rocky's only about three-and-a-half months but already he's like a cross between a Dobermann and a bear. He eats a hell of a lot - well over three pounds of meat a day.

**WHICH TV QUIZ SHOW WOULD YOU MOST LIKE TO BE A CONTESTANT ON?** Oh, good God. Well, it certainly wouldn't be *University Challenge*. Or the one where you win a dustbin. Erm, I'd choose Bruce Forsyth's show, I think, *Play Your Cards Right*. That's for newly-weds, isn't it?

**FAVOURITE ACTRESS:** Joan Collins because she does her parts really well and makes most people hate her and think she's a bitch. . . Don't you want to know who my favourite actor is? (Oh, alright - Ed! Bob Hoskins and Laurence Olivier.)

**DO YOU ADMIRE THE GREAT TRAIN ROBBER RONALD BIGGS?** Erm, I think he's done well to get out so long as he has. I wouldn't go as far as to say I absolutely admire him but I would give him a bit of credit for evading the people who've been after him.

**WOULD YOU DESCRIBE YOURSELF AS AN ARBITER OF FASHION?** Naw, not really. I just like things that suit me rather than things that are supposed to look really erberleish; like, if this was colour I'd like, I probably won't want to wear it. My clothes aren't necessarily the ones that everybody else wants. . . But hang on, hang on, I'm not a 10-million-year-behind-the-time neanderthal man walking

around in great big flared trousers - it's that's what you're trying to imply. . .

**NAME:** Paul Herdcastle.  
**BORN:** Kenelngton, London, 10/12/57.  
**FIRST RECORD BOUGHT:** "Woodstock" by Matthew Southern Comfort. A bit hippie, that, yeah.  
**FIRST FILM SEEN:** *Born Free*, the one about the lion cube. I was really young - I was only about ten at the time so I suppose I probably cried my little eye out. But actually I preferred things on telly, like *The Men From U.N.C.L.E.*, *Danger Man*, *Captain Scarlet*, *Thunderbirds*, all those.  
**NASTIEST KITCHEN ACCIDENT:** Well, one time I was trying to wash some curtains and the washing machine couldn't take them because they were so big and all the dye went all over the floor. And there was also a cut on my finger which I got opening a sardine can. Bloody painful. And I don't even like corned beef that much.

**HOW LONG DO YOU STAY IN THE BATH FOR?** Um, um, about half-an-hour, I suppose. I've got a bathroom which is off my main bedroom and there's a TV in the bedroom and a big mirror in the bathroom so I can sit in the tub and watch the telly. It's good fun, specially if there's a good programme on like *The Sweeney* or *The Professionals*. I tend to like anything along the lines of English cop end robbers.

**DO YOU MOW YOUR OWN LAWN?** No, my girlfriend's brother does it. Oh, actually, yeah, she's not my girlfriend any more, she's my wife. We've been married about two days. So it's now my wife's brother who mows it - it's my brother-in-law. No, sorry, it's my father-in-law. He's the one who likes cutting lawns.

**WHAT WAS THE WEDDING LIKE?** It was very nice. It was in

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# D.C. LEE

## SEE THE DAY

When it's a time of love  
Tell me what you see  
Do you see no love at all  
Oh, do you see in me  
What you always see  
In every girl that you fall for

I will show you  
How love is meant to be  
Just watch and learn  
And listen to me

Chorus  
Will you ever see the day  
Headache leads astray  
Good love will always come from me  
Will you ever learn to love  
Without a little doubt  
Good love will always come from me

When you look away  
Is it mean to say  
That she holds you night and day  
And does it hurt your heart  
When I say let's start  
To yield the part that's been told  
Don't you see that I  
Am really worth a try

And I say to you  
I know just what to do

Repeat chorus to fade

Words and music by D.C. Lee  
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# QUEEN

## ONE VISION

Hey one man one goal (ha)  
One mission  
One heart one soul  
Just one solution  
One flash of light yeah one God one vision  
One flesh one bone  
One true religion  
One voice one hope  
One real decision  
Woah woah woah woah woah  
Gimme one vision (hey)

No wrong no right  
I'm gonna tell you  
There's no black and no white  
No blood no stain  
All we need is (one world wide vision)  
One flesh one bone  
One true religion  
One race one hope  
One real decision

Woah woah woah woah woah  
Oh yeah oh yeah oh yeah

I had a dream  
When I was young  
A dream of sweet illusion  
A glimpse of hope and unity  
And visions of one sweet union  
(But a cold wind blows  
And a dark rain falls)  
And in my heart it shows  
Look what they've done to my dream yeah  
(One vision)

So give me your hands  
Give me your hearts  
I'm ready  
There's only one direction  
One world and one nation  
Yeah one vision  
No hate no light  
Just excitement  
All through the night  
It's a celebration  
Woah woah woah woah woah yeah

One flesh one bone  
One true religion  
One voice one hope  
One real decision  
Gimme one light (yeah)  
Gimme one hope (hey)  
Just gimme  
One man one man  
One bar one night  
One day hey hey  
Just gimme gimme gimme  
One vision

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# MATED

(Everyone asks) are we some kind of lovers  
(Everyone asks) what you're doing with me  
I know this is out what they want  
They're afraid you've been blinded  
But I already know how it's going to be

Chorus

(If anyone should ask say we're mated  
(As long as this life lasts) we are mated  
Why else would I be here right oow  
And you know we'll still be here tomorrow

(Nobody else) understands what I'm doing  
(Nobody else) makes me act in this way  
Aod because they can't comprehend  
What we mean to each other  
They won't leave you alone  
So you know what to say yeah yeah

Repeat chorus

(I hold you in my arms) we are mated  
(A very special part) we are mated  
Why else would I be here right now  
And you know I'll still be here tomorrow

I see things far ahead  
Maybe beautiful children  
I don't have words I'm thinking of  
But it's way beyond what they call love

Repeat chorus

I hold you in my heart 'cause we're mated  
(In a very special part) we are mated  
Why else would I be here right oow right now right oow  
And you know we'll still be here tomorrow  
If anyone should ask say we're mated  
For as long as this life lasts we are mated  
Why else would I be here right now  
And you know you'll still be here tomorrow

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c/w INNOCENCE (the desperation edit)

# FEARGAL SHARKEY

a  
good  
heart

I hear a lot of stars I suppose they could be true  
All about love and what it can do to you  
High in the risk of making out the risk of getting hurt  
And well I have no choice to leave  
I know 'cause I wish about it all the time  
I know that wish says it quite a price

Chorus  
And a good heart these days  
Is hard to find (a good heart)  
You love the better kind  
A good heart these days is hard to find  
So please be gentle with this heart of mine

My expectations may be high  
I blame that on my youth  
'Swell enough I'll learn the painful truth  
I'll face it like a fighter  
That heart of love I've given  
Anything is better than being alone  
I know 'cause I have a little every day  
I know 'cause I listen when the experts say

Repeat chorus  
As I reflect on all my childhood dreams  
My ideas of love weren't as foolish as they seemed  
If I don't start looking now I'll be left behind  
And a good heart these days it's hard to find  
I know it's a dream I'm willing to defend  
I know it will all be worth it in the end

Repeat chorus twice

(A good heart)  
Repeat to fade

Words and music by Morris McMorris  
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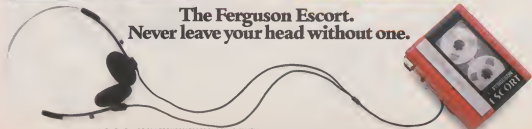


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IN MIRACLES  
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ROCK

Blah Blah Blah  
 Funny Thing happened this morning  
 Blah Waffle Blah never run on time Blah  
 Blah Blah supper with Elsie's Mum Blah Waffle  
 Best Blah Blah crumble rhubarb rhubarb Blah  
 Blurb Blah crippling mortgage rates Blurb  
 Blah Blah sweet peas ruined  
 Blah Blah Nigel's maths teacher  
 incredible woman Blah  
 Waffle



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When the fevle's is ended  
There ain't no use pretending  
Don't you worry it's only love  
When your world has been shattered  
Ain't nothin' else matters  
It ain't over and it's only love  
And that's all yeh

When your heart has been broken  
Hard words have been spoken  
It ain't easy but it's only love  
And if your life ain't worth livin'  
And you're ready to give in  
Just remember that it's only love

Only love

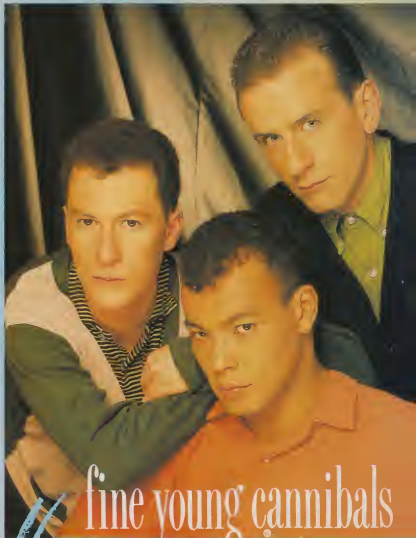
You can live without the aggravation  
You gotta weana wia you gotta weana wia  
You keep lookin' back in desperation  
Over and over and over agoin'

Yeah yeah it's only love baby  
Ooh yeah  
Yeah yeah  
Ooh baby baby  
It's only love love love  
Love love love

When your world is shattered  
Ain't nothin' else matters  
It ain't over it's only love  
If your life ain't worth livin'  
And you're ready to give in  
Just remember that it's only love  
Yeah that's all

Yeah it ain't easy baby  
But it's only love and that's all

Words and music by Bryan Adams/Ami Valance  
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# fine young cannibals

# BLUE

**My home town is falling down  
I'm mad about that  
And the people there don't seem to care  
I'm mad about that**

Chorus  
**Good God almighty  
There's no denying life would be better  
If I never ever had to live with you  
Blue  
It's a colour so cruel**

Repeat chorus

**The government has done me wrong  
I'm mad about that  
And it makes me feel like I don't belong  
I'm mad about that  
It's making life a misery  
The way they're taking your liberty**

**Government has done me wrong  
I'm mad about that**

Repeat chorus twice

**There you go telling lies  
It's no surprise  
I'd say a prayer to make you care  
You wouldn't listen  
It's been too long  
It's time you're gone get away from here  
I'd had too much but not enough  
It's time you left**

Repeat chorus to fade

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# LOOKS EVEN BETTER



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# DEXYS

Interview: Tom "Man At C&A" Hibbert

## "IT WAS LOVELY TO PUT ON A NICE CLEAN SHIRT AND TROUSERS ..."

Dexys Midnight Runners actually used to be the scruffiest group in the entire world. Now look at them! What are they dressed like *that* for? And what's all this about "inspired musicianship" and Hilda Odgen and Porridge. . . ?

### "OH NO!"

There's another spelling mistake." Kevin Rowland sucks a gust of air in between his tightly clenched teeth, indicating maximum irritation. "And the

cover was supposed to be sky blue. I don't know what's happened to the printing. . ."

He tosses the offending publication back onto the sumptuous record company sofa and leans back with an expression of despairing resignation. But why such gloom? Simply this: the publication in question is the programme for Dexys Midnight Runners' current UK tour and Kevin's not too happy with it. Most groups' tour programmes are shoddy affairs at best – but Dexys' programme is (or is meant to be) different. Written by the group members themselves, with proper photography and careful design, it's a "quality product" – but Kevin is not satisfied: psychedelic should be spelt 'p-s-y-c-h-e-d-e-i-c', not 'p-s-y-c-h-e-d-u-l-i-c', and a blue sky is never grey. . . Kevin Rowland, you see, is more than something of a stickler for detail – he's a serious perfectionist, whether he's working on image, presentation or (most important of all) his music. That's why he's taken such painstaking efforts to assemble a new Dexys line-up that he feels is just perfect.

"It's ideal," he says of the new 11-piece "soufflé". "It's the most inspiring so far and the standard of musicianship is far, far higher than we've ever had before. We can trust our people now because they're dedicated musicians who practise and play their instruments for two or three or four or five hours every day, because that's what they care about. So we're no longer working with idiots. . ."

Kevin Rowland in 1982 – all dangareos and gpy neckerchiefs – well scuffed-out. . .

This is a slightly rum attitude, I suggest, for someone who gathered public acclaim on the back-tail of punk – a time when it was so uncool to care about playing instruments well or even properly. "I'm sick of that bloody stupid attitude of 'oh, we're not really musicians, we're not into our instruments' – that's complete rubbish. But of course it was brilliant for me, coming along at a time when you didn't have to be technically good as a musician; it helped me a whole load because I couldn't play, let alone sing. . . Within a year or two I could because I'd developed the confidence. And nowadays having excellent musicians behind me just makes me sing better; it inspires me."

Some critics might suggest that all this "inspiring musicianship" has gone too far – many think the new LP, "Don't Stand Me Down", is a scatterbrained ragbag of ideas that works only in parts. Kevin's having none of it – the album's the best

thing he's ever done and most grippers have been put off it only by the image presented on the front cover – e.g. the Dexys "nucleus" in very, very smart rising-company-executive-parb. So what exactly was the purpose of such an "image"?

"We wore suits because we wanted to look good on our LP cover." Simple as that? "It's a formal occasion. An LP's a formal thing and so we want to look our best, therefore we wear suits." Simple as that? "I just woke up one morning feeling all scruffy and I wanted to put on a nice clean shirt." This sounds a teeny bit closer to the truth. . .

Three years ago, when "Come On Eileen" was the biggest pop single in the known universe, Dexys used to parade around in disgusting old denims with long locks and berets – inner-city soul chic. Today they look like bank clerks. "They were just totally wrong for us, those dangaree clothes. First of all it was exciting going into a hotel wearing no socks and a beret and an enormous overcoat but after a while it got boring. We'd draw unnecessary attention to ourselves every time we walked down the road. It became just a uniform and we didn't want to carry on with that."

"Then when I first went to America on my own at the beginning of '83, I saw all from the clothes I'd had an interest in from the late '60s and early '70s – the original skinhead look if you like. And it reawakened that interest and I started wearing smart shoes with the dangarees and it grew from there in bits and pieces. I saw those clothes and I went 'ohh, that's brilliant!! Look at that lovely shirt, what a beautiful shape!' And it was LOVELY after looking so scruffy to put on a nice clean shirt and nice trousers. . . And the idea I got for the front cover of the LP was 'okay, it'd look really good if there's four





**"I'm anti these sloganeering bands who say 'don't listen to our music, it's the message that counts'. Paul Weller is a good example of that: it's all bloody clichés. . .it's bullshit."**

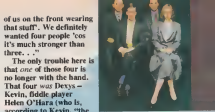
of us on the front wearing that stuff". We definitely wanted four people 'cos it's much stronger than three. . ."

The only trouble here is that one of those four is no longer with the band. That four was Dexys — Kevin, fiddle player Helen O'Hara (who is, according to Kevin, "the musical director of the group; she's really in charge now, she's the boss"), guitarist Billy Adams ("he's very quiet but when he says 'no', however quietly he says it, he means it") and saxophonist Nick Gatfield — but not any more. Nick Gatfield decided to leave just before the LP was released, shattering this "perfectly-quartered-symmetry". Why?

"He said that the relationship between me and Billy and Helen was just too tight. We didn't seem to need anybody else. I think he was right." So just how close are they? Do they socialise, like? "Yeah, we go round to somebody's flat and we watch telly. Well, we don't watch telly because we'd rather work and it's all garbage except things like *Porridge* which is great because it's written with knowledge. But things like *Brookside* I hate; I can't stand those people and the acting is bloody awful and the subject matter — it's always degrading women or. . .it's so self-conscious, the script, from battering women to rape. Until they get a character with the strength of Jean Alexander (*Hilda Ogden*) in *Coronation Street*, who's such a great actress, they'll never touch on how television could be. . ."

But doesn't *Brookside* try to touch on the same topics K. Rowland deals with in his music, i.e. real life as opposed to fantasy gunk? "I'm not trying to say any one thing, do you know what I mean? What I'm saying is the music is the important thing — that's not to say that lyrics aren't important. They are, but they're part of a complete thing. You don't need a whole song to say 'oh, please please please don't vote for Mrs Thatcher. That's totally uninspired and I'm anti these sloganeering hands who say 'don't listen to our music, it's the message that counts'. Paul Weller is a good example of that: it's all bloody clichés, and it's a very over-simplistic view of the working classes. It's BULLSHIT. I think musicians like that — well, they're not usually very good musicians, anyway, so it must be great for them to just think 'oh bloody hell, we can do a song about animal rights, CND, anti-Thatcher, gays, rape' when they haven't got any inspiration of their own. It's so, SO easy to think of something like that to write about; but it's so patronizing and I think they'll have to make their 'messages' a bit more intellectually stimulating if they seriously want to get ordinary people interested. . ."

Steaming away in argument, Kevin suddenly pauses and shakes his head with a wry smile. . . "But who cares what I think?" he asks softly — and then, much louder: "Who cares what I think about Duran Duran? Who cares that I'm not remotely like George Michael? Who GIVES A SHIT?????????"



"The standard of musicianship is far, far higher than we've ever had before. We can trust our musicians people now because they're dedicated musicians. . .we're no longer working with idiots."



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23. THE BEATLES - HELLO GOODBYE  
24. THE BEATLES - I SHOULD HAVE KNOWN BETTER  
25. THE BEATLES - HELLO GOODBYE  
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# TALKING HEADS. THE GROUP IN THE WORLD?

Heads 77". And suddenly they were just about the trendiest band in the white world.

Over the next few years their records became progressively weirder — lots of strange "avant-garde" music with David Byrne's odd lyrics about buildings and food and books and animals and heaven being just like a bar. But though they've had one British hit single (with "Once In A Lifetime" in 1981) they've never really sold that many records.

Maybe the reason that "Little Creatures" and the "Road To Nowhere" single are doing so well is that they're positively normal compared with the old material. All the songs are, in Chris's words, "cosmetic, uptempo and disarmingly simple".

"We didn't want to be avant-garde anymore," he adds.

Which also means, they explain, that they no longer have to pretend that they only like obscure Polish bellringers or experimental bands belting baked beans cans together.

"I love Madonna," admits Tina enthusiastically. "I'm all for her. I just

love the joy in her voice. I think she's got a lot of balls and she's very funny. I love to read her interviews: 'I love crucifixes because there's a naked man on them' — I think that's wonderful. Here's a girl, just like Prince, who lost her mother young and she's got a daddy fixation!"

Mind you, Talking Heads wouldn't like to be quite as successful as Madonna because, Tina says, artists like that end up "leaving behind their roots and all their friends. They're surrounded by people who just tell them how great they are instead of people who are honest."

Who does she mean? Duran Duran? Wham?!

"I think it happened to them, yes. I think Duran Duran love it though. They adore it. They love the fact that they have to change hotels every night even though they're playing Madison Square Gardens all week. They love that attention."

"They probably get uptight if they don't have to change hotels," laughs Chris.

"They might survive," Tina reckons. "Just because they love it so much. It's their life, they love the attention, they love the glamour. It's

their image. Unlike someone like Annie Lennox (a friend of Tina's), who's not sure she does."

Although Talking Heads are notorious for their disagreements, they're getting on fine at the moment — even though, murmurs Tina, David Byrne isn't the easiest person in the world to work with.

"He's been indulged; that happens to a lot of creative people. They've been indulged as children by their parents and are allowed to get away with murder. He knows it."

"When he came to us with the new songs we said 'look, if you're just writing these on their own, why don't you just get some session players?' And he admitted that we could do something that other people couldn't."

And, adds Chris, "he was right."

And with that it's time for Chris and Tina to get back to more important things like looking after young Robin and thinking about toilet paper . . . So what have they decided? Will they, too, economise in that area?

"No," says Tina, whispering conspiratorially. "We use as much of it as we possibly can!"

"Yeah," agrees Chris. "You might even say we're excessive."

## NOWHERE

And it's very far away  
But you promise me stay by day and it's alright  
Baby it's alright

There's a city in my mind  
Come along and take that ride  
And it's alright  
Baby it's alright

Would you like to come along  
You can help me sing this song  
And it's alright  
Baby it's alright

They can tell you what to do  
But they'll make a fool of you and it's alright  
Baby it's alright

We're on a road to nowhere

Repeat three times

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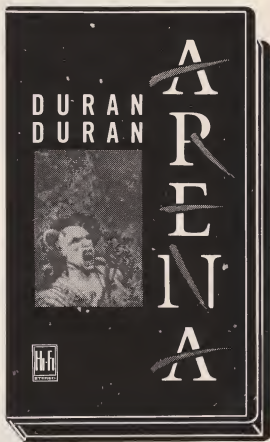
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# NIGHTS OUT

## MIDGE URE GLASGOW

"I'm home," announces Midge Ure to the packed Barrowlands Ballroom. Interestingly, this simple opening statement gets a much bigger roar of approval than any of his music does. The assembled cheerers are a curious bunch of all ages. The blokes, for once outnumbered, stand mostly at the back applauding politely; the girls down the front are much more enthusiastic (although they seem more interested in Midge than grandiose songs about architects) and the noisy goodwill continues long and loud between each song. "We haven't done anything yet," protests Midge after only a couple of numbers – though looking very pleased about it just the same.

What the band actually do over the next hour or so is all the songs from the new LP "The Gift" (sort of Ultravox minus the pretensions) plus "No Regrets", "After A Fashion" (written with Mick Kern), Ultravox's "Sleepwalk" ("We had to do one," says Midge) and – believe it or not – the ancient Visage song "Fade To Grey" which has turned into something of a heavy stomper. "Do They Know It's Christmas?" also appears as one of the encores, though sadly as a rather mindlessly jolly singalong.

Curiously, the band are all wearing grey dressing gowns (though Midge gets to wear a blue one, seeing as he's the boss). There are five of them, including Kenny Hyslop (former teenyboop "sensation" with



**At times it was almost like going to rock 'n' roll church.**

Midge in Silk and later drummer with Simple Minds), keyboard player Danny Mitchell (who co-wrote some of "The Gift") and Zal Cleminson whose evilul World

War Two guitar noises, stupid facial contortions and poses are an unpleasant reminder of the self-indulgent excesses of the 70s which we could well do without all over again, thank you.

Still, together they do manage to inject a bit more life into the songs' sweeping (if somewhat plodding) lines and curious abstract noises (mostly "borrowed" from OMD's "Architecture And Morality"). Some of this is decidedly, er, "rockist" but at its best it's something of mini-Wall Of Sound with Kenny Hyslop in particular thundering away on songs like the instrumental "The Chieftain". "Did anybody recognise it?" asks Midge, shaking his head sadly. / did / did! (Most of it was pure Gery Glitter actually, and it was the most fun we had all evening.)

Midge Ure obviously puts "art" high on his list of priorities but he could certainly do with being a bit more joyful and a lot less reverentiel – at times it's almost like going to rock 'n' roll church. But most people seem to be here to give personal support to a local hero and one of the good guys in the music business, and who could grudge him his moment of triumph on his own patch?

Ian Cranna



### THAT CERTAIN SMILE • MIDGE URE

CROSS YOUR HEART AND HOPE TO DIE IT'S LOVE  
A PERFECT WORLD IN MY MIND'S EYE AND OH  
THE FACE THAT'S WATCHING ME TONIGHT  
HAS ME FALLING FOR THAT CERTAIN SMILE

HOLD YOUR HAND UP SWEAR TO GOD IT'S LOVE  
HELP ME TO BELIEVE BECAUSE FOR ALL  
THE WORDS YOU SAID TO ME TONIGHT  
HAS ME FALLING FOR THAT CERTAIN SMILE  
FALLING FOR THAT CERTAIN SMILE

TAKE MY TEARS AND SMILE FOR ME IT'S LOVE  
TAKE MY SOUL MY HEART MY FEARS FOR OH  
THE WAY YOU'RE TOUCHING ME TONIGHT  
HAS ME FALLING FOR THAT CERTAIN SMILE

BRING ME PASSION BRING ME LUST OR LOVE  
BRING ME ONLY TRUTH BECAUSE FOR ALL  
THE TIMES YOU SAID TO ME TONIGHT  
HAVE ME FALLING FOR THAT CERTAIN SMILE  
FALLING FOR THAT CERTAIN SMILE  
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# SINGLES

REVIEWED BY SORREL DOWNER



**SHAKIN' STEVENS:**  
**A Merry Christmas Everybody** (CBS) And we're off! A trinkle of sleigh bells, a boom crash, hip-swalling, finger-snapping beat and Shaiky and his reindeer are trotting away before starters orders en route to the Christmas number one slot. He seems confused: "Shoo bedoo bedoo top", he says. "Snow is falling all around". Note: Where I live it ain't.

**10,000 MANIACS:**  
**Just As The Tide Was A Flowing** (WEA) Then there's Natalie Merchant singing about May, birdsong and tidal flows. Taken from the new album as a follow up to "Can't Ignore The Train", it's an old traditional song and well "folky", to which you might think "Yuki! Hippies." But it's not "Yuki! Hippies" actually, it's just strangely different and beautifully sung.

**THE CULT:**  
**Revolution** (Beggars Banquet) If you want hippies, what about this lot? They used to be a bit alternative and experimental in the "She Sells Sanctuary" days, but now half the world's sprouted long hair and started picking flowers, and The Cult are getting away with murder. Another safe, boring and flat little number in the "Rain" vein.

**NIK KERSHAW:**  
**When a Heart Beats** (MCA) He is, dare I say it, getting just a coterie wrenly but predictable. Here's the same nasal drone, the silly ponderings - "Who gets to heaven? Heaven only knows" - over the same prowling riffs and beeping keyboards. Couldn't he, maybe, go to Bolivia, Tibet, Glasgow or somewhere and fetch a new idea for the next ten songs?

**PAUL McCARTNEY:**  
**Spies Like Us** (EMI) Gosh! Is this really Paul "The Frog Chorus" McCartney and not Adam "Vive Le Rock" Anz? He's got the voice down to a tee! Wild, stomping stuff from this evidently born-again songster, done in total Antash fashion complete with "ooh ooh whaddyda do's" and maybe if we're lucky, Antash squiggly dances. A real pack-in-the-box and bound for somewhere near the top.

**MARILLION:**  
**Heart Of Lothian** (EMI) Having satisfied the romantic side of his nature with the last lot of slushy "Lavender's Blue" stuff, Mr Fish allows himself the



luxury of some pompous rocking U2-style. Boys will be boys...

**JAMIE WEDNESDAY:**  
**White Horses** (Pink Label) The raucous Jamie Wednesday crew romp and trumpet their way enthusiastically through the theme to an ancient and terribly nice children's programme. Their touching references to "Aow

## SINGLE OF THE FORTNIGHT

**IN EMBRACE:**  
**This Brilliant Evening** (Cherry Red) This fine song has to be single of the fortnight. Firstly because Gary sounds somewhat like Edwyn "Should Have Been A Star" Collins; secondly because he appears to be a smitten man, a true romantic, which is very touching; thirdly because it's packed with good and proper comely lines like "With a bed and breakfast you could make a meal of me". And finally because In Embrace are neglected, and justice must be done.

white 'orses, snow white 'orses' have brought many a nostalgic tear to the eyes of hardened cynics.

**AMAZULU:**  
**Don't You Just Know It** (Island) Fresh and sparsely but perhaps a touch over-produced, this jollies along in a slick fashion somewhere between Madness's "Driving In My Car" and Lulu's "Shout". Lots of swinging "Yee-up-a-doo-wops" and runchy saxophone - but you'll be singing it on the bus.

**JUNIOR:**  
**Oh Louise** (London) A grand record with breezy keyboards and a gospel choir swelling over a Pink Panther type tsh-tsh, but Junior himself seems a bit at odds with it all and doesn't come out of it quite as well as the backing. And, as Shaiky would no doubt point out, he's being a mite unseasonal with all his talk of summer days.

**THE COCTEAU TWINS:**  
**Tiny Dynamine** (4AD) A melancholic, very atmospheric and totally brilliant 4 track EP along the lines of Joy Division, warbled by one of the highest voices in pop music, which you'll either love or hate. It's a bit tricky to sing along to and even harder to catch the words, but with songs called things like "Sulticain Itan", I don't suppose it matters much.

**PETER MURPHY:**  
**Final Solution** (Beggars Banquet) This is a cover version of a record by Pere Ubu. (a group fronted by an interesting fat man who did some mighty strange squawling and squawking five years ago). Peter Murphy, who left Bauhaus to do embarrassing things like dancing around in sand pits at "Art Happenings", is now called Peter, sounding more like David "Ziggy

Stardust" Bowie than ever, and making great gnash'n'aral club records like this.

**HOODOO GURUS:**  
**Bittersweet** (Chrysalis) A rousing song packed with genuine energy by this up and coming "Plewe! rock 'n' roll" band. With a vocalist who can sound like Paul King (whom he wants to), they can't really go wrong, except for the fact that the "Hoodoo" part of their silly name means "bad luck bearer." Eek!

**JULIAN LENNON:**  
**Because** (EMI),  
**CLIFF RICHARD:**  
**It's In Every One Of Us** (EMI),  
**LORD OLIVIER!**

**Theme From Time** (EMI) Here's three good reasons not to fritter your money away on tickets for the not very eagerly awaited musical *Time*. From Lennon Junior, we've got a touching and thoroughly wet song, but tut tut, Julian - isn't it rather similar to Buddy Holly's little ditty "It's Raining In My Heart"? Cliff's effort is only worth noting for the fact that it's probably the slowest record ever made. As for "Lal" Olivier, I've heard nothing like this drivel - about the universe, hey wow - since Grace Jones' new album. He's becoming a bit of a "regular" on "viny", isn't he? Perhaps he should stick to Hamlet.

**MADONNA:**  
**Dress You Up** (Sire) So what's new from our fave little hussy, bless her? Ah yes, it's all here - silky caresses and velvet kisses all over your body, so there'll be the usual flouncing around on the vid. But the novelty's wearing a bit thin - this song is sluggish and thoroughly uninspired. Could it be that Madonna's batteries are finally running down?

● B O O K S

● Here are two memorable scenes from the rich'n'bumpy history of rock'n'roll. In the one on the right we see the Fab Four aka the Moptops aka The Beatles arriving in New York in 1964 to be met by scowllions of screaming fans and generally being very celebrated in their swanky automobile. In the other we see our king of rock'n'roll aka Elvis Presley performing with wriggling legs and jewel-encrusted suit at a variety gala dinner in 1969. So what? Well, the scenes come from two new books – **The Beatles Story** and **The Elvis Story** (Orbis) – which are, to say the least, "hovel".



They are, you see, pop-up books! Each has five "historical" scenes from the stars' careers with lots of little cardboard tab things to pull and wheels to spin (watch the royal corp bite Ringo's ankle on MBE day; see Elvis slide down the pole in Jailhouse Rock) etc. But the real breakthrough is that each book has a little tune to play ("Hey Jude" for the Beatles, "Love Me Tender" for Elvis) thanks to the miracles of micro-chip technology! Actually, the tunes are quite horrible – like the blip-blip-bleep "music" "played" by certain digital watches – but the packages are quite ingenious and a birrovalarf, even if the price (£9.95) does preclude purchase by all but the most manic fans. . .



● W A T C H E S



● Nice, aren't they? These drawings of Duran Duran, Frankie, Paul Young, Spandau Ballet, Kim Wilde and Howard Jones were sent to us by Nigel (aged 15) from Walthamstow and... (Tell them the truth – Ed)... OK, well actually they're all incredibly realistic pictures of pop stars to put in your very wonderful **Poppic Watch**, available in the shops now for just £9.99. It works like this: you put a very weedy drawing of whichever pop star you fancy into the watch (which is made out of v. unsavoury cream plastic) so each time you look at it to see



how much longer you've got till the end of double Gagoo... you can – gasp! – see pop stars! How could anyone live without it! (Quite easily, ackshewearily – Ed.)

V



● **Crazy For You (Warners)** First things first – *Crazy For You* is not, by any stretch of the imagination, a "Madonna film". Madonna only appears – very briefly – in a nightclub scene about half way through singing about 20 seconds of "Gambler" and a bit more of "Crazy For You". She looks rather ropey and unimpressive, and she has nothing at all to do with the rest of the film. "Crazy For You" (the song) is not the film's theme tune and *Crazy For You* isn't even the film's original title. It was called *Vision Quest* – but given Madonna's recent



● **TEARS FOR FEARS: Scenes From The Big Chair**  
(Polygram)

Isn't it funny that bands can spend literally months making records but when it comes to making a video they just tend to chuck in everything they've got handy? "Scenes From The Big Chair" is a real mishmash—the promotional videos from the last five singles, some film of them making the "Head Over Heels" video, merry japes "on the road" in Germany, a few songs filmed live in Toronto and an interview with Roland and Curt. But despite the fact that it's such a mess, it works surprisingly well. The promotional videos—mostly TFF standing around looking painfully sensitive against scenic landscapes at sunset and sunrise—are pretty good and all the chit-chat shows Roland and Curt to be the genuinely amusing chaps they are. So, while they don't say anything of much consequence, we do discover that Roland plays "banana solos on stage", that they're both keen photographers ("I'd hate to be yet another musician who publishes a book of photos that's not very good," reveals Roland) and that Roland wrote "Shout" by scaling "a rhythm from a Talking Heads song... suddenly it hit me—'Shout!'".



success, the producers decided to change it. Plus (finally) the film is only being released on video in Britain because it wasn't thought to be good enough to deserve showing in cinemas... Well...

Having said all that, the film's not actually too bad. It's yet another American teenager film (yawn), this time about an 18-year-old called Lauden Swain who is obsessed with wrestling and is determined to lose loads of weight so he can fight against the very mean n'horrible bad guy, Steve. Meanwhile he has all the usual sort of girl problems that people in these sort of films tend to have.

It's the kind of thing that's quite nice to watch on TV on a boring Sunday afternoon, but if it's Madonna you're "after" you'd be better off getting her live video (out soon) or going to see the uniquely brilliant *Desperately Seeking Susan*.

● **USA For AFRICA: We Are The World – The Video Event**  
(Picture Music International)

Yet another way to help contribute money to Ethiopia, this is a one hour video telling the story of the making of the "We Are The World" song. The narration—by actress Jane Fonda—may be a bit slushy and American but the story itself is interesting. You see Lionel Richie and Michael Jackson bashing out the song together in the days before the big event (with Michael Jackson singing all of the original versions), then all the famous folk recording it on the night, and finally all the messing about that happened afterwards (i.e. Steve Wonder and lots of other stars turning up to add bits and make it sound better). The best parts are where you see millions of famous people walking round bumping into each other, Michael Jackson dancing in the corner and Bob Geldof (for once at least slightly overawed by his audience) explaining to them in his usual straight-to-the-point manner the importance of what they are doing. And, at the end of all that, you not only get the complete finished video for "We Are The World" but also, for no apparent reason, a special bonus of Mick Jagger and David Bowie's "Dancing In The Street".



## ALBUMS

### KING: Bitter Sweet (CBS)

More poetic tales from Paul King of love found, love lost, love just around the corner etc. etc. (no wonder he doesn't have time to get a decent haircut) with another selection of catchy and obscenely energetic pop songs just in time for Christmas (what a coincidence). Much of King's appeal comes from their pounding football-chant type choruses, but "The Taste Of Your Tears" has proved that they are capable of more subtle stuff. By far the best song here, "Mind Yer Toes", has just a light piano accompaniment for most of it, as our hero takes a swipe at England and the English. **Steady on. (6½ out of 10)**

Simon Braithwaite



### THE FAITH BROTHERS: Eventide (Siren)

The Faith Brothers, products of a delapidated West London housing estate, feel keenly the injustices of this world. Sadly, imagination is not their strong point and they can do little more than regurgitate their obvious influences – and a miserable '70s loc they are. Check the awful "meaningful" cover or the dreadful lyrics – pure "Friday Rock Show" minus the screaming guitars, or overblown twaddle or stale old images as important poetic truths. The music can be bright, brassy and punchy when it's not being a dirge, but they show no noticeable gift for tunes. Perhaps the world would be better off if The Faith Brothers were employed as social workers. **(3 out of 10)**

Ian Cranna

### PROPAGANDA: Wishful Thinking (ZTT)

Not new material but reworkings of (at least) five old songs into seven pieces and 41 minutes of "disturbances". In practice all this means is a lot of unremarkable padding and the addition of a totally unsuitable, clattering synthesised rhythm track. So unimaginative, undynamic and unrelenting is this conveyor-belt monotony that it effectively robs the songs of the tension and drama that made them so alluring in the first place. It's not even very danceable. **(3 out of 10)**

Ian Cranna

### FEARGAL SHARKEY: Feargal Sharkey (Harkey)

Made party in London and partly in L.A. (mean), this turns out to be a curious beastie indeed. The songs are partly cover versions (including "Good Heart", Chrislie Hynde's "Made To Measure" and the ancient Rolling Stones' hit "It's All Over Now" – all given interesting, imaginative treatments) and partly originals, mostly

co-written with Eurhythmics' Dave Stewart. The styles are an odd mixture too – touches of country, rock, soul and even jazz, all given a bright, modern electronic production by Dave Stewart. It's not obviously commercial nor even especially remarkable – such individuality as it has coming mainly from that voice – but its strength lies in its thoughtful approach to quality. **(7½ out of 10)**

Ian Cranna

### PAUL HARDCASTLE: Paul Hardcastle (Chrysalis)

In between remixing records for loads of other people, Paul Hardcastle has finally managed to find time to come up with his own piece of slick engineering. "19" (yet another version – aaargh!) proves to be the real killer – a heavier voice-over and lots more screechy bits – but apart from that, and "Just For Money" and "Don't Waste My Time", the album just seems to be a playground for Mr Hardcastle's smooth disco production techniques. A shame. **(5½ out of 10)**

Sally Gethin

### BALTIMORA: Living In The Background (EMI)

Baltimora does love wailing. It sounds as though he recorded this LP while swinging from a tree. It's just about bearable for the two (!) versions of each single ("Tarzan Boy" and "Woody Boogie") but after that it's all a bit much and the other tracks are pretty forgettable. Probably to blame are all the faceless backing musicians who wrote the songs – Baltimora seems to contribute very little himself apart from his singing (I mean wailing). **(3½ out of 10)**

"Jez" Skidmore

### ARTISTS UNITED AGAINST APARTHEID: Sun City (Manhattan)

Put together by Little Steven (who used to be Bruce Springsteen's guitarist), "Sun City" is an album full of

seven very different versions of a song he wrote in protest against the "racist policy of the South African government" (and in particular against Sun City, an entertainment centre where artists like Queen, Cliff Richard and Elton John have played in recent years). The main version is a fairly standard though surprisingly energetic American rock song on which he's joined by a cast of thousands including Bono, Bob Geldof, Bruce Springsteen, Hall & Oates and Bob Dylan. Some of the other versions are excellent, particularly the "rap" one and the "cut-up" versions which mix the song up with lots of politicians speaking, in the style of Paul Heacock's "19". **(7 out of 10)**

Chris Heath

### LLOYD COLE & THE COMBATIONS: Easy Pieces (Polydor)

Not a very good "pop star", old Lloyd, is he? He doesn't wear "trendy" fashion clothes, is never seen swigging cocktails in chic nightspots and looks exorcutingly embarrassed when he's on Saturday Superstore. Never mind – he still makes brilliant pop records. His second LP (which includes "Brand New Friend" and "Lost Weekend") is pretty much in the same vein as the first – lots of jangly guitars, hummable tunes and clever little stories – with enough obscure lyrics to keep you busy all winter working out exactly what he's on about. **(8½ out of 10)**

Chris Heath

### ROBERT PALMER: Riptide (Island)

Robert Palmer always was a bit of a "poor man's Bryan Ferry" before he ventured into the Power Station projects. "Riptide" is his first LP since walking out on them and not only does Andy Taylor strum guitar on the powerful "Addicted To Love", but the rest of the list of credits could easily be lifted from the Power Station

album too. The faster tracks – the best simply because they have been rescued by the Power Station's heavy influence. The others are mostly sleazy, laid-back "slowies" (more like his old style) which, frankly, are a bit tedious. Maybe he should have stayed with the Power Station after all. **(5 out of 10).**

Sandra McClean

### THE CLASH: Cut The Crap (CBS)

**BIG AUDIO DYNAMITE (CBS)** Joe Strummer and Mick Jones were the two chaps that made the original Clash punk rock heroes back in 1977. They've now gone their separate musical ways and made two very different records: Joe Strummer has kept the Clash name and much of the original group's swaggering anger and forcefulness (like the recent "This Is England" single); Mick Jones has formed Big Audio Dynamite, written some provocative and very danceable songs that take a step towards funk and reggae. Two good LPs – I wonder which one will do best! **(6 and 7 out of 10 respectively)**

William White

### Generation X: The Best Of (Chrysalis)

In between being William Broad (his real name) from Scamrose with brown hair and Sir William Idol, performer of thumping good rock n'roll and barmy owner of the potestest snarl ever, Billy Idol spent a few years noodling about in punk group Generation X. Not an awful lot came of it though, as you can hear from this LP. It's a bit of a racket really, apart from the quite brilliant "Dancing With Myself" and the mildly entertaining "Wild Youth" and "King Rocker" (the group's only hits). The best thing about Generation X were always their t-shirts anyway. **(4 out of 10).**

Steve Bush



### THE JESUS AND MARY CHAIN: Psycho Candy (blanco y negro)

- The Jesus and Mary Chain are the spottiest gang in rock (true).
  - They are notorious punk delinquents who threaten all we hold dear (false).
  - They are going to be the next big thing (false).
  - All their songs are very noisy indeed and sound a bit like fingernails being scraped down a blackboard (false).
  - They actually sing some very cute and lazy love songs full of na-na-na's and uh-uh-uh's and jangly guitars (true).
  - Some of their songs are very noisy indeed and sound a bit like fingernails being scraped down a blackboard (true).
  - "Psycho Candy" is a wonderful LP which should bring the Scottish brats the success they've missed out on so far (true).
- (9½ out of 10)**

William Shaw



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WELLA

WHATEVER NEXT?



Just happened to be passing the newsagents on my way home from VIs when I spotted this magazine in the window called **LOOKS**. Well, I said to myself, that looks a **BIT GOOD**, so I went in and had a good look through.

That girl behind the counter gave me a really dirty look. Probably thought I wasn't going to buy it. Well I wasn't actually, no point in spending good money on something you might not like. Got to try it first. So I did, right there in the newsagents.

Tried the tummy **EXERCISES** (got a few funny looks as the delivery boy stepped over me), pored over this brilliant feature on **HAIR EXTENSIONS** and picked my perfect outfit for Christmas.

Then there was this feature on how to dress like one of those **POP STARS** for Christmas, funnily enough I thought of Susan - she'd look really good in the **DIVINE** gear, she has got the figure for it.

Next was a piece about **EATING FOR YOUR BODY**. Actually, that reminded me of Susan too. She always likes stuffing her face. So I bought two copies, kept one for myself and ringed the article and shoved it through her letterbox on the way home with a special note to have a look at the farm fashion - this **REAL LIFE LOOKS** feature, you know - thought she'd look really trendy in dungarees and wellies.

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OUT NOW

**LOOKS**



**They hardly ever do interviews, and when they do, things don't usually go that well. They can be unpredictable, uncooperative and sulky. So what's all this about shoving snowballs up girls' skirts? Chris Heath wonders if he's talking to the right group. . .**

**W**e used to sit at the back of the class end copy off the people in front," giggles Barney. "We used to flick ink onto Mr Alkyard, the teacher's back when he walked past."  
"And we used to get the swot," sneers Peter, "take his bag off him, sit on him and take his homework." They both burst out laughing at the thought of all the daft things they used to do together at school. But wasn't all this a bit, ahem, nasty?

Peter shrugs his shoulders. "Survival of the fittest in the jungle, isn't it?" he says, and they carry on reminding each other of more of their antics.

"Flicking first years' ears was good fun," he announces with the air of a connoisseur. "And shoving snowballs up girls' skirts... just the normal things that boys get up to."

Normal?  
"Well," laughs Peter, "everyone that we knew did them!"

It's a long time since Barney and Peter went to school together in Manchester but they still joke about it as if it were yesterday. Maybe that's because, even though they're now in a very successful group, they're telling the truth when they say "we're still exactly the same as we were when we were at school". After all, these days they're still just like a couple of lads who swear a lot, laugh a lot, joke a lot, wear "casual" clothes all the time (even on stage) and treat the whole music business as a bit of a joke. But then they never really intended to end up in it. "The last thing I ever thought I'd be in," remembers Barney, "was a group."

And admittedly it can't have seemed likely. The two of them spent their school years doing

**"Steven looked like Terry Wogan's son. He used to do typing and shorthand and his mum sent him ballroom dancing."**

almost anything but work (Barney got Art and English 'O' level, Peter just English), and having the odd brush with the law. Peter confesses to having been caught for "cat burglary" and when Barney tries to make himself out to have been a bit of a goody-goody, Peter blows his top.

"You used to nick lead off roofs!" he shouts. "And at school," he explains, "he used to open up his coat and he'd have hundreds of pens for ten pence each which he'd got from Boots."

"Jeans too," admits Barney. "We used to skip school at delivery time on Monday and when the bloke took the boxes in we'd get the stuff out of the back of his van."

Not very impressive behaviour but they'd somehow managed to get themselves decent jobs by the time they'd met up with singer Ian Curtis to form their first band, Warsaw, who soon became Joy Division. Barney was a trainee at a place doing television animation. Peter worked in an office on the docks, Ian worked for a job centre and the strange drummer called Steven, who turned up to their first rehearsal, worked for his father's kitchen-fitting business.

"He looked like Terry Wogan's son," sniggers Barney. "He used to do typing and shorthand and his mum sent him ballroom dancing."

Still, they all got on well enough and Joy Division - labelled by the critics as a doomy, neurotic post-punk band - were soon a very successful "cult" band. Then tragedy struck. Their singer Ian Curtis - apparently depressed about a number of things - hung himself. After a while the rest of them formed a new band, drafting in Gillian because "we wanted someone who couldn't play so she wouldn't influence us," but even though they have always insisted that New Order is "the same band" as Joy Division, it's only recently that they've felt able to play any old Joy Division songs.

"It feels really good to play them now," says Barney with evident relief, explaining how they played "Love Will Tear Us Apart" and "Decades" at a concert on the anniversary of Ian's death. "It's like the storm's over." They're also obviously unhappy about the reputation that Joy Division have acquired since. "People write that we were really doomy and heavy but they didn't know us. The truth was completely the opposite."

These days they're pretty successful despite "holding themselves back from success" by frequently refusing to do interviews or have their photo taken, often only releasing 12" singles, making up playing live on Top Of The Pops and generally enjoying being as perverse as possible. And

presumably they're quite keen on their new single, "Subculture", being a big hit? Peter looks disgusted at the thought.

"I don't like it so I couldn't care less. It's too disco-y, it just sounds too combal!" He explains that he hates the remix done by the producer John Robie in America but was outvoted by the others. Doubtless he won't be too keen on the follow-up, already recorded, called "Shame Of The Nation" which should be out after Christmas. Though at least that probably won't be quite as noisy as the current single.

"It's about shagging," explains Barney, but though it has quite a few slightly naughty words in, most people don't seem to realise. "I thought it was really tame," says Gillian, "but my mother really liked it. I don't think she noticed."

Though they all write the songs together, it's Barney who seems to get the subject most thought, "I think about writing songs a lot," he

**"It feels really good to play Joy Division songs now. It's like the storm's over."**

explains, "because for me it's just luck coming up with a good song and I think if you could come up with a way of writing music quicker you'd be perfect. I think it's important to be perfect."

Consequently he's a bit peeved that when he does write something he likes - like the last single "Perfect Kiss" - it isn't always successful. "That's the best song we've ever written," he sighs. "And that's the most important part of the whole thing, writing songs. It's like a nuclear reactor, it can't react without any uranium and the songs are like the uranium. If you haven't got good songs you've got nothing."

So does he think that all the groups in the charts have that "uranium"? He draws his breath.

"I honestly don't like slapping groups off," he says in the voice of a man just about to slag someone off. "But King are absolutely disgusting. It's the way the singer sings, it makes me pms myself. Their recent single isn't a bad song but they seem to put songs together like you put together Airfix kits. You buy all the bits, glue it together, look at it for a couple of days then throw it away."

Barney and Peter are very much the "loud" half of the band, cracking jokes, being rude and generally stirring things up. Steven and Gillian, who've been going out together for several years and live together in Macclesfield, are much more withdrawn.

"He's quiet and thoughtful," says Barney a bit sarcastically about Steven. "But when he does talk he waffles on and on. He gibbers a lot and it's very hard to understand what he's on about."

And Gillian?  
"She's also very quiet," says Peter. "Like Princess Di."

"She's easy to get on with," adds Barney. "She doesn't nag you like most women do."

Gillian seems to get lots of sexist comments like this from Barney and Peter which is probably why she says that when they first met she thought they were "pretty stupid and horrible."

"When you get to know them though," she considers, "they're alright."

When Barney and Peter leave the room though, Steve and Gillian seem to chat much more freely, explaining how it can be a bit of a strain going out with someone in the band because there's nowhere to escape to, and complaining about how pessimistic everything is these days.

"I blame insurance salesmen," says Steven chirpily. "They're geared to telling you that things will always get worse. Nowadays all you've got to look forward to is whether you're going to be well-done or partially-broiled in some intercontinental war."

And meanwhile New Order will carry on in their own rather charming individual way, trying to make the music they want and standing up for the things they believe in (they play loads of benefit concerts though they tend not to shout about them) without turning into "normal" pop stars.

Which, laughs Steven, is how they were treated when they went to America recently to meet up with their American record company, Qwest (owned by Michael Jackson's producer, Quincy Jones). He sounds disgusted at all the fuss that was made over them. "That sort of thing puts you right off success," he says as if even talking about it makes him want to rise his mouth out. "It's like being chucked onto the set of Dallas when you're used to Coronation Street

# Order



**New Order** (left to right top) Steven Morris, Peter Hook, (bottom) Bernard (Barney) Sumner and Gillian Gilbert.

Photo: Steve Hone

THE  
CULT



REVOLUTION E.P.

7" SINGLE

REVOLUTION (REMIX) ALL SOULS AVENUE

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REVOLUTION (REMIX) ALL SOULS AVENUE JUDITH SUNRISE

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PG

## DESPERATELY SEEKING CLIFF



He was the oldest entertainer in showbiz – and yet he had the face of a teen idol!! What was Cliff Richard's terrible secret? (Rated: PG)

## MARILLION VS. THE HUN

15

No man, no wer, no law can stop them!.. When Fish – six foot four of steaming Scottish muscle – and his trusted bend take on the entire population of Europe, there is no place to hide (Rated: 15)



## Janice & Gary & Peter & Mike

Every Thursday evening they would gather for the mysterious ceremony they called "Top Of The Pops" . . . But why was it going down the dumper? (Rated: 18)



18



Yes, it's mirth and frolics all the way when the pint-sized rib-tickler, Nik Kershaw, pops up once more in his own zany'n'imitable fashion. (Rated: U)

## RETURN OF THE RIDDLER

U

Photo: UP

# \*SMASH HITS – ON SALE – DECEMBER 4

(The seats in this bar of the auditorium have been designated a no-smoking area)

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You know what? It has actually snowed in the United Kingdom. Corry o bloody rocky! What you probably didn't know was that every snowflake is unique: ie each one has its own crystalline pattern... yes, like fingerprints. Isn't nature wonderful, eh, poo chums? Just like Madonna, in fact, because she's just helped her old chum (i.e. rumpy pumpy partner) John **Benitez** get his first US hit. The single, "Sidewalk Talk" was co-written by the talented missy and it's just entered the charts over there. Just shows, eh? No hard feelings and all that...

**Madonna 2.** You know how we keep going on about all these films she's supposed to be appearing in? Well, this one's for defo. It's called *Shanghai Sunrise* and it's set in China in 1937. In it Madonna will play a missionary alongside moody-bottom husband **Sean Penn**. Filming begins in Hong Kong in January.

**Madonna** too! Being a bit of a multi-media starlet, Madonna was guest presenter on the first of the new season of America's top TV comedy show *Saturday Night Live*. During the show someone announced that there would be a party afterwards in New York's whizzo Palladium club and Madonna would be there. And guess what happened? There was a riot outside the club, surmise surprise. Or do you know that **Charles Manson**, mass-murderer-cum-budding-pop-star, actually applied to audition for a part in the TV series *The Monkees* (fab gear '60s programme about a fake pop group that has been ripped off by everyone and his dog)? Incredible!

**Steve Dapper**, manager of Spandau Ballet, is currently gadding about town with Madonna wannabe **Patsy Kensit** (singer with **Eight Wonders** and one of the "stars" of the Absolutive *Beginners* film). **Paul Weller** spotted Christmas shopping in posh London store *Liberty's* with - wait for it - **D.C. Lee!**

Apparently they're in an ongoing boy/girl situation. He split up with his girlfriend of seven years (ish) a few weeks ago. **Nomis El Nob** (Simon le Bon backwards, oemb), who was 27 on the 28th October, has gone all black and swirly before the eyes. He has apparently developed a keen interest in the stars and astrology and all that and, torsooth, he declared that the single by *Arcadia* would be released on October 14 to co-incide

## Mutterings

with the new moon (which, fact fans, also happened to be on Monday - new moon, Monday, reddid?). Weird, eh?

**George** wasn't exactly normal on the telly the other week, either. ON ITV's dead serious *TV Eye* he went on about AIDS and very odd he looked too, wheezing like billy-o, the poor chap (Ilsie Boy George front lash starts here...).

He had this to say: "Everyone is so confused about the whole issue that I think it is probably best just to be celibate and not have sex at all." He also slammed the "loose" attitude to sex employed by gays and called for a bit of general common sense in the gay community... **George** again. He's just been asked to advertise a brand of gin in Japan for £1.5 million! Music's a funny business sometimes.

So's acting. **Brooke Shields** has been offered \$3 million to advertise an

American perfume. **Paul Handcastle** has just got married to his girlfriend Dolores (she's 19 and they met at a party last New Year's Eve).

**Dolly Parton** commissioned a portrait of herself from pop artist **Andy Warhol** (big chum of **Nick Rhodes** dorchta-know?). She paid \$40,000 for the canvas but promptly sent it back when she noticed that Warhol had kindly painted in her double chin. Haw haw. Expect a new **Michael Jackson** LP by March '86. He's producing it himself.

The new **Frankie Goes To Hollywood** single is called "Rage Hard". It could be out any time next year (knowing **Trevor Horn** and all his re-mixing lark)...

**Malcolm McLaren** has just released a new single in America. It's called "Swamp Thing" and apparently it's a re-hash of some old **Bow Wow Wow** songs... The new **Wham!** video was filmed in and

around horrid London club **The Marquee**. It starts off with them trying to sell tickets to see "Wham! Half Price!" outside in the street and features **George**

**ACTING** and **Andrew** doing something similar. Don't be surprised if you find it on a video compilation along with the previously unseen US videos for "Freedom" and "Everything She Wants"... It also seems that around Christmas the charts might be brimming with contributions from **G. Michael** "Nikita" might still be around the played guitar on that) and there's the new **Elton John** single "Wrap Me Up" (on which he sings) Then there's "I'm Your Man", "Last Christmas" which is being re-released as is the **Band** Aid record "Do They Know It's Christmas". That makes five in all. And if they all hang around the top 20 (which they will, of course, if not the top 10) that means he will have broken

some sort of record (though **Well** one **George**... The **Jennifer Rush** single is the biggest-seller of 1985.

**Spandau Ballet** have just won a court battle to block £250,000 worth of TV advertising for their greatest hits LP. Apparently they were only informed of the LP's existence a week before it was released and, as they're still in the middle of another court battle with their record company, Chrysalis, they didn't take too kindly to the news. The LP will still be in the shops though, unapproved or not.

At a recent auction, backstage at *London Live* **Andrew** were put under the hammer. One of **Bob Geldof** raised £2,500 while one of the **Style Council** brought in a walloping £140... **St. Bob** recently turned on the *Crimbo* lights in London's Oxford Street. The big department stores there have currently got a scheme going where they promise to match any in-store donations to **Band Aid** made by their customers... And last but not least, a few **Fashion Aid** mutterings... It was all rubbish about **George Michael** falling out with **Andrew**, apparently. But there was something fishy going on. After the show at the **Albert Hall** he didn't seem to want to explain his absence on the stage but claimed that "if my presence would have made a blind bit of difference to the event of course I'd have been there. But they'd already sold all the tickets and I didn't see what more I could do. Anyway it's a bit complicated why I didn't do it, there's a few reasons and I'd prefer not to talk about it." But he was keen to quash any rumours about a suspected fall-out between him and **Andrew** "It's all rubbish that," he sniffed and he went off to Strmgfellows Club to play (and dance to) "I'm Your Man". What a cheek.

**Boy George**, meanwhile, was upstairs at the **Albert Hall** still smirking from his wounds. "It was brilliant tonight, but that **Julie Goodyear** (Bet Lynch) smacked me in the mouth on the catwalk. It doesn't hurt half! She's great though. We got on really well." Bet they did... The latest estimate for monies raised through *Fashion Aid* is £500,000 (TV rights and t-shirt sales to follow) and that, as they say, is that. Catch 'ya' later...



When Elton John appeared on *The Tube* a couple of weeks ago, it was his first time this decade he'd turned up without a hat! Crickey. His piano was also too big for the existing stage so they had to build a new one. Rawk 'n' roll!

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