

**SMASH**

# HITS



**JAPAN**

•Kraftwerk •Jam•

Stargazers •Annabella •Spandau Ballet

Modern Romance •Theatre Of Hate & many more

Songs •Interviews •Colour



# DEPECHE MODE

## SEE YOU

All I want to do is see you again  
is that too much to ask for  
I just want to see your sweet smile  
Smile the way it was before  
Well I'll try not to hold you  
And I'll try not to kiss you  
And I won't even touch you

### Chorus

All I want to do is see you  
Don't you know that it's true

I remember the days when we walked through the woods  
We'd sit on a bench for a while  
I treasure the way we used to laugh and play  
And look in each other's eyes  
You can keep me at a distance if you don't trust my resistance  
But I swear I won't touch you

### Repeat chorus

Well I know five years is a long time and the times change (how the times change)  
But I think that you'll find people are basically the same (basically the same)

If the water's still flowing we can go for a swim  
And do the things we used to do  
And if I'm reluctant you can pull me in  
Yeah we can relive our youth  
Oh but we'll just stay friendly like sister and brother  
Though I think I still love you

### Repeat chorus to fade

Words and music by Merton Gore  
Reproduced by permission Sonet Music Publishing Ltd.  
On Mute Records



# LISTEN

It seems so easy in the light of day  
And when we're there it always feels okay  
But then again  
I'm so alone when I am by myself  
And can I ever count on someone else  
And then you say

### Chorus

(Why don't you) oh, oh, oh, oh, oh, oh, oh, oh  
Oh, oh, oh, oh, oh, oh, oh, oh  
Why don't you listen to your heart  
Listen to your heart

### Repeat chorus

This kind of thing keeps me awake at night  
It gets so I can't sleep without the light  
But then again  
I wonder what I'm really wondering for  
'Cause when we meet I never felt so sure  
Until you say

# STIFF LITTLE FINGERS!

### Repeat chorus twice

Oh it's not as bad as it seems  
Oh it's not as crazy as my dream  
As my dream

Alright I know that I can make it through  
I have no doubts here as I talk to you  
But then again

### Repeat chorus to fade

Words and music by Fingers/Dgilvie  
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On Chryselis Records



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COVER: DAVID SYLVIAN BY ERIC WATSON

# UB40

## NEW 7" & 12" SINGLE

45

RPM  
SIDE ONE  
12 DEP3PUBLISHED  
NEW CLAIMS/ATV  
TITLE UB40  
PRODUCED  
UB40/ RAY FALCONER

# UB40

## I WON'T CLOSE MY EYES

## & FOLITICIAN AND ON TOUR

### JANUARY

TUESDAY 19TH NEWCASTLE CITY HALL  
WEDNESDAY 20TH NEWCASTLE CITY HALL  
THURSDAY 21ST EDINBURGH PLAYHOUSE  
FRIDAY 22ND GLASGOW APOLLO THEATRE  
SATURDAY 23RD DUNDEE CAIRO HALL  
TUESDAY 26TH MANCHESTER APOLLO  
WEDNESDAY 27TH MANCHESTER APOLLO  
THURSDAY 28TH SHEFFIELD CITY HALL  
FRIDAY 29TH SHEFFIELD CITY HALL  
SUNDAY 31ST LONDON HAMMERSMITH PALAIS

### FEBRUARY

MONDAY 1ST LONDON HAMMERSMITH PALAIS  
TUESDAY 2ND LONDON HAMMERSMITH ODEON  
WEDNESDAY 3RD LONDON HAMMERSMITH ODEON  
THURSDAY 4TH POOLE ARTS CENTRE  
SATURDAY 6TH BRIGHTON CONFERENCE CENTRE  
SUNDAY 7TH BRISTOL COLSTON HALL  
MONDAY 8TH BRISTOL COLSTON HALL  
TUESDAY 9TH ST. AUGUSTINE CORNWELL COLISEUM  
THURSDAY 11TH LEICESTER DE MONTFORT HALL  
FRIDAY 12TH STOKE ON TRENT VICTORIA HALL  
SATURDAY 13TH COVENTRY APOLLO  
SUNDAY 14TH BIRMINGHAM ODEON  
MONDAY 15TH BIRMINGHAM ODEON  
TUESDAY 16TH BIRMINGHAM ODEON  
SATURDAY 20TH BELFAST WHITLA HALL  
SUNDAY 21ST BELFAST WHITLA HALL  
TUESDAY 23RD DUBLIN STADIUM  
WEDNESDAY 24TH DUBLIN STADIUM  
FRIDAY 26TH CORK CITY HALL  
SATURDAY 27TH GALWAY LEISURELAND

**DEP**  
INTERNATIONAL

# SAY

# HELLO

## wave goodbye?

"I don't know how long the break's going to be," says David Sylvian. "Maybe three months or four or longer."

Japan make plans. Ian Birch takes notes.

The rumour sounded like lunacy at first. Japan to break up? Sorry John, you must have the wrong band.

For once they have all the cards stacked in their favour. After eight years out in the chill of cult status, the four-piece finally look set for fireside acceptance.

They're obviously at a peak in their creativity. Not only is "Tin Drum" their most accomplished album to date but also the band are reporting recognition individually.

Mick Karn sculpts and experiments with the art of pastry; Steve Jansen has discovered photography; Richard Barbieri is lost to the marvels of studio technology.

With all this in motion, would they then fold up the collective kimono and call it a day?

Well, the answer isn't a simple yes or no. It's more a wait and see. What has happened is that over the last few months all these matters have come to a head. Living in each others' pockets for so long began to take its toll during the recently completed British tour.

Tiffs broke out about everything from playing live to what the group should do next. Because they each had firm ideas here (which didn't always coincide), they've decided to put Japan on hold and pursue their own interests. Think of it as a natural breathing space in which everyone can come up for a whiff of fresh oxygen.

Who better to explain than the band's 'director', David Sylvian?

"Everything we do is instinctive. Changes shouldn't be calculated. That's why when people ask why we're taking a break when everything's going so well, all we can say is that it's instinctive to do this.

"I don't know how long the break's going to be. Maybe three months or four or longer. You see everyone is growing up and having aspirations about what they want to do other than Japan. It can't all be put into Japan because it would get out of control and everyone would end up arguing — as it has done recently. Now that we're all at a certain creative point, it's time to take it in four directions."

To say that Japan have splintered into two camps (a little like The Human League Mark II) would be a wild over-statement. Still, David and Richard have ganged up together while Steve and Mick could easily be spotted in the same studio in the near future.

The first plan from the Sylvian/Barbieri axis is a double or triple album of instrumental music. Gulp. The idea came from the background (or 'ambient') music the pair wrote for the artist's restaurant called 'The Penguin Cafe' that Mick opened up late last year at the back of London's October Gallery.

David and Richard knocked up two 45-minute pieces that aimed to create a relaxed atmosphere and help the prawn crackers slip down. The reaction was so positive that they decided to record the work but the Japan tour put a halt to that.

Over to David: "We're going to take it from that idea. It would be too easy to do another 'ambient' piece and we feel we've done it to a certain extent already with Japan.

"We thought we'd turn it into a piece of music you can actually sit down and listen to as opposed to ignoring. We've also both wanted to do a film score and we've tried in vain to get people interested. So we decided to do the equivalent of one, with the visuals left up to the listener."

Sylvian is also making a single with Riichi Sakamoto, the guitarist with Yellow Magic Orchestra. He's already worked with him on the "Gentlemen Take Polaroids" opus and if the single takes off, a joint album could well be in the pipeline.

Meanwhile Mick and Steve are lined up for session work with another Japanese vocalist, Kiko Yano. Other possibilities on this front include a solo single from Steve, an album from Steve and Mick plus assorted studio activities with Masami Tsuchiya (normally the guitarist with a band called Ippu Do) and Yukihiko Takahashi (normally the drummer with Yellow Magic Orchestra). And, not surprisingly, Mick is having another exhibition of his sculptures

## EUROPEAN SON

By Japan

Scurrying across the broadwalk  
Some places I tend to forget  
Echoings deep in my throat  
It's so cold in this luncheonette

Well somebody wants to know you  
An ordinary boy  
Somebody wants to know you  
A standard polaroid  
Well here I am  
European son  
Sometimes a passenger  
European son  
Here I am  
European son  
Sometimes a passenger  
European son  
European son  
European son  
European son

Suffragettes in Washington  
Disposable serviettes  
Searching for the quiet life  
There's no love in this luncheonette

Well somebody wants to know you

Words and music by David Sylvian  
Reproduced by permission Chadwick Nomis Ltd.  
On Hansa Records





Sylvian snapped by brother Steve Jensen.

in London's Hamilton Gallery. Phew.

(Caution: these Japanese names could be a taster for something bigger to come. The record companies are currently scouring Toyota City for new sounds. Epic, for instance, are about to unleash a clutch of albums that involve many of the above dignitaries.)

In order to accommodate all this rum diversity, Japan might follow in the footsteps of P.I.L. and B.E.F. and become a corporation. It's not a bad idea as it would allow the band to operate individually and still stay together.

David supports the notion by giving the example of a recent exhibition they all contributed to in Japan (the country, that is). It consisted of Mick's sculptures, Steve's pictures and the Sylvian/Berberiier "ambient" music. But did Mick cook everyone a bowl of bamboo shoots?

"We actually wanted to bring that into it," laughed David. "We were going the make the Penguin Cafe mobile. We want to bring the exhibition over to England but we can't find many people either interested or with enough confidence to give us the freedom of a gallery."

But the \$4,000 yen question, David. Why are you working with Richard rather than Mick or Steve?

"We complement each other. There's not so much friction between us, and in our type of

music that's a good thing.

"I can tell you why I wouldn't do a similar idea with Mick or Steve. Mick likes to work very quickly. He'll go into the studio, put his lines down and then leave. And he likes live work which is the opposite to me. And Steve for obvious reasons because the pieces wouldn't include drums."

Touring clearly became a touchy subject within the Japanese ranks. In the beginning they made a pact not to follow the traditional schedule — a million dates with only 20 minutes off in total. That route lead to madness.

Instead they paced themselves so that there would be loads of free time for exploration between shows. Their music became like a global package tour of influences which were knitted together with increasing skill. David Sylvian has become a kind of musical David Attenborough.

"Travel is important," mused David. "It shows in the progression of the albums. In the first two we hadn't really travelled at all and it's not until 'Quiet Life' that you start picking up the influences.

"When you arrive in a piece for the first time, the smell and temperature are so different. It's very distinctive and that's something I love to recreate on songs.

"So if I wrote a song about my first experience in Tokyo, I'd try

and get that flavour. If I went back to writing about Japan, I'd go further and try and get aspects of the culture.

"But I prefer the basics, taking it from that first step. The superficial elements of it, the romantic side if you like. But you don't need to travel. There's a book called 'Visions Of China' which I got a lot of ideas for 'Tin Drum' from. Just the imagery of the pictures."

Lately, however, feelings towards live shows have become sharply divided. While Mick, for instance, legs them up, David pushes them politely to the side of his plate. David sets his brow.

"Our albums are based on imagery and building up a certain atmosphere which the listener can lose himself in. I once thought you could do that live by using a selection of film, slides, good lighting and so on.

"Now I've changed my mind. I'm not really interested and that's why I'm not trying to further it. I think anything — and this is why I don't like video discs as well — you try to do with music where the music doesn't come first limits the listener's imagination."

The last tour almost came a cropper for these very reasons especially as the original stage design was a lavish affair that looked like Chinese Willow pattern crockery come to life. There were pagodes and bridges and "everything you can imagine so that it looked like a pantomime". "I took one look at it," shuddered

David, "and it just didn't work. Again it was turning our music into cabaret. I almost called the tour off because I wouldn't go out on the road with that. The only way I managed to do the tour was to chop the set to pieces and to make it more fragmented like a Chinese puzzle — as some people have called it."

This infatuation with China has also caused a spot of bother with Epic, the band's record company in America. Epic are terrified by the cover and in particular the peeling pic of Chairman Mao. It might be considered politically subversive by some.

In fact the design grew out of a wheeze. Take it away, David: "It's a very simple concept. It's like Steve said. If you made an album about China, what would you do? As a joke you'd sit on the cover with a rice bowl, chop sticks and a picture of Chairman Mao. It's the most pathetic idea but because of the way it's done, I think it works."

Blimey. So Japan spike their seriousness with humour? David smirks.

"Of course. The cover is the same as the music. It's how you take it. I once sat down and tried to pick out the parts of our albums that a bit of our humour went into. But I couldn't really say, yes there's a part here because our humour is there all the time."

Believe it or not, David Sylvian has the kind of chest-heaving laugh that backs up such a statement. I don't think I'll ever listen to "Still Live In Mobile Homes" the same way ever again.

# THE FUN BOY THREE

WITH  
BANANARAMA.



NEW 12" + 7" SINGLE CHS 12 2570  
CHS 2570

IT AINT WHAT YOU DO ....

**FB3**



# THE PICTURES



Photo: Wynne P. Brown



Photo: G. P. Brown



**Very Hard Question:** what have these two snaps got in common? Oh, you noticed — **Sandie Shaw**. Best known in the '60s (left) for having hits like "Puppet On A String" and not wearing shoes. And she's back (top), making sweet music with **Haaven 17** (that's **Martyn Ware** on the left, and **Ian Craig Marsh**). Other living legends such as **Hank Marvin**, **Paul Jones**, **Gary Glitter** and **Bernie Nolan** (yes!) will feature on their LP, out at the end of March and elegantly titled "Music Of Quality And Distinction". Says the band: "If Sandie's planning a comeback, we're the people to write her new material. We're suitably moderne and contemporary."

**Midge Ure** tries out his sea legs in preparation for **Ultravox's** global tour which will take in Australia and Japan. The band have unexpectedly shot to fame in Japan since a whisky firm siphoned "New Europeans" off the "Vienna" album and used it as background purring for their TV commercial. Mr Ure is as busy as ever: at the moment he's specialising in breathing new life into asthmatic careers with his zestful productions. There's already **Philip Lynott's** "Yellow Pearl" and in the pipeline a co-production with **Steve Harley**. There's also a rumour that Midge is bidding adieu to **Visage**. **Steve Stranga**, however, sets the record straight: "Midge hasn't really left, although it's a bit up in the air at the moment. He's just letting me do what I want, taking more control over the group. Midge wants to concentrate more on producing people like **Steve Harley** and a new band, **The Blinders**."

# OUT AND ON THEIR OWN



10" SINGLES  
7" PRICES

**TROY TATE**  
OF THE  
**TEARDROP  
EXPLODES**

**LIFELINE**  
(HOLD ON TO THAT)  
3 TRACK 10" EP  
WHYD 6



**VIRGINIA  
ASTLEY**  
WITH THE  
**RAVISHING  
BEAUTIES**

**A BAO A QU**  
4 TRACK 10" EP  
WHYD 8



**ROBERT  
ELLIS  
ORRALL**

**CALL THE UH-OH SQUAD**  
(CLUB VERSION)  
VERSION FROM THE 'FIXATION' ALBUM - WHO 2  
WHYD 7

**TROY TATE AND VIRGINIA ASTLEY  
TOGETHER ON TOUR**

FEBRUARY

4 MANCHESTER, APOLLO  
5 LEEDS, UNIVERSITY  
6 BIRMINGHAM, OCEAN

19 EAST ANGLIA, UNIVERSITY  
20 NOTTINGHAM, UNIVERSITY  
21 LONDON, HAMMERSMITH PALAIS  
22 LONDON, HAMMERSMITH PALAIS



Marketed by RCA

# The Stray

Ever heard of the "smart '50s" look? That's it — the aight on the right. A typical '50s showband: dress suits, airm bow-ties, "Oxford" shoes, "Boston" and "Flat-Top" haircuts. It was a time when bands had names like Freddie Bell And The Bellboys or Bill Haley And The Comets. A time when all the current pop sounds — rockabilly, country, jazz, big band swing — suddenly converged into one great landslide of a dancebeat and somebody christened it "Rock 'n Roll".

The only difference with this particular outfit is that they only formed about a year ago. The quintet come from North London, driven together by a shared love of classic pop and an ability to transfer it to record with all the authentic zeal of their debut EP for Epic, "Groove Baby Groove". It's the kind of sound that followed hard on the heels of the first roughshod greaseball rockabilly (copied last year by The Stray Cats) and set the charts

alight about three decades back.

Come in Danny Brittain: "The whole essence of rockabilly is that it's wild and totally spontaneous. Rock 'n Roll is more ordered and more musical and it's also better to dance to. And it has a brilliant "clean" look, the '50s being the first time teenagers — as such — got any recognition. Everything was so immediate and so fresh and had such vitality. And that's never been matched since!

"And you'll like the words," he adds, referring to that eloquent verse below. "They're the very last word in meaningless. No morals, no messages, no teachings, no nothing. They're just there to fit the music."

"This is the '80s and people have quite enough to moan about. So when they come to a gig they just want to have a good time. And if they dig us, then that's great 'cos I think we're the . . . diggablest!"

Makes sense to me.

Mark Ellen

## GROOVE BABY GROOVE

By The Stargazers

Chorus

You gotta groove baby groove  
Get there in the mood  
When that rhythm takes you baby  
Come on now let's move

Repeat chorus

Up above the streets and houses  
Haley's comets rock the sky  
But with all those crazy quavers  
Fiery tails to catch the eye

Repeat chorus twice

Now let's move, man

Up above the streets and houses  
Haley's comets rock the sky  
But with all those crazy quavers  
Fiery tails to catch the eye

Repeat chorus to fade

Words and music by P. Davanport  
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On Epic Records



# Rgazers



The Stargazers (left-right): John Wallace, Anders Janes, Ricky Lee Brown, Danny Brittain, Pete Davenport.

# 101TZ

## SPLITTER BIN

Spring being a time for change and all that, news pours in of bands in a state of flux.

Duncan Kilburn and Roger Morris have quit **The Psychodelic Furs** to pursue their own projects. The remaining four Furs haven't found replacements because they're rather pleased with their new-found sparse sound.

And Jule, former warbler with **Deite 8**, has packed her travelling-bags, with guitarist Alan in hot pursuit. Jackie Callis, sister of Leaguer Jo, is now in the replacement seat, and a bloke called Graham High takes over the guitar slot.

And, lastly, **The Fire Engines** are no longer. Whether or not this is a permanent state of affairs the lads aren't making very clear. Along with cries of "It's too safe" and "It's too job-like", there's a host of rumours, the least likely being that Davey Henderson wants to play with better musicians. Musicians? In **The Fire Engines**? What's the world coming to?

**Undertones** fans — start saving. There's a new single out mid-February called "Beautiful Friend"/"Life's Too Easy" and it's produced by Hugh Jones and Dave Balfe of **The Teardrop Explodes**.

## JOB CENTRE

Since the departure of John Coghlan **Status Quo** have been besieged by potential replacement drummers, four hundred of them in all. Ross, Parfitt and Lancaster are currently trying to make a selection from a shortlist of five.

**The Leek** have taken job creation schemes one bold step further. Instead of using the music papers, they've been putting ads in job agencies up and down the country and have since employed a new keyboard player and two roadies. Such enterprise, these boys!



**Gary Numan** is featured on ITV's "Razzamatazz" on February 5th, performing a new song called "Music For Chameleons" as well as being interviewed.

## MOONEY TUNES

Remember **Kevin Mooney**, the one-time Ant emcee? Well, he's back and intending to compete for your attention once again with his latest creation, **Wide Boy Awake**. They'll be playing the circuit sometime in the summer, and here's two of them — Kevin on the right, second bassist John Keogh on the left.

Says Kev: "It's very dancey music that's slightly more mature than most of the chart bands." He sounds none-too-been on the current Ant: "It's easy to fool someone with a bit of glitter, but I find their image very weak. I don't want to slog 'em off but they're not for me."



Anti-Nowhere League: (left-right) Animal, Winston, Magoo and PJ. Relax, girls, none of them's got hitched yet!

## ANTI CLAUSE

"Hello," said **The Anti-Nowhere League**. "Hello," I said. That seemed safe enough. Then their guitarist Magoo grinned wickedly and asked: "What do you think of our record then?"

"Ern," I gulped. "Gulp," I eluded wittily. "Terrible," I blurted out and prayed that if vengeance was horrible, it would at least be swift as well. But "Earl Hart Hart" they all said, falling about. "No, you think 'Streets Of London' is bad, you should hear the flipside!" Thankfully, the ANWL (as they're known) are not serious about their rendering of the old Ralph McTell weepie hit. "It's meant to be totally destructive," says vocalist Animal. It succeeds.

Both the record and the band's very existence are a duo-digital gesture to people they call "Joe Straights". Particularly the ones they say "own" their Kewarth home town of Tushridge Wells. They speak bitterly of being banned from pubs for the way they look and being refused permission to play gigs

anywhere in the town. There's nothing to do, says Animal, and too many boozed-out boozers who've surrendered and "would be lost if they turned left outside the front gate instead of right" (see that extremely rude flipside, "So What?").

But when they'd done the aggro bit in their Cockney-that-the-cat-dragged-in accents, Animal, Magoo, Winston (bass) and PJ (drums) turned out to be just as eloquent on the constructive side of their feelings. They've been through approved schools, they've been through respectable jobs with money, and their answer — their sermon, almost — is "Break Out" (EG 21 to 24, they've done a lot of travelling around America, Europe and Africa, surviving on their wits and a motorbike. And they loved it. They've learnt a lot. They are genuinely thoughtful. But they are obsessed with action. Animal's enthusiasm winds up in a non-stop — almost religious — rant: "Do it! Go out and do it! Find your own happiness. Do it! Don't think about it. Do it! It's so easy to slip into the Nowhere's way of life

Mike Stand

Rumours abound once again that **PIL** have ceased to exist. Not so, claim Virgin Records. Despite sending a contract with Warner Bros in America, where the band's been based for about a year now, they're still booked to record an LP in February and are "as together as they'll ever be".

**Figgy** have just begun work on their first LP which they'll follow with a tour in March. They've also just let loose a third single, entitled "Getting Up", which Y Records guarantees "will make you dance away the cold from your bones". Cheaper than Coolite anyway.

Having linked arms with **The Fun Boy Three** on their last outing, "It Ain't What You Do" etc.,

**Ben armstrong** have now hired **The Funs** to repay the compliment; the two camps are to team up encore for a single out on Deram in early March. Called "Really Saying Something", it's an old Motown chestnut originally sung by **The Veivolettes**.

The Jam are setting out on a 20-date UK tour. See Rightbeat for dates and contact the venues for ticket details.



## EVERYBODY CELLSA!

Attention, Cellmates! These still in need of a copy of **Soft Cell's** latest outing, "Say Hello, Wave Goodbye", will be heartened to hear that help is at hand. Allow us to give you a free one.

The big-hearted twosome have donated ten autographed 12" copies of said disc to be distributed to those who can solve the following riddle. Five bands: one's the odd one out. Which is it, and why?

Answers on a postcard to "Soft Cell Competition", Smash Hits, 52/53 Carnaby Street, London W1V 1PF. The first ten correct ones plucked from the postbox on February 18 get a collector's item for keeps.

Here they are: Dollar, Soft Cell, Sparks, Madness, Linn.

### Another Marc Bolan album?

We can't believe it either. The late '70s pop idol puts out his second long player in only six months this week. Called "Across The Airwaves", it's a collection of original BBC radio sessions compiled by one of the prime movers in the Marc Bolan fan club. Picture discs, too, in a limited edition. Hurry, hurry!

## COUNTRY MUSIC

Ex-Skid **Stuart Adamson** is back in business. He's been rehearsing for over six months with his newest clan, **Stuart Adamson's Big Country**. Whether this name has any bearing on the nature of their music, only time will tell. Expect Scottish dates in the Spring.



It's been quite a week for "cashing in". First there was Hazel O'Connor complaining about A&M releasing "Calla The Tune" from the "Breaking Glass" soundtrack. Then there was Phil Oakey (see right). And now no doubt Adam is feeling a little peeved at the appearance of "Deutscher Girls", a version owned by E.G. Records from the "Jubilee" soundtrack. Be warned: to the left of "Adam And The Ants" are the words "the original" in very small print.

## RATION OF PASSION

There's a new **Passions** single out in the racks, the band's first without guitarist Clive Timperley. Called "African Mine" the first 10,000 copies include a live 4-track EP in a picture sleeve.

**Alice Cooper**, the early '70s glam-rock hell-raiser much beloved of Adam and Marco, is about to be let loose in this fair country of ours. Those wishing to see history in the re-making, check **Nightsout**.

## BOILING OVER

**Phil Oakey's** on the line, fresh from his unvarying experience on that ramshackle chat show, "Friday Night, Saturday Morning".

"I only went on because I thought it was one watched it. But it seems everyone did!"

What did you think of it?  
"I thought it was a good rehearsal. B. A. Robertson (the presenter) is terrific. Everyone was terrified. I think someone had said to him, watch out for gaps in chat shows. So if you pause for more than five milliseconds, he jumped in with something."

"Afterwards, there was a complete booze-up with tons of wine. I don't know who paid for that."

Did you stay?

"No, we left."

But the big news centres round the sudden boom in **Human League** merchandising. Because the group have become such mega-stars, everyone wants a slice of the pie. Quackfire, shoddy and "unsaturated" poster magazines are hitting the newsagent's shelves. Former record companies are flipping out old material made by the old band and clogging the way for the new material by the new band.

"We were originally going to take out an advert," explained Phil, "with our money rather than Virgin's, to warn people against the poster magazines. But then Bob (Last, the manager) went on holiday and it never happened. We were that worried about that."

The main point is that The Human League was always supposed to be something special. But now you walk into W. H. Smith's and there's a Madness poster book, three Adams and a Human League. We could be just another crummy group who get choreographed by someone else.

"We don't want to be ordinary and from a commercial point of view it doesn't pay to be like everyone else."

And the records? The first version of "Being Boiled" has already hooked its claws into the

Top Ten. How did that escape? "Bob Last said it to EMI. It wasn't re-released recently, but about a year ago."

Why did Last sell it?

"God knows. Bob works in mysterious ways."

And now Virgin plan to re-release the "Holiday '80" E.P. (which first appeared in April 1980), including a new version of "Being Boiled" plus "Marianne", "Dance Vislao" and, on the 12 inch only, the "Rock 'N' Roll/Nightclubbing" amalgam.

"We just don't want it out," says Phil. "I don't suppose there's any way we can actually stop Virgin because it's a re-release. It's not like new tracks that haven't been out before and it's not like making up a single. We hate all that old stuff."

"Virgin said they were doing it to stop Being Boiled being successful. If so, they've done it too late."

"We don't want any confusion over who's in the Human League. A couple more re-releases and there won't be a Human League because people are getting sick of it."

So presumably there's no difference between a publishing company putting out a poster magazine and Virgin putting out "Holiday '80".

"I think that's an excellent compromise. I'd like to see that in print."



Being a pop star has many fringe benefits, not least of which is the fact that if you play your music right you can go back to your old school and give your teachers a little of their own medicine. **Mich** (Haywood here), been slow to take advantage of this. In the picture above he's doling out a little corporate punishment at Keeley Park School in Beckenham, where he used to be a pupil. On February 18th Hottest One Hundred will be playing a benefit at the school to raise cash for their appeal fund. Unfortunately the gig is only open to people associated with the school.

"They're saying it's a hype, you know!" said **Theatre Of Hate's** Kirk Brandon in wonderment. He and the utterly independent Burning Rome Records have enough trouble huying a bag of chips, let alone the favours of radio producers and shop managers.

But their powerful single, "Do You Believe In The Westworld?" has climbed within reach of the Top Forty, hoisting the band out of the supposed "ghetto" of indie listings which they've conquered in the past.

The lyrics are real leap-all-the-Post-Office-tower material once you've cracked the **Wild West code**. I didn't understand before talking to Kirk, but here's a translation: "tomatoe" is the world, "the

yellow sun" is China, "the dust" is fall-out from a neutron bomb, "the cowboy" is Ronald Reagan and the reference to his "well-oiled guns" takes in the US nuclear arsenal, the oil crisis, Afghanistan and Iran. All of which leads to a confrontation with "the bear" which is Russia.

Kirk's well aware of having said a mouthful. He doesn't regret it because such heavy matters are what he cares about. And anyway, the record's moderate success is "another stab in the eye for the live record companies".

The "Westworld" album will be out in a few weeks, now boosted by a recent signing with Stiff, and they'll be touring the nation in February.

Mike Stend

# HITZ 'N PIECES

# DISCO TOP 40

## ALL-TIME TOP 10

**ANNA MARIA**  
(of The Mobles)



- 1. RAINBOW: All Night Long (Peylder)** Graham Bonnet simply has the best male voice I've ever heard.
- 2. TALKING HEADS: Once In A Lifetime (Sire)** I love all the different moods they've incorporated into this song.

**3. JOHN LENNON: Imagine (Apple)** Lennon's voice of its very best.

**4. XTC: Senses Working Overtime (Virgin)** I hope this is an enormous hit for them. Terrific band.

**5. TOM TOM CLUE: Genes Of Love (Island)** Glad to see Tina Weymouth stepping out on her own in such style.

**6. THE SUPREMES: Reflections (Tamla Motown)** If it hadn't been for the Supremes I would never have started singing. I still love them now.

**7. SOFT CELL: Say Hello Wave Goodbye (Some Bizzare)** Yet another superb male voice from Marc Almond.

**8. THE HUMAN LEAGUE: Secrets (Virgin)** The whole album, "Dare", is terrific but this has to be my favourite track.

**9. ROBY MUECK: Virginia Plain (E.G.)** So many people seem to include this in their Top Tens and I have to agree. A classic.

**10. FOREIGNER: Waiting For A Girl Like You (A&M)** The only good thing they've ever done. It almost makes up for the rest.

DISCO TOP 40	LAST WEEK	WEEKS ON CHART	ARTIST	SONG
1	1	1	THE BEE GEE'S	STAYING IN THE NIGHT
2	2	2	THE BEE GEE'S	DISCO 20/20
3	3	3	THE BEE GEE'S	TRIVY
4	4	4	THE BEE GEE'S	THE NIGHT
5	5	5	THE BEE GEE'S	THE NIGHT
6	6	6	THE BEE GEE'S	THE NIGHT
7	7	7	THE BEE GEE'S	THE NIGHT
8	8	8	THE BEE GEE'S	THE NIGHT
9	9	9	THE BEE GEE'S	THE NIGHT
10	10	10	THE BEE GEE'S	THE NIGHT
11	11	11	THE BEE GEE'S	THE NIGHT
12	12	12	THE BEE GEE'S	THE NIGHT
13	13	13	THE BEE GEE'S	THE NIGHT
14	14	14	THE BEE GEE'S	THE NIGHT
15	15	15	THE BEE GEE'S	THE NIGHT
16	16	16	THE BEE GEE'S	THE NIGHT
17	17	17	THE BEE GEE'S	THE NIGHT
18	18	18	THE BEE GEE'S	THE NIGHT
19	19	19	THE BEE GEE'S	THE NIGHT
20	20	20	THE BEE GEE'S	THE NIGHT

## INDEPENDENT SINGLES TOP 30

INDEPENDENT SINGLES TOP 30	LAST WEEK	WEEKS ON CHART	ARTIST	SONG
1	1	1	THE BEE GEE'S	STAYING IN THE NIGHT
2	2	2	THE BEE GEE'S	DISCO 20/20
3	3	3	THE BEE GEE'S	TRIVY
4	4	4	THE BEE GEE'S	THE NIGHT
5	5	5	THE BEE GEE'S	THE NIGHT
6	6	6	THE BEE GEE'S	THE NIGHT
7	7	7	THE BEE GEE'S	THE NIGHT
8	8	8	THE BEE GEE'S	THE NIGHT
9	9	9	THE BEE GEE'S	THE NIGHT
10	10	10	THE BEE GEE'S	THE NIGHT
11	11	11	THE BEE GEE'S	THE NIGHT
12	12	12	THE BEE GEE'S	THE NIGHT
13	13	13	THE BEE GEE'S	THE NIGHT
14	14	14	THE BEE GEE'S	THE NIGHT
15	15	15	THE BEE GEE'S	THE NIGHT
16	16	16	THE BEE GEE'S	THE NIGHT
17	17	17	THE BEE GEE'S	THE NIGHT
18	18	18	THE BEE GEE'S	THE NIGHT
19	19	19	THE BEE GEE'S	THE NIGHT
20	20	20	THE BEE GEE'S	THE NIGHT
21	21	21	THE BEE GEE'S	THE NIGHT
22	22	22	THE BEE GEE'S	THE NIGHT
23	23	23	THE BEE GEE'S	THE NIGHT
24	24	24	THE BEE GEE'S	THE NIGHT
25	25	25	THE BEE GEE'S	THE NIGHT
26	26	26	THE BEE GEE'S	THE NIGHT
27	27	27	THE BEE GEE'S	THE NIGHT
28	28	28	THE BEE GEE'S	THE NIGHT
29	29	29	THE BEE GEE'S	THE NIGHT
30	30	30	THE BEE GEE'S	THE NIGHT

## TAKE 5

The current listening pleasure is a 5-minute pen-pusher week. Dave Rimmer.

- 1. MARI WILSON AND THE IMAGINATIONS:** Meet The Beat Compact
- 2. ABC:** Poison Arrow (Neutron)
- 3. LOGG & THE BANG:** Get Down A De-Lite
- 4. RHODA AND THE SPECIAL AKA:** The Boiler 2-Tone
- 5. DONNY HATHAWAY:** The Best Of Donny

## FAN CLUBS

**Sheena Easton**  
PO Box 95  
London SW15 2TN

**Pink Floyd**  
c/o William Elsing  
Isleworth 4  
3903 XE  
Byfleet  
Hertford

**Theatre Of Magic Info**  
31 Alexander St  
London W2

## PERSONAL FILE

**ANNABELLA**  
**NAME:** Annabella Lwin  
**BORN:** 3. 8. 55  
**EDUCATED:** City and Hackney School  
**FAVOURITE TEACHER:** Miss Drake. She really helped me with Sports and P.E. She doesn't make me look like a twit.  
**FIRST CRUSH:** A tennis player in the 8th form called John. Very good-looking.  
**JOB:** A dry-cleaner in a newspaper. I put tickets on his clothes and song along with the radio.  
**FIRST RECORD:** "Never Let Her Slip Away" by Andrew Gold.  
**FIRST CONCERT:** Tina Turner in New York.  
**TV:** "Not The Nine O'Clock News", "Three Of A Kind"  
**MOST PRIZED POSSESSION:** A ring I gave me by my wedding-ring finger.  
**BOYFRIEND:** No.  
**CARTOON CHARACTER:** Mickey Mouse.  
**HERO:** The Hulk. I wouldn't mind him as a boss.  
**BEHIND:** Marilyn Monroe.

**FOOLY:** Being into the 1960s. Being addicted to Coca-Cola and Jaffa Cakes.  
**AMBITION:** To meet "The Godfather". On friendly terms, mind.  
**FOOD:** Chile con carne, mushy peas, mushy beans, mashed potatoes, garlic and bits of sausage. My own recipe.  
**WHAT YOU'D DO WITH A MILLION QUID:** Have a facelift and get my body re-arranged. I'd like to be taller.  
**FAVOURITE PHRASE:** Dyaknowlesism?  
**MOST HATED EXPRESSION:** So-and-so "was 'ere" written on walls. Makes me sick, that.  
**HAPPINESS IS:** Being able to do what I want when I want. Having no commitments.  
**WHERE ARE YOU GOING NOW?:** I'd like to be a politician.

## INDEPENDENT ALBUMS TOP 10

INDEPENDENT ALBUMS TOP 10	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	THE BEE GEE'S	STAYING IN THE NIGHT
2	2	2	THE BEE GEE'S	DISCO 20/20
3	3	3	THE BEE GEE'S	TRIVY
4	4	4	THE BEE GEE'S	THE NIGHT
5	5	5	THE BEE GEE'S	THE NIGHT
6	6	6	THE BEE GEE'S	THE NIGHT
7	7	7	THE BEE GEE'S	THE NIGHT
8	8	8	THE BEE GEE'S	THE NIGHT
9	9	9	THE BEE GEE'S	THE NIGHT
10	10	10	THE BEE GEE'S	THE NIGHT



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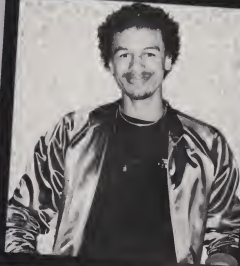
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Ferro C60  
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Price **59p**

# WHSMITH



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## ALTON EDWARDS

### I JUST WANNA (SPEND SOME TIME WITH YOU)

I just wanna be there with you  
I wanna spend some time with you  
Be with you

#### Chorus

Woah, woah I, I just wanna  
I wanna spend some time with you  
I just wanna be with you  
Be with you

A funny situation  
I've known you for some time  
Yet I don't know you at all  
Is it time that we don't have  
Or maybe we just don't care  
There's no use for love  
That we don't share  
But if we remember  
How good it is, feeling good  
We've gotta live, we've gotta love  
And let it sing

#### Repeat chorus

I just wanna be there with you  
I wanna spend some time with you

The field I've played it through  
Had so many ups and downs  
And still I'll take a chance on you  
If making love is where you're at  
Then I'm gonna give you just that  
Yeah, I'll make it different for you  
But if we remember  
How good it is, feeling good  
We've gotta live, we've gotta love  
And let it sing

Repeat chorus end ed lib to feds

Words and music by A. Edwards/C. Cameron  
Reproduced by permission Pisceis Music Ltd./EMI Music Ltd.  
On Streetweave Records

## DARYL HALL & JOHN OATES

### I CAN'T GO FOR THAT (NO CAN DO)

Easy ready willing overtime  
Where does it stop  
Where do you dare me to draw the line  
You got the body now you want my soul  
Don't even think about it say no go  
Yeah, I'll, I'll do anything that you want me to  
Yeah, I'll do almost anything that you want me to yeah

#### Chorus

But I can't go for that no  
No can do  
I can't go for that no  
No can do  
I can't go for that no  
No can do  
I can't go for that  
Can't go for that  
Can't go for that  
Can't go for that

I can't go for being twice as nice  
I can't go for just repeating the same old lines  
Use the body now you want my soul  
Woh forget about it say now no go  
Yeah, I'll, I'll do anything that you want me to  
Yeah, I'll do almost anything that you want me to

#### Repeat chorus

Yeah, I'll, I'll do anything that you want me to

Repeat chorus end ed lib to fade

Words and music by Hall/Oates/Allen  
Reproduced by permission Interworld Music Ltd./Fust Bezza  
On RCA Records



# MODERN *romance*



## QUEEN OF THE RAPPING SCENE (Nothing Ever Goes The Way You Plan)

I never thought that we could work it out  
Some people just won't understand  
It doesn't matter how much care you take  
Nothing ever goes the way you plan

### Chorus

Nothing ever goes the way you plan (heyorway)  
Nothing ever goes the way you plan (heyorway)  
Nothing ever goes the way you plan (heyorway)  
Nothing ever goes the way that you plan

One door closes as another shuts  
And you believe that it's the end  
And so you pray to God to give you strength  
And understand the value of a good friend  
And I've got a friend who's stuck with me  
Through good and bad and rough and smooth  
And so David I will take this chance  
Of offering my love and gratitude

### Repeat chorus

Now move along boys out the way  
And let this lady have her say  
To strike a blow for women's rights  
With a line in chat that's outta sight

Well I've never been the type to stay at home  
I'm a mistress of the microphone  
I drink champagne, eat caviar  
You see boys I'm a superstar

I'm the queen, I'm the queen  
I'm the queen of the rapping scene

I'm the queen, I'm the queen  
I'm the queen of the rapping scene

Check this  
Now these toy boys ain't no big noise  
They think they're really smart  
But what they lack is the neat attack  
Of the girl that'll break your heart  
I'm a sweet soul sister and there ain't no mistar  
That'll ever get the better of me  
So treat your fast to the beat that's neat  
With your favourite girl M.C.

I'm the queen, I'm the queen  
I'm the queen of the rapping scene  
I'm the queen, I'm the queen  
I'm the queen of the rapping scene

Now pardon me your majesty  
But you're talking to the best  
And if you wanna rap with this handsome chap  
Then first you gotta pass my test  
Come fly with me in my 2CV  
We're gonna get ourselves a bottle of wine  
Then head on back to my penthouse flat  
And I'll show you a real good time

Don't kid yourself you waste of space  
You're a super slob with an ugly face  
Next time you try to make a pass  
Just stick to women in your class

I'm the queen, I'm the queen  
I'm the queen of the rapping scene  
Repeat to fade



# S

## SINGLES

Reviewed by  
Charlie Gillett



**DIANA ROSS: Mirror Mirror** (Capitol). Lady Diana follows-up her unimpressive "Why Do Fools . . ." with a much more interesting record which is not the same song that Dollar have just had in the top ten, but a new one made more appealing by all the production tricks she has thrown in, using instruments as sound effects. The 12" version has a lot going on, and may be worth paying more for.



**UB40: I Won't Close My Eyes** (DEP International). UB40 singles are always deceptive, seeming to have no obvious melody or structure at first, yet turning out to be hypnotic and addictive. Even so, this one does sound lacklustre on the few plays I've been able to give it.

**ABC: Poison Arrow** (Neutron/Phonogram). Beautiful arrangement and production, and some clever lines in the song: the singer wavers between Spondanu Ballet, Tony Bennett and the Osmonds when they did "Love Me For A Reason". When he figures out the right approach, he will probably have a number one, but not yet, not with this one.

**TRUE LIFE CONFESSIONS: Bananae Split** (A&M). Crusaders whose mission is to

make the most awful record of the decade. T.L.C. have slipped up here, with a record that is not only good fun, but it's clean, too! Sung by the band's Algerian singer Ani in some kind of Franglia that only she understands, it reminds me of Plastic Bertrand's "Ca Plane Pour Moi", and should do us well as that did. Which, if your memory is short, was to make the top ten in most countries.

**THE DYNAMIC HYPNOTICS: Hypnobest** (Stetlic). They could be called the Demented Hypnotics, to give you another idea of how they sound. A mix-up of calypso and Tex-Mex with a few kangaroo hops thrown in, this is just impossible to explain, describe or justify. Madness after two gallons of tequila.

**YUKISHIRO TAKAHASHI: Drip Dry Eyes** (Alpha/CBS). Japan's answer to Bryan Ferry is, as you'd expect, exactly like Bryan himself — and, as you would also expect, very good. This could easily have come off one of the last two Roxy Music albums, and the song is so good it should survive the difficulty of pronouncing the singer's name.

**QUARTERFLASH: Harder My Heart** (Gellen/CBS). Pop for grown-ups, in the style established but now abandoned by Fleetwood Mac; Stevie Nicks could sue the girl in the group for stealing her sound. I'm not impressed by the group's name, which misled me into expecting a heavy metal outfit, but the commercial stations here will surely play this until it penetrates the thick skins of their over-thirty-year-old listeners, and you youngsters will watch aghast as Quarterflash appear on Top of the Pops in their satin jackets and shoulder length hair.



**FUN BOY THREE with BANANARAMA: It Ain't What You Do . . .** (Chrysalis). You hear more girls than boys on this, and they hammer the chorus so many times that it does sink in and will probably become a hit. The rhythm track is really good, but somebody should give these guys a lesson on writing dynamics into their records, with middle-eights and bridges and all that stuff. Get well soon, Lynval.



**PASSIONS: Airica Mine** (Polydor). Back to the standard of "German Film Star", this is the week's best record from those groups who set out to evoke that thoughtful, introspective mood. The Passions are not exactly passionate, but they are sympathetic. Dare we say, without putting you off, intelligent?

**CHAS JANKEL: One Oh Nine** (A&M). If there's any justice, this should be a bigger hit than the ABC single, because (a) the song is more interesting, (b) Chas has more charm as a singer, and (c) he did after all start the British funk thing with his work as keyboard-player, arranger and co-writer of the Ian Dury & The Blockheads stuff.

**CHINA CRISIS: Airican And White** (Inevitable). While you're at the shop checking out the Chas Jankel, ask to hear this one too; it has a lot of nice instrumental ideas, and only the slightly doomy vocals stop it from being really good.

**DOROTHY AND JENNIFER: You Never Told Me** (Love Harts) (PRT). From the production team that brought you the Tweets, here's an infinitely preferable record that is far and away the week's best pop reggae release. Probably the first record by the two girls, it has a lovely feel and the bonus of some nice strophophone weaving in and out of the vocals. Must be a big hit.

**MUSIC FOR BOYS: Music For Boys** (A&M/RC). This may not be a hit, but there's a confidence to the group that bodes well for their future. Lively, unusual, it even goes into French at the end; these boys could have their hands in our pockets before the year is out.

**PATTI AUSTIN: Every Home Should Have One** (Questwear). Impeccable pop disco record from the vocalist who featured on a recent hit by Quincy Jones, still involved here as producer. Nothing more to be said, but of its kind it's faultless.

**DIRECT DRIVE: Don't Depend On Me/Time Machine** (New Pinnacle). First, I must declare my interest:

this is out on Oval, where I work my day shift. But other people in more objective positions . . . notably the *deejays* on the pirate soul stations, and Robbie Vincent on Radio London — have praised the band's only touch, with some of them liking the catchy "Don't Depend On Me", and the rest preferring the jazzier "Time Machine". Between them, they have helped to give Oval its first disco chart hit.

**HOT GOSSIP: I Don't Depend On You** (Dindisc). An answer record to the Direct Drive song, already? Beggar and Co launch this one, which is produced by the BEF gang who are behind the Heavens 17 set-up; here they wind up with a record that sounds like a cross between the Human League and Odyssey, and it really pounds along. Yeah, it's good, it gets through.

**HAMILTON BOHANNON: Let's Start To Dance Again** (London). I can live without most rapping records, but this one has a lot more melody and variety than the rest, and some real singing.



**FAD GADGET: Saturday Night Special** (Mate/Rough Trade). Behind the painted face and the long nose lurks a man with a message or two to get across, and it would spoil the drama of hearing the record to tell you what it's about; put it on the shopping list and try it out.

**J. GELLS BAND: Centre Field** (EMI America). Basically a horrible song about worshipping magazine pictures, this is one of those deceptive pop songs that are so well-made and catchy, they trick you into singing along even though you try to resist.

**THE VICE SQUAD: Out Of Reach** (Riet City/EMI). By far my favourite sound of all the current punk groups, the Vice Squad could become a hip pop band, but it sounds as if whoever mixed this record wants the girl singer to become a solo artist. The band can be heard somewhere in the background.



padding away for all they are worth, while she sings clear as a bell in front.

**JOSIE COTTON: Johnny Are You Queer (Bomp/Pinnacle).** Josie sounds like Kim Wilde with her tongue in her cheek, and surely this is a perfectly fair question that every girl has a right to ask before things get too complicated.

**AC/DC: Let's Get It Up (Atlantic).** Oh Muddy Waters, what did you start? Here's the latest lurch of white boys who bow and yowl and try to convince us to share their orgasms with the help of a few macho electric guitars. Not my idea of love at all.

**HOLLY AND JOEY: I Got You Babe (Virgin).** Not as good as Meat Loaf and Cher, but then what is? The idea of this may be just clever enough to make up for the uninspired performance. It sounds better on the radio than it does at home, but it could have been really good if Holly had let out the great voice she has locked away inside.



**POOKIESNACKBURGER: Just One Coriotta (Stiff).** Some people will find this intensely annoying, and I may join them when I've heard it for the thousandth time. But for now, it just makes me laugh, it's so ridiculously good-humoured. If you like Bad Manners at all, make sure you listen to this: mostly a hell-for-leather instrumental with all kinds of unusual sounds, it breaks into the chorus just long enough to drag you into a singalong without making you feel embarrassed. Bound to be a hit wherever they eat ice cream.

**BIG DEN HEGARTY AND THE RANDOM BAND: The Big Country (Bronze).** Either Big Den's lost his voice, or I've got a dull copy — it's an instrumental! Not as good as Pookiesnackburger, so flip it over for "Papa Oom Mow Mow". This one does have singing, but most of it isn't by Den. If we didn't know him better, we'd think he might be shy.

# 3 ALBUMS



**THIN LIZZY: Renegade (Vertigo)** Like so many almost famous pop stars, Phil Lynott is a stylist. He had the world-weary-but-still-rockin' romance guy of tricks down when Bruce Springsteen was just another new Bob Dylan. Since then he's re-written "Johnny The Fox" and "The Boys Are Back" a score of times — on each occasion just about different enough to make you think you're hearing something vaguely new. Here they're called "Angel Of Death" and "Hollywood" and "Fats" and they're still excellent songs. Perhaps next year he'll write a new one. (8 out of 10)

Pete Silvertown

**XTC: English Settlement (Virgin)** Thankfully unaffected by passing trends (here's barely a synth or a horn section to be found here) XTC are nevertheless getting better all the time. The whole range of their writing is represented on this essential double album, all the way from tough, sarcastic numbers like "No Thugs In Our House" to the more poignant and sympathetic likes of "All Of A Sudden" and "Knuckle Down". Partridge and Moulding always manage to put a new twist on even the most tried subject matter ("Melt The Guns" is the best anti-violence song in years) and the band have never been heard to better effect. Terry Chambers performing minor percussive miracles to keep some ambitious

arrangements punchy. All in all, something to get your teeth into. (8½ out of 10)

David Hepworth



**HOLGER CZUKAY: On The Way To The Peak Of Normal (EMI)** Holger Czukay used to play bass with the innovative German group, Can, who were experimenting with electronics years ago. Now his interests lie in tapping hours of sounds and music and editing them into one soundtrack. On "Ode To Perfume" a simple guitar tune travels over a rich and mysterious background. On side two Jack Wobble (ex-PIL, now Human Condition) and Conny Plank (producer of Kraftwerk and Ultravox) contribute some atmospheric musical splinters. Rewarding listening but don't ask me what the title means. (8 out of 10)

Neil Tennant

**THE LOOK: The Look (MCA)** I had no idea — which is totally cloth-eared of me because had I given a genuine listen to their hits "I Am The Beat" and "Feeding Time", I'd have realised that The Look are a truly exhilarating pop group. A full-blooded Hammond organ takes you back while bare-and-no humour takes you forward. Tunes abound. Jonny Whetstone's vocals are as alive as if he'd set up home in your speakers; Trevor Walter's drumming puts the big kick behind their charm. Happy? Well, it's appropriate to admit that I'm in XTC after one Squeeze of The Look. (8 out of 10)

Mike Stand



**THE KINKS: Give The People What They Want (Arista)** "Predictable" — it's the word of the week — sings Ray Davies, unintentionally

describing his latest album. As all too often with Kinks' music, the precise and clever lyrics are hidden in one-hit tunes which are badly recorded with too much screeching guitar and thumpy-thumpy rhythms. If the Kinks get any heavier, Ray Davies could easily achieve new fame as the thinking man's Biff Byford. (4 out of 10)

Peter Silvertown

**SISTER SLEDGE: The Sisters (WEA)** After a lean patch in their career, the sisters return with a self-produced album which is their best effort to date. It includes a variety of styles ranging from the uptempo funk of "Lightfootin'" through to the easy listening of "Everybody's Friend". The opening track, "Super Bad Sisters", is "We Are Family" part two and, yes, here comes the rapping as the girls introduce themselves with a neat line in rhythm and rhyme. There's also a cover version of the Mary Wells classic "My Guy" which has all the makings of a hit single. A varied and excellent album. (8½ out of 10)

Beverly Hillier



**THE ORIGINAL MODERN LOVERSONS (Bomp International)** The only label that actually promoted (rather than reflecting) punk's cause during the mid-70s was Bessieley. Its approach was hugely influential: a hubbub hrew of the mad, mischievous, Bercery independent and genuinely talented. Stiff, for example, nicked a lot of their early strategy from them while John Rotten would warm up with his version of "Roadrunner" — the song by Jonathan Richman and his Modern Loversons that virtually came to be Bessieley's signature tune. The Modern Loversons were the most successful of all the Bessieley bands mainly because of Richman whose voice and songs were a unique combination of the hilarious and the weird. This is a collection of the group's original demos which, despite the awful sound quality, capture the Richman vision. For beginners, hunt out the best first album "The Modern Loversons" before sampling this. Magic! (8 out of 10)

Jan Birch

# Get SMART!

Don't get left in the dust! Maybe Linda has answered your marital questions. Try writing to Get Smart!, 2000th Mile, 55-55 Central Street, London W1Y 1PP.



**How tall is Clare of Alford Images and what lipstick does she use?**  
Sheena, Rochester.

Clare measures five feet and a half inch. While she may vary the shade of lipstick she wears, she always uses (and strongly recommends) the Yves St. Laurent brand, who also do a nice line in eye make-up and blusher!

**Where does Nick Heyward have his hair cut?**  
Michael, London SW9.  
Haircut One Hundred specials are performed by Mr. Chris Bailey of Sissors Hairdressers, Chelsea.

**What has become of Rob Deen,**

**ex-guitarist with Japan?**  
Japan Fan.  
Since his amicable departure early last year, Rob has also left England and fulfilled his ambition to live in the U.S.A. Based in Los Angeles, he's been touring the West Coast with a mixed-gender band called Viva Beat.

**How old is Don Snow, new keyboard player with Squeeze?**  
Is he married? Any details on the re-opening of their fan club?  
Squeeze fan, Liverpool.  
Don is 24 and Bachelor Of The Month. After a lapse of 18 months, the fan club has at last begun to get in motion again with

the opening of an Info Service. At present, address all correspondence (with SAE) to: Tina Fotherby, 39 Farnaby Road, Bromley, Kent.

**When will The Bureau's debut album be released and did vocalist Archie Brown once sing with The Upset?**  
Sarah, North Oxford.  
The LP, titled "The Bureau", has in fact already been issued in Canada and Australia, but now that the band and record company WEA have parted ways, it will only be available as an import. New material is currently being recorded and a new record deal is in the pipeline, with a single likely in March. And it is the same Mr. Brown.

**Any info on Wey Of The West? Wellington Werthog, London.**  
They have had three singles released on Phonogram within the last year: "Don't Say That's Just For White Boys", "See You Shake" and "Drum (It's Just A March In Time)". Peter Carney (guitar/vocals), Liz Weller (bass), Dave Bonney (drums), and Reid Savage (guitar) have recently been joined by Jason Warre (sax).

**Where did Joanne of The Human League get the silky "after six" dress she wore on stage at the Rainbow, as shown in Nightsout, (issue Dec 24)?**  
Stephanie Dodd, Newton Aycliffe.

Ms. Cathall made her purchase in Top Shop. A little shopping around, however, led us to Mates of Oxford Street where the same dress had a price tag of £38.50. The best bargain was to be had from our local clothes market where the said item was a mere snip at £27.99



**MADNESS**  
**NEW**  
**SINGLE**  
**CARDIAC**  
**ARREST**  
**OUT NOW**  
**BUY 140**  
**STIFF**



## ACROSS

- 1 A bowler is a type of (3)
- 4 Camden lunacy keeps stiff people sane (7)
- 6 Break up the red beds and see a bass guitarist (7)
- 8 American soldier (2)
- 9 Sue gets disturbed but finds she's not without some purpose (13)
- 10 Chaps, disquieted, leave a singer and trumpet-player (4)
- 11 Top of the milk after the South reveals a high pitched shout (6)
- 12 Was about to discover something to fix a tune or help a handyman (3)
- 15 Bears running about to find the man who unlinks the isozymes (5)
- 17 Guitarist with 4 across (7,3)
- 19 Morse code request for help (5)
- 20 Eel does a U-turn and lands a sax musician (3)

## DOWN

- 21 I had a confused to prove that I was some here else (5)
- 3 I carries a card (anagram 7,6)
- 5 Number of sons about events (5)
- 7 Singer with 4 across (5)
- 8 Blonde's heart, where Kim split water and Alice went through (5)
- 10 Endless care leads to something you drive around in (3)
- 13 Drummer describing an ink or a c/n (5)
- 14 Five fivers on a little house (4)
- 15 Tweeters out of the speakers (5)
- 16) Highest cards from deceptiated faces (4)
- 18) Low the North East, a step beyond (3)

# ORANGE JUICE



**FELICITY**



**REQUEST** SPOT



PHOTOGRAPH BY FRANCESCO MERRINO

I expected when they took it away from them  
nonsense that could not have been too much more than me  
One must be strong without the weather in change  
But within remain unchanged the things with which we strive  
For happiness, I guess, when you lay it on the ground

Felicia I guess so  
Felicia I guess so  
Felicia I guess so  
Felicia I guess so

Now I'm a stupid  
I could be a man who says  
It's worth OK  
not sorry at my eyes  
A piece of me, a piece of me, a piece of me  
You are a piece of me, a piece of me, a piece of me

Felicia I guess so  
Felicia I guess so  
Felicia I guess so  
Felicia I guess so

© 1981 Polygram Records

I am a piece of  
I am a piece of  
I am a piece of  
I am a piece of

Words and music by James Kirk  
Reproduced by permission  
Of Polygram Records



**ARTIST** Orange Juice  
**TITLE** Felicity  
**LABEL** Polygram  
**YEAR:** 1981  
**REQUESTED BY:**  
Sue Kelly,  
Northallerton.

# Jam



Better stop dreaming of the quiet life — cos it's the one we'll never know  
And quit running for that runaway bus — cos these rosey days are few  
And — stop apologise for the things you've never done  
Cos time is short and life is cruel — but it's up to us to change  
This town called malice

Rows and rows of disused milk floats stand dying in the dairy yard  
And a hundred lonely housewives clutch empty milk bottles to their hearts  
Hanging out their old love letters on the line to dry  
It's enough to make you stop believing when tears come fast and furious  
In a town called malice

Struggle after struggle — year after year  
The atmosphere's a fine blend of ice — I'm almost stone cold dead  
In a town called malice

A whole street's belief in Sunday's roast beef  
Gets dashed against the co-op  
To either cut down on beer or the kid's new gear  
It's a big decision in a town called malice

The ghost of a steam train — echoes down my track  
It's at the moment bound for nowhere — just going round and round  
Playground kids and creaking swings — lost laughter in the breeze  
I could go on for hours and I probably will — but I'd sooner put some joy back  
In this town called malice

Words and music by Paul Weller  
Reproduced by permission Chappell Music Ltd.  
On Polydor Records

# TOWN CALLED MALICE

# THEATRE of HATE



## DO YOU BELIEVE IN THE WESTWORLD

The yellow sun was setting in Tombstone  
The citizens are gone but not to their homes  
By a freak, a coin in the piano made it play  
But only the wind and the dust heard it say

### Chorus

Do you believe in the westworld  
Do you believe in the westworld

From the south on a wind in walked a cowboy  
The saloon was dry, but his guns were well-oiled  
Somehow he remembered when he kissed his wife  
And when he said goodbye  
But that was before the circus with the bear arrived  
Oh! The bear it roared as the gun was fired  
The cowboy turned the gun on himself  
As he sang no-one's alive

Repeat chorus to fade

Words and music by Kirk Brandon/Theatre Of Hate  
Reproduced by permission Chrysalis Music Ltd. On Burning Rome Records

# R.S.V.P.

Looking for pen friends? Send a postcard with brief personal details to  
**RSVP, Smash Hits,**  
**52-55 Carnaby Street, London W1V 1PP**  
 and we'll do our best to help you.

- Male (of intellectual type) who hates physical games but likes Adam Ant The Asks, Clare Grogan, Topth and meet futurist groups, wants to make contact. Can speak a bit of Spanish. Fave writers include Roolid Dahl. Likes bats, tea and caviar. If you are 13, female and good looking, please send your pic to Danny at: Field Cottage, Off Atterbury Close, West Haddon, Northants.
- Two females require two males aged 16-19. We like Duran Duran, Human League, Depeche Mode, Haircut One Hundred etc. Photographs and vital statistics would be enjoyable to receive, so

write to: Jane Claydon, 8 Lyndhurst Road, Southpark, Reigate, Surrey. Or: Marnie Smith, 1 Lyndhurst Road, Southpark, Reigate, Surrey.

- My name's Vicky. I like dancing and gymnastics. Fave groups are Duran Duran, Human League and Japan. Any girls aged 13-15 please write to Victoria Beverley, 2 Fourth Avenue, Glemstard, Sudbury, Suffolk.
- I am a 15 year old hunky, fervent Scotsman. Into UB40, Depeche Mode, and The Human League. I seek a female aged 13-18. Send your personal details to: Mark Harrower, 17 Benson Crescent, London, Ontario, Canada. Photos desirable.

- Wanted: anyone with an imagination. I like Ultravox, OMD, Visage, Tearsforfears, Fun, Boy Three, scrawls, photography, beads and writing songs. I love New Romantics. All letters answered. Write to: Nadia, 103 Bridge Lane, London NW11 6GU.
- We are three delightfully beautiful country humpkins! Sharon is sweet 16 and likes most things except heavy metal. Sally is not-so-sweet 17 and likes anything except heavy metal and disco. Andrea is nearly 18! Likes all music (no heavy metal freaks). All eligible good looking hunks should write to: 25 Wether Road, Cowesandish, Sudbury, Suffolk.
- Hello to Smash Hits readers. Are there any Japan fans out there willing to write and cheer me up? I hope so! Any male David Sylvian lookalikes are especially welcome. Photo appreciated. I am 18 and female. Write to: Sue, 205 Caledon Road, East Ham, London E6.
- Sarah and Pauline would like to know any males who like the same things as they do. Sarah likes John McEnroe, Soft Cell, The Police, Human League and sleeping. Pauline likes Soft Cell, Depeche Mode, UB40 and unusual clothes. Pics if possible to: 2 Wetherby Close, Milborne St. Andrew, Blandford, Dorset! DT11 0JN.
- One nutty and completely and absolutely devoted female Madness fan, aged 13, is wanting to hear from anybody, anywhere.
- Other favourites include Bad Manners, The Police and The Human League. Start writing now to: Joanne Dobbs, The Greyhound Inn, The Square, Beaminster, Dorset.
- Hi, I'm Lorraine and I'm looking for some nice males to write to. I am 18 and into: U2, Simple Minds and Joy Division. I am also a great fan of West Ham United. Dislikes include heavy metal, disco and Ronald Reagan. Please write to: Lorraine O'Connor, 24 Hillview Estate, Ballinater, Dublin 16, Eire.
- Sue n' Sue wish to contact two 15-17 year old boys, handsome of course! Into: OMD, Japan, Modern Romance and Adam And The Ants. Dislike intensely: disco and reggae. Pics if possible. We'll be taking it: "Marcroft", Gooanagh Lane, Gooanagh, Preston, Lancs.
- Quiet 19 year old male would like to hear from similar girl aged 15. Likes The Teardrop Explodes, Echo And The Bunnymen, cinema, West Ham and comedy. Dislikes include heavy metal and disco. Contact: Glenn Bryant, 387 Greenford Road, Greenford, Middlesex UB8 9CJ.
- Four crazy girls who love nick-names want to get in touch with four hunky new romantics. We love funk and most futurist stuff. Mainly, we love acting the fool! Photos if possible to: Tich, Boby, Bunny and Magna, 414 Little Wakering Road, Barring Magna, Essex. No plastic new romantics please!

## MUTINY! MAIDENS! SOUTH SEA LOVE!



# Temptation Crew

LET  
 THE  
 FOUR  
 WINDS  
 BLOW

**NEW SINGLE OUT NOW BUY 137 STIFF**

## ACROSS

- 1 "Don't You Want Me?"  
chart-toppers (5,6)  
6 See 4 down  
8 & 3 down. That "Physical"  
John (5,6)  
9 Stan trod (anag.) Mixed-up  
Linda (8)  
10 Gary's letter part sounds  
worth a hit! (1,1,5)  
11 "----- In A Million  
Years" Boomtown Rats (5)  
13 Elephantine hit for Fleetwood  
Mac (4)  
14 Goodie Bill (5)  
15 They've been rolling since  
1963 (5)  
16 Label on which you'll find the  
recent Damned EP and the UK  
Subs "Countdown" (4)  
18 TV company whose theme  
could be "Old Man River" (6)  
19 '70s chart regulars whose last  
winner was "Love Is Like  
Oxygen" (5)  
21 The second half of your  
favourite mag -- we hope! (4)  
22 Anita Ward requested you to  
ring hers (4)  
23 Not difficult this Commodores  
success (4)  
24 Red breasted Gihb? (5)  
25 "Knock On ----" Amii Stewart  
(4)  
27 & 26 down. John Lennon's  
widow (4,3)  
28 A once famous Osmond (5)  
29 "White ----" proved an initial  
hit for The Clash (4)

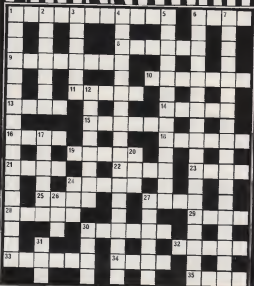
- 30 See 24 down  
32 Paul of "Hello, This Is Joanne"  
Janis (5)  
33 Adders turn to the Rastafarian  
lath (anag. 6)  
34 Musical doc (4)  
35 Canadian heavies in a hurry (4)

## DOWN

- 1 No idea Dr Ruth Chuse?  
(anag. 7,3,7)  
2 Just Suggsy & Co (7)  
3 See 8 across  
4 & 6 across. Queen higgie in  
September 1980 (7,3,5,3,4)  
5 Turn Olive L Closets into a  
bespectacled hit-maker (5,8  
anag.)  
6 A James Bond movie (8,3,7)  
7 "Simon Templar" and "Two  
Little Boys" loonies (18)  
12 Clist of reggae or film fame (8)  
17 Famous black music record  
label (6)  
20 Number of CC's required for a  
chart band (3)  
24 & 30 across. Trumpet-playing  
host of TV's "Record  
Breakers" show (3, 6)  
27 Colour of that Magic  
Orchestra (6)  
30 Country singer Johnny, who's  
Carlene Carter's step-father (4)  
31 Initially  
Warner-Elektra-Asylum and  
now Modern Romance's label  
(1,1,1)

Answers on page 37

# CROSSWORD



# STAR TEASER

## ROCKIN' AT THE MOVIES

The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them. Solution on page 37.

- |                        |                       |                       |
|------------------------|-----------------------|-----------------------|
| AMERICAN GRAFFITI      | G.I. BLUES            | SATURDAY NIGHT FEVER  |
| BABYLON                | GREASE                | SHAFT                 |
| BEACH PARTY            | HAIR                  | SILVER DREAM RACER    |
| BULGIA                 | HEAD                  | STARBUST              |
| BLUES BROTHERS         | HELP                  | SUMMER HOLIDAY        |
| BREAKING GLASS         | JUBILEE               | SUPERFLY              |
| BUDDY HOLLY STORY      | LET IT BE             | THANK GOD IT'S FRIDAY |
| DANCE CRAZE            | NO NUKES              | THAT'LL BE THE DAY    |
| DOWN T'KNUCK THE TWIST | PERFORMANCE           | TOWNFY                |
| EASY RIDER             | POP GEAR              | UNION CITY            |
| ELVIS — THE MOVIE      | QUADROPHENIA          | XANADU                |
| FAME                   | ROADIE                | YELLOW SUBMARINE      |
| FLAME                  | ROCK AROUND THE CLOCK |                       |
| FRIENDS                | RUDE BOY              |                       |

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



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SPANDAU BALLET TAKE THE TRAIN TO MANCHESTER FOR A LIVE TV SLOT ON "THE OXFORD ROAD SHOW". BRAVING 15 DEGREES OF FROST, MARK RUSHER PACKS HIS CAMERA AND JUMPS ABOARD. 12 HOURS OF SHOWBIZ LIFE BEGIN HERE . . .



10:30: Plans to fly to Manchester have been ditched due to the weather conditions. The band arrive at Euston station only to find the trains are delayed as well. Merin Kamp whiles away the wait by shooting down spaceships.



Tony Hadley signs a few passing necks.



11:20: Manager Steve Dagger spies the on-coming inter-city.



11:30: First class seats secured, the boys settle down to kill seven hours without food or drink due to endless railway hitches. Tony Hadley gets stuck

into Steve Norman's poles 'til he can get off at Stoke station for a ham and tomato sarnie. Note: Tony's new leather suit — "£150 from a friend"





6.30: Frantic phone-calls are exchanged between the "Roadshow" producers and British Rail. The train's now several hours late. Spandau videos are now ready to show in case the bend fail to make it in time. The troupe finally pull into Manchester with only half an hour to spare. Steve and Martin hoof it to the taxi-rank.



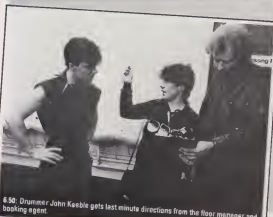
6.35: Kenzie Wellington of Beggar & Co. looks about waiting for the bend to turn up. The rest of Beggar were cut off by the snow and never arrived.



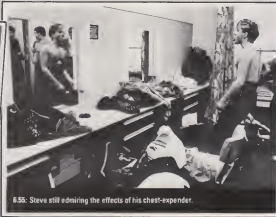
6.40: A make-up assistant hastily powders the Kemp conk.



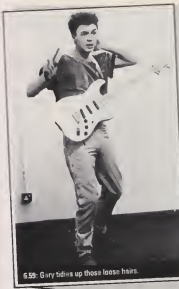
6.45: Hedley caught with the hair-spray.



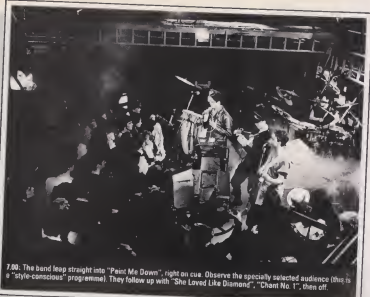
6.50: Drummer John Keeble gets last minute directions from the floor manager and booking agent.



6.55: Steve still admiring the effects of his chest-expander.



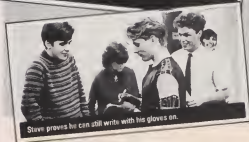
6.59: Gary tidies up those loose hairs.



7.00: The band leap straight into "Pest Me Down", right on cue. Observe the specially selected audience (this is a "style-conscious" programme). They follow up with "She Loved Like Diamonds", "Chant No. 1", then off.



7.40: It's over. Note the look of relief.



Steve proves he can still write with his gloves on.



Back in plain clothes and heading for the train home. "Alright, Rusher. That's yer lot".

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# ticket to the moon

by **Elo**

Remember the good old nineteen eighties  
 When things were so uncomplicated  
 I wish I could go back there again  
 And everything could be the same  
 I've got a ticket to the moon  
 I'll be leaving here anyway soon  
 Yeah, I've got a ticket to the moon  
 But I'd rather see the sun rise in your eyes

Got a ticket to the moon  
 I'll be rising high above the Earth so soon  
 And the tears I cry might turn into the rain  
 That gently falls upon your window  
 You'll never know  
 Ticket to the moon (ticket to the moon)  
 Ticket to the moon (ticket to the moon)  
 Ticket to the moon (ticket to the moon)

Fly, fly through a troubled sky  
 Up to a new world shining bright, wosh, wosh

Flying high above  
 Soaring madly through the mysteries that come  
 Wandering sadly if the ways that led me here  
 Could turn around and I would see you there  
 (And I would see you there)  
 Standing there

Ticket to the moon  
 Flight leaves here today from satellite two  
 As the minutes go by what shall I do  
 I paid the fare, what more can I say, what more can I say  
 It's just one way, it's only one way

Ticket to the moon (ticket to the moon)  
 Repeat by fade

Words and music by J. Lennon  
 Reproduced by permission Jet Music Ltd./April Music Ltd.  
 On Jet Records

# NO LOVE

by **Joan Armatrading**

Well you started out  
 Wanting my body  
 And I didn't mind  
 'Cos we liked each other  
 And it also helped  
 To pass the time  
 Well everybody dreams of one  
 And now I want you  
 And not just for fun  
 But if you've got no love to give  
 Baby don't give it here  
 If you've got no love to give  
 Baby don't give it here

I wanted you to be my lover  
 I would be your friend  
 And I'd wear the purple shirt  
 'Cos it makes you laugh  
 And I would too  
 Well if there's  
 Anything I can do  
 I wanna do it  
 And if I had no love to give  
 I wouldn't give it to you  
 If I had no love to give  
 I wouldn't give it to you  
 Babe I wouldn't give it

Your best friend's  
 Friend  
 Told someone  
 I was the hurting kind  
 And now they've  
 Planted that seed  
 And it's growing there  
 In your mind  
 Well, if you're looking for  
 A permanent mate  
 Just accept me  
 As your fate  
 'Cos if I had no love to give  
 I wouldn't give it to you  
 If I had no love to give  
 I wouldn't give it to you

Babe I wouldn't give it to you  
 Repeat to fade

Words and music by Joan Armatrading  
 Reproduced by permission Rondor Music Ltd  
 On A&M Records



# Art DRAFT



Ralf Hutter of Kraftwerk looks bright and chirpy this afternoon. Maybe someone's just changed his batteries. Or maybe he's pleased that, after a year in which the electronic music that Kraftwerk pioneered some 12 years ago has blossomed in Britain, they've finally had a hit single with their double A-side "The Model/Computer Love". Whatever, it's because of the latter that he's come over here from Dusseldorf for a couple of days.

Kraftwerk's last visit was in the summer, when they played a string of concerts as part of a mammoth world tour that also took in most of Western Europe, Poland, Hungary, the USA, Japan, Australia and India: six months in all and extraordinary for a band who normally never venture outside their studio. For this tour they solved the problem: they took the studio with them. A simple matter, it took them a mere three years of work to computerise and re-design their equipment to make it possible.

It had been rumoured before they arrived that Kraftwerk would not appear on stage at all. Instead their places would be taken by four disturbingly life-like Kraftwerk robots. In the event though, it was the boys themselves who did the shows, the dummies making only a guest appearance in the encore. The excuse? They weren't ready yet. Are Kraftwerk still working on them?

"Ja, they are probably being

activated for some new titles, all kinds of things. In Italy we did a simultaneous performance with ourselves and the dummies. They were sitting in the front row. We had to buy them tickets. They watch us perform."  
And what did they think of it?  
"Yes, they were quite pleased with our performance."

We both laugh. Ralf jokes a lot, and you wonder whether the whole thing about the robots wasn't just a hoax from start to finish, that in fact the "robots" are nothing but showroom dummies with no mechanical functions at all. Kraftwerk barked into life back in the early 70s, when Ralf Hutter met Florian Schneider at some experimental music sessions being held in a Dusseldorf music college. After that they played a couple of performances together, "like feedback music and that sort of thing", before settling into some empty property behind Dusseldorf railway station which they named Kling Klang studio.

"Nobody wanted to play with us because we were going to do all kinds of strange things. We were just doing feedbacks and overtones and sounds and rhythms. No drummer wanted to play or stay with us because they all wanted to play drum kits and we had these electronic things."

So they settled into Kling Klang with a few bits of equipment — a small echo machine, some oscillators, an old tape recorder — and without

## TWELVE YEARS OF PRACTICAL ELECTRONICS FINALLY PAY OFF WITH THE SUCCESS OF "THE MODEL" DAVE RIMMER TOURS THE WERKS

any technical training at all began building the rest of the equipment they needed.  
"You couldn't buy the things you wanted. We used some standard things, but this has always been a thing with us, a hobby."

Over the next couple of years, as Ralf and Florian made a couple of tentative albums, Wolfgang Flür and Karl Bartos joined the group. And then there were four.

Kraftwerk work eight to ten hours a day, six or seven days a week in their studio, building equipment, making music, film and video. They do everything themselves, and they always conceive their work in visual as well as musical terms. Their main form of recreation is venturing out into a Dusseldorf disco to go dancing, and they've always been pleased when their music has reached a disco audience. Their 1974 album "Autobahn", built jokingly round the noises of the motorway, was the first to do so. A few years later, Ralf recounts with pride, "Trans-Europe Express" won a disco award in New York.

Now it seems that "Numbers" from their "Computerworld" album is both being played on black American radio, and becoming a new dance in Germany.

"In Dusseldorf and Cologne they are doing the Numbers. (He grins and mimes jerky movements while stilly counting with his fingers.) It's an

interesting mechanical ballet type of thing."

After five years in the studio, Kraftwerk seem to have taken to live work remarkably well.

"Wherever we travel we work, and we can be productive. Most musical groups when they travel are only reproductive."

At the moment Kraftwerk are back in Dusseldorf sifting through these bits and pieces to decide what to put on their next album. Their last album, "Computerworld", made after they'd finished computerising their studio, was about the effects of computer technology on everyday life. It also, by using computers in a creative way, tried to show other possibilities. Ralf calls this "guerilla tactics". Though they haven't worked it out yet, it seems likely that their next project will be influenced by their six months of travel and "cultural exchange".

"We found that our music, electronic language, is universal. We only just discovered that."

They even found, surprising perhaps for a group with such Western references, an enthusiastic reception in India.

I wonder which of the new British electronic groups Ralf has heard. It seems he's met Adrian Wright of the Human League and has been in touch with Rusty Egan for a long time, but he's not about to mention one group above any other.

"I don't see it as any kind of competitive thing; it's the overall sound that I like. When we go out dancing in Dusseldorf it gets played a lot. German electronics, English, French, Electronic music is now breaking through and that's good. There are more places we can go and dance."





## CENTRAL LINE

### DON'T TELL ME

I need some time to  
 Now I can't see you're just a goodnight flame  
 So much that I can take, but I can't take no more  
 You leave me with your love  
 Then you go walking out the door

And now you come back crying  
 And you love me  
 And now you've got to give us broken dreams

#### Chorus

Don't tell me, tell me that you love  
 Don't tell me, tell me that you love me  
 You got to love me  
 Don't tell me, tell me that you love  
 Don't tell me, tell me that you love me

I think you're making my say  
 That's the thing that's going in my way  
 Not like you, when I was at your second fool  
 Living my life, you never so cool

And now you come back crying  
 And you love me  
 Well can't you see, I've got feelings

Repeat chorus and ad lib to fade

Words and music by Staples/Francis (in the Chorus)  
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## GEORGE BENSON

### NEVER GIVE UP ON A GOOD THING

#### Chorus

Never give up on a good thing  
 Remember what makes you happy  
 Never give up on a good thing  
 If love is what you got, you've got the lot

Money's tight, he's working every night  
 It ain't easy to keep the flame alive  
 And when he finally comes home to you  
 He's just too tired to do the things you want to  
 You can't help but wonder to yourself  
 How would it be with someone else  
 Just keep in mind every storm ends in time  
 Love is forever, stay together  
 (Stay together) for you got something real  
 (Love forever) that you may never feel again

#### Repeat chorus

Now you're the man, you've got to understand  
 She don't need to make the scene  
 Like you she feels all the weight you're under  
 And then she breaks, is it any wonder  
 I know sometimes it crosses your mind  
 To get on out and stay hard to find  
 Before you try you better look in her eyes  
 Love is forever, stay together  
 (Stay together) you got something real  
 (Love forever) that you may never feel again  
 You've got a lot  
 Stay together, love forever  
 You've got something real  
 That you may never feel again

#### Repeat chorus and ad lib to fade

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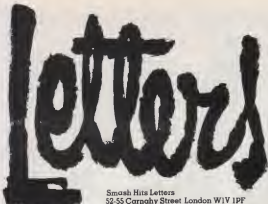
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Smash Hits Letters  
52-55 Carnaby Street London W1V 1PF  
ES record token for the most wonderful letter.

Reading Karen Selman's pathetic whingeing letter about the poor child's "Birthday Treat" being off (i.e. she couldn't get to see The Jam on Dec 13th) had to laugh at her sheer lack of initiative. She's got about as much guts as a dead hamster. "I couldn't get to London because it snowed and snowed," she whimpers. I live in Camberley in Surrey and I got to London for the gigs on the 12th, 14th and 20th of that week. "We couldn't even get the car out of the drive," she moans. Neither could we, dear, but we PUSHED the thing, not only out of the drive but until we got to a main road. We also allowed four hours to get up to London each night.

Why should promoters be expected to refund money to wretches like her — they're hardly to blame! The thousands of us who did make it up to town that week had a great time, and we came from miles around (we met two guys who struggled down from Scotland).

My advice to Ms. Selby would be to disconnect her brain from her electric blanket and/or stick to summer concerts.

Gillian Chapman.

#### Forgiving sort, aren't you?

Can you please tell me why the BBC can ban the Spandau Ballet video for "Paint Me Down" for being too sexy, when they show musclemen performing in Y-fronts and chains on TOTP (January 7th). Also a member of the dance group wore cones around her personal regions. Why was the video banned and these items not?

Smash Hits may not have liked the video, but with a little more airplay of the song and a few more showings of the video, it may have got higher in the charts.

Roy Folkard, Liverpool.

What's the matter with TOTP? First of all they cut Olivia Newton-John's record for "Physical" because the men at

the end are showing too much. Then on Thursday Jan 7th they actually have two men in the studio showing nearly everything (and I don't mean just their hips). I just wish they'd leave videos alone, especially if they are going to show something equally the same a few weeks later.

Maxine Redman, Stoke.

Boy am I mad! Mad! Mad! Mad! Mad!!! I could say "boo" to a pole.

Who the hell do the BBC think they are??? First of all they say that Spandau Ballet's video for "Paint Me Down" is too "revealing" to be shown on TOTP. The single reached No. 30 in the charts and they could at least have had Legs & Co. or Zoo dancing to it.

Spandau Ballet worked very hard on it, nearly froze to death outside at dawn, nearly got arrested and got covered in paint. Tony Hodley had to have at least fifteen showers! Now they've wasted thousands of pounds and they have to spend 1982 mostly abroad.

Now what do the BBC allow? Two 99% naked body-builder musclemen showing off their wares to millions! On the Spandau Ballet video (which was shown on "Tiswas") they are seen wearing kilincloths — they are not even "seen" — only their silhouettes in the distance are in view!

"Paint Me Down" reached No. 30 in the charts, yet Ken Dodd at the time was not even in the top 75! And yet TOTP let him appear on their programme.

John Jones, Newport.

For the past few weeks I have been reading in here about people's objections to Tony Blackburn. Now we've got Tommy Vance instead and the only thing you can reasonably say about him is "come back Tony — all is forgiven!" This Vance fell is too much like Alexis Korner for my liking

(boring and depressing). In between records he rattles on about things he obviously knows nothing about. I don't like him. I think I'll listen to Capital Radio instead.

Laurie, Rickmansworth.

After reading your October 29 issue we noticed your little man on the letters page was missing so we set out to find him. Believe it or not we found him walking down the street, knocked him unconscious and sent him to you. We hope you won't treat him too badly after what he's done. Try not to lose him again.

Caroline and Jane, Hong Kong.

OK, we'll give him a try. Just once, mind you.



I think that it's about time that the Beeb cleared out all the old fogies who struggle into their drainpipes each Wednesday and then crawl about the TOTP studio trying to appear younger by repairing their faces with several tons of pollyfill!

OK, I have to admit that perhaps Peter Powell and Mike Read aren't quite that bad, but as for the likes of Jimmy Saville (who is more than a hit past!!!), can anyone truthfully say that the enjoy watching Jimmy Saville make a fool of himself — I certainly don't!

Why couldn't people like John Taylor, Kevin Stapleton or Simon Le Bon introduce the show? I'm sure it would greatly improve the show and I for one wouldn't mind drooling over someone as good looking as John Taylor every Thursday night.

Fiona Sutherland, London.

Eie, I just had a thought. You know Kevin Mooney of Wide Boy Awake? 'E used to play wiff The Ants. Well that makes 'im an ex-Ant, dunnit? Yeah, well say if 'e used to play with Soft Cell. Would that make 'im ex-cell-ant? Just a thought.

Terry Lee Miall's night drumstick, Leamington Spa.

I'm on top of the world, looking down on creation and the only explanation I can find is... that my letter must have got lost in the post.

You see, I sent all the loads of Duran Duran a nice letter inviting them for tea on Sunday... and they didn't come!

I'm finished, desolate, nothing will ever cheer me up again.

Nothing! Nothing!

We-e-e-ell... maybe a record token (hint...)

Julie Powell, Sunderland.

#### Come again.

Sorry I'm so long in writing this letter. I thought somebody else would complain but they didn't. Concerning the David Bowie story, The "Station to Station" LP

steeve did not picture Bowie in his role as "The Man Who Fell To Earth".

Sue, Romford.

#### Oh yes it did.

I was talking to a plastic surgeon the other day over a glass of Lucozade. Being a nosy person I asked him a few questions. "Now look," I said, "I know that you plastic surgeons are busy people, but there's one thing I've always wanted to know."

"Oh yes?" came the gruff reply. "Well, you make all those wonderfully beautiful people but what exactly do you do with all those double chins, hooked noses, bog eyes and jug-ears when you've finished?"

"Well, that's easy," he answered with a grin all over his face. "We save 'em all up and make Barry Manilow!"

Bois! The Woodworm, Cleethorpes.

Don't you wish that David "Kid" Jensen went on holiday every week? I do. Richard Skinner for Prime Minister.

Karen, Wolverhampton.

I'm sick to death of you calling your poor innocent design editor "small but perfectly formed". Does he deserve this treatment? Going by his picture in the December 24 issue, he's certainly small but isn't "perfectly formed" going a bit too far?

Observant Numanoid, Skegness.

#### How dare you! Here he is, girl. (Batteries not included).



When reading the Mark Ellen "Ant Rap" interview, I found it very ironic when Adam Ant commented on The Human League's "Travlogue" Days — quote "musically a bit more exciting than what they're doing now". The majority of us sensible people will probably agree with this statement, but the fact is The Human League are now enjoying commercial success and so — might I add — are Adam Ant and The Ants whose "Dirk Wears White Sox" was, musically, more exciting than what they are

doing now.

In many ways their musical careers have been similar now they're both in the limelight.

Fiona Jackson, Scotland.

P.S. I must admit that "The Prince Charming Revue" was very exciting.

We are constantly being told that this is a "free country", so what gives some grey-haired old officials at the BBC the right to decide whether or not we should listen to a record on the radio.

Last year they reached the decision that we shouldn't be allowed to hear Ian Dury's record on the radio because the lyrics dealt with the problems of the mentally and physically handicapped. Now, in 1982, we discover that we still are unable to listen to a record by Rhoda, simply because it tells the story of a girl being raped; they obviously don't care to take into account the fact that hundreds of girls become the victims of sexual assaults in Britain every year.

If these records really do disturb some people they are perfectly free to turn over to a different station or even to switch the radio off. So please we'll television and radio stations allow people to air their own point of view in future.

Sandra Harding, Essex.

Sensible letter in **ES Record** taken check. Nation stunned.

Well . . . you've been playing down the "Red Starr is a prat" bit these days. But being an avid fan of his, I just thought I'd tell everyone how "intelligent" he really is.

In the October 18 issue of 1979, *The Human League's* "Reproduction" album is reviewed by our Red . . . (ahem): "With their amazing slide show, strong melodic songs, good humour and intriguing synthesiser line-up, Sheffield's Human League will certainly be among the leaders of the '80s'."

Now — tell me — was he right or was he right!

The avid Red Starr fan. Slough.

He's rarely wrong is Red.

Did you know that if you were to print your lyrics on transparent film, we'd be able to follow the song at the same time as we watch the group who's singing the song on the telly?

Liam "Smart Ass" Madden, Newport, Isle of Wight.

And . . . ?

Award yourself full marks for the centre picture of Squeeze in the January 7 issue. It was really great and now takes priority on my bedroom wall.

Linda Walton, Halifax.

(Blush!).

# OUT & ABOUT WITH BARRY

Aloha, chums. Barry's back. I say "aloha" 'cos that's the way we trendy cocktail-quaffers great each other when we're sipping Blue Hawaii in Clubland. Not quite sure how you're meant to drink these things without getting a little paper broly stuck in your eye, but I'm working on it. There's me, the other night, "checking out" this rather nifty new funk lot called Buzz. Brushing shoulders with the man they're all calling Simon "Clips" Le Bon. He's a walking chimney. Must be a 50-a-day man. Spent more time prizing fag peckets out of the machine than he did ogling the act on stage. Funny lad.

Vary chuffed when old Steve Stranga gave me a ball (as they say in the office). Rabbiting on about how he got together with *Peta Town* nabend to make their new joint stylus-scratcher, "The Lady is A Tramp". Stevie sings it with Rusty Egan's rather glam

discovery. Ronny; Pats producing. Aloha Steve: "I read that Pats really liked Visage and then I met him at a party and he said that if I wanted to use his studio anytime I could. So I did. Later I went to a Who party and they were playing a Visage album there too."

Here's a chuckle item. Remember when Debbie Harry did that "Union Blue" movie (no not a blue movie — ooooh, you lot a ferrielli). Well she did it 'cos she wanted to get away from that blonde saxpot image, and — go on, giggle! — she's trying it again. Making this new flick called "Vida Droma" which is a "typical psychological horror". Dab says she "doesn't want to be a little blonde floozie but something different from what people expect". Wears specs too. Oh, well, if eyes are the windows of the soul, specs are the



Debbie Harry in "Union Blue"

double-glazing. Sorry, got a bit deep there. Press on!

Sting's going to be back on the silver screen again. Never off it, you ask me. He's in this rather wonky play called "Brimstone And Treacle". Writing all the music, too. No fixed date for screaming yet, which is lucky as I'm still trying to recover from all that "Artemis" business. Around here that keeps saying it was very "moving" and "meaningful". Tell you where it "moved" me: straight off for a kip. Pratty swiftly too.

Caught Dave Gregory of XTC having a bit of a moan the other day. "Chokad" is the word. Seems he wrote a letter to onetime Beatle bioka George Harrison saying: aloha, George, can I purchase your Feb 12-string guitar for the making of a new XTC long-player? No dice, Greg, comes the prompt reply. Shems. Offarad him an old bazouki that belonged to my loony uncle Kristos and he didn't seem any the merrier. No pleasing some people . . .

Cheers!!  
Barry

## SMASH HITS

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## SMASH HITS

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Go on. Admit it. You don't believe us, do you? You're thinking to yourself: that headline up there means those nutters at Smash Hits are giving away FREE XTC DOUBLE ALBUMS. Surely not, you're thinking. It can't be true.

WELL IT IS! We are! 50 of them at that. And every one autographed by the boys in question.

Believe us now? Thought so. Right, anyone desiring one of these rare and priceless collector's items needs only a pen, paper and a smattering of common sense. Below you'll find a chunk of riveting prose. Subby

concealed within it are the titles of five well-known XTC singles. Pick 'em out, jot 'em on a postcard (in the right order) and send it — along with your name and address — to Smash Hits XTC Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF, with all speed.

The first 50 correct answers drawn from our very large Competition Cap by the lovely Veronica on February 18 will win their lucky senders a copy of "English Settlement".

Okay? Well jump to it...

"I'm poorly, Doc," sniffed Nigel. And he was. Shaking badly and swaying from side to side. "I could be happy, but I feel all mixed up. Good job, nice bedsitter in a respectable street, company car, the works... but I still feel I'm going round and round in circles!"

The Doc couldn't work it out. He'd been making plans for Nigel for months now, but nothing seemed to help. It must be love, he reckoned. Time he got rid of that dodgy Yvonne from the typing-pool.

"You need a nice girl, my lad. Come on, it's Friday night. Get

your dancing shoes on and pop down The Officer's Club Disco. Life begins at the hop, old son. Two mugs of cherride and a bit of a pop and you'll feel ten feet tall. Believe me!"

Not me, thought Nige. He hated the place. Stuffed full of generals and majors and about as much fun as early closing in Milton Keynes.

"But it's not love, Doc," he sobbed. "It's these weird dreams I keep having. I wake up thinking I'm a spoon!"

"Well just sit there then, and don't stir."

## COMPETITION WINNERS

**MODERN DANCE COMPETITION (Issue Jan 7), correct answers were: (a) Depeche Mode; (b) The Cure and (c) The Human League. The 50 album winners are:** Jo Joyce, Carlton L. Ford, Wollseed, Karen Metz, Leeds; Trisha Walsh, Raitheblie; Steve Clark, Perth; Lindy Swan, London SW6; Mary Coates; Bideford; J. Hardock, Bootle; Mariella Chmatus, Chesham; Colin Holmes, Slough; Lythia Philip, Walsingham; Jacqui Farnville, Sedgemoor; Tracy Ward, Norwich; S. Poole, Teobridge; Pedro Galvan, London SW9; Sally Taylor, Kingsthorpe; Mary Seddon, Essex; Sally Carter, Langwood; Jill Rugen, Widoes; S. Taylor, Prestwich; Jacqueline Curt, Hillingdon; Chris Higgins, Warwick; Joanne McNulty, Newton Hall, Lynda Aitken, Stockbridge; Michelle Kapsalatos, London SE12; Sarah Goodacre, Porters Bar; Tara Kipling, Colchester; Kathryn Nancollis, Waverley; David McGrath, Liverpool; Nicola Chater, Gainsborough; Kate Rostrick, Doncaster; Nicholas Birch, Barrow-on-Humber; Alison Razon, Newport; Suzanne Casey, Ormskirk; Catherine Halloran, Formby; L. Wilson, Louth; Andrew Rainey, Buxton; Maureen Roscoe, Ipswich; Tracey Lloyd, Ipswich; Carolyn Owens, Portsmouth; Mark Quinn, Liverpool; Bryan McRitchie, Edinburgh; H. Burrell, Wheatley Hill, David Fowler, Manchester; Alison Gagen, Didsbury; Kay Jackson, Bushey Heath, Joyce Elliott, Chorley; Angela Greenwood, Rippon; Lindsey Sack, Edmbridge; Elisabeth Ellis, Crawley

## CROSSWORD

ANSWERS (FROM PAGE 24)

**ACROSS:** 1 Humint Lanting; 3 & 4 down Olivia Newton John; 9 (Linda) Ronstadt; 10 (Gary) U.S. Bonds; 11 "Never In A Million Years"; 13 "Tusk"; 14 (Bill) Odie; 15 (Dollie) Stone; 16 NEMS; 19 Thelma; 15 Sweet; 21 (Smash) Hits; 22 Bill; 23 "Easy"; 24 Robin (Gibb); 25 "Knock On Wood"; 27 & 28 down Yoko Ono; 28 Donny (Osmond); 29 (White) Rice; 32 (Paul) Evans; 33 Brenda; 34 (Dr) Hook; 35 Rush.  
**DOWN:** 1 Haircut One Hundred; 2 Madness; 4 & 6 across "Another One Bites The Dust"; 5 Elvis Costello; 6 "Diamonds Are Forever"; 7 Splooginess; 8 words; 12 (Cliff) Eastwood; 17 Motown; 20 Ten; 24 & 30 across Roy Castle; 27 Yellow (Magic Orchestra); 30 (Johnny) Cash; 31 WEA.

## STAR TEASER

ANSWER (FROM PAGE 24)



# Those French Girls



# Those French Girls

New single

## Sorry Sorry

Available in 7" SAFE 41  
and 12" SAFE LS 41

From the forthcoming  
debut album - released  
late February.

# Those French Girls



# Those French Girls

- the next sensation  
from Scotland.

## SAFARI

# TOUR DETAILS

Remember to check locally before setting out in case of late alterations. Compiled by Bev Hillier.

**Alice Cooper:** Birmingham Odeon (February 12), London Hammersmith Odeon (14, 15), Manchester Apollo (18), Glasgow Apollo (19).

**Darts:** Bradford Uni. (February 6), Birmingham Uni. (12), Manchester Owens Park Conference Centre (13), Egham Royal Holloway College (19).

**Depeche Mode:** Bath Uni. (February 15), London Hammersmith Odeon (28).

**Earth, Wind & Fire:** London Wembley Arena (March 9, 10), Birmingham National Exhibition Centre (12, 13).

**Fashion/Gina X:** London Beachcomber Suite Mayfair Hotel (February 14), Brighton Sherrys Laser Disco (15), Bath Nero's (17), Stafford The Gatehouse Theatre (19), Glasgow Maestro's (21), Edinburgh Valentinos (22), Manchester Fagins Cabaret Lounge (24), Nottingham Rock City (26), Birmingham The Grosvenor Suite Grand Hotel (28).

**Four Tops:** Purfleet Circus Tavern (February 25, 26, 27), Croydon Fairfield Hall (28), Cornwell Coliseum (March 1), Chippenham Goldigger (2), Edinburgh Usher Hall (4), Aberdeen Capitol (5), Newcastle City Hall (6), Nottingham Commodore International (7), Bristol Colston Hall (8), Oxford New Theatre (10), London Hammersmith Odeon (12), Manchester Apollo (13), Southport Theatre (14), Batley New Frontier (15), Birmingham Odeon (16), Bournemouth Winter Gardens (17), Camberley Lakeside Country Club (18, 19, 20), Eastbourne Congress (21).

**Wafford Baileys** (22, 23, 24, 25, 26, 27).

**Jools Holland:** London Dingwells (February 16, 23, March 2, 9).

**Jam:** Brighton Centre (March 13, 14), Brixton Fair Deal (15), London Alexandra Palace (16), Shepton Mallet Royal Bath and West Showground (17), Port Talbot Afan Lido (18), Birmingham Bingley Hall (20, 21), Leicester De Montfort Hall (22, 23), Manchester Apollo Theatre (25, 26), Deeside Leisure Centre (27), Sheffield Top Rank (30, 31), Leeds Oudens Hall (April 1), Newcastle City Hall (3, 4), Edinburgh Playhouse (5, 6), Glasgow Apollo (7, 8).

**Jets:** Preston Guildhall (February 4), Sunderland Close Encounters Club (5), Torquay 400 Club (11), Hatfield Forum Theatre (14), Portsmouth Rock Garden (18), Leicester Coalville Hugglescote Club (19), Northampton Spinney Hill Hall (20), Batley New Frontier Club (24), N. Wales Colwyn Bay Distaland Showbar (25), Sheffield Tapton Hall (26), Telford Town Hall (27).

**Killing Joke:** Leicester Uni. (February 20), Manchester Rotters (21), York Uni. (22), London Hammersmith Palais (23).

**The Look:** Glasgow Queen Margaret Hall (February 6), Dundee Uni. (7), Edinburgh Playhouse (8), York Uni. (10), Cardiff Uni. (12).

**Stranglers:** Coventry Warwick Uni. (February 4), Ipswich Geumont (5), Portsmouth Guildhall (6), Leeds Tiffanys (7), London Hammersmith Odeon (8).



By Mark Rutter

# NIGHTS OUT

## MODERN ROMANCE London

The Venue in London is a cinema converted into a dance-hall for bands to play in. Especially entertaining are the glass-collectors who walk round piling up enormous wobbling snakes of plastic beakers which never quite topple over.

Modern Romance took the stage and toppled over straight away. Standing and shaking on their nice sprangly set, one drummer played one rhythm, another drummer played another rhythm, and the rest of the band looked lost. Singer Geoffrey Deane simply struck a few poses with his microphone.

Luckily the worst was over 'cos everyone knew "Ay Ay Ay Ay Mooney" and the party crowd down at the front started to shake to that sexy salsa beat. Before long everyone was chanting "Way-oh! Way-oh! Way-oh, Way-oh, Way-oh!" and another Modern Romance tune was thumped through.

For a salsa-inspired band, there's something very odd about Modern Romance. They've got a hot trumpeter in John De Peck, a good funky guitarist in Paul Gendler but the band doesn't quite act hot when it comes to those crisp, swish, Latin rhythms. Salsa should be a light and wide, cinematic sound; Modern Romance's rhythm section thumps and bumps too much and Geoffrey Deane's voice is a bit drab on top. It's all "Carry On

Salsa" rather than "West Side Story" — British funksters working hard to be Latin funksters with a few laughs thrown in for good measure.

There's no denying that they get a good party atmosphere going, however, and a large portion of the audience seemed to be at someone's office party and determined to enjoy themselves. Loads of 'em sat on the floor and did that rowing-boat dance which I suspect is a staple of Modern Romance outings.

The band also make an effort to put on a bit of a show. Big spiv suits were the order of the night, a Latin dancer gyrated about and between Signor Deane's legs, and a girl dressed up like Carmen Miranda played at "Queen Of The Rapping Scene". Plus two more dancers and a fire-eater bounced down the catwalk for the grand finale of "Everybody Salsa". Nearly everybody did.

A final encore of "Mooney" and the audience was left chanting "Way-oh! Way-oh! Way-oh!" as the Venue's deejay flipped on a Blue Rondo à la Turk disc, inviting immediate comparisons. Modern Romance may never make the cover of *The Face* but they're not pretentious and they have got a few good tunes. And you can't say better than that.

Neil Tennant



Above: Altogether then: "Way-oh! Way-oh!"



Left: Geoff bails a passing waiter.

## NEW ORDER London

The Victorian institution of Royal London Polytechnic recently hosted one of New Order's regular appearances.

Needless to say the place was full to bursting both with their semi-obligatory followers and the mainly glibbie folk who felt were they to do it over just why New Order dominate the independent scene.

After a two-hour wait which curiously straggled the entrance, the band finally emerged on stage to the inevitable applause reception.

Assessed from a while and early regarding a Very Serious Expression, they straggled their way through the opening part of the show. The first 300 numbers were nothing more than an uninspiring, predictable set as scored.

It is a good idea to have a quick and a half-way, but I think the show at the opening took nothing in hand. It wasn't until "Germany" that the band's solid funk rock rhythms, minimalist guitar and intense vocals were given a chance to come into their own. They

followed this with "Procession" and "Everything's Gone Green", two of their more memorable tracks.

By this time most of the audience had recovered sufficiently from the early aural assault to dance. But still all was not well on stage as annoyance shifted from the sound quality to the misbehaviour of a small section of fans.

One of them leapt on stage to dance but after only three shakes of a leg, he was placed firmly back in the audience by the band's road crew. He tried again, but this time was blocked by another Peter Hooker (New Order's bass player).

A scuffle broke out in the

audience which proved too much for Mr. H. Even before the final strains of "Everything's Gone Green" had faded away, he'd dumped his bass and stormed off stage. As soon as the song had finished, the rest of the band followed suit.

This abrupt ending left me wondering New Order's behaviour was chillingly close to that of 'dinosaur' outfits like Led Zeppelin back in the early '70s. They kept their audience waiting for hours without any explanation and when they did decide to appear, they looked uninterested and played for a merely 40 minutes.

Shupe up or shove off, boys

David Bestock

**Annabella**  
SMASH HITS

