

SMASH

HITS



THE BEST OF 1981

SPECIAL 16 PAGE PULL-OUT FEATURING READERS POLL WINNERS

Plus Altered Images, David Bowie, Sheena Easton, Adam and tons more

ABBA



ONE OF US

They passed me by
All of those great romances
You were, I felt
Robbing me
Of my rightful chances
My picture clear
Everything seemed so easy
And so I dealt
You the blow
One of us had to go
Now it's different
I want you to know

Chorus

One of us is crying
One of us is lying
In her lonely bed
Staring at the ceiling
Wishing she was
Somewhere else instead
One of us is lonely
One of us is only
Waiting for a call
Sorry for herself
Feeling stupid
Feeling small
Wishing she had
Never left at all

I saw myself
As a concealed attraction
I felt you
Kept me away
From the heat
And the action
Just like a child
Stubborn and misconceiving
That's how I
Started the show
One of us had to go
Now I've changed and
I want you to know

Repeat chorus

Never left at all

Staring at the ceiling
Wishing she was
Somewhere else instead
One of us is lonely
One of us is only
Waiting for a call

Words and music by B. Anderson/B. Ulvaeus
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On Epic Records

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INSIDE



SONGS

ONE OF US ABBA	2
DON'T WALK AWAY FOUR TOPS	4
HOKEY COKEY THE SNOWMEN	4
WAITING FOR A GIRL LIKE YOU FOREIGNER	6
GET DOWN ON IT KOOL AND THE GANG	6
YOUNG TURKS ROD STEWART	7
YOU COULD HAVE BEEN WITH ME SHEENA EASTON	9
MERRY CHRISTMAS EVERYBODY SLADE	29
WILD IS THE WIND DAVID BOWIE	32
HERE IS THE NEWS ELO	34
I'LL FIND MY WAY HOME JON AND VANGELIS	34
FOOTSTEPS SHOWADDYWADDY	34
ANTRAP ADAM AND THE ANTS	40



COLOUR

SHEENA EASTON	9
ALTERED IMAGES	20/21
DAVID BOWIE	31
ADAM	40



PLUS

THE PICTURES: HAIRCUT 100, BOWWOWWOW, CND & MORE	5
GET SMART!	8
COMPETITION: MODERN ROMANCE ALBUMS TO BE WON	8
BITZ: DRAMATIS, STING ON TELLY, NUMAN & MORE	10/11
PIECES: PETER POWELL, SIMON LE BON, CHARTS & MORE	12
STAR TEASER	28
THE DAVID BOWIE STORY (PART TWO)	30/31/32
1981 QUIZ	35
LETTERS	36/37
NIGHTSOUT: HUMAN LEAGUE, CLIFF, CLUB ZOO PLUS LOTS OF DATES	38/39

COVER: CLARE GROGAN BY ERIC WATSON

THE BEST OF 1981

Enjoy the shopping, did you? Getting that Black & Decker Workmate for old Uncle Desmond? And that quarter of Quality Street for nice Aunt Brenda?

Good. 'Cos while you were out, us faithful lot have been hunched over littered desks and buried under mounds of glorious technicolor snaps to bring you what they're calling The Most Essential Pull-Out-And-Prize-Open Publication Of The Decade. We refer, of course, to the long-awaited "Smash Hits 1981", a gripping and often quite amusing flash-back over the last year of music.

This world-famous work is to be found lounging between Pages 13 and 28. It's designed to provide you with a unique souvenir of the last 12 months.

Topping the bill of star attractions are the results of the Annual Readers' Poll: your choices of the best acts of the year together with exclusive interviews (from all corners of the globe) with the winners in question.

And — just to even the score there's our choices too, better known as the Bitz Awards. Well . . . otherwise it'd all be a bit *fair*, wouldn't it?

OK, chocs away . . .



PIC: MARK RUSHER

SNOWMEN



Hokey Cokey



Put your left leg in
Your left leg out
In out, in out
Shake it all about
Do the hokey cokey
And you turn around
That's what it's all about

Chorus

Oh hokey, cokey, cokey
Oh hokey, cokey, cokey
Oh hokey, cokey, cokey
Knees bend, arms stretch
Rah, rah, rah



Put your right leg in
Your right leg out
In out, in out
Shake it all about
Do the hokey cokey
And you turn around
That's what it's all about

Repeat chorus

Put your left arm in
Your left arm out
In out, in out
Shake it all about
Do the hokey cokey
And you turn around
That's what it's all about

Repeat chorus

Put your right arm in
Your right arm out
In out, in out
Shake it all about
Do the hokey cokey
And you turn around
That's what it's all about



Repeat chorus twice

You put your whole self in
Your whole self out
In out, in out
Shake it all about
Do the hokey cokey
And you turn around
That's what it's all about

Repeat chorus to fade



Words and music by Jimmy Kennedy
Reproduced by permission Campbell Connelly/Wall Street Music
On Slack Records

DON'T WALK AWAY THE FOUR TOPS

Chorus

Don't walk away, don't walk away
Not now that I'm inspired
Oh won't you stay
Please won't you stay (won't you stay)
Come on girl, come around now
Don't walk away, don't walk away (walk away)
Not now that I'm inspired
Oh won't you stay
Please won't you stay
Your love it takes me higher

You built me up
Made me feel I was good enough
To be your guy
Now you change your mind
Girl, couldn't decide if your love was all in my mind
But in my heart too I believe in you

Repeat chorus

Don't let me down
Promise me you'll be around
I'll take the lie
Just say that you'll try girl
Over the years
I've cried twenty million tears
But in one day you washed them all away
If I ever get another chance
I'm gonna get you
I'm really gonna love you
We can start a new romance
Say you'll be mine girl

Hey girl, listen to me girl
Don't turn your back on me
Now that you got me inspired
Don't you walk away, don't you walk away

Repeat chorus to fade

Words and music by J. Knight
Reproduced by permission Rondor Music Ltd.
On Casablanca Records



THE PICTURES

PIC: ANTON CORBIJN



The eight persons here assembled are all men with a mission: to help protect the world against the threat of nuclear war. They're among the contributors to an LP entitled "Life In The European Theatre" (WEA), a collection of songs by various artists who are donating their royalties to certain anti-nuclear campaigns. For the record, they are (left-right) Paul Weller, Bedders, Doug Trendle, Woody, Bruce Foxton, Rick Buckler, Peter Gabriel and some dodgy-looking Celtic supporter (Chrissy Boy). Also featured on the album are the combined forces of The Clash, The Beat, The Specials, XTC, Ian Dury, The Stranglers, The Au Pairs, Echo & The Bunnymen and The Undertones. Invest (and protest!).

PIC: JUSTIN THOMAS



PIC: BARRY PLUMMER

Haircut 100 look pretty happy with matters and that's no surprise. They've just snapped up a silver disc for "Favourite Shirts" and their follow-up, "Love Plus One", is all set to go as soon as 1982 gets off the starting blocks. An album follows in February. Initial pressings of both single and album come complete with specially produced bubblegum card-type pics of members of the group. Buy five copies and you can build up a full set! Don't laugh — somebody's bound to.

In this weather you need all the hair you can muster and now that Annabella has gone 'Mohican' she has to massage the shorn spots in order to keep the blood on the run. After their live show at London's Lyceum, **BowWowWow** are back to America for a live, coast-to-coast TV appearance and ten dates supporting The Police.

GET DOWN ON IT

By Kool & The Gang

What you gonna do
You wanna get down
Tell me, what you gonna do
Do you wanna get down
What you gonna do
Do you wanna get down
What you gonna do
You wanna get down
Tell me

Get down on it
Get down on it, get down on it
Get down on it — come on and
Get down on it, get down on it
Get down on it, get down on it

How you gonna do it if you really don't wanna dance
By standing on the wall
(Get your back up off the wall)
Tell me

How you gonna do it if you really don't wanna dance
By standing on the wall
(Get your back up off the wall)
'Cause I heard all the people saying

Chorus

Get down on it — come on and
Get down on it — if you really want it
Get down on it — you gotta feel it
Get down on it, get down on it
Get down on it — come on and
Get down on it — baby, baby
Get down on it, get down on it
Get down on it

I say people (what?)
What you gonna do
You've gotta get on the groove
If you want your body to move
Tell me baby

How you gonna do it if you really don't wanna dance
By standing on the wall
(Get your back up off the wall)
Tell me

How you gonna do it if you really won't take a chance
By standing on the wall
(Get your back up off the wall)
'Cause I heard all the people saying

Get down on it, get down on it
Get down on it, get down on it
When you're dancin'
Get down on it, get down on it
Get down on it, get down on it

What you gonna do
Do you wanna get down
What you gonna do
Get your back up off the wall
Dance come on
Get your back up off the wall
Dance come on

Repeat Chorus

How you gonna do it if you really don't wanna dance
By standing on the wall
Get your back up off the wall
Tell me baby

How you gonna do it if you really won't take a chance
By standing on the wall
Get your back up off the wall
Listen baby

You know it, when you're dancing yeah
You show it, when you move, move, move
You know it, when you're dancing yeah
You show it, as you move across the floor

Repeat chorus

What you gonna do — do you want to get down
What you gonna do — get your back up off the wall
Dance, come on
Get your back up off the wall
Dance, come on

Repeat chorus and ad lib to fade

Words and music by Ronald Bell/James Taylor/Kool & The Gang
Reproduced by permission Planetary Nom Ltd.
On De-Lite Records



FOREIGNER

WAITING FOR A GIRL LIKE YOU

So long I've been looking too hard
I've been waiting too long
Sometimes I don't know what I will find
I only know it's a matter of time

When you love someone
When you love someone
It feels so right
So warm and true
I need to know
If you feel it too
Maybe I'm wrong
Won't you tell me if I'm coming on too strong
This heart of mine has been hurt before
This time I wanna be sure

Chorus

I've been waiting for a girl like you
To come into my life
I've been waiting for a girl like you
A love that will survive
I've been waiting for someone new
To make me feel alive
Yeah, waiting for a girl like you
To come into my life

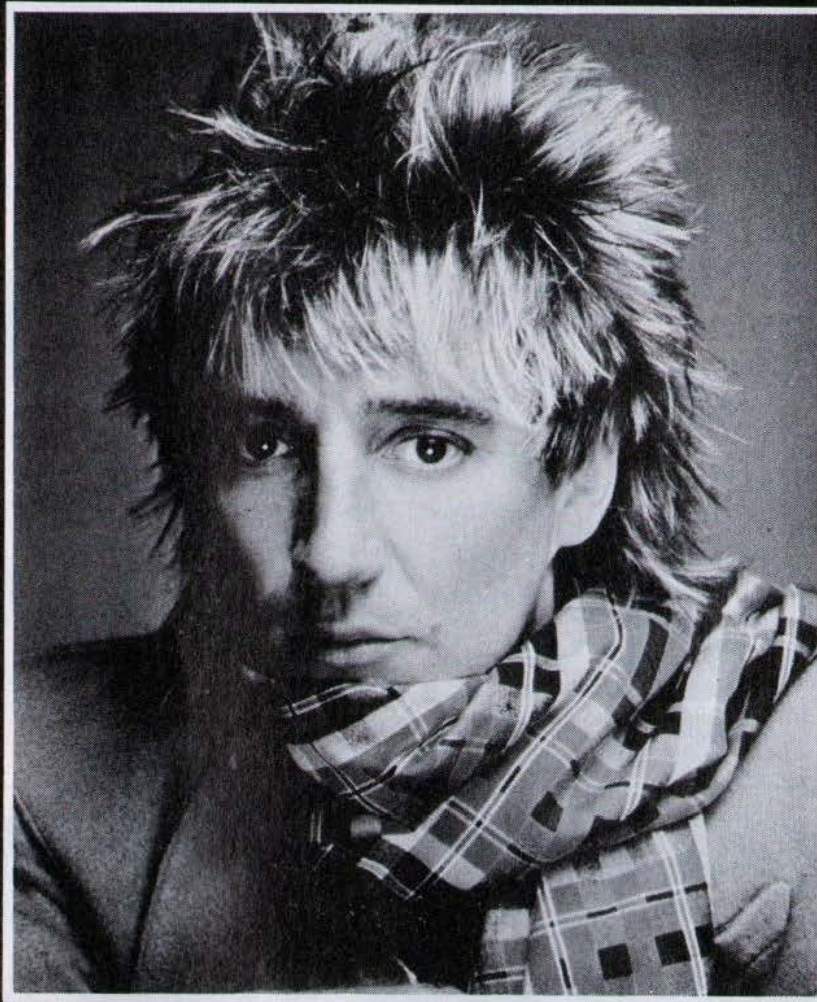
You're so good
When we make love it's understood
It's more than a touch
Or a word we say
Only in dreams
Could it be this way
When you love someone yeah
Really love someone

Now I know it's right
From the moment I wake up
Till deep in the night
There's nowhere on earth
That I'd rather be
Than holding you tenderly

Repeat chorus to fade

Words and music by Jones/Gramm
Reproduced by permission Warner Bros Music Ltd.
On Atlantic Records

Rod Stewart



Young Turks

Billy left his home with a dollar in his pocket
And a head full of dreams
He said somehow, some way it's gotta get better than this
Patti packed her bags left a note for her mama
She was just seventeen
There were tears in her eyes when she kissed her little sister goodbye

They held each other tight as they drove on through the night
They were so excited
We got but one shot at life let's take it while we're still not afraid
Because life is so brief and time is a thief
When you're undecided
And like a fistful of sand it can slip right through your hands

Chorus

Young hearts be free tonight
Time is on your side
Don't let 'em put you down don't let 'em push you around
Don't let 'em ever change your point of view

Paradise was closed so they headed for the coast
In a blissful manner
They took a two room apartment that was jumping every night of the week
Happiness was found in each other's arms

As expected
Billy pierced his ears, drove a pickup like a lunatic

Repeat chorus

Come on Billy
Young hearts be free tonight
Time is on, on your side
Billy wrote a letter back home to Patti's parents
Trying to explain
He said we're both real sorry that it had to turn out this way
But there ain't no point in talking when there's nobody listening
So we just ran away
Patti gave birth to a ten pound baby boy, yeah

Young hearts be free tonight, time is on your side
Young hearts be free tonight, time is on your side
Young hearts be free tonight, time is on your side
Young hearts gotta run, be free to live
Time is on your, time is on your side
Time, time, time, time is on your side, is on your side, is on your side
Young hearts be free tonight, tonight, tonight, tonight, tonight, yeah
Time is on your side

Words and music by Stewart/Appice/Savigar/Hitchings Reproduced by permission Riva Music Ltd. On Riva Records

Get SMART!

Don't get left in the dark! Maybe Linda can answer your musical question. Try writing to Get Smart!, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.



Was The Human League song, "Seconds", written about the late John Lennon?

Tony, Liverpool. This track from the "Dare" album actually concerns the assassination of the late President John F. Kennedy; The League use slides of Kennedy to emphasise the point when they play it on stage.

What were the highest chart positions reached by "(We Don't Need) This Fascist Groove Thang" by Heaven 17 and "Europa & The Pirate Twins" by Thomas Dolby?

Hakan Rune, Sweden. Heaven 17 reached No. 46 in April this year while Thomas Dolby managed No. 48 in October.

Does Toyah smoke?
John Meadowcraft, Huddersfield. No, she doesn't. Her only vice is a weakness for sparkling wine.

Who are Blancmange and where do they come from?
Jane Dale, Knutsford. Blancmange, who have been together for two years now, are made up of Neil Arthur (guitar, vocals) and Steve Luscombe (keyboards). Hailing from London

and Lancashire respectively, they had a track called "Sad Day" on the "Some Bizzare" album. Prior to that they released an EP entitled "Irene And Mavis The Blancmange" on Cherry Red in April 1980. They're expecting to sign a new deal in the New Year. Meanwhile they'll have to make do with persistent recommendations from Depeche Mode.

How can I contact Soft Cell?
Julie, Yorkshire. Surprisingly the band still don't have a fan club but they do have an information service. Send an SAE to: Soft Cell Info., Press Office, Phonogram Records, 50 New Bond Street, London W.1.

In Ultravox's video for "The Voice" Chris Cross kisses a girl during the pub scene. Is she his girlfriend?
Ally, Southampton. Afraid not, Ally. She is an actress hired specially for the video. Chris belongs to another.

Now that Robert King has left The Scars, what's the band's next move? Birthdates and marital status please! Plus how did Steve 'Chik' McLaughlin get his nickname?
Jane, Crawley. Robert is working on a project with Pauline Murray and Robert Blamire (both ex-Penetration).

The remaining three Scars are auditioning new singers. Steve was christened Chik because, on his own admission, "I love Kentucky Fried Chicken". None of the boys are married or promised to anyone. Their birthdates are: Robert, 16/10/60; Chik, 25/10/60; John Mackie, 29/7/60; Paul Research, 4/1/60.

Does Julian Cope support Liverpool F.C.?
Jenny, Bedfordshire. Ah no. He's a Queens Park Rangers fan.

BLANCMANGE



PHOTO: DAVID CORIO

AY AY AY AY FREEBIES!

50 AUTOGRAPHED MODERN ROMANCE ALBUMS TO BE WON!

Quiet at the back, please. We have an announcement. The Smash Hits Charity Fund (gift-givers to the nation) have hit upon a special offer. You know that depressed feeling you get when you didn't receive the presents you'd been angling for? Well, fear not, as this year you can take out an Anti-Gloom insurance.

It comes in the unmistakable shape of FREE MODERN ROMANCE ALBUMS. Not just a couple, either. 50 of 'em. And all autographed into the bargain.

Anyone wanting to guarantee themselves a foot-warming and festive New Year needs to be blessed with a pen, a postcard

and a powerful and perceptive brain. Alert readers will notice, down below, a pair of taxing riddles. Pick the name of Geoff Deane and David Jaymes' former band from Question 1, and the non-existent dance from Question 2 (the other four are real dances), jot them on a card and send them, with your name and address to Smash Hits Modern Romance Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF. The first 50 correct answers to arrive before January 7th will receive a flat, square parcel.

OK, pick the correct answers from the lists below.

1. Which of the following bands

did Geoff Deane and David Jaymes previously play in?
a) Chelsea; b) Slaughter And The Dogs; c) Leyton Buzzards; d) Blue Rondo A La Turk.

2. Which of the following is not a real dance? a) The Hully Gully; b) The Bristol Stomp; c) Funky Chicken; d) The Grantham Botty-Wobble; e) The Twist.





Sheena Easton

YOU COULD HAVE BEEN WITH ME

You're the seventh son of the seventh son
Maybe that's why you're such a strange and special one
You can't even seem to love yourself
And with a few exceptions not anybody else
You can lead a horse to water
But you cannot make him drink
You can give a man your whole heart and soul
But you cannot make him think

You could have been with me
Instead of alone and lonely

You could tell him the date of departure
Exactly the place and the time
He might really wanna be there
But he misses every time
Is he a man or a paper tiger
When you need him will he run
Or stand beside you

You could have been with me
Instead of alone and lonely
You could have been with me
Instead of alone and lonely
You could have been with me
Instead of alone and lonely

Repeat to fade

Words and music by L. Maalfrid
Reproduced by permission ATV Music Ltd.
On EMI Records

10 LITZ



OUT AND ABOUT WITH GARY?

Gary Numan to tour again? Not as daft as it sounds, actually. When he rang the office from Adelaide, Australia, plans already seemed to be in the pipeline.

Funny that, we told him, as we could distinctly remember him retiring from the concert stage only last April.

"Well," he said, "when I was in Toronto somebody said to me: 'are you going to be doing any more concerts?'. And I said: 'no, of course not. I said I was going to stop'. And he asked why and I really couldn't think of a good reason. Because I was going to do the flying and get into videos, that's what I was getting out of touring for, but because EMI and all the bigguns (other big companies) have moved in on video that means it's impossible to do anything with it for two or three years. So I suddenly realised I've got nothing to do!

"So we're talking about doing a Japanese and Australian tour round about September/October time '82, and then maybe a tour of America."

And what about Britain?

"Well, yeah, it's on the cards I suppose. But I certainly wouldn't think about it until '83. And that's if at all."

Did he ever miss being on stage?

"I miss it if I'm not doing anything else. And if I'm not doing anything else then, quite simply, I get bored! But if I'm busy I don't miss it. The only reason I thought about doing it again was 'cos I was thinking 'what am I going to do next year?' And touring's the first thing that comes to mind. It's the biggest and most exciting thing I've ever done."

A red-hot contender for that Christmas record token has to be a new compilation on K-Tel called **"Modern Dance"**.

It's an absolutely whizzer selection of tracks like "Joan Of Arc" by Orchestral Manoeuvres, "Love Action" by the Human League, "New Life" by Depeche

AU REVOIR, VINCE



A couple of rifts in the ranks are reported this week. One friendly, the other fiery.

Vince Clark has left **Depeche Mode**. No hard feelings or anything; he's now just "not a permanent member". He's off so he can "concentrate on song-writing" and intends to offer the results to anyone who wants them, including Depeche Mode.

Not so amicable was the departure of guitarist Clive Timperley from **The Passions**. The fire on stage at their gig in Verona, Italy, was apparently just as heated as the argument that followed back at the hotel. Clive packed his travelling bags due to the usual old "political differences". Shame.



PIC: PAUL SLATTERY

Vince Clark.

There's a new **Jam** single out on January 29. Entitled "Town Like Malice", it's backed with "Precious".

Mode and "Quiet Life" by Japan. And that's not all. There's nuggets aplenty from Heaven 17, Simple Minds, John Foxx, The Cure, Visage and Fashion. The dodgy item is "A World Without Love" from Sal Solo's old band, The News. Not bad for £5.49, eh?

SERIOUS DRAMA

Sting's TV acting debut previewed

by Mike Stand



PIC: BBC

Sting: as the angelic upstart.

Careful as he has been to pick an acting role to follow **Ace Face** in "Quadrophenia" it's strange that **Sting** eventually agreed to play the Good Angel in the Beeb's "Artemis '81". The trouble with Good Angels of course is that every line they speak has to be Serious and Significant i.e. tremendously dull.

On top of which **Sting** happens to be a Scandinavian Good Angel, so you can imagine the kind of stilted eyewash he has to enunciate. Naturally, the lad looks great and moves well. He's convincing in the facial expressions department too. It's when he opens his gob he's in trouble.

Still, don't write him off as an actor. His mistake was in taking the part. The real villain is esteemed playwright David Rudkin — who hasn't done much better by the rest of the cast

either.

"Artemis '81" is an extraordinary concoction of religion, Hammer horror, critique of modern society, sci-fi and a chase movie. At its best the action is crudely exciting as in the climactic bits of "The Omen" or "Friday The Thirteenth". Between whiles it's grossly pretentious and will leave plenty of time for tea and pee breaks when BBC-1 broadcast it for three non-stop hours on December 29. Further points for **Sting** fanciers to watch out for are his naked nether parts viewed in the distance for a few seconds, and his brave debunking of his macho image in some openly gay dialogue with the 'hero', played by Hywell Bennett.

Finally, on a Chistmassy theological note it's interesting to observe that Good Angels don't feel the cold but wear white waterproofs when it rains.

AT LONG LAST LOAF

Go on. Have a good look at him. Now ask yourself — honestly — would you pay money to see this sight in action?

You would? Well, you're in luck as the mighty **Meat Loaf** (for it is he) will be trampling the boards in the UK next April. His first visit to these shores for some years if you must know.

One thing's certain. You're bound to get your money's-worth. There's so much more of him to see! (Check **Nightsout** for tour details.)



PIC: ANTON CORBLIN

ANTS ON VIDEO

After the album, the royal gig, the rap and the chat show appearances come the video.

Adam and his Ants are putting out an hour long video cassette sardine-packed with live footage which was shot a couple of months ago in Tokyo.

Called (imaginatively) "Ants In Japan", the complete track listing goes like this: "Ant Music", "Magnificent Five", "Stand And Deliver", "Don't Be Square (Be True)", "Ants Invasion", "Killer In The Home", "Never Trust A Man With Egg On His Face", "Press Darlings", "Christian D'or", "Los Rancheros", "Cartrouble", "Dog Eat Dog", "Kings Of The Wild Frontier", "Kick" and "Physical (You're So)".

If you have a spare £28 (the estimated price) and of course a video cassette player, it should while away a home-bound evening if this snow continues.

HARD LABOUR



Strange tales from the **Bucks Fizz** stronghold. They're more than a mite miffed with — of all people — the Labour Party. The parliamentary poopsters are currently selling a promotional badge that reads: "The Tories Have A Worse Record Than Buck's Fizz". We thought it a trifle odd too.

Dire Straits have decided to donate all the royalties from their records sales in South Africa to Amnesty International to express their "concern for political instability and injustice in all parts of the world". No mean gesture, this, seeing as they've so far shipped 100,000 discs over there.



Dramatis (left-right): Cedric Sharpley, Denis Haines, Russell Bell, Chris Payne.

"We didn't want to carry on as the Gary Numan band without Gary Numan. We wanted to be a completely different entity."

Thus speaks Russell Bell (that's how he spells it — God knows why!), guitarist and main spokesman for **Dramatis**. Easier said than done, though, judging by the evidence of the last eight months. Since Gary bade farewell at Wembley on April 28, the remaining foursome haven't exactly taken the charts by storm.

"Well," says Russell, "there's pros and cons with being his old band, obviously. We don't feel it's something we have to live down, more something we've got to accept. And Gary always encouraged us to do something on our own anyway."

Despite that, it's no coincidence that their latest output, "Love Needs No Disguise", features a familiar voice and has, inevitably, been their biggest chart placing to date.

As Russell points out: "A lot of people are saying that we're using Gary 'cos we can't make it on our own. Which is unfortunate, really, as that's not what happened at all."

In fact it was just a

spur-of-the-moment decision after Gary had popped down the studios to see his old mates recording their LP. He heard the backing track, liked the words, asked if he could sing it and — as they say — "laid the vocal down in an hour and a half". A convenient release for both parties.

"Gary wanted a follow-up single to "She's Got Claws", so we simply decided to put the song out as a joint effort. Obviously we expected it to do better than our other ones because he was on it. It certainly won't do us any harm."

Too true. As Gary commented, when phoning from Australia: "This is just the break they need. I didn't have anything to do with the writing of the song and if it's my name that's taken it to where it is, then the song itself will take it the rest of the way, I'm sure. They wrote it, don't forget. Not me!"

The New Year for Dramatis will kick off with a European tour with a specially made and "unique" stage set, plus a new single planned for January release.

Any future plans with the pan-stick pilot are "up in the air", Russell adds — "literally!"



Friends, to celebrate the fact that we are — without question — the world's most foolishly festive music magazine, may we announce yet another irresistible free offer.

A tempting stack of 25 **David Bowie** LPs no less. Anyone

requiring a copy of "Changes Two Bowie" need only apply their vast knowledge of the man in question to the following puzzle.

Q: In 1968 Bowie made a TV commercial. Was he promoting (a) Washing-machines; (b) Ice-cream; (c) Hairdryers; (d) Mountaineering equipment?

Scribble the answer on a postcard, along with your name and address, and aim it in the direction of "Smash Hits **Bowie Competition**", 52/55 **Carnaby Street, LONDON W1V 1PF**. On January 8 (Bowie's birthday, as it happens), the senders of the first 25 correct answers to be plucked out of the pile will find themselves with an extra Christmas prez.



Michael Jackson.

Michael Jackson has just done a spot of writing with one Paul McCartney. Rumour has it that the two kingpins will be releasing a joint single in the New Year. And that's not all. The duo share another interest — Rupert the Bear — and there's even a whisper that they might be making a film about the furry one.

Relax! For anyone still short of three **calendar offer** coupons, here's an extra one for good measure. Clip it out and pop it in an envelope with two others (there's been a coupon in each of the last three issues). Next fill in the address label — *legibly* — and stick it in too. And lastly, decide whether you want your 34" x 24" poster sent to you folded or rolled. Folded, it costs 45p;

rolled up in a protective tube, it's £1. Both include postage and packing. Choose which you prefer, then include the appropriate amount of money (by cheque or P.O. — *not* cash — made payable to Smash Hits) and send it to us at **Smash Hits Calendar Offer, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF**.

And for those who missed last

issue's stunning colour snap of the poster in question, it features in exotic, living colour, the following pop artistes — one for each month: The Police, Kim Wilde, Fun Boy Three, Duran Duran, OMD, Depeche Mode, The Human League, Linx, Spandau Ballet, Altered Images, Toyah and UB40.

And if that won't last you a year, what will?

Smash Hits 1982 Calendar

Name _____

Address _____



BLITZ 'N PIECES

ALL TIME TOP 10

PETER POWELL

1. **JOAN ARMATRADING:** Love & Affection (A&M)
2. **SIMON & GARFUNKEL:** The Sound Of Silence (CBS)
3. **ULTRAVOX:** Vienna (Chrysalis)
4. **THE MIRACLES:** Tears Of A Clown (Tamla Motown)
5. **DAVID ESSEX:** Gonna Make You A Star (CBS)
6. **JIMI HENDRIX EXPERIENCE:** Hey Joe (Polydor)
7. **THUNDERCLAP NEWMAN:** Something In The Air (Track)
8. **ABC:** Tears Are Not Enough (Neutron)
9. **DAVID BOWIE:** Rebel Rebel (RCA)
10. **BRYAN FERRY:** Let's Stick Together (Island)



PIC: LFI

DISCO TOP 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	NEW	1 JUST WANNA (SPEND SOME TIME WITH YOU) ALTON EDWARDS	Street Level
2	1	LET'S GROOVE EARTH, WIND & FIRE	CBS
3	NEW	GET DOWN ON IT KOOL & THE GANG	De-Lite
4	NEW	LET'S CELEBRATE NEW YORK SKYY	Epic
5	2	TURN YOUR LOVE AROUND GEORGE BENSON	Warner Bros
6	4	FLASHBACK IMAGINATION	R&B
7	5	EASIER SAID THAN DONE SHAKATAK	Polydor
8	35	LOVE FEVER GAYLE ADAMS	Prelude
9	3	SECONDS OUT KOOL & THE GANG	De-Lite
10	6	I'M GLAD THAT YOU'RE HERE ALPHONSE MOUZON	London
11	8	WHY DO FOOLS FALL IN LOVE? DIANA ROSS	Capitol
12	9	AY AY AY MOOSEY MODERN ROMANCE	WEA
13	18	WHERE IS MY SUNSHINE? CACHE	Groove
14	16	NEVER TOO MUCH LUTHER VANDROSS	Epic
15	7	CAN'T KEEP HOLDING ON SECOND IMAGE	Polydor
16	11	LOVE ME TONIGHT TREVOR WALTERS	Magnet
17	19	SHINE ON SELINA DUNCAN	RCA
18	NEW	DON'T WALK AWAY FOUR TOPS	Casablanca
19	17	BOUNCY BOUNCY JUMPP	RCA
20	NEW	MAKE UP YOUR MIND AURRA	Salsoul
21	NEW	WHAT'S FUNK FERRY HAINES	Fetish
22	27	TWINKLE EARL KLUGH	UA
23	37	THEME FROM HILL STREET BLUES MIKE POST	Warner Bros
24	14	SHAKE GO	Arista
25	12	RIDE THE LOVE TRAIN LIGHT OF THE WORLD	EMI
26	32	THE STEAMIN FEELING BOB JAMES	CBS
27	21	KILIMANJARO LETTE MBULU	US MJS
28	10	CAN'T HELP MYSELF LINX	Chrysalis
29	NEW	CHRISTMAS TIME SALSOU L ORCHESTRA	Epic
30	NEW	YOU DON'T LIKE MY MUSIC KID	Excaltiber
31	38	WE'LL MAKE IT MIKE & BRENDA SUTTON	US Sam
32	26	LET'S START THE DANCE AGAIN BOHANNON	US Phase II
33	NEW	LOVE MESSAGE LAWRELL SIMON	US Zoo York
34	22	STARCHILD LEVEL 42	Polydor
35	NEW	SURE SHOT TRACY WEBER	Quality
36	NEW	HAPPY DAYS NORTHEM	Emergency
37	15	ROSE ROYCE EXPRESS ROSE ROYCE	Whitfield
38	23	THE ADVENTURES OF GRANDMASTER FLASH GRANDMASTER FLASH	Sugarhill
39	15	WHEN SHE WAS MY GIRL FOUR TOPS	Casablanca
40	NEW	HELP, GET ME SOME HELP OTTAWAN	Carrere

INDEPENDENT SINGLES TOP 30

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	1	FOUR MORE FROM TOYAH TOYAH	Safari
2	3	DON'T LET 'EM GRIND YOU DOWN EXPLOITED/ANTI-PASTI	Superville
3	NEW	THIS IS YOUR CAPTAIN SPEAKING (E.P.) CAPTAIN SENSIBLE	Cross
4	4	IN GOD WE TRUST DEAD KENNEDYS	Statik
5	2	FRIDAY THE 13TH (E.P.) DAMNED	Nems
6	NEW	JAZZ THE GLASS CABARET VOLTAIRE	Rough Trade
7	5	LIE, DREAM OF A CASINO SOUL THE FALL	Kamera
8	9	PAPA'S GOT A BRAND NEW PIGBAG PIGBAG	Y
9	21	DISTORTION TO DIAPHRASIS DISORDER	Disorder
10	NEW	WATERLINE A CERTAIN RATIO	Fact'ry
11	7	SIX GUNS ANTI-PASTI	Hondelet
12	8	COUNTDOWN UK SUBS	Nems
13	29	DEMOLITION OF WAR (E.P.) SUBHUMANS	Spiderleg
14	NEW	STREETS OF LONDON ANTI-NOWHERE LEAGUE	WXYZ
15	6	THE "SWEETEST GIRL" SCRITTI POLITI	Rough Trade
16	29	THREE PEACE SUITE (E.P.) THE SMIPERS	Cross
17	NEW	THE BIG GOLD DREAM FIRE ENIGMS	FAST
18	NEW	POLITICS INSANE	Riot City
19	NEW	HEADBUTTS JOHN O'WAY & WILD WILLY BARRETT	Shiff
20	16	LOST & LONEY THE PIGSONS	Weap
21	11	SUNNY DAY PIGBAG	Y
22	18	INDIAN RESERVATION 999	Albion
23	27	EVACUATE CHELSEA	Faulty
24	24	ALL OUT ATTACK BLITZ	No Future
25	NEW	TOO DRUNK DEAD KENNEDYS	Cherry Red
26	13	WHITE CAR IN GERMANY ASSOCIATES	Situation 2
27	25	HARRY MAY BUSINESS	Secret
28	12	PROCESSION/EVERYTHING'S GONE GREEN NEW ORDER	Factory
29	14	DEAD CITIES (E.P.) EXPLOITED	Secret
30	20	LOVE WILL TEAR US APART JOY DIVISION	Factory

INDEPENDENT ALBUMS TOP 10

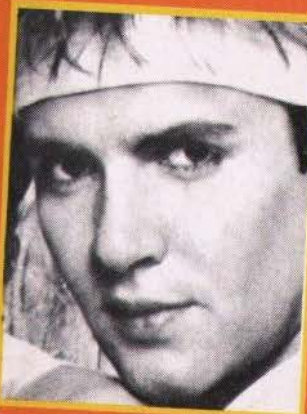
THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	3	SPEAK AND SPELL DEPECHE MODE	Mute
2	5	STILL JOY DIVISION	Factory
3	1	MOVEMENT NEW ORDER	Factory
4	2	EXPLOITED LIVE THE EXPLOITED	Superville
5	4	THE BEST OF THE DAMNED "THE DAMNED"	Ace
6	NEW	ANTHEM TOYAH	Safari
7	6	PUNK'S NOT DEAD THE EXPLOITED	Secret
8	8	FOR MADMEN ONLY UK DECAY	Fresh
9	9	WILD AND WANDERING WASTED YOUTH	Bridgehouse
10	NEW	PRESENT ARMS (IN DUB) LIB42	Dep International

TAKE 5

The current listening pleasure of a Smash Hits scribbler. This issue:

1. **ALTERED IMAGES:** I Could Be Happy (Epic).
2. **SOFT CELL:** Sex Dwarf (Some Bizzare).
3. **JAPAN:** Ghosts (Virgin).
4. **DOLLAR:** Mirror Mirror (WBA).
5. **INCOGNITO:** North London Boy (Ensign).

PERSONAL FILE



Simon Le Bon

FULL NAME: Simon Le Bon.
BORN: 27.10.58.
EDUCATED: West Lodge Infant & Primary School, Pinner, Middlesex.
HIGH SPOT OF EDUCATION: Learning the difference.
FIRST CRUSH: Ann Margret.
FIRST RECORD: "The Lamb Lies Down On Broadway" by Genesis.

FIRST CONCERT: Genesis live at Earl's Court.
PREVIOUS JOBS: Photographic printer and developer, warehouseman, hospital porter, tractor driver, tree surgeon, lumberjack, artiste, professional actor.
PREVIOUS BANDS: Just 'hobby' bands — e.g. Dog Days and Rov 'Ostrov.
GIRLFRIEND: Yes please!
PRESENT HOME: One at the end of each leg.
PRODEST ACHIEVEMENT: Learning to play "Smoke On The Water" on bass guitar.
HERO: My Dad.
HEROINE: Catwoman.
FAVOURITE ACTOR: Mick Jagger.
DESERT ISLAND DISC: Something by K-Tel with lots of different tracks.
FILM: Zeffirelli's version of "Romeo and Juliet".
CLOTHES: Suits, shoes and boots best of all.
FOOD: Fishies.
PET HATE: People who don't look at you when they talk to you.
TRUE CONFESSION: Scar on chin in shape of "V" for Victory.
COLOUR OF SOCKS: Black ones.
LOWEST POINT OF CAREER: The beginning.

FAN CLUBS

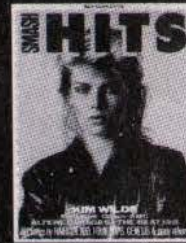
Toyah
 Inter-Galactic Ranch House
 42 Manchester St
 London W1

Gillan
 c/o Phil Bamfield
 Pan Agency
 10 Sutherland Avenue
 London W9

OMD
 PO Box 95
 London SW15 2TN

Denny Laine
 PO Box 29
 Shepperton
 Middlesex

SMASH HITS 1981



16 PAGE PULL-OUT AND KEEP REVIEW OF THE YEAR

INCLUDING

READERS POLL WINNERS
AN ALTERED IMAGES CHRISTMAS CARD
1981 IN QUOTES
THE BITZ AWARDS

plus puzzles, interviews, independents, special stars mini-poll and lots more

Second post already!!

1. BEST GROUP
2. BEST FEMALE SINGER
3. BEST MALE SINGER
4. BEST ALBUM
5. BEST SINGLE
6. BEST TV PROGRAMME
7. BEST RADIO SHOW
8. MOST APPALLING RECORD
9. MOST PROMISING NEW ACT FOR 1982
10. MOST FANCIBLE HUMAN BEING

(The vote is open to all 16 years and over and starts at 10p. If the winner is not selected for don't come top)

NAME _____ AGE _____

ADDRESS _____

(Send completed form to: The Poll, Smash Hits, 61-69 Canary Wharf, London E14 3PU)

SMASH HITS 1981 POLL WINNERS

DOLORES, THE ENVELOPE PLEASE . . .

But before we do, a quick thank you to the many thousands of readers who took the time to send in your completed poll forms. Any of you who filled them in and then never quite got around to posting them off will have to put up with the consequences.

Whether you took part or not we're sure you'll agree that this year's results, displayed over the next few pages, accurately reflect the ups and downs of a great year for pop. A competitive one too.

No longer does any one act dominate all the categories. All the winners have had to fight to come out on top. Many of last year's favourites have survived and they've been joined by a battery of new and exciting names. Some of those new acts were unheard of last year at this time and many could never have dreamed that they would have stumbled on such massive popularity so quickly.

Most of the winners have been contacted and their reactions are recorded in the succeeding pages. (We couldn't bring ourselves to ring up the winner of the Most Appalling Record award. Well, could you?)

So here it is. The year 1981 as seen through your eyes (plus some completely uncalled-for comments and observations from our editorial team).

Instant history to pull-out and keep.



PHOTO: MARK RUSHER

**SMASH
HITS
1981
POLL
WINNERS**

BEST GROUP

Adam & The Ants



For Adam Ant 1981 boils down to "a four-letter word: WORK!" It's work that's most definitely paid off. He's made one LP, six singles, three videos, toured a grand total of eighteen different countries and still managed to have three days holiday. "One with my mum and dad, the other two in the country where nobody knew the phone number."

A call to the studios where the Ants were rehearsing their new "Revue" informed him of the Ants' success in the Poll: Best Group, no less.

"Oh great! That's really nice. What can I say?"

Was it a surprise?

"It's always a surprise.

Anything good happening is a surprise at the moment, let me tell you! So it's nice when you get a gesture from the kids that matter, the kids that buy the records and make everything a success. I'm sure I speak on behalf of the group that we're really thrilled about the Award. It's nice to feel the kids recognise and appreciate some of the effort we put in."

How's he going to spend Christmas Day?

"I'm going to be at a Kids' Hospital. It's something I've always wanted to do. Be with some kids eating jelly and wearing silly hats. They're great and they love it if you make the effort. And so do I."

Only five of last year's top ten groups have managed to maintain their popularity during 1981: The Police (winners in 1979 and 1980) have been nudged off the top by the irresistible rise of Adam And The Ants (second last time out) while The Jam have paid the price for a poor year's output by slipping from third to eighth.

Orchestral Manoeuvres and Madness dug their heels in this year (who could forget singles as strong as "Souvenir" and "Shut Up"?) but everybody's been nudged down a place or two by the dramatic arrival of The Human League and Duran

Duran, the two groups who really put their stamp on the year.

The other new arrivals are Ultravox, The Teardrop Explodes and, most notably, Japan. Mr Sylvian and his chums racked up a considerable number of votes throughout the poll despite their failure to seriously dent the singles charts. A good bet for top three status next year? But who knows? Maybe next year's winners are completely unknown at the moment, rehearsing in some cold suburban bedroom well away from the limelight. Gee, ain't showbiz wonderful?

Not quite making it into the top ten but picking up respectable numbers of votes were Depeche Mode, UB40, The Specials and Spandau Ballet.

TOP 10

1. ADAM AND THE ANTS
2. THE HUMAN LEAGUE
3. DURAN DURAN
4. The Police
5. Madness
6. Ultravox
7. Orchestral Manoeuvres In The Dark
8. The Jam
9. Japan
10. The Teardrop Explodes

SMASH HITS 1981 POLL

BEST FEMALE SINGER

Toyah Willcox



Toyah is not one to let the mould gather. During the last couple of weeks she's been hopping from one European capital to another in a kind of promotional mini-tour. It's also a warm-up for a mammoth world tour that starts next May and should last until Christmas '82.

But this is just scratching the surface. After her British tour and Christmas Eve Old Grey Whistle Test Special, she's only going to make a movie, take part in a new BBC2 comedy series called "Dear Heart" (says Toyah: "It's a teenage version of Not The Nine O'Clock News") and record a new album come April. But what about the movie?

"It's a horror film about a singer who goes mad and starts living in her hallucinations. It's very black comedy.

"But we're going to take the horror clichés out of it. We're not aiming at the musical angle but what's going on in the woman's brain. I think it'll be quite a psychedelic movie. I'm also the consultant on the occult side."

Famous fashion designer Zandra Rhodes is in charge of the sets.

"Zandra and I get on because

we have something in common. We both believe in fairies. We're aiming at creating something that's very beautiful and also very macabre.

"It's not going to be a part of any trend in the music world so that people can watch it in five years' time and not associate it with New Romantics or punks or whatever."

Hold on a tick, Toyah, have you heard the news? You've been voted by a veritable landslide Best Female Singer of '81.

"That's great! Fantastic! I'm delighted."

And the Christmas present of your dreams?

"Oh, I don't know . . . What can I say? I think I'd like to go somewhere that's very hot . . . maybe a desert island. Everywhere's so cold at the moment . . . I know . . . I'd like to be given a holiday in Bermuda!"

And the big day itself?

"On Christmas Day I'm going with my Mum and Dad somewhere that I'm keeping secret, but it's somewhere that people know."

Solve the riddle and you might see her there.

Although it hurts the office branch of the Kim Wilde fan club to say it, Toyah walked this particular category in convincing style. Last year's winner, Kate Bush, has been comparatively quiet this year (no album, no tour) so it's no surprise to find her further down the listings.

Siouxsie hangs on to fourth position, Chrissie Hynde, Pauline Black and Barbara Streisand slip out of contention to be replaced by the sultry Kim Wilde, the effervescent Clare Grogan and the smokey Randy Crawford. Runners-up included Joan Armatrading and Olivia Newton-John.

SMASH HITS 1981 POLL

BEST MALE SINGER

Gary Numan



The elusive Gary Numan was finally located in Adelaide, Australia, half-way through his Round-The World flying stint. For someone whose engines conked out in mid-Pacific with "a thousand miles of sharks either side", he sounded in pretty good spirits. Even more so when he heard the news.

"Best Male Singer? Blimey! I thought Adam would have stormed it! Well, bloody hell! That's great. Thank-you. I thought all those days were gone, me and awards. Especially with Adam and Shakin' Stevens. All those people have come up, haven't they? And me, I've found my little level and I'm just struggling along there."

Is he confident about his musical career?

"I'm confident that I can maintain a status. I no longer look for Number One singles or

massive-selling albums. I'm happy enough to have found a level where the pressure isn't particularly great and I can keep it all as a hobby which is what I've always wanted to do. It's not like when I started and I had to get Number Ones, and every time I didn't get there everybody would say 'oh that's Gary finished'. But I haven't got that any more.

"I get back on the nineteenth of December, and I'll soon be finishing off a new LP, probably called "I Assassin". Dunno why. I just like the name. It sounds good.

"I just like to go back to the music business every few months and treat it like a breath of fresh air. I no longer depend on it. It's a good position to be in really. If I can do that and still win this Smash Hits Award then I think I'm doing OK."

Although his records don't find the top slot with quite the regularity of a couple of years ago, Gary Numan's fans certainly haven't deserted him. He's defended his crown in the face of stiff competition from Adam and Shakin' Stevens, two chaps who've had their fair share of number ones over the last twelve months.

Also making an impression for the first time are Phil Oakey, Midge Ure, Simon Le Bon and Julian Cope. The newcomers take the places of Cliff Richard, Suggs, John Lennon, Terry Hall and Jona Lewie, all of whom figured strongly last year. Knocking on the door of the top

ten is none other than David Sylvian, closely pursued by Phil Collins, Elvis Costello and Bruce Springsteen.

TOP 10

1. TOYAH WILLCOX
2. KIM WILDE
3. HAZEL O'CONNOR
4. Siouxsie
5. Clare Grogan
6. Sheena Easton
7. Debbie Harry
8. Kate Bush
9. Diana Ross
10. Randy Crawford

TOP 10

1. GARY NUMAN
2. ADAM
3. SHAKIN' STEVENS
4. David Bowie
5. Phil Oakey
6. Sting
7. Midge Ure
8. Simon Le Bon
9. Julian Cope
10. Paul Weller

**SMASH
HITS
1981
POLL
WINNERS**

BEST SINGLE

"TAINTED LOVE" Soft Cell



PIC: PETER ANDERSON

"For once I'm stuck for words." Marc Almond is so tied up with "wows", "fantastics" and "amazings" that there's a traffic jam in his throat. He's just heard that Soft Cell's "Tainted Love" has been voted "best single" of 1981.

"I thought it would be a Human

League song. I never expect anything. If something good happens, it's all the more fantastic. I'm never too blase or optimistic."

In addition to a sixteen week marathon in the British charts, the single has also polevaulted into the French, German, Dutch,

Swedish, Belgian and Australian top tens. It hasn't so much changed Soft Cell's life as revolutionised it.

"We were ready to settle into being a cult band. We had a loyal following but big chart success — no way!"

So what are the Christmas plans?

"Well, I always keep Christmas Day for my family and New Year for my friends."

What would you like to find peeking out of your Christmas hose?

"Saucepans. I've just got a new place and I'm hoping for boring things like that. The treat for myself is to hire a video and colour telly. I've only got a black and white telly at the moment."

"My mum's got me a sandwich maker and a toaster."

Are you giving David (Ball) anything?

"I am but I just can't decide what. It'll probably be a piece of gadgetry."

And for mum?

"A gold disc of "Tainted Love."

There's plenty of action lined up for the New Year. They'll be playing live dates in Britain, Europe and America and they're releasing a 'mini album/maxi 12inch single' tentatively called "Non-Stop Ecstatic Dancing".

It has three tracks on each side and combines re-edited dance versions of Cell goodies like "Memorabilia", "Sex Dwarf" and "Where Did Our Love Go?" plus a new number, "What?"

"It's been the most amazing year of my life. I've been to places I've never been to before, I've met people I've never thought I'd meet. It's been fantastic."

No big surprise, perhaps, that in a year when the charts were all but over-run by the sound of the synth, the winner should be the one freshest in the memory. Still, from total obscurity to Single Of The Year in just six months leaves Soft Cell well in line for good things in '82.

And Ultravox? "Vienna" still casts quite a spell despite a gap of nearly twelve months since its release.

It seems odd that The Human League should be represented by

"Love Action" in preference to the brilliant "Open Your Heart", but it's no surprise to find "Souvenir" by OMD up there amongst the leaders. (Surely, the intro of the year at any rate.)

Traditional pop at its best is represented by The Police and "Every Little Thing She Does Is Magic". Have they ever made a better, more exhilarating record than that one? The same can be said of The Specials, who, if they are truly no more, couldn't have chosen a finer track to bow out on

than "Ghost Town", a record of really lasting power.

Then there's Adam, scoring twice through "Prince Charming" and "Stand And Deliver".

Put all ten together and you'd have yourself a neat little compilation album.

Showing strongly but just missing out on the top ten were Japan's "Quiet Life", Toyah's "Thunder In The Mountains" and "Happy Birthday" by Altered Images.

TOP 10



1. "Tainted Love": Soft Cell



2. "Vienna": Ultravox



3. "Stand And Deliver": Adam And The Ants



4. "Souvenir": OMD



5. "Love Action": The Human League



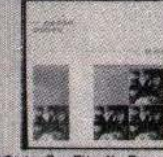
6. "Every Little Thing She Does is Magic": The Police



7. "Ghost Town": The Specials



8. "Prince Charming": Adam And The Ants



9. "Girls On Film": Duran Duran



10. "She's Got Claws": Gary Numan

MOST FANCIABLE HUMAN BEINGS

FEMALES

Toyah



There was an unnerving three second delay when Toyah was informed that she had won the Most Fanciable Female award. Are you still upright, Toyah? "Oh God. I never expected that. It's amazing. I thought Kim Wilde would have got it. A kiss from Toyah to everyone who voted for me!"



2. KIM WILDE



3. CLARE GROGAN



4. Sheena Easton



5. Debbie Harry



6. Kate Bush



7. Bo Derek



8. Pamela Stephenson



9. Joanne Catherall



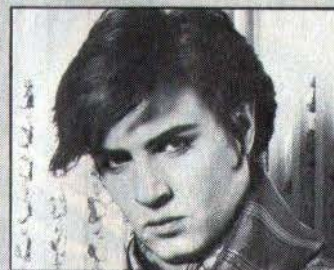
10. Olivia Newton-John

MALES

Adam



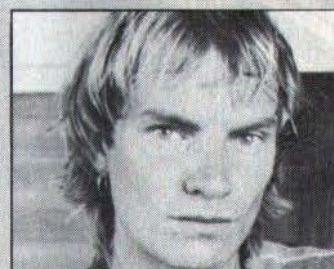
A muffled hoot greets the news that Adam Ant has secured the fiercely-contested award: The Most Fanciable Male Being. "Well . . . that depends whether they want to eat you or go out with you! I'm very flattered! Actually, it's nice to be thought of as a Human Being 'cos sometimes I think people in my position think they're robots or machines or something. It's a bit strange 'cos — with so much going on all the time — you do sometimes forget that the kids out there think about you in a very innocent and very straightforward way. You know, they like what they see! I am, I'm very flattered!"



2. SIMON LE BON



3. DAVID SYLVIAN



4. Sting



5. John Taylor



6. Midge Ure



7. Gary Numan



8. Phil Oakey



9. Julian Cope



10. Suggs

PIC: JOE BANGAY

PIC: PAUL COX/IFI

PIC: FIN COSTELLO

PIC: FIN COSTELLO

PIC: JILL PURMANDOVSKY

PIC: VIRGINIA TURBETT

SMASH HITS 1981

MOST PROMISING NEW ACT FOR 1982

Altered Images



Not only did Clare have a "wee bit of a cold" but she even peeled herself off the electric blanket to hear the news. Altered Images have scooped the Most Promising Act for 1982 award, Clare!

"It's great. I must congratulate Smash Hits readers on their good taste. It's things like this that boost your ego and make you want to keep going."

Still, it's hardly been a sluggish year for the Ims. In addition to Clare's part in the award-winning film "Gregory's Girl", they've toured with Adam, released four singles, had a number two with one of them ("Happy Birthday" of course),

brought out an album and headlined their own tour.

Has there been time to catch your breath?

"Since 'Happy Birthday' I've been surprised how fast things have been happening. Everyone wants us to do everything before next week."

At the moment they're all back in Scotland, writing songs for a new album to be recorded in January with Martin Rushent. They're demo-ing material in the quaintly named 'Hellfire Club', a small four-track studio in Glasgow.

Are there any more films in the pipeline?

"Nobody's asked me to do anything. I think I've got to concentrate on one thing now. If I was doing two things I'd probably make a complete mess of both rather than just one."

Such modesty. Clare adds that a special dubbed version of "Gregory's Girl" has just been made for the U.S.A. Out go those rich Scottish accents (which would be a total mystery to Americans) and in come mid-Atlantic drawls.

"It's a bit of a shame because I think it might have lost some of its character. But Bill (Forsyth, the director) says it's alright."

So what are you up to over

Christmas?

"I'll just eat myself silly and hope I get tons of presents."

What do you hope topples down the chimney?

"I'd like the Human League album . . . and a new jumper . . . and a video . . . and a bottle of Cointreau . . . I'm saying all these simple things because maybe I'm assured of getting them."

And what are you going to give Johnny, Tich, Tony and Jim?

"Balaclavas. They're always going about what they'd do if they each had a wee hat. And it will keep them warm."

TOP 10

1. ALTERED IMAGES
2. SOFT CELL
3. HAIRCUT 100
4. The Fun Boy Three
5. U2
6. Heaven 17
7. Modern Romance
8. BowWowWow
9. ABC
10. Orange Juice

When we last asked you to make with the tips for the top you nominated the likes of Spandau Ballet, Adam And The Ants, The Stray Cats, Teardrop Explodes and Visage, none of whom have exactly gone hungry since. And once again you've come up with some pretty exciting names with Altered Images just about nudging Soft Cell out of the top slot.

Haircut 100, who were only just starting to break as we published the poll forms, seem to have captured a lot of imaginations (expect knitting to become very fashionable during 1982) as have

similarly funky outfits like Modern Romance and the scintillating ABC.

Interestingly enough, U2 occupy exactly the same position this year as they did last; isn't it about time they came up with a really hot single and fulfilled some of that potential?

BowWowWow go up one place — not much recompense for all the fuss that's been made about them over the last year. One combo worth keeping an eye on

are Heaven 17 who, despite their lack of a proper hit, have been gathering a lot of support in all sorts of categories. In that sense their Human League connections can't have done them any harm at all.

And isn't it about time we had another Fun Boy Three single? Come on chaps!

You made Altered Images the most promising act for 1982 and over the page they return the compliment with their own personal Christmas card.



ALTERED IMAGES
happy christmas
SMASH HITS

PICTURE BY ERIC WATSON



It must be tough being a pop star at this time of year. Just think. While everyone else is happily scribbling away at their poll forms, elevating their favourites and despatching the rest dumperwards, these poor musicians sit home twiddling thumbs and nervously fingering fretboards as they wait to see what fate (in the shape of Smash Hits readers) has in store for them. So, to lighten their heavy load, this year we decided to give them a chance to name the people whose contributions to the year they've found most impressive. We dished out a few blank poll forms and here, with spelling mistakes corrected and slanderous comments deleted, are the results.

AND NOW OVER TO THE EXPERTS

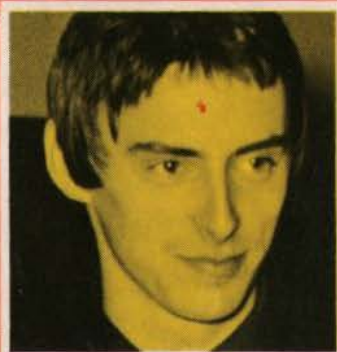
PHOTO: DOUG MCGEENIE

1. BEST GROUP THE ATTRACTIONS
 2. BEST FEMALE SINGER GRACE JONES
 3. BEST MALE SINGER EDDIE TUDORPOLE
 4. BEST ALBUM "ALMOST BLUE" ELVIS COSTELLO
 5. BEST SINGLE "WALKING ON THIN ICE" YOKO ONO
 6. BEST TV PROGRAMME THE TIS THAT WAS
 7. BEST RADIO SHOW ALEXIS KORNER
 8. MOST APPALLING RECORD "O SUPERMAN" LAURIE ANDERSON
 9. MOST PROMISING NEW ACT FOR 1982 HEAVEN 17/FUN BOY THREE
 10. MOST FANCIBLE HUMAN TOO NUMEROUS TO MENTION BEING

I hereby promise not to jump up and down and stamp my foot if all the people I've voted for don't come top.

NAME **KIM WILDE** AGE
 ADDRESS

Send completed form to The Poll, Smash Hits, 52-58 Canary Street, London W7 1UF



1. BEST GROUP DEPARTMENT S/TV 21
 2. BEST FEMALE SINGER SIOUXSIE
 3. BEST MALE SINGER(S) DAVE WAKELING + REP BUTLER
 4. BEST ALBUM "TALK, TALK, TALK" THE PSYCHEDELIC FURS
 5. BEST SINGLE "GHOST TOWN" THE SPECIALS
 6. BEST TV PROGRAMME "MINDER"
 7. BEST RADIO SHOW RICHARD SKINNER
 8. MOST APPALLING RECORD "TAINTED LOVE" SOFT CELL
 9. MOST PROMISING NEW ACT FOR 1982 THE QUESTIONS
 10. MOST FANCIBLE HUMAN GIRLS IN OXFORD ST. BEING

I hereby promise not to jump up and down and stamp my foot if all the people I've voted for don't come top.

NAME **PAUL WELLER** AGE
 ADDRESS

Send completed form to The Poll, Smash Hits, 52-58 Canary Street, London W7 1UF

1. BEST GROUP DEXYS
 2. BEST FEMALE SINGER LIZA MINELLI
 3. BEST MALE SINGER MICHAEL JACKSON
 4. BEST ALBUM "CELEBRATE" KOOL & THE GANG
 5. BEST SINGLE "FASCIST GROOVE THANG" HENRY LIT
 6. BEST TV PROGRAMME "THUNDERBIRDS"
 7. BEST RADIO SHOW "A MAN'S BEST FRIEND IS HIS DUCK" THE GOODIES
 8. MOST APPALLING RECORD "THE GOODIES"
 9. MOST PROMISING NEW ACT FOR 1982 SHOCK
 10. MOST FANCIBLE HUMAN HELEN MIRREN BEING

I hereby promise not to jump up and down and stamp my foot if all the people I've voted for don't come top.

NAME **ADAM** AGE
 ADDRESS

Send completed form to The Poll, Smash Hits, 52-58 Canary Street, London W7 1UF

1. BEST GROUP DAF
 2. BEST FEMALE SINGER SIOUXSIE
 3. BEST MALE SINGER DAVID BOWIE
 4. BEST ALBUM "B.G.M." TELLON MAGIC ORCHESTRA
 5. BEST SINGLE "WALKING INTO SUNSHINE" CENTRAL LINE
 6. BEST TV PROGRAMME "THE PROFESSIONALS"
 7. BEST RADIO SHOW RICHARD SKINNER
 8. MOST APPALLING RECORD "STARS ON 45"
 9. MOST PROMISING NEW ACT FOR 1982 HEAVEN 17
 10. MOST FANCIBLE HUMAN MY GIRLFRIEND BEING

I hereby promise not to jump up and down and stamp my foot if all the people I've voted for don't come top.

NAME **DAVID BALL** AGE
 ADDRESS (SOFT CELL)

Send completed form to The Poll, Smash Hits, 52-58 Canary Street, London W7 1UF

1. BEST GROUP TALKING HEADS
 2. BEST FEMALE SINGER EDITH PIAF
 3. BEST MALE SINGER DAVID BOWIE
 4. BEST ALBUM "NIGHT CLUBBING" GRAACE JONES
 5. BEST SINGLE "PENTHOUSE + PAVEMENT" HEAVEN 17
 6. BEST TV PROGRAMME HOLSTEN ADVERTS
 7. BEST RADIO SHOW KENNY EVERETT
 8. MOST APPALLING RECORD "JAPANESE BOY" ANKA
 9. MOST PROMISING NEW ACT FOR 1982
 10. MOST FANCIBLE HUMAN MARGAUX HEMINGWAY BEING

I hereby promise not to jump up and down and stamp my foot if all the people I've voted for don't come top.

NAME **SIMON LE BON** AGE
 ADDRESS (DURAN DURAN)

Send completed form to The Poll, Smash Hits, 52-58 Canary Street, London W7 1UF

1. BEST GROUP FAD GADGET
 2. BEST FEMALE SINGER JOAN ARMATRADING
 3. BEST MALE SINGER PETER GABRIEL
 4. BEST ALBUM
 5. BEST SINGLE "TAINTED LOVE" SOFT CELL
 6. BEST TV PROGRAMME "THE SHOGLIN INHERITANCE"
 7. BEST RADIO SHOW JOHN PEELE
 8. MOST APPALLING RECORD "THE BIRDIE SONG" THE TWEETS
 9. MOST PROMISING NEW ACT FOR 1982 BOWNOWINDW, ALTERED IMAGES
 10. MOST FANCIBLE HUMAN DAVID BOWIE BEING

I hereby promise not to jump up and down and stamp my foot if all the people I've voted for don't come top.

NAME **TOYAH** AGE
 ADDRESS

Send completed form to The Poll, Smash Hits, 52-58 Canary Street, London W7 1UF

1. BEST GROUP WALL OF VOODOO
 2. BEST FEMALE SINGER SONIA KRISTINA
 3. BEST MALE SINGER ADAM
 4. BEST ALBUM "ONCE UPON A TIME" SIOUXSIE + THE BANANAS
 5. BEST SINGLE "EVACUATE" CHELSEA
 6. BEST TV PROGRAMME "DAY OF THE TRIFFIDS"
 7. BEST RADIO SHOW JOHN PEELE
 8. MOST APPALLING RECORD "AY AY AY MOOSEY" MODERN ROMANCE
 9. MOST PROMISING NEW ACT FOR 1982 LORDS OF THE NEW CHURCH, FLYING PADDYMOIS
 10. MOST FANCIBLE HUMAN MY BANK MANAGER BEING

I hereby promise not to jump up and down and stamp my foot if all the people I've voted for don't come top.

NAME **STEWART COPELAND** AGE
 ADDRESS

Send completed form to The Poll, Smash Hits, 52-58 Canary Street, London W7 1UF

PHOTO: SUSAN PHILLIPS/ROCKSHOTS

1. BEST GROUP(S) THEATRE OF MATE; DEPECHE MODE
 2. BEST FEMALE SINGER SIOUXSIE
 3. BEST MALE SINGER ROY NORTH
 4. BEST ALBUM "PARTY MIX" B-52's
 5. BEST SINGLE "WORDY RAPPINGHOOD" THE TOM TOM CLUB
 6. BEST TV PROGRAMME (S) JIMMIE FIX IT, IT WAS
 7. BEST RADIO SHOW JOHN PEELE
 8. MOST APPALLING RECORD "O SUPERMAN" LAURIE ANDERSON
 9. MOST PROMISING NEW ACT FOR 1982 BLUEBELLS
 10. MOST FANCIBLE HUMAN TIN TIN BEING

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NAME **CLARE GORGAN** AGE
 ADDRESS

Send completed form to The Poll, Smash Hits, 52-58 Canary Street, London W7 1UF

1. BEST GROUP DAF
 2. BEST FEMALE SINGER LYDIA LUNCH
 3. BEST MALE SINGER KEVIN STAPLETON
 4. BEST ALBUM "POSITIVE TOUCH" THE UNDERTONES
 5. BEST SINGLE "THE RAZOR'S EDGE" DEFUNKT
 6. BEST TV PROGRAMME "SOMETHING ELSE"
 7. BEST RADIO SHOW RADIO 3 CRICKET COMMENTARY
 8. MOST APPALLING RECORD (S) ALL MEDLEYS
 9. MOST PROMISING NEW ACT FOR 1982 THE WILD SWANS
 10. MOST FANCIBLE HUMAN BEING

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NAME **JULIAN COPE** AGE
 ADDRESS

Send completed form to The Poll, Smash Hits, 52-58 Canary Street, London W7 1UF



1. BEST GROUP HUMAN LEAGUE
 2. BEST FEMALE SINGER KIM WILDE
 3. BEST MALE SINGER MICHAEL JACKSON
 4. BEST ALBUM "MY LIFE IN THE BUSH OF GHOSTS" DAVID BYRNE + BRIAN ENO
 5. BEST SINGLE "LAY ALL YOUR LOVE ON ME" ABBA
 6. BEST TV PROGRAMME "T.O.T.P. (?)
 7. BEST RADIO SHOW PETER POWELL
 8. MOST APPALLING RECORD
 9. MOST PROMISING NEW ACT FOR 1982 HEAVEN 17
 10. MOST FANCIBLE HUMAN JOHN TAYLOR BEING

I hereby promise not to jump up and down and stamp my foot if all the people I've voted for don't come top.

NAME **JOHN TAYLOR** AGE
 ADDRESS (DURAN DURAN)

Send completed form to The Poll, Smash Hits, 52-58 Canary Street, London W7 1UF

1. BEST GROUP THE GO-GOS
 2. BEST FEMALE SINGER MISS PIGGY
 3. BEST MALE SINGER PHIL COLLINS
 4. BEST ALBUM "MY LIFE IN THE BUSH OF GHOSTS" DAVID BYRNE + BRIAN ENO
 5. BEST SINGLE "WHEN YOU SEE A CHANCE" STEVE WINWOOD
 6. BEST TV PROGRAMME "SGT. BILKO"
 7. BEST RADIO SHOW "PEOPLE WHO DO UNPOPULAR JOBS" RADIO 4
 8. MOST APPALLING RECORD ALL ROYAL WEDDING RECORDS
 9. MOST PROMISING NEW ACT FOR 1982 ANDY SUMMERS + ROBERT FLEDD
 10. MOST FANCIBLE HUMAN MODESTY PREVENTS ME FROM ANSWERING... BEING

I hereby promise not to jump up and down and stamp my foot if all the people I've voted for don't come top.

NAME **ANDY SUMMERS** AGE
 ADDRESS

Send completed form to The Poll, Smash Hits, 52-58 Canary Street, London W7 1UF

1. BEST GROUP HUMAN LEAGUE
 2. BEST FEMALE SINGER SIOUXSIE
 3. BEST MALE SINGER PHIL OAKY
 4. BEST ALBUM "SCOTT WALKER SINGS JACQUES BREL"
 5. BEST SINGLE "BUSTIN' OUT" MATERIAL
 6. BEST TV PROGRAMME "CORONATION STREET"
 7. BEST RADIO SHOW RICHARD SKINNER
 8. MOST APPALLING RECORD "THE BIRDIE SONG" THE TWEETS
 9. MOST PROMISING NEW ACT FOR 1982 HEAVEN 17
 10. MOST FANCIBLE HUMAN SIOUXSIE BEING

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NAME **MARC ALMOND** AGE
 ADDRESS (SOFT CELL)

Send completed form to The Poll, Smash Hits, 52-58 Canary Street, London W7 1UF

1. BEST GROUP DAF
 2. BEST FEMALE SINGER SHEENA EASTON
 3. BEST MALE SINGER ELVIS COSTELLO
 4. BEST ALBUM "WHOMD THAT SUCKER" SPARKS
 5. BEST SINGLE "GOOD YEAR FOR THE ROSES" ELVIS COSTELLO
 6. BEST TV PROGRAMME "GET IT TOGETHER"
 7. BEST RADIO SHOW JOHN PEELE
 8. MOST APPALLING RECORD "THE BIRDIE SONG" THE TWEETS
 9. MOST PROMISING NEW ACT FOR 1982 BLANCMANGE
 10. MOST FANCIBLE HUMAN RUSSELL MAEL BEING

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NAME **MARTIN GORE** AGE
 ADDRESS (DEPECHE MODE)

Send completed form to The Poll, Smash Hits, 52-58 Canary Street, London W7 1UF

1. BEST GROUP UB40
 2. BEST FEMALE SINGER BETTE BRIGHT
 3. BEST MALE SINGER PAUL WELLER
 4. BEST ALBUM "PRESENT ARMS (IN DUB)" UB40
 5. BEST SINGLE "THE LUNATICS HAVE TAKEN OVER THE ASYLUM" FUN BOY THREE
 6. BEST TV PROGRAMME
 7. BEST RADIO SHOW (WAS) RICHARD SKINNER
 8. MOST APPALLING RECORD "GOOD MORNING UNIVERSE" TOYAH
 9. MOST PROMISING NEW ACT FOR 1982 GARY GLITTER
 10. MOST FANCIBLE HUMAN TERRY HALL BEING

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NAME **SUGGS** AGE
 ADDRESS

Send completed form to The Poll, Smash Hits, 52-58 Canary Street, London W7 1UF

**SMASH
HITS
1981
POLL
WINNERS**

BEST ALBUM

"DARE" The Human League



A number one single! A sell-out tour! An avalanche of awards in the Smash Hits poll!

"Dare" wins the best album of the year. "Love Action" cops the fifth best single. The band land number two in the best group category. And so it goes on.

Not bad for an outfit who were considered dangerously close to the dumper at the start of '81. Since then each single has moved steadily upwards as the band has added to its ranks.

Surely the Human League must now be travelling in chauffeur-driven limos sipping cocktails that would make even the Spands green with envy?

Not on your life. Phil Oakey only had 40p jangling in his drainpipes when he called from a phone box.

How do you feel about the news, Phil?

"It's pretty wonderful. I'm still wondering if I'm dreaming. It's very complimentary when other people think we've succeeded just as we thought we had when we finished 'Dare'. The other records were just incidental. It also emphasizes the team work, which is what it's all about now. Everyone gets on! It's amazing. On the tour coach everyone has a laugh!"

The New Year will see the group embarking on a global hop, taking in such exotic climes as Iceland, Europe and Australia.

"That's the real perk of the job. You never see any money but you do get to see foreign places... like Aylesbury. It's probably because Bob (Last, their manager) wants to go abroad."

Over the festive season Phil is probably putting his feet up at

Joanne's house. Adrian Wright, who zipped in and out of the phone booth, declared he was not going to Berlin as he did last Christmas, leaving Phil to complete a tricky synthesiser part on "Tom Baker".

"I was stuck doing it myself. If I hadn't had a girlfriend there at the time, I'd probably have gone mad. I'm going to chain him down this year."

What would you like Santa's reindeer to deliver to your Sheffield doorstep?

"A motorbike. A BMW RS100, which I hope Virgin might buy for me. I used to collect old motorbikes but I had to sell them all for the group. I want to start building up another collection."

Shouldn't think you'll have much problem there now, Phil.

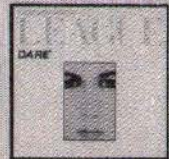
So, The Human League have made the most popular long player of the year; and very few people who've heard and appreciated the sheer quality and verve of the songs on "Dare" would doubt that it's a deserved honour.

Following very closely in their wake come Duran Duran who seem to have won the battle of the frilly shirt over Spandau Ballet without breaking into a sweat.

"Ghost In The Machine" found The Police returning swiftly to form and, with "7", Madness show no sign of losing their knack for crafting sharp, witty songs while developing their style at the same time.

Among the runners-up were "East Side Story" by Squeeze, the repackaged "Kilimanjaro" from The Teardrop Explodes and "Juju" by the ever-popular Siouxsie And The Banshees.

TOP 10



1. "Dare": The Human League



2. "Duran Duran": Duran Duran



3. "Ghost In The Machine": The Police



4. "Dance": Gary Numan



5. "7": Madness



6. "Rage In Eden": Ultravox



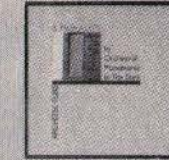
7. "Anthem": Toyah



8. "Prince Charming": Adam And The Ants



9. "Present Arms": UB40



10. "Architecture And Morality": OMD

MORE DEAD THAN ALIVE

SMASH
HITS
1981

Red Starr looks back over a year of independent releases and doesn't find much to get excited about.

MUCH AS I hate to say it, 1981 was the year when the "Independent" scene finally went off the boil. With the spread of know-how, the increasing popularity of cassettes and the flood of imports from abroad, just keeping track of all the releases — never mind listening to them — became virtually a full time occupation. Most releases, let's be honest, were uninspired rubbish and the whole scene has developed unpleasant parallels with the faddishness and plodding boredom of the mid-Seventies.

Take, for example, the Independent Charts. Once a treasure chest of unknown names and great records, they've become so predictable they've practically fossilised. The same few names with only minor variations dominated the whole of 1981 and some of them — like Toyah — dominated the "real" charts as well, making you wonder what was the point of the Independent chart at all?

UB40's output at least represented something worthy and truly independent but others like Chas 'n' Dave's "Rabbit" and Keith Marshall's "Only Crying" offered nothing in the way of an alternative spirit and were only there because no tottering major label had the suss to pick them up as did Stiff with Dave Stewart. Do we really want Hazel O'Connor in the Indie charts? (Do we really want Hazel O'Connor at all, I hear you cry with some justification.)

So who did carry the flag for the independents during 1981? It's like spot the tribe — the Crass factory of good ideals and bloody awful music; the Oi bands, those pimples on the bum of society with their dreadful lowest

common denominator racket; and the so-called "New Punk" bands (a definite insult to the real punk bands if you ask me) — some like Discharge or Chron-Gen semi-likeable, others like The Exploited simply despicable. A depressing list, when all's said and done, compared to 1977.

Worse still, it was desperately



PIC: ANTONIO GIACOMONI

Depeche Mode: a breath of fresh air.

hard to break through this dreck barrier. The Fall and The Associates ploughed their lonely furrow and there were of course a rash of opportunist freak hits, ranging from the excellent Laurie Anderson through folkies like Tony Capstick and The Furays to that detestable pile of wombat's-do's called Red Sovine. But otherwise just the odd (and I do mean odd) futurist fadd in and out again with only the occasional skeleton from Hawkwind's, Motorhead's or Marc Bolan's vaults for company. Hardly ground-breaking stuff.

Even reggae could only achieve the occasional breakthrough with sporadic strong sellers like Misty In Roots or Clint Eastwood and General Saint. True home-made records or strongly motivated outsiders like The Birthday Party with no big name's tails to ride on simply got lost in the rush or had to pin their hopes on airplay from John Peel. Breakthroughs like The Higsons were few and it didn't half make you appreciate Depeche Mode, I can tell you.

But it wasn't all slit-your-wrists time. There were certain labels you could usually rely on to come up with the goods. Apart from the old warhorses like Rough Trade and Factory, Postcard's releases were always strong and tasteful, packages from Inevitable in Liverpool were a joy to receive and Fast Products's output was always challenging. Fried Egg performed well in Bristol despite an awful name and lack of hip-publicity, a record from Oval was always worthy of your attention and anything from Mute was especially welcome. And from Belgium came Crepuscule's beautifully packaged releases.

But even here all was not as it

might have been. At Factory sleeves were frequently better than the records they housed, Inevitable broke up through internal squabbles, Fried Egg seem to have disappeared and even Postcard seems set to become little more than a trademark because of lack of money to develop.

Prospects for 1982 weren't improved by a number of the leading independent names accepting offers from major labels rather than risk stagnation or starvation. Orange Juice, Department S, Bauhaus, Delta 5, Wah! and Vic Godard (again) all walked that way while others that were left — like Cabaret Voltaire and Scritti Politti — were clearly contemplating the same move.

1981 was also the year we lost some promising names altogether — like Josef K and Young Marble Giants — or in all but name — like Positive Noise. In fact only Depeche Mode (the success story of the year) really made the grade with their great radio singles and an excellent album to back it up. Theirs is a line others would do well to follow.

So what does 1982 hold for us? The term "independent" will probably become even more

meaningless than it does now, though that doesn't mean there won't be some great music. There'll be a lot of good stuff flowing in from Europe in general and Germany in particular. A quick recommendation here for Die Krupps and my own favourites Palais Schaumburg with their two singles "Telephon" and "Macht Mich Glücklich Wie Nie" and self-titled album out on Zick Zack.

Closer to home, it will be interesting to see if Paul Weller can devote enough time and energy to get his Resound label established — The Dolly Mixtures certainly have potential enough — and I hope the magazine-plus-record ideas of The Bristol Recorder gain ground.

In particular my hopes for great things will be pinned on the reshuffled Dead Or Alive (a three track 12 inch EP featuring "Nowhere To Nowhere" should be available soon — it's excellent) and on The Passage, who have a very good new 12 inch single "Taboos" just out on Cherry Red with an album to follow in the New Year.

And to all those unknowns and unheards still hiding or toiling away out there, I can only say Better Luck Next Year!

EIGHTEEN GOOD REASONS TO REMEMBER 1981

(OR, MAYBE IT WASN'T SUCH A BAD YEAR AFTER ALL!)

The cream of the independent crop compiled by Red Starr

SINGLES

- 1 THE PASSAGE: Troops Out/Hip Rebels (Night & Day)
- 2 DEAD OR ALIVE: Number Eleven (Inevitable)
- 3 WIRE: The Swimmer (Rough Trade)
- 4 SCRITTI POLITTI: The "Sweetest Girl" (Rough Trade)
- 5 TOM DOLBY: Urges/Leipzig (Armageddon)
- 6 THE FALL OUT CLUB: Dream Soldiers (Happy Birthday)
- 7 NEW ORDER: Ceremony (Factory)
- 8 AZTEC CAMERA: Just Like Gold (Postcard)
- 9 ROBERT WYATT: At Last I'm Free/Strange Fruit (Rough Trade)
- 10 IT'S IMMATERIAL: A Giant Raft In The Philippines (Inevitable/IHM)
- 11 TARZAN FIVE: Boy's Game (021)
- 12 MARK BEER: Pretty (Rough Trade)

ALBUMS

- 1 THE PASSAGE: For All And None (Night And Day)
- 2 DEPECHE MODE: Speak And Spell (Mute)
- 3 FAD GADGET: Incontinent (Mute)
- 4 FRANK HANNAWAY: At Home! (Pop: Aural)
- 5 CABARET VOLTAIRE: Live At The Lyceum (Rough Tapes)
- 6 JOY DIVISION: Still (Factory)



The Dolly Mixtures: a likely prospect.

BEST TV PROGRAMME

TOP 10

1. TOP OF THE POPS
2. NOT THE NINE O'CLOCK NEWS
3. TISWAS
4. Coronation Street
5. Brideshead Revisited
6. A Kick Up The Eighties
7. The Professionals
8. Game For A Laugh
9. Dallas
10. Grange Hill

The top three viewing choices remain the same as they were last year with one important difference: "TOTP" takes over at the top from "NTNOCN" (which was only screened as a limited series of repeats during 1981).

"Tiswas", bringing up the rear once more, seems to have survived the resignations of Chris Tarrant and Lenny Henry while "Coronation Street" (twenty years old and still nobody's been re-housed!) seems to be becoming trendy all over again! (Maybe it's all those free plugs that Julian Cope keeps handing out for it).

Leaping in at number five is the new romantic's soap opera

"Brideshead Revisited" (only the most expensive TV series ever made) while "A Kick Up The Eighties" (The Beeb's "Not The Nine O'Clock News" substitute?) enters just one place further

down (who could forget Tracey Ullman's devastating portrayal of Toyah?).

Although "Dallas" slips from seven to nine the number of votes cast suggest that events around the world's most windswept breakfast table continue to hold the nation in a vice-like grip.



BEST RADIO SHOW

TOP 10

1. RADIO ONE TOP 40
2. MIKE READ
3. JOHN PEEL
4. Peter Powell
5. Noel Edmunds
6. Round Table
7. Richard Skinner
8. B.15
9. Dave Lee Travis
10. Steve Wright

Changing tastes in the wonderful world of wireless reflect the fact that 1981 was a good year for good pop but not such a happy time for avant-garde rock. Why else

should John Peel find himself dislodged from the top, a position he's held for the last two years? What's more, he's replaced by the Top Forty show, the most unashamedly commercial and highest-rating programme on Radio One.

Mike Read's breakfast show gathered a huge vote and wasn't far from capturing the crown while Peter Powell's excellent afternoon shows (the "hippest" on Radio One?) have also caught many an imagination.

And finally a quick round of applause for the late lamented Richard Skinner evening show which appears to be greatly missed by an awful lot of people. Maybe the powers that be at Radio One might take the hint, particularly when they notice which names are conspicuous by their absence.

MOST APPALLING RECORD

TOP 5

1. LAURIE ANDERSON: O SUPERMAN
2. THE TWEETS: THE BIRDIE SONG
3. JOE DOLCE: SHADDAP YOUR FACE
4. All Medley Records
5. Adam And The Ants: Prince Charming

(Runners-up: The Exploited: Dead Cities, Aneka: Japanese Boy, Red Sovine: Teddy Bear)

This is always the easiest section of the poll to count because a

clear winner tends to emerge very early on and this year was no exception. Ms Anderson's electronic epic got up the maximum number of noses during its chart run and, in the end, the puny totals amassed by The Tweets and Joe Dolce were simply not in the same class.

Most voters couldn't actually bring themselves to name their most loathed medley and instead plumped for a more general condemnation of the entire horrible business.

It's a general rule that one single will always feature in both the "best of" and "worst of" categories and this year it was Adam's turn to cop the backlash.

Despite cornering all the available votes from Smash Hits staff, "Dead Cities" by The Exploited couldn't quite make it into the top five. Booooo!

1981 IN 101 TITZ



Alright. You've had your chance to nominate the magic moments of '81. Now it's our turn. Here's our very own — totally biased — view of some of the most memorable bits: the best, worst, corniest, daftest and generally most significant things that all amount to . . . (sob) . . . Another Year Gone By.

HAPPY COUPLES

Some memorable musical marriages.

Queen & Bowie, Stewart & Gaskin, Ant & Pirroni, Suley & Catherall, Siouxsie & Budgie, Godley & Creme, Motorhead & Girlschool, Grace Jones & Russell Harty, Spandau Ballet & Beggar & Co., Stand & Deliver.

LONG SERVICE MEDALS

If at first you don't succeed awards to: Midge Ure and Ultravox, Toyah, The Human League, Modern Romance, Japan, Shakin' Stevens, REO Speedwagon, Gillan, Saxon, Adam And The Ants, Landscape, Squeeze & Alvin Stardust.



THE PHONEY'S PHRASEBOOK

Most common cliches of '81
 "We're not into the whole touring scene . . ."
 "We're into raising the level of intensity . . ."
 "We'll never play Wembley . . ."
 "I don't think there's another band like us . . ."
 "We've got a really unique sound . . ."
 "We've always been heavily into glitter . . ."
 "It's great to dance to . . ."
 "I've always dressed like this . . ."
 "Clothes are a way of expressing yourself . . ."
 "We're really into atmospheres . . ."

BEST DRESSED RECORDS

The sleeves of the year
 "PENTHOUSE AND PAVEMENT": HEAVEN 17
 "RAGE IN EDEN": ULTRAVOX
 "POSITIVE TOUCH": THE UNDERTONES
 "NIGHTCLUBBING": GRACE JONES
 "HEAVEN UP HERE": ECHO & THE BUNNYMEN



WASTEPAPER



The worst sleeves of the year
 "KOOKOO": DEBBIE HARRY
 "GHOST IN THE MACHINE": THE POLICE
 "PRINCE CHARMING": ADAM AND THE ANTS
 "COME AND GET IT": WHITESNAKE
 "WHA'PPEN": THE BEAT

FASHION NOTES



HOME MOVIES

Best videos of the year
 Barry Manilow for "Let's Hang On"
 The Police for "Every Little Thing She Does Is Magic"
 Madness for "Grey Day"
 The Specials for "Ghost Town"
 Godley and Creme for "Wedding Bells"



HORROR MOVIES

Worst videos of the year
 Rod Stewart for "Tonight I'm Yours"
 Cliff Richard for "Wired For Sound"
 Spandau Ballet for "Paint Me Down"
 Toyah for "I Want To Be Free"
 Gary Numan for "She's Got Claws"

WORKERS PLAYTIME

Office favourites. A completely biased list of the most-played discs on the office phonograph.
 Tom Tom Club: "Wordy Rappingood"
 Human League: "Open Your Heart"
 Elvis Costello: "Almost Blue"
 The HeeBeeGeeBees: "439 Golden Greats"
 Soft Cell: "Tainted Love"

FACE LIFTS

Most startling image changes of the year
 The Skids — from cardies to cowherds
 Gary Numan — from Martian traffic warden to pale-faced playboy
 Spandau Ballet — from tartan troubadours to tanned tag-wrestlers
 Buster Bloodvessel — from cannibal's packed lunch to the toast of Gay Paree
 Adam And The Ants — from Pugwash to panto

A hipster's guide to the past year. The smart young swinger about town would have been lost without at least some of the following; zoot suit, Rob Roy hat, key chain, head-band, large green cocktail, padded shoulders, flying jacket, cricket pullover, roller skates, Sony Stowaway, pencil moustache, tube of hair oil, pierced nipple, viking longboat, a touch of eyeliner, jodphurs, pony tail, a regular haircut and a calculator.

DON'T CHOR-US!

The best and verse song lyrics of 1981

This town is coming like a ghost town/Bands won't play no more/Too much fighting on the dance floor
The Specials ("Ghost Town")

Your favourite shirt is on the bed/Do a somersault on your head
Haircut 100 ("Favourite Shirt")

It wasn't me either/I'm just his mate/He told me to stand there/And watch the gate
Madness ("Shut Up")



And someday soon she'll take me home to meet her Mum and her Dad
Gary Glitter ("And Then She Kissed Me")

Snarling and gobbing and falling around/Really enjoying the freedom I've found
The Exploited ("Dead Cities")

Cause when love is gone, there's always justice/And when justice is gone, there's always force/And when force is gone, there's always Mom/Hi Mom
Laurie Anderson ("O Superman")

I like small speakers
I like tall speakers
Cliff Richard ("Wired For Sound")

There is a word in German/And I think it says it all/Wunderbar, wunderbar, wunderbar, wunderbar
Tenpole Tudor ("Wunderbar")

She took off her hat — and she had lovely hair
Bill Wyman ("(Si Si) Je Suis Un Rock Star")

Play to win
Heaven 17 ("Play To Win")

Bless my cotton socks/I'm in the news
Teardrop Explodes ("Reward")

I'm zipping up my boots/Going back to my roots
Odyssey ("Going Back To My Roots")

Ram sam sam a ram sam sam/Kuni Kuni Kuni Kuni ram sam sam
Tom Tom Club ("Wordy Rappinghood")

You've left my ring by the soap/Now is that love?
Squeeze ("Is That Love?")

Is Vic there?
Department S ("Is Vic There?")

It's a big enough umbrella/But it's always me that ends up getting wet
The Police ("Every Little Thing She Does Is Magic")

This means nothing to me
Ultravox ("Vienna")

Gonna crawl through the alleyways being very loud
Toyah ("I Want To Be Free")

Speed-crazed racer rip my mind
Girlschool ("Hit And Run")

I took you to an intimate restaurant/Then to a suggestive movie/There's nothing left to talk about/Unless it's horizontally
Olivia Newton-John ("Physical")

My eyes are black and lifeless/With an underprivileged stare
UB40 ("One In Ten")



She's poetry in motion, a beautiful sight to see/I get so excited viewing her anatomy
Carl Carlton ("She's A Bad Mama Jama")

I can't get used to purgatory/You know it really makes me cry
Iron Maiden ("Purgatory")

I'm the dandy highwayman who you're too scared to mention/I spend my cash on looking flash and grabbing your attention
Adam ("Stand And Deliver")

Everybody needs love and adventure/Everybody needs two or three friends
Human League ("The Things That Dreams Are Made Of")

"AND YOU CAN QUOTE ME ON THAT!"

"When Midge first sang it in rehearsal, I thought 'What is he going on about, singing about bloody Vienna?'"
Billy Currie (Ultravox)

"This is show business. That's two words. And if you don't take care of business, someone else is going to run your show."
David Grant (Linx)

"I watch Top Of The Pops and see someone like Depeche Mode and, to me, they feel like pop stars, whereas I don't."
Kim Wilde

"Get out of the galleries and burn up some calories."
Martin Fry (ABC)

"When punk was at its peak, we couldn't get arrested in England."
Ian Gillan

"I'm going to get married, have a love nest and have lots of little Clare Images."
Clare Grogan (Altered Images)

"Lemmy's quite clean. He has a bath every night."
(Girlschool)

"We feel we are making history at the same time as getting drunk."
Gary Kemp (Spandau Ballet)

"I've known Martyn Ware seven years and as long as I can remember I've been arguing with him. I didn't talk to him for a year once. I remember chasing him down the road throwing milk at him."
Phil Oakey (Human League)

"Adam and Sting are more like Bold or Zap and we're more like Persil — the old traditional wash that'll be around for years."
Chris Difford (Squeeze)

"We don't play on our records. Malcolm does it all. It's true. He sings speeded up."
Matthew Ashman (BowWowWow)

"We didn't beat Spandau Ballet but we thrashed Blue Rondo A La Turk."
Geoff Deane (Modern Romance)

"I'm not sure about the trousers."
Eddie Tenpole (Tenpole Tudor)

"Rock and roll is about having a good time. Just because the

people who play it don't wear curtains around their heads, that doesn't mean it's not modern."
Kirsty MacColl

"I got tired of looking like an extra from Star Wars."
Gary Numan

"I haven't eaten baby food off a knife for ages."
Toyah



"I have the potential to be the greatest performer that ever lived."
Eddie Tenpole (Tenpole Tudor)

A lot of words have flown under the bridge since 1981 got under way. Some of them wise and others not too clever. So, just for laffs, we went back through this year's issues of Smash Hits and put together this potted portrait of a funny old year, as seen through the eyes of the people who make the music.

"It's all out of a bottle, this tan."
Steve Strange

"People sneer, you know — 'here they are, the teenybop band' — but what's that all about? Everybody's got a right to enjoy themselves."
Chas Smash (Madness)

KOOL & the GANG

GET DOWN ON IT

&
SUMMER MADNESS
ORIGINAL STUDIO VERSION



DeLite
RECORDS 7" DE5

12" DEX 5 marketed by
phonogram 

FROM THE ALBUM 'SOMETHING SPECIAL'

FOLLOW UP SINGLE TO 'STEPPING OUT'

STAR TEASER

 IT'S MY (CHRISTMAS) PARTY 

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 36.

- | | |
|--------------------|---------------------------|
| ADESTE FIDELES | HOKEY COKEY |
| BIONIC SANTA | HOLLY HOLY |
| BRANDY | HOT DOG |
| CANDY | JINGLE BELL ROCK |
| CANNED HAM | MERRY CHRISTMAS EVERYBODY |
| CAROL | PARTY LIGHTS |
| CELEBRATION | RED RED WINE |
| CHRISTMAS RAPPIN' | SHERRY |
| COLD TURKEY | SILLY GAMES |
| COMPUTER GAME | SILVER BELLS |
| CUT THE CAKE | SLEIGH RIDE |
| DANCE TO THE MUSIC | SNOW |
| ENJOY YOURSELF | THE DUCK |
| FUN FUN FUN | TOY BALLOONS |
| GLASS OF CHAMPAGNE | TURN THE MUSIC UP |
| GOOD TIMES | WHITE CHRISTMAS |

DYHNIPPARSAMTSIRHC
 ADASELEDIFETSEDASX
 NNPFLERSRUOYYOJNEAY
 OAPTOYBNDETSJDNJMD
 ICYHDAFAKUIILGICTO
 TXUCOUNORLNCANOCBSB
 AMCTNLCKVGEPLIKIY
 RAJFTYLEMDMLDSMORR
 BSUIEHRYIAETUENHHE
 ENCKNBERHBHMRIOECV
 LROAEGHCEOEDCCNCEE
 EHELRGFLAHLSEJHSTS
 CGLDIOLXTKAYSNTAIA
 SSLESRLOUNENFHNMHM
 EALSOKTCTKOSGUEAWT
 MSACOECAROMINNNNCS
 ALKOCEYULDLONOIGEI
 GSGNKRTL DYEICSWNLR
 YYAARDADTEJRHHDLH
 LDCELBARCXHEXOEYOC
 LNMOYNAAMCRTMTRTEY
 IACOMPUTERGAMEDRTR
 SRTOYXAEYWENSOEAIR
 WBITSEMITDOOGSRPHE
 HIPUCISUMEHTNRUTWM

REQUEST SPOT

ARTIST: Slade TITLE: Merry Xmas Everybody LABEL: Polydor YEAR: 1973 REQUESTED BY: Dean Jones, Amington, Tamworth

PIC: BARRY PLUMMER



Merry Xmas Everybody

by Slade

Are you hanging up a stocking on your wall
It's the time that every Santa has a ball
Does he ride a red-nosed reindeer
Does a ton-up on his sleigh
Do the fairies keep him sober for a day

Chorus

So here it is Merry Christmas
Everybody's having fun
Look to the future now
It's only just begun

Are you waiting for the family to arrive
Are you sure you got the room to spare inside
Does your granny always tell ya
That the old songs are the best

Then she's up and rock and rollin' with the rest

Repeat chorus

What will your daddy do when he sees
Your mama kissing Santa Claus
Ah-ah, ah

Are you hanging up a stocking on your wall
Are you hoping that the snow will start to fall
Do you ride on down the hillside
In a buggy you have made
When you land upon your head
Then you bin sleighed

Repeat chorus to fade

Words and music by Holder/Lea. Reproduced by permission Barn Publishing Ltd. On Polydor Records



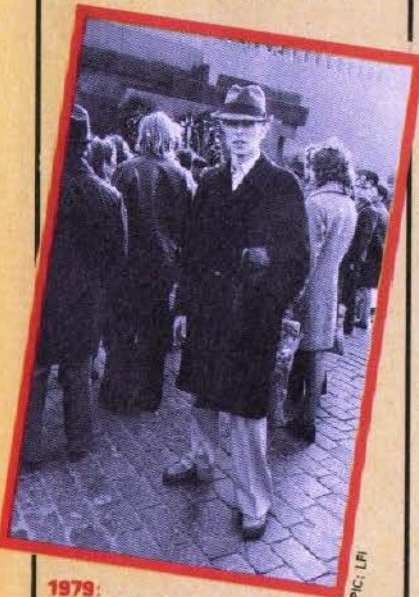
THE DAVID BOWIE STORY

HANGING ON TO HIMSELF Part Two: 1972-1981

The story so far: with the release of "The Rise And Fall of Ziggy Stardust And The Spiders From Mars" in mid-1972 David Bowie single-handedly invents 70s pop and becomes the most adored and talked-about musician in Britain. After conquering the UK he and his ambitious manager Tony De Fries set their sights on the USA. Now read on . . .

Since he first got his name on the label in the middle of a record young David Jones of the Home Counties had sought after fame with the deep hunger of a star-struck kid. In the couple of years immediately following "Ziggy Stardust" he was the object of more attention, speculation and flattering tongues than even the most bloated ego in the world could realistically cope with.

By the time the whole crazy touring caravan (with Tony De Fries beating on the drum) had visited the fleshpots of America he must have felt as if he were living in one of his more fanciful songs. *Decadence* was a favourite word in those stack-heeled days — self-indulgence, wild excess, foolish clothes. And suddenly young David from Beckenham is face to face with the real thing. *Real* junkies and transvestites, not just suburban kids out for a few Saturday night kicks; the genuine and very ugly article.



PIG: LFI

1979:
The tourist in Moscow

Here he is in New York or Los Angeles, the biggest, noisiest, most violent, most, er, *decadent* cities on the face of the earth. And all these people think he's weird! Suddenly he's drinking expensive cocktails with superstars. He's fascinated of course — who wouldn't be? — but at the same time he's repelled.

Like all "follow-up" albums, "Aladdin Sane" was dreamed up in the back of the tour bus, hastily scribbled down on the back of a cigarette packet or menu and recorded in far too much haste. In case this fact had escaped anyone Bowie marked each song on the label with the name of the town where it was first conceived. Fired by the same blustering Spiders' back-up as "Ziggy", it brought to centre stage a host of deeply unlovable characters in various stages of moral decay. It was called all sorts of things but "pretty" wasn't among them.

At De Fries' insistence they undertook another massive American tour and followed it with a visit to Japan. Bowie and Angie managed a short holiday in Russia on the Trans-Siberian Express and then it was back to London where the master plan began to falter.

Bowie and De Fries made their first tactical blunder by playing a show before 18,000 fans at Earls Court (a family-sized aircraft hangar in West London) which swiftly generated into a notable fiasco through a combination of bad staging, appalling acoustics and violence in the stalls. (The glitter kids were turning sour already.) Cancelling a further Earls Court show, Bowie and The Spiders took on a six week national tour, ending up at the Hammersmith Odeon on July 4th, 1973, with *that* famous announcement: "This is the last show we'll ever do."

When you cut through the ambiguity this statement didn't amount to much more than his determination to be rid of Ziggy and The Spiders. Nevertheless it was the stuff that headlines are made of.

Without further ado he headed for a studio in France and an appointment with his past: the "Pin Ups" album was intended as homage to the great beat bands of the previous decade, the ones who'd been top of the bill when David Jones And The Lower Third



1975: The young American

were supporting in the clubs of Wardour Street. Bowie even got sixties figurehead Twiggy in to pose with him on the cover. It was an appealing idea but it didn't work. The session men couldn't recapture the vigour of the originals and Bowie's no R&B shouter.

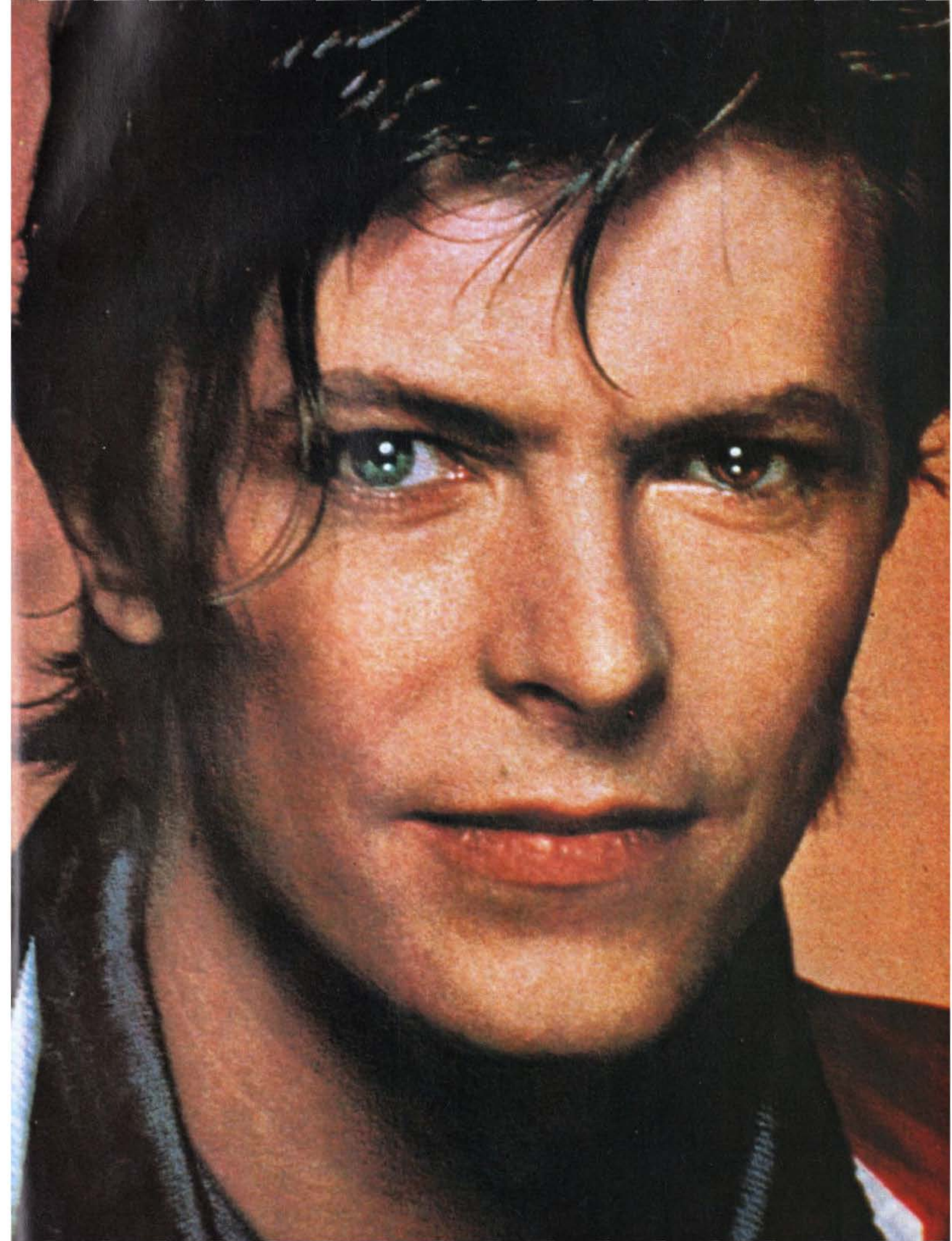
Sales were disappointing and so it was no surprise to find the next album, "Diamond Dogs", coming right out of the same mould as "Ziggy". What's more, it was a concept album, which at least ensured that the critics and the more snobby end of his fan following took it seriously. Still chasing that elusive breakthrough into the US bigtime, "Diamond Dogs" was promoted via the most extravagantly staged rock and roll show seen before or since.

The whole production, and that's what it was, took two months to get into shape and cost untold sums of money. (Even today you'll come across American road crew who'll tell you hair-raising tales about the massive difficulties involved). Most of the money was sunk into a vast cityscape set complete with catwalks and other complex devices through which the performers were revealed to the audience. Each song was performed in a different setting with expensive and spectacular lighting effects. Compared to the "Diamond Dogs" revue, the Kate Bush show comes off like Rockpile at Dingwalls. The band were shuffled off into a corner

and replaced by dancers, as if to emphasise the fact that this wasn't rock and roll, this was pure theatre. It boggled the minds of American audiences and no doubt Bowie had fun, but he was still somehow trading on Ziggy's account. Something new was needed.

In 1975 charts all over the world were dominated by what became known as The Philly Sound. Specifically this meant the output of Philadelphia's black vocal groups, outfits like Harold Melvin And The Blue Notes and The O'Jays. In the predominantly white world of rock this sort of stuff was way too subtle and smooth for palates trained on Led Zeppelin and consequently looked down on with disdain. However, it made an impression on Bowie and, recruiting a load of American session musicians, he moved into Philadelphia's Sigma Sound for two months to make the album he was later to accurately describe as "plastic soul", namely "Young Americans". In comparison to the clutter of Ziggy and its various off-shoots, "Young Americans" was spare, almost classical and strangely elegant. The carrot-topped Ziggy clones found it too subtle and clean for their tastes and many of them drifted away to sit at the feet of more obvious glitter groups like Queen and Cockney Rebel, but the Americans voted







1978: Back in Britain

From previous page

with their wallets and made "Fame", Bowie's collaboration with John Lennon, into a number one single, his first.

By now Bowie was living in the USA and trying to get out of his contract with De Fries. He'd tired of the promotional treadmill and only toured when he felt so inclined. The next time he appeared on a British stage the change in his tastes and outlook was immediately apparent.

He wore black trousers and a white shirt, his hair was slicked back, the only lighting was a startling white and the sound was constructed around great wedges of guitar and synthesiser noise, driven on by a stately, punishing beat which took its lead from the steam engine throb that opened his latest album, "Station To Station", the launching pad for so much late 70's pop. The sleeve pictured Bowie in his role as "The Man Who Fell To Earth", his first proper movie and a modest success.

In interviews he mapped out his new attitude; he wanted to alternate commercial albums with more experimental enterprises. He wanted time to think and to paint and was quite happy to let a new generation monopolise the headlines. He moved to Berlin and took a flat in



1980: In "The Elephant Man"

the Turkish quarter of the city: working alongside him at Hansa Studios (in the shadow of the Berlin Wall) was Brian Eno, the former Roxy Music man whose highly abstract synthesiser work had caught his ear.

"Low" continued Bowie's retreat from prominence in his own records (some people speculated that he meant "low" as in "low profile"), featuring only one side of actual songs and even those deliberately enigmatic and obscure. Texture and sound came first; vocals and personality were a definite second.

"Heroes" was preceded by a publicity campaign that suggested RCA were worried his time might be up. "There's New Wave," it said, "there's Old Wave, and there's David Bowie." Their fears proved unfounded. As "Under Pressure" and "Ashes To Ashes" have recently proved, Bowie has usually been able to pluck a couple of good tunes out of his satchel whenever the commercial heat was on and the title track of this album was no exception.

Since "Heroes" appeared in 1977, Bowie's career has proceeded on an even keel; he seems to have taken naturally to his role as pop's favourite uncle. He lives all over the place. He paints. He makes the odd record, dabbles in acting. He's a star. Maybe the biggest star of all.

But how and why? There are many people who've sold more records, made more money, caused more fuss, attracted more rumours. Why David Jones from Beckenham?

He casts a long shadow, that's for sure. You could go through the British charts any week of 1981 and pick out at least five acts who simply would never have existed were it not for Bowie's massive influence: Gary Numan, The Human League, Ultravox, ABC, Joy Division, to name just the more significant. Whether he actually does anticipate trends or whether

others just happen to follow his lead or not is impossible to say. The fact is that if David Bowie's next record was mainly comprised of Scottish music then bagpipes would soon become very trendy indeed. He's stayed awake and he's aimed high every time, and that's a rare thing in an established artist.

And what's even stranger for someone in his position is the fact that he seems to be very well liked. Everyone goes out of their way to say what a nice bloke he is. ("Bloke", for some strange reason, is the favourite word.) When punk legend Iggy Pop was suffering the worst of his drug problems, when nearly all his old friends had written him off as mentally and physically impossible, it was Bowie who came to see him, organised a record deal and produced his comeback albums.

Bowie isn't just fashionable. These days he is fashion. If Bowie gives the nod to something then a few thousand people at

least will go along with him. And look what he gets away with! Narrating "Peter And The Wolf" Producing Lulu! Duetting on telly with Bing Crosby! Recording with Queen, for God's sake! Can you imagine the sneers if Paul McCartney were to do any one of those things?

Ever since his divorce from Angie he's travelled light, pitching tent wherever took his fancy. One week he's in New York, then he's in London, Tokyo, Paris, Berlin or Los Angeles. He is said to prefer doing his own shopping. His whereabouts at any time are known only to a few trusted associates: the big retinue have all gone. And from time to time the cashier in some Oxford Street record store will glance up and realise that the tallish character handing over his fiver for a few independent singles looks an awful lot like David Bowie. That's class.

DAVID HEPWORTH

WILD IS THE WIND DAVID BOWIE

Love me, love me, love me, love me
Say you do
Let me fly away with you
For my love is like the wind
And wild is the wind
Wild is the wind
Give me more than one caress
Satisfy this hungri-ness
Let the wind blow through your heart
Oh wild is the wind
Wild is the wind

You touch me
I hear the sound of mandolins
You kiss me
With your kiss my life begins
You're spring to me
All things to me
Don't you know you're life itself

Like the leaf clings to the tree
Oh my darling cling to me
For we're like creatures of the wind
Wild is the wind
Wild is the wind
You touch me
I hear the sound of mandolins
You kiss me
With your kiss my life begins
You're spring to me
All things to me
Don't you know you're life itself

Like the leaf clings to the tree
Oh my darling cling to me
For we're like creatures in the wind
And wild is the wind
Wild is the wind
Wild is the wind
Wild is the wild
Wild is the wind

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Here is the news
 Coming to you every hour upon the hour
 Here is the news
 The weather's fine but there may be a meteor shower

Here is the news
 A cure's been found for good old rocket lag
 Here is the news
 Someone left their life behind in a plastic bag

Here is the news, here is the news
 Here is the news, here is the news
 Another action filled adventure
 Here is the news
 All the worst from the world convention

Here is the news, here is the news
 Here is the news, here is the news
 Here is the news
 I wanna go home
 I want my baby back
 Here is the news
 I wanna go back

Here is the news
 Somebody has broken out of Satellite 2
 Here is the news
 Look very carefully it may be you

Here is the news
 Here is the news
 Here is the news

Words and music by J. Lynne
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 On Jet Records



JON & VANGELIS I'LL FIND MY WAY HOME

You ask me where to begin
 Am I so lost in my sin
 You ask me where did I fall
 I'll say I can't tell you when
 But if my spirit is lost
 How will I find what is near
 Don't question I'm not alone
 Somehow I'll find my way home

My sun shall rise in the east
 So shall my heart be at peace
 And if you're asking me when
 I'll say it starts at the end

You know your will to be free
 Is matched with love secretly
 And talk would alter your prayer
 Somehow you find you are there

Your friend is close by your side
 And speaks in far ancient tongue
 A season's wish will come true
 All seasons begin with you

One world we all come from
 One world we melt into one
 Just hold my hand and we're there
 Somehow we're going somewhere
 Somehow we're going somewhere

You ask me where to begin
 Am I so lost in my sin
 You ask me where did I fall

I'll say I can't tell you when
 But if my spirit is strong
 I know it can't be wrong
 No questions I'm not alone

Somehow I'll find my way home, somehow I'll find my way home
 Somehow I'll find my way home, somehow I'll find my way home

Words and music by Anderson/Vangelis
 Reproduced by permission Spheric B.V./Toughknot Ltd./
 Warner Bros. Music Ltd.
 On Polydor Records



FOOTSTEPS SHOWADDYWADDY

Chorus
 Footsteps, footsteps
 Footsteps, footsteps

Why did you say goodbye to me
 Now I'm as lonely as could be
 And as I feel a teardrop fall
 I hear your footsteps down the hall
 Walking away from me
 Why did you say goodbye
 Why did you make me cry
 Now everyday I wonder why, why, why oh why

Repeat chorus

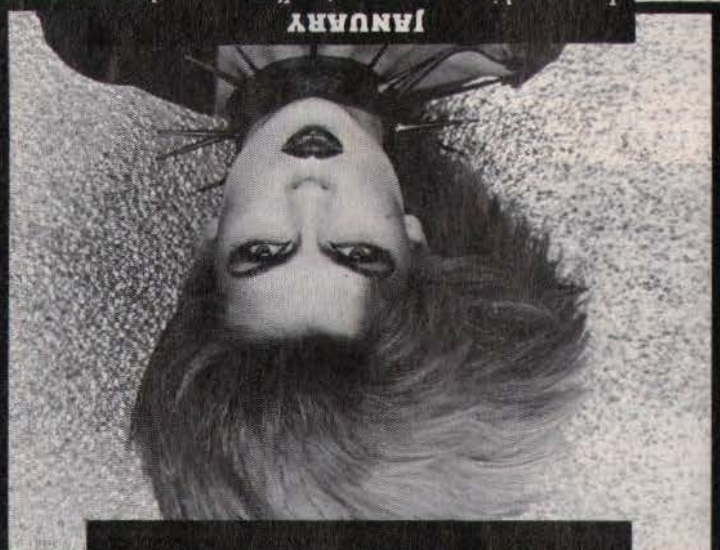
You're such a haunting memory
 I pray that she'll come back to me
 But as I say my evening prayer
 I hear your footsteps on the stairs
 Walking away from me
 Why did you say goodbye
 Why did you make me cry
 Now everyday I wonder why, why, why oh why

Repeat chorus to fade

Words and music by Mann/Hunter
 Reproduced by permission Screen Gems/EMI Music Ltd.
 On Bell Records



NEW SOUNDS NEW STYLES



JANUARY

I never kiss my parents. I've never been allowed to touch my mother. **TOYAH**

I think what Spandau did was OK gigwise, but the elitist thing is finished. The Ice Age is over. **GEORGE O'DWID, CULTURE CLUB**

The kids here are much more into the fashion than us. We just gave them an idea and they took it whichever way they wanted. **BRIAN SETZER, STRAY CATS**

Funk is funk, man. **RONNIE DRAYTON, MATERIAL**

I'm optimistic about the potential of humans. **DAVID BYRNE, TALKING HEADS**

Fashion is an instinctive rejection of anything which feels stale and dull in favour of anything which feels new and exciting. **LAURA HARDY**

I'm not much of a singer at all really. I'm a graffiti artist who bluffed his way into all this. **WALTER NEGRO**

We're exploiting sex. **DAVID HENDERSON, FIRE ENGINES**

PLUS: Japan/Steve Strange **POSTER**, AVANT, BUSKERS, **COOL AWARDS, LOOK!** January, **PLAYLIST** and much more. AT YOUR NEWSAGENT NOW, 85p. OR SEND 85p (INC P&P) TO **NSNS JANUARY**, EMAP, BRETTON COURT, PETERBOROUGH PE3 8DZ.

CHRISTMAS QUIZ

We ask: can YOU survive the cell-shattering ...

- DODDLES**
1. Who was the Ants' bass player before Gary Tibbs?
 2. Which groups had the following hits this year? a) "Enola Gay", b) "Love Action", c) "Reward"
 3. Who's been flying round the world in a private plane?
 4. Three of the ex-Specials have formed a new group. Name it.
 5. The first medley hit by StarSound was composed of songs by a 60s pop group? Who were they?
 6. What's the name of the Banshees offshoot? Is it — a) The Wombats; b) The Animals; c) The Creatures?
 7. Madness starred in their own film this year. What's it called?
 8. a) Adam Ant; b) Shakin' Stevens; c) Gary Numan — what are their real names?

- FOREHEAD-FURROWERS**
9. BowWowWow's LP cover was based on a famous work of art. Who painted it?
 10. Japan had a hit this year with one of their old songs. Was it — a) "Quiet Times"; b) "Quiet Life"; c) "Quiet Please"?
 11. Adam And The Ants' "Prince Charming" bears an uncanny resemblance to an old Rolf Harris single. Name it.
 12. Which two musicians are responsible for the current TOP theme tune?
 13. Is Toyah Toyah's real name?
 14. Name Paul Weller's new record label.
 15. What's the name of OMD's recording studio? Is it — a) Gramophone Suite; b) Bedroom Suite; c) Boiled Suite?

- STINKERS**
16. Two songs called "Happy Birthday" have been Top Five hits this year. Who made them?
 17. What does Julian Cope call himself these days?
 18. Godley and Creme used to be members of 10cc. Who were the other two in the group?
 19. Name all the members of The Jacksons.
 20. Geoff and Dave of Modern Romance formed their first group in 1978. What was it called and what were their stage names?
 21. Which is the odd one out among the following, and why? a) "It's My Party"; b) "Jealous Guy"; c) "Every Little Thing She Does Is Magic"; d) "This Ole House"
 22. Who appeared in videos this year in the following manner? a) Dressed as Liberace; b) Driving a chariot; c) On horseback in the snow; d) Dressed as Clint Eastwood; e) Driving a car at night; f) On roller-skates.



24. Who is this masked man (left)?

25. Another famous face (below). Name them.

23. Six girl singers (left) share the same snap. Name them.

ANSWERS

ANSWERS

1. Kevin Mooney; 2. a) OMD; b) The Human League; c) The Teardrop Explodes; 3. Gary Numan; 4. Fun Boy Three; 5. The Beatles; 6. The Creatures; 7. "Take It Or Leave It"; 8. a) Stuart Goddard; b) Mike Barratt; c) Gary Webb; 9. Manet; 10. "Quiet Life"; 11. "War Canoe"; 12. Phil Lynott and Midge Ure; 13. Yup; 14. Respond Records; 15. The Gramophone Suite; 16. Altered Images & Stevie Wonder; 17. Kevin Stapleton; 18. Graham Gouldman & Eric Stewart; 19. Michael, Randy, Tito, Jackie & Marlon; 20. The Leyton Buzzards: Nick Nayme (Geoff) & Dave DePrave (Dave!); 21. "Every Little Thing She Does Is Magic"; It's the only one which isn't a new version of an old song; 22. a) Marco; b) Toyah; c) Spandau Ballet; d) Adam; e) The Specials; f) Cliff Richard; 23. (left to right standing) Chrissie Hynde, Debbie Harry, Viv Albertine from The Slits, Siouxsie; (left to right sitting) Poly Styrene, Pauline Black; 24. Stewart Copeland; 25. David Bowie.

HOW DO YOU RATE?

- 1-8: Pitiful. Call a doctor.
- 9-19: Promising. Have a mince pie.
- 20-24: Staggering. Have two mince pies.
- 25: Pull the other one.

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ART CORNER



CLARE
by
Clare

STARTEASER
ANSWER (FROM PAGE 28)

D Y H N I P P A R S A M T G I R H O
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O A P T O Y B W O E T J D W A B
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Here to please all you intellectuals, boffs, masterminds and bi-linguals: ¡Donde estan los cuadernos? (¿Yo say Muy inteligente!)
Vicki, Staines.

Roughly translated, friends, this means "My Cortina's full of large, poisonous fruit-bats". Thanks a lot, Vick.

You are probably reading this letter thinking that it will turn out to be a highly educational, intelligent and informative letter which discusses some present day topical theme and comes to a stunning and thought-provoking conclusion.

Fraid not!
Pat, Shotgun, Essex.

Nah, we're not falling for that old trick again.

Did you know that in your reviews since April 1979, 29 albums got 9 out of 10, 3 got 9½ out of 10 and only one got 10 out of 10?
L. Pearson, Oldham.

You know us — hard but fair.

I said hey man, what a row! Adam's really done it now Proves the kids are keen to buy, Any old swill from the Ant Man's sty

How can such a tuneless racket Earn this joker such a packet? I said I ain't heard a noise like that

Since my dad trod on the cat Maybe I'm too old-fashioned But I just felt so impassioned Had to write this rap to you Ain't there something you can do?
Gaynor, Cheltenham.

Well, we can start by ordering an extra postman . . .

I've had enough of people criticising Julio Iglesias because I think he is Mr Wonderful, with his smashing smile and a hunk

of a body to go with it. The first time I saw his photo it was love at first sight. So stop criticising him and leave him alone.

Start criticising somebody who is really rotten at singing . . . like my brother.
Fefe, Irvine, Ayresshire.
P.S. Could this be serious?

Relax. It can be cured these days.

Who does this Dave Rimmer person think he is? Instead of reviewing "My Own Way" (singles reviews, November 26) he trampled all over the good name of Duran Duran. He ought to be boiled in cabbage water and then subjected to 24 solid hours of Gidea Park singles or even worse, be made to read his own reviews.
An angry Duran Duran fan, Leicester.

We tried all that and he still doesn't like them. Suffers for his Art, does our Dave.

After hours and hours of searching (well nearly) I've found it. Found what? I hear you cry. Well, it's a bit late, but better late than never.

In 1953 Winifred Atwell released a medley of piano favourites called "Let's Have A Party". It was the first of five medleys from her.

Charlie Kunz also joined in. So we're not the first to suffer. Anyway now we know what our parents had to put up with, it's not surprising that so many retired to bedsocks and Strauss.
David, Sheffield.

Now there's a kind thought.

I am 17 and a normal sort of teenager. Or so I thought. This was until I heard Albert Goldman on B15. You see I've always had a certain affection towards the late Elvis Presley, having been brought up on his music.

It might sound corny but his songs have helped me through various stages in my life and

although I'm now into the current music scene as much as anyone, I still enjoy listening to an Elvis album through the old headphones (the later stuff as well as the old classics).

But now I find that all these years I've been living with the wool pulled over my eyes, that I and millions of others like me are the victims of a massive propaganda machine. That's what Mister 'God' Goldman claims.

Well, I got to thinking. Was it a propaganda machine that made the girls scream at his concerts (even up to his death), that changed the world in the '50s, that made millions go to see him live and that made him the most successful artist record-wise? I mean, he must have had something! Again, not according to Goldman.

OK, he wasn't perfect but we can't all live like Cliff Richard. And can anyone reading this honestly say that if they were placed in Elvis's situation, would they have done any differently?

Do we really need another book full of twisted half-truths and lies about Elvis? Anyway, it isn't his private life that makes me buy his records.

It's obvious Goldman hates the rock scene and the man who made it all possible. But while this planet has machines that play music, then the legend of Elvis will live on. Long live the king!
S.M., Essex.

Agreed. Also, while this planet makes music, there'll always be people like Goldman making money out of it by the cheapest possible means. We don't really need books full of "twisted half-truths and lies" about anyone, but they never fail to sell or make news. You're right to ignore Goldman; shame he won't go away. (P.S. You might have earned yourself a £5 Record Token if you'd included your address. Don't forget next time!)

Dear Nick Heyward,

Just a thought. If when inside your plastic rock you saw something which you really wanted, would you forsake your previous values to climb out of that rock and attempt to get that thing even if there was a possibility of it being an unfruitful venture?

J.B., Watford (who'd walk past in hope until her shoe leather wore out).

Pardon me for being nosey, but where has he gone? I'm referring of course to your issue Nov. 26 and the saucy pics of the fellas in Modern Romance. After a great fuss I counted the fellas on one pic and there were five fellas and a tape thingumajig. What's this? On the other pic there's six fellas and no tape! Did one turn into a

tape for one of these shots?

Please let me know. I'm dying of curiosity!

Proudly, M'Bro, Cleveland.

He's the ultra-modern musician, is John Du Prez. Converts from being a trumpet player into a portable music-centre at the mere flick of a switch.

My friend and I have been Human League fans for about two years. When we heard they were going to play at Sheffield's Lyceum, we immediately rushed out and bought two tickets. Naturally, with The Human League coming from Sheffield, we thought they'd do their best.

We sat freezing in our seats 'til they came on, looking like an advert for Tesco's. Phil Oakey introduced the first song and they began, so we stood up to dance and the bouncers immediately rushed forward and told us to sit down. So we sat. I've never been so embarrassed in my life.

Phil Oakey only said the name of each song — unlike all the other concerts I've been to where the lead singer talks to the audience. The only extra words he spoke were a few sarcastic comments about "The Sound Of The Crowd", or I think he meant the lack of it.

Up 'til then I really thought the crowd had given them a very warm welcome. Then they kept walking off every five minutes to get a drink of water. They eventually came back on for one encore and that was it. I was really disappointed, although I must admit Adrian Wright's slide show was superb.

As if this wasn't bad enough, we read an article about the concert where the band said they were really disappointed with the crowd. They expected much more, they said. SO DID WE! Susanne Suley said the audience just gawped at them most of the time. WHAT COULD WE DO? Every time we stood up to dance we were told to sit down!

I didn't realise what a concert was until I went to see OMD a few days later. Everyone was dancing (without being told to sit down) and Andy and Paul kept talking to the audience and making us feel like we were doing them a favour by being there.

Kerry and Vanessa, Sheffield.

By all accounts, the concert wasn't a great success. Sometimes happens in Home Towns, where expectations on both sides are usually a little greater. Split this totally-free-of-all-charge £5 Record Token between you. And Happy Christmas!

Difford without Tilbrook is like fish without chips or cheese without Jacob's . . . unthinkable! And while we happen to be on the subject since when has Glenn spelt his surname TILBROOK? (Smash Hits crossword, Nov 26). A devoted Squeeze and Glenn Tilbrook fan, Dorchester.

Since we got it wrong (blush!).

Will you please ask that fella with the black tie at the top of Page 53 (issue: Nov. 12) to smile for once, because it must be boring for him to keep a straight face all the time.

Human League and Depeche Mode fan, Liverpool.

That's Barry all over. Sulky old sod at the best of times.

No, honest. I didn't mean it. No . . . no. Please forgive me just because I . . . No, no don't shoot! Bang! Aah!
Ethel X, Edinburgh.

Here endeth the Legend of the Evil Ethel X. Wasn't a bad type when you got to know her, actually.

Anyone else out there with a boyfriend called Declan?
Hayley, Cardiff.

I've got a hamster called Norman, if that's any help.

Bucks Fizz are magic. Watch them disappear from the charts!
Mary, Benfleet, Essex.

Hi David! How are you mate?
A (The?) Devoted Dave Hepworth fan.

Ever been to the David Hepworth Annual Fan Club Meeting? They're held in a phone-booth, usually. (Howls of laughter).

Does Toyah wear false nails?
Lisa, Reading.

The nails are real; the rest comes from a second-hand shop. See for yourself (couldn't fit the rest of Toyah on the page).



THE RAVER'S GUIDE TO NEW YEAR'S RESOLUTIONS!!

I promise to start the year off in proper style by legging it down the newsagents on January 7th.

Once there I shall gasp at the sight of Squeeze in colour.

After that I will keenly devour interviews with Siouxsie And The Banshees and Orchestral Manoeuvres.

I will adore a host of song lyrics, each one individually requested by readers just like me.

I shall leap at the chance of winning one of 50 copies of the "Modern Dance" album, featuring Japan, The Human League, Gary Numan and many others.

In fact I'm so determined that I intend to order my fun-filled issue right now, never mind waiting for January 7th.

COMPETITION WINNERS

JAPAN COMPETITION (Issue Nov 12), correct answers were: (1) David Sylvian and Steve Jansen; (2) Mick Karn; (3) Tokyo. 50 autographed copies of "Tin Drum" to: Dave Snell, Potters Bar; Sharon Ford, Nuneaton; Tracy Bracken, West Denton; N. Bulley, Waterlooville; R. Wallace, Plymouth; Sarah Belcher, Reading; Liam Findlay, Westmoor; M. McLachlan, Johnstone; Julie Woolvine, Bootle; Elizabeth Francis, Gwynedd; S. Williams, Porthcaw; Val Tucker, Broxbourne; Joanne Hoyer, Enfield; Josie Harris, Essex; Dean Harvey, Faringdon; Caroline Stephenson, Bicester; C. Martin, Portsmouth; Tracy Redman, Keighley; Karen Seymour, Dorset; Nicola Westcott, Ipswich; Alison Sinclair, Yelverton; Stephen Rees, Watford; Helen Cross, Crableigh; Perry Gatfield, Birmingham; Bernard Fisher, Preston; Mandy Pollard, Coventry; Janet Power, West Derby; Michael Turnbull, Castle-Douglas; Vicky Jackson, Leeds; Jerry Mannion, Manchester; Jill Kitchen, Goole; T. Cartledge, Essex; Gary Angell, St Leonards-on-Sea; Lisa Dwan, Kent; Graham Seamon, Loughborough; Kirstie Woodhouse, Kent; Marion Braine, London E11; Susan Day, London NW9; David French, Attleborough; Heather Smith, Bingham; Emma Wormleighton, Lechlade; C. Allison, Isleworth; Fiona Smith, Redditch; David Chapman, Acklam; Helen Musselwhite, Hungerford; Malcolm Ings, Cheadle; Karen Wilson, Whitburn; Lorraine Clark, Maryport; Lynne Hastings, Rhyi; C. Collins, Basingstoke.

ALTERED IMAGES COMPETITION (Issue Nov 12), correct answers were: (a) Spandau Ballet; (b) 10cc; (c) Visage; (d) The Mo-Dettes; (e) Adam And The Ants. Altered images prints and posters go to: Fiona McKenzie, Harpenden; Andrew Mills, Tupsley; Fiona Cameron, Midlothian; David Hutchinson, Chester-le-Street; Sandra Nicholls, London NW1; Graham Keith, Dundee; Kit Barnes, Gillingham; Petra Williams, Whitecross; Kerry Mullan, Matlock; Stan Ford, Middlesex; Tracy Baddeley, Stoke-on-Trent; Susan Griffiths, Cardiff; Luke Thornton, Kent; Julie Davies, Dursley; David Littlewood, Oxford; Phillipa Smith, Abingdon; Robert Brice, Bradford; Philip Ramsey, Bradford-on-Avon; Stephen Walker, Bradford-on-Avon; Simon Atkinson, Farsley; Ricardo Rea, Glasgow; Jayne Mundy, Essex; Dave Johnson, Isle-of-Wight; Eric Moore, Kent; Stuart Morgan, Kent.

THE POLICE BOOK COMPETITION (Issue Nov 26), correct answers were: (1) Stewart Copeland; (2) Sting; (3) Invisible Sun. Copies of "L'Historia Bandido" to: Sarah Hewitt, Skelmersdale; Ming Man, Northwood; Michael Poulton, Wolverhampton; Dyanne Duncanson, Elderslie; Sarah Evans, Gwynedd; Francine Black, London E17; Michael Pinder, London SW4; Sharon Joel, Watford; David Irons, Upminster; Claire Benson, Scunthorpe; Karen Bulsara, Chelmsford; S. Dawson, Sheffield; Darren Hamza, London SE5; Lorraine Brown, Coventry; C. Bronda, London SW7; Marion Darling, Hounslow; Richard Jackson, Surrey; Avril Kelly, Rotherham; Susan Bateman, Bracknell; Jeanette O'Sullivan, Enfield; Darren Chapman, Bransholme; Peter Martin, Cramlington; Christine Eisdon, North Shields; Angela Jameson, Blackpool; Elizabeth Lawes, Devon.

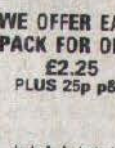
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TOUR DETAILS

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

Depeche Mode: Cardiff Top Rank (February 12), London Hammersmith Odeon (13), Portsmouth Guildhall (14), Exeter Uni. (16), Hanley Victoria Hall (18), Leeds Uni. (19), Newcastle City Hall (20), Glasgow Tiffanys (21), Hull The Tower (22), Norwich Uni. (24), Canterbury Uni. (25), Oxford Poly. (26).

Earth Wind & Fire: Birmingham International Arena (March 12,13), London Wembley Arena (15,16,17,18).

Gary Glitter: London Hammersmith Palais (December 27).

Iron Maiden: Wolverhampton Civic Hall (February 27), Hanley Victoria Hall (28), Bradford St. Georges Hall (March 1), Liverpool Empire (3), Manchester Apollo (4), Leicester De Montfort Hall (5), Birmingham Odeon (6), Portsmouth Guildhall (8), Oxford Apollo (9), Derby Assembly Rooms (10), Bristol Colston Hall (11), Cardiff Sophia Gardens (12), Glasgow Apollo (14), Edinburgh Playhouse (15), Newcastle City Hall (16), Sheffield City Hall (17), Ipswich Gaumont (19), London Hammersmith Odeon (20).

Meat Loaf: Brighton Centre (April 20,21), Birmingham National Exhibition Centre (23), London Wembley Arena (26,27), Edinburgh Playhouse (May 2,3).

Stiff Little Fingers: Hull Tower Ballroom (January 20), Sheffield Lyceum (21), Edinburgh Playhouse (22), Newcastle City Hall (23), Bradford St. Georges

Hall (24), Manchester Apollo (25), Bristol Colston Hall (26), Birmingham Odeon (27), London Hammersmith Palais (28), Poole Arts Centre (29), Aylesbury Friars (30).

Stray Cats: London Lyceum (December 27), Birmingham Odeon (28).

10cc: Birmingham Odeon (February 19), Sheffield City Hall (20), Liverpool Empire (21), Bristol Colston Hall (22), Preston Guildhall (24), Glasgow Apollo (25), Aberdeen Capitol Theatre (26), Edinburgh Playhouse (28), Newcastle City Hall (March 1), Manchester Apollo (2), St. Austell Cornwall Coliseum (5), Southampton Gaumont (6), Croydon Fairfield Hall (7), Brighton Centre (8), London Hammersmith Odeon (10,11), Oxford Apollo (13), Leicester De Montfort Hall (14), Ipswich Gaumont (15).

UB 40: Newcastle City Hall (January 19,20), Edinburgh Playhouse (21), Glasgow Apollo (22), Dundee Caird Hall (23), Manchester Apollo (26,27), Sheffield City Hall (28,29), London Hammersmith Palais (31, February 1), London Hammersmith Odeon (2,3), Poole Wessex Hall (4), Brighton Conference Centre (6), Bristol Colston Hall (8), St. Austell Cornwall Coliseum (9), Leicester De Montfort Hall (11), Hanley Victoria Hall (12), Coventry Apollo (13), Birmingham Odeon (14,15,16).

CLIFF RICHARD London

EVEN by his standards it's been a hell of a year for Cliff Richard. Four consecutive hit singles, a Christmas smash in "Daddy's Home" and great success at last in America — not to mention the three-part documentary shown recently on BBC 2. To all the legions of old fans Cliff has added a good many new ones, and he sold out the Hammersmith Odeon (capacity 3500) four nights running. No trouble.

He comes here every year, and so do many of the audience. Some looked twice his age, some less than half. Most were between 25 and 40, middle-class, neatly dressed and well behaved. Only the women wore make-up, and hardly anyone

smoked.

From five-past-eight it was clear that this would be no ordinary rock concert. By then Cliff was well into the first number, "Sound Of Thunder". I don't remember ever seeing a concert start on time before.

The first half of the show was devoted mainly to songs from the latest album, "Wired For Sound". At the back of the stage stood a huge pair of headphones and in front of them, staying out of the limelight, Cliff's band of six musicians and three backing vocalists. Out on his own at the front, looking relaxed in a sparkling gold jacket and scarlet trousers, stood Cliff.

He was playing to the converted, and as they

NIGHTS OUT

THE HUMAN LEAGUE

London

Concert? From back here it looks more like the Debenhams' Headgear and Cosmetics Counter Annual Fancy Dress Hop. A rippling sea of hair, hats and (oh yes!) very dressy '20s black lace veils bob energetically beneath the lip of the broad Rainbow stage. The back wall is scattered with an intricately-programmed pattern of colour slides, making up collages, song titles or just assorted images. A lavish light show bathes the band and a gloriously rich and full-flavoured



Joanne of The Human League in party mood.

beat is booming out of the speakers and across the dance-floor.

To say they've improved in recent months is something of an understatement. They're a million times better in every respect (bar Phil's foolish trim; is it any wonder he's so critical of his photos?). The songs — well, most of them — manage that rare trick of being immensely powerful (on-radio too) without losing an ounce of their delicate gloss and sparkle.

I'd be lying if I said the entire show was stunning. Patches of slick, solid dance fare drift by punctuated every so often by an absolute classic. But there were enough of those to keep the set simmering — like "The Things That Dreams Are Made Of", "Don't You Want Me" and an old Rezillos' chestnut, "Destination Venus", whose author, the new League synth player Jo Callis, was carted offstage piggyback only minutes later by Ian Burden.

Big surprise of the night, though, were the girls, Joanne and Susanne. They dance, sing, move, look and dress no better than anyone else in the place — and it's perfect. Were they outrageously professional in any respect, the whole ragged appeal would be ruined.

Get used to them if you aren't already. They'll be around for a while.

Mark Ellen

recognised the opening bars of each song, there was thunderous applause (no screaming). After every second song he would pause, come to the edge of the stage and meet the gaggle of women waiting with bouquets, Christmas cards, presents, cakes in the shape of guitars, and toddlers wanting a kiss.

All those years of TV appearances have left him a brilliant exponent of patter. "How old are you?" he asked a girl who'd brought roses. "Fifteen? Adam and the Ants. Pah!"

That one got a big laugh. After the interval it was all rock 'n' roll: old Elvis, old Everleys, his own early stuff and the old-fashioned shoo-by-doo lilt of "Daddy's Home".

The band was efficient, Cliff's voice very strong and the faithful loved every second. So what if he's not a great mover, if the music's on the bland side and the

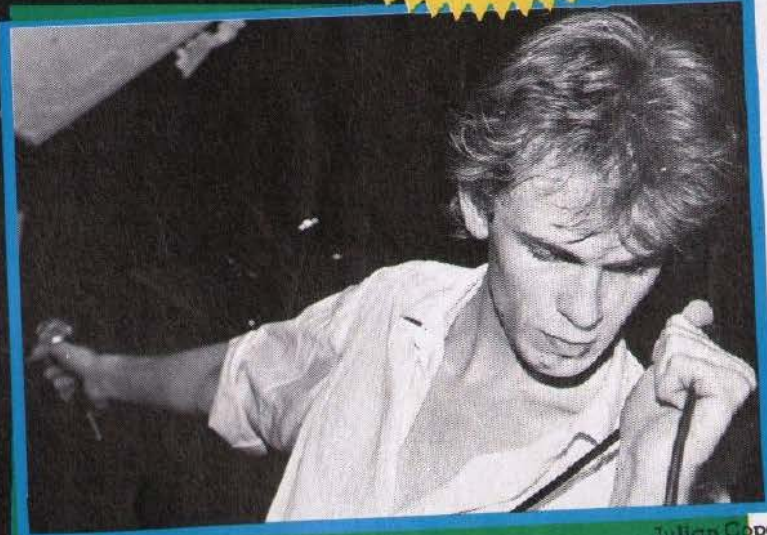
real connoisseurs thought the 1980 Gospel shows were better? He's a star, he's got terrific stage presence — unlike, say, Phil Oakey, who I saw the following night — and he's Cliff, Mr Nicest Guy On Earth. I never buy his records but I really enjoyed myself.

Any guesses as to who'll be the first pop star with a knighthood?

Tim de Lisle



Cliff Richard



Julian Cope

CLUB ZOO Liverpool

LOOK! Over by the bar, there's someone in a Julian Cope leather flying jacket! As the opening chords of "Passionate Friend" ring through from the stage he heads for the stairs. So does everyone else, and the entrance quickly clogs up. "Fancy queueing up for the stairs!" a girl remarks, giggling. "And just to see Julian Cope!"

This is the Teardrop's second set of the night. The first had been much earlier and fairly low-key. In between then and now, two other bands have played: The Wild Swans from Liverpool and Colours Out Of Time from Crewe. On other nights there's been The Frantic Elevators and jazz band Natty Sandwich. The line-up keeps changing, the whole idea of Club Zoo being to put on something different each night and, though it's based around The Teardrop Explodes at the moment, this won't always be so.

The other idea of Club Zoo is that it should have no fixed abode. A membership fee of £1 gets you in wherever they are. After this, Club Zoo goes to Dublin and then back to Liverpool, then to London, then . . . who knows where? The organisers hope to arrange cheap transport for club members to go wherever Zoo goes.

Wherever that is, it won't be the same as in Liverpool. The club that Club Zoo has taken over is called "The Pyramid". In the '60s it used to be "The Iron Door" and The Beatles and all the other

Liverpool Beat bands performed here. It's an amazing rabbit warren of a place, with an apparently endless selection of rooms and bars in which to sit, eat, see a band, watch a video, chat or pose around.

Just when you think you've explored it all, suddenly you find another room. Having this space has allowed Club Zoo to break up the show and put on different things in different rooms. I can't imagine it working so well in, say, the big black space of London's Hammersmith Palais when Club Zoo arrives in January.

Meanwhile, the Teardrops are playing to a home crowd and the guy in the flying jacket isn't their only supporter. They run through stuff from both albums, and some new songs written since "Wilder", missing the obvious ones like "Reward" and "Treason". The band, aided by the excellent funky bass of new member Ronnie Francois, put in a slick performance. Julian Cope, on a pedestal by himself, rocks back and forth, ducks down out of sight, leaps into the audience and generally makes an agreeable fool of himself. At one point he thumps to the beat on a beam above his head and bits of the ceiling fall on him. He pretends not to notice, punches a pillar and hurts his hand.

Though the club stays open, most of the audience leave as soon as the Teardrops finish. Got to get up in the morning, I suppose.

Dave Rimmer

Ant Rap

ADAM AND THE ANTS

Rap up, rap it up
Put some wax on the trax
And slide on out of here
Hane, hane, hane, hane, hane

Hatchets in the corner
Ears to the ground
Improve to the groove
Get down to the sound
Buttons and bows
And bleu blanc rouge
All things lively must be used
Liberte, egalite, aujourd'hui
C'est tres tres tres
Voici l'opportunitie nous incroyables

I got the moves, they got the grooves
Summoned the gods
And they all approved
Bad vibes akimbo on the shelf
Bit of a rap thing going for myself
This gold on the teeth's
No sense at all
It only matters
When it's on the wall

I'm standing here with my four men
Let's start that rapping thing again

Chorus

Marco, Merrick, Terry Lee
Gary Tibbs and yours truly
In the naughty north
And in the sexy south
We're all singing I have the mouth
In the naughty north
And in the sexy south
We're all singing
I have the mouth
I have the mouth

So tired of anarchists looking at me
Don't need their credibility
Destroy, they say, defy, condemn
As long as you don't destroy them
With twenty years of drugs and drink
I thought the time had come to think
About standing up and saying that
It's tragedy and such old hat

I'm standing here with my four men
Let's start that rapping thing again

Repeat chorus

These happy feet are all we need
Summoned the gods and they all
agreed
These feet won't stop
They're in such a hurry
I knock it on the head
And I go for a curry
Staying sober can be neat
Get drunk on these here happy feet
Keep on trying to pin me down
Why a title for your sound?
I'm standing here with my four men
Let's do this rapping thing again

Repeat chorus to fade

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