

SMASH

HITS



**HAIRCUT ONE HUNDRED  
TENPOLE TUDOR  
MODERN ROMANCE**

**TOYAH, SOFT CELL and  
OLIVIA NEWTON JOHN in colour**

**HIT SONGS BY PRETENDERS, LINX & MANY OTHERS**

# QUEEN AND DAVID BOWIE



## UNDER PRESSURE

Pressure pushing down on me  
Pressing down on you, no man ask for  
Under pressure that burns a building down  
Splits a family in two  
Puts people on streets

(That's okay)

It's the terror of knowing  
What this world is about  
Watching some good friends  
Screaming let me out  
Pray tomorrow gets me higher  
Pressure on people, people on streets

Chippin' around kick my brains around the floor  
These are the days it never rains but it pours

People on streets — people on streets  
It's the terror of knowing  
What this world is about  
Watching some good friends  
Screaming let me out  
Pray tomorrow gets me higher  
Pressure on people, people on streets

Turned away from it all like a blind man

Get on a horse but it didn't work  
Keep coming up with love but it's so slashed and torn  
Why, why, why

Love

Reasonably laughs under pressure we're cracking  
Can't we give ourselves one more chance  
Why can't we give love that one more chance  
Why can't we give love, give love, give love, give love . . .

Cause love's such an old-fashioned word  
And love dares you to care less  
The people on the edge of the night  
And love dares you to change our way of  
Caring about ourselves  
This is our last dance  
This is our last dance  
This is ourselves  
Under pressure  
Under pressure  
Pressure

Words and music by Queen & David Bowie  
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S.A./MCPS  
On EMI Records

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COVER: HAIRCUT ONE HUNDRED BY JOE BANGAY



# METHODS OF DANCE


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# Let's get SERIOUS

## MIKE STAND DISCOVERS THE OTHER SIDE OF EDDIE TENPOLE

I WALKED into the 'ballroom' at Manchester University students' union and there was Eddie Tenpole, the baggy trousers and the boney face. Unmistakable. He and the band and the lighting crew were standing round a large flight case having a bit of a barney.

Eddie: "We're not an ordinary rock band. I want to avoid all those clichés. Just flashing coloured lights on and off like everyone else — what does it mean?"

Lighting crew (tolerantly): "Well, you may be different Eddie, but Tenpole Tudor is still a band jumping around playing their instruments like . . ."

Bob Kingston: "Yeah, we are

rock 'n' rollers."

Eddie: "All right, I suppose I am only talking about me. But, in a way, what I do is a kind of mime. That's why I want a spotlight."

Lights: "Everybody's telling me different things. What I need is a spokesman I can get the final word from."

Eddie: "That's me."

Lights: "Okay. But we still won't have that spotlight for a few days anyway. If we had a thousand pound a day rig . . ."

Eddie: "We will one day. But what gets me is I've been on stage all my life and I feel something's not right and say so and you all tell me 'Nah, that's rubbish, shut up'."

Lights: "Come on, we've all been doing this all our lives."

Bob: "We've all got the right to say what we think, Eddie."

Of course he agreed and the cloud wafted away in a cooling breeze of mutual respect, friendship and practicality. Eddie's educated tones fell back into harmony with the Cockney around him. It had been an encounter with the limits of Tenpole Tudor's present halfway success. Their honest nature demands that they do their best in every detail. Their modest resources mean they can't afford to be perfectionists.

SOMEHOW WHEN he's standing up you expect Eddie Tenpole to be funny. I suppose it's difficult to make credibly serious remarks in the capacious candy-stripe nether garments he favours. But when we sat down at a table in a deserted staff kitchen his whole aspect changed. Attention focused on the mobile, open, rather sad face.

He's an unusual person to interview. He tends not to answer questions but, regardless, to tell you whatever's on his mind. The conversation zigzagged around the orderly enquiries I'd planned.

"I'm a very sensitive lad," he said without regard to anything in particular. "You have to be to write songs." Sensitive, to write songs like "Wunderbar"? "We hate 'Wunderbar'. I wrote it before we formed the band. We never play it now. It's just throwaway pop bubblegum. To please the record company."

"In fact the music I like is completely different from what we've done so far. I go home and listen to melancholy things. Country . . . or Mozart, that clarinet concerto. But the time isn't right for anything outside the rock 'n' roll format from us yet."

With an animated gesture of emphasis he knocked his beer over into my lap and, apologising, said: "You see, I'm a clumsy young man. You form a group because of that, to inject a bit of glamour into life. That's what I noticed when I was an actor. Everyone in my class was mis-formed in some way and going on stage was their

compensation.

"There was a guy who had a finger missing, one with a birth mark all over his face. All a bit odd." And you, Eddie? "People say I'm mad. Though I think I'm the sanest man in the world."

Perhaps it's because he wears his contradictions on his sleeve while most of us are busy trying to present a commonsensical face to the world. Is there such a thing as a talkative introvert? I asked him about the swashbuckling hoo-ra hoo-ra hoo-ra yay image Tenpole Tudor's hit singles had presented. It seemed to have so little to do with the reflective chap across the table from me.

"I'd much rather relate to those knights-in-armor days. I believe in loyalty — and it doesn't get caught up in fashion. You're not going to find anyone selling armour down the King's Road are you?" Laughter. A Pause. "If there's a nuclear war it'll be all right. I've got a sword at home . . ."

The blade is mightier than the bomb? Swashbucklers against the nukes? Hmm. Take Eddie Tenpole literally and he often sounds a bit daft. So don't.

But had Eddie's stirring fantasies become a kind of delusion? Did he really think Tenpole were not "an ordinary rock band"? And he made more: "We're not part of the pop world. We don't fit in. Our group should be judged as an entity."

HE STILL had me shaking my head in bemusement. While Tenpole Tudor do have their own distinctive character their sound is certainly part of the mainstream of rock stretching back from the Ramones through Sam The Sham to the early Rolling Stones. Eddie's special heroes.

It's hard to see exactly what Eddie wants to deny, but maybe guitarist Bob Kingston and drummer Gary Long gave a clue when I spoke to them later.

Bob: "All the mistakes we've made have been in the public eye. Our first gig was reviewed by one of the music papers." Gary: "It said 'Let's dismiss Tenpole Tudor. But the brilliant Undertones were blah-blah'."



# OUS

There were raw punk associations from the outset. Meanwhile Eddie, apart from having no wish for a free ride to fame on Johnny Rotten's back, had this actorly feeling about himself which had grown out of a lot of experience and training in stagecraft.

But how do his more lofty thoughts connect with what he actually does i.e. leaping about, gawky as a startled giraffe? I asked him what on earth he meant when he'd called it "a kind of mime", as that art depends on extreme precision of expressive movement. He responded with the name of Linsey Kemp, guru to David Bowie and Kate Bush among other luminaries.

"Without words he releases something from his soul that you couldn't say with words. There is an element of that in our show. For instance the role of Eddie Tenpole on-stage is nothing to do with me off-stage. Same as Hamlet has nothing to do with Laurence Olivier."

Nor with Eddie Tenpole, who once played the Prince of Denmark himself (picture him in tights). By the country route we were getting to the heart of the matter. He enthused: "I was born to go on stage! I belong there! That's the best way I communicate with people because normally I'm always being misunderstood, people saying I'm tactless. I've never understood all this social chit-chat carry-on."

"But, even though I'm not that stunningly amazing yet, I have the potential to be *the greatest performer that ever lived!*"

Good grief.

He added that he'd given up acting because there was another bloke in his class who was so good that Eddie could never hope to excel him and if you couldn't be the best there was no point in continuing. Well, that certainly writes most of us out of the script.

I asked how he came by these dramatic opinions about his calling to the stage. "It was when I was nine. I was the third ghost on the left in 'A Christmas Carol' at school. Then the lad who was playing Scrooge fell ill and I took over. Suddenly all the teachers

and parents were raving about me and I thought 'This is more like it!'"

He graduated through Weasel in "Toad Of Toad Hall", Lord Foppington in a Restoration comedy, to Hamlet and Captain Ahab in "Moby Dick", and from the infants school Christmas show to RADA, the most distinguished drama academy in Britain. He also wrote a children's play which was

presented by a touring company.

But the excitement of remembering all this subsided and Eddie looked at me again with candid puzzlement: "Really. I don't know anything, Mike. I don't know where this pop lark is leading. Except if you've got it, you have to use it. Otherwise it's a cop-out."

"Sometimes I think 'Give me a house in the country and a wife and kids'. The love you get from a

family is so great. Family life can be more valourous than anything I've done. Here we are in a group on tour — but what does it mean?"

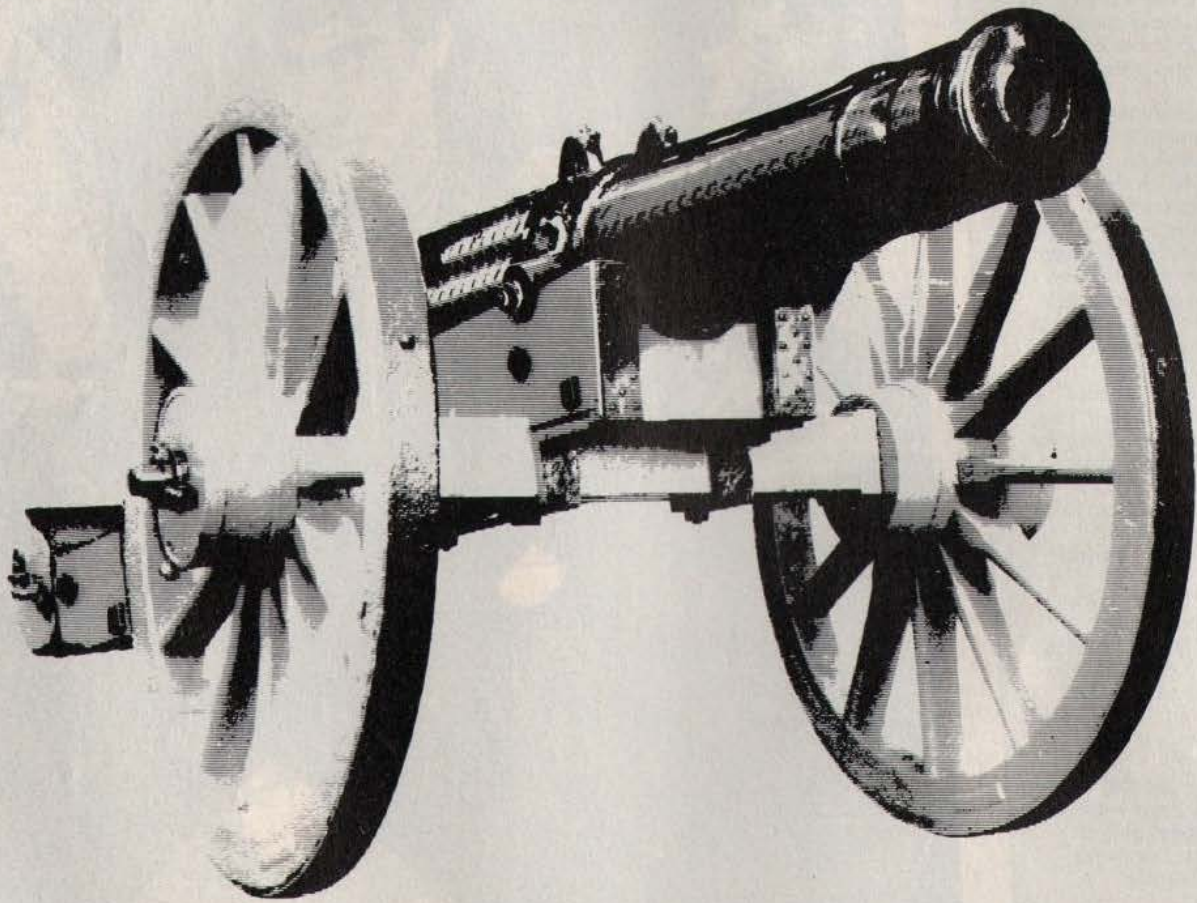
The support band finished their set and Eddie had to make for the dressing-room. He'd just reached the door when I remembered a crucial question: "What's your real name, Tenpole or Tudor?"

"Tudorpole."

And that, seemingly, is the truth.



# AC/DC



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# Ultravox

· T H E · V O I C E ·

Native these words seem to me  
 All speech directed to me  
 I've heard them once before  
 I know that feeling

Stranger emotions in mind  
 Changing the contours I find  
 I've seen them once before  
 Someone cries to me

**Chorus**

(Oh, oh, oh, oh) the look and the sound of the voice  
 (Oh, oh, oh, oh) they try, they try  
 (Oh, oh, oh, oh) the shape and the power of the voice  
 (Oh, oh, oh, oh) in strong low tones

Forceful and twisting again  
 Wasting the perfect remains  
 I've felt it once before  
 Slipping over me

**Repeat chorus**

Sweetly the voices decay  
 Draw on the lines that they say  
 I'd lost it once before  
 Now it cries to me

**Repeat chorus to fade**

Words and music by M. Ure/C. Cross/W. Cann/B. Currie  
 Reproduced by permission Mood Music/Island Music Ltd.  
 On Chrysalis Records

## THE PRETENDERS

### I GO TO SLEEP

When I look up from my pillow  
 I dream you are there with me  
 Though you are far away  
 I know you'll always be near to me

**Chorus**

I go to sleep, sleep  
 And imagine that you're there with me  
 I go to sleep, sleep  
 And imagine that you're there with me

I look around me and feel you are  
 Ever so close to me  
 Each tear that flows from my eye  
 Brings back memories of you to me

**Repeat chorus**

I was wrong  
 I will cry  
 I will love you till the day I die  
 You are  
 You alone and no one else  
 You were meant for me

When morning comes again  
 I have the loneliness you left me  
 Each day drags by until  
 Finally night-time descends on me

**Repeat chorus**

Words and music by Ray Davies  
 Reproduced by permission Edward Kassner Music Co. Ltd.  
 On Real Records



PRETENDERS

THE



# WILDER

## THE TEARDROP EXPLODES

NEW ALBUM AND CASSETTE NOW AVAILABLE ON MERCURY



# THE PICTURES



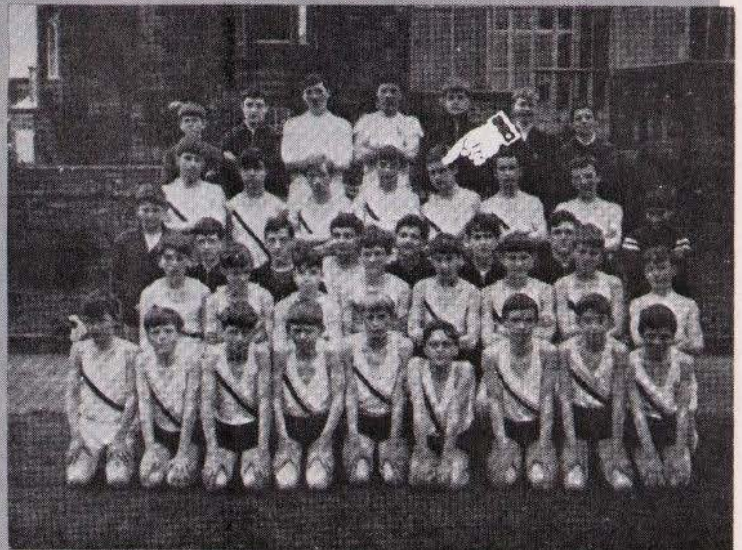
Welcome to Club Left where everything's really relaxed. One of London's latest night-spots, it was started by Clash manager Bernie Rhodes as a meeting place for "creative people to talk". And it does just that. The music is low until 11 o'clock so that you can actually hear yourself speak. Around midnight the 'revue' starts and a regular performer is **Vic Goddard** (that's him in the natty bow-tie). Vic, helped out by Subway Sect, has a new single out on the Club Left label called "Stamp Of A Vamp", and it's a devilishly slinky shuffle. (Be warned Bryan Ferry.)



Extremely silly haircuts department... Revillo **Eugene Reynolds** models the latest "Thatch Of The Day" look. Fashion note: the traffic lights on Eugene's shoulders are battery powered. He's currently working on a suit that will plug into the mains. Shocking, isn't it?



What's all this then? The front row at a Spandau Ballet beano? Not likely. It's one of the few amusing moments from an otherwise bird-brained, eight-million-dollar animated film called "**Heavy Metal**". The cartoon caper is a series of seven different stories which all feature a dreadfully naughty green globe. There are a few worthwhile moments but, in general, it leaves a nasty taste in the mouth. The music's supplied by — amongst others — Devo, Black Sabbath, Stevie Nicks and Journey. At your local flea-pit from early December.



St Cuthbert's Grammar School, Newcastle-upon-Tyne, June 1967. Summer of Love flowering in faraway London. The athletic team pose athletically for the annual snap. Look straight ahead, lads! But wait a minute, who's that poser in the second row from the back, third from the front? Mod haircut and showing his best side to the camera? Why, it's fifteen year old **Gordon Sumner**... fourteen years before "Every Little Thing She Does Is Magic" hit number one and before they nicknamed him **Sting!**

*Non-Stop Erotic Cabaret*



SOFT CELL

NEW RECORDING ON

BZLP2



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ALBUM AND CASSETTE



## FLASHBACK IMAGINATION

We're starting up, now we're on our way  
Leaving all our yesterdays behind  
Something special that we wanna say  
Happiness is just a state of mind

### Chorus

Flashback — to the days when the nights were young  
Flashback — when we could do no wrong  
Flashback — we used to dance 'till the light of dawn  
Flashback — when our hearts were so strong

### Repeat chorus

Living in the shadow of our yesterdays  
Memories of children in the sun  
Everybody's looking back but that don't pay  
Can't you see we've only just begun

### Repeat chorus

Flashback — hey, hey, hey, hey  
Flashback — hey, hey, hey, hey  
Flashback — hey, hey, hey, hey  
Flashback — hey, hey, hey, hey

### Repeat chorus twice

Flashback — hey, hey, hey, hey  
Flashback — hey, hey, hey, hey  
Flashback — hey, hey, hey, hey  
Flashback — hey, hey, hey, hey  
Flashback — hey, hey, hey, hey  
Flashback — hey, hey, hey, hey

Words and music by Steve Jolley/Tony Swain/Imagination  
Reproduced by permission Red Bus Music Ltd.  
On R&B Records

## STEPPIN' OUT KOOL & THE GANG

Steppin' out  
Steppin' out with my baby  
Steppin' out

You work hard the way I do  
Comfort me when I am blue  
All these things you do for me  
That's why we're steppin' out tonight

Steppin' out  
Steppin' out with my baby  
Steppin' out

I adore the things you do  
You make me feel special  
Tonight there's just me and you  
And we're steppin' out tonight

Steppin' out  
Just me and you baby  
Steppin' out with my baby  
Steppin' out

We will paint the town tonight  
Steppin' out with my baby  
Steppin' out  
Love will make us feel alright

Everyday you find a way  
To bring a smile to my face  
All these things you do for me  
That's why we're moving on

Steppin' out  
Just you and me baby  
Steppin' out

I like the way you move  
You dance so smooth  
Tonight there's just me and you  
That's why we're steppin' out tonight

Steppin' out  
Just me and you baby  
Steppin' out with my baby  
Steppin' out

We will paint the town tonight  
Steppin' out with my baby  
Steppin' out  
Love will make us feel alright

This is the least I can do  
Anything just to please you  
Tonight there's just me and you  
And we're gonna move on

Steppin' out, yeah  
Steppin' out, steppin' out  
With my baby  
Steppin' out, we're gonna paint the town

Words and music by R. Bell/J. Taylor/Kool & The Gang  
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On De-Lite Records



**THE HUMAN**

# LEAGUE

**100**

NEW SINGLE

## DON'T YOU WANT ME



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12" SINGLE INCLUDES EXTRA TRACK  
(EXTENDED DANCE MIX OF 'DON'T YOU WANT ME')

VIRGIN RECORDS LTD.



# Toyah

## Good Morning Universe

Good morning universe  
How are you today (today)  
Morning morning universe  
I'm feeling good today (today)

Come with me (come with me)  
Come with me (come with me)  
Close up your mouth and see  
The interlocking pieces  
I'll take you for and free

Good morning universe  
How are you today (today)  
Morning morning universe  
I'm feeling good today (today)

Good morning universe  
How are you today (today)  
Morning morning universe  
I've been a long long way (long way)

I'm back from Mars (I'm back from Mars)  
And I'm happy (and I'm happy)  
I'm happily but  
But I don't care  
The evening universe (evening universe)  
Space (in outer space)  
Far off the album to hear

I've got to find you  
In your church of fire  
And I want to touch you  
I want to touch you  
With fingertips in flower  
Mind games

And I want to kiss you (kiss you)  
I want to kiss you  
I want to kiss you  
Again

Good morning universe  
How are you today (today)  
Morning morning universe  
I'm feeling good (today (today))

Good morning universe  
How are you today (today)  
Morning morning universe  
I've been a long long way (long way)

Good morning universe  
How are you today (today)  
Morning morning universe  
I'm feeling good today (today)

Words and music by Willcox/Bogen  
Reproduced by permission Sweet 'n' Sour Songs Ltd.  
On Safari Records

# BITZ

## THE VINYL FRONTIER

It's definitely that time of the season. While Lady Di turns on the Christmas lights in Oxford Street, the record companies put out their 'Greatest Hits' compilations. And, for a change, the news is pretty bonzer.

Instead of the old trick of peppering dodgy B-sides with a few genuine hits, these new contenders are crammed with quantity and quality. Released this week are ace packages from **Bowie, Rainbow** and **Ian Dury** (see Albums page). During the next couple of weeks get ready for "The Best Of The Damned" on Dam Records (the band that bites your hand while it wags its tail); "Singles Going Steady" from **Buzzcocks** on Liberty (the band who combined pop and punk so smartly); "**Tom Robinson Band**" on EMI (singalonga politics); and "Once Upon A Time: The Singles" from **Siouxsie and The Banshees** on Polydor (all the 45s from "Hong Kong Garden" to "Spellbound"). History can be fun!



Guess who **Mel Smith's** going ga-ga about? The pics on his bedroom wall reveal all — it's none other than Julie Andrews. 'Sound Of Music' Andrews, the gal once voted least likely to do damage to passing hedgehogs. The man from Not The Nine O'Clock News has recorded 'Mel Smith's Greatest Hits' — a single praising the Family Favourite and composed on his John McEnroe-styled tennis racquet. "It all comes of having Mary Poppins as a nanny," he says, descending through the office window with the aid of an umbrella.

## TOYAH RULES — OK!

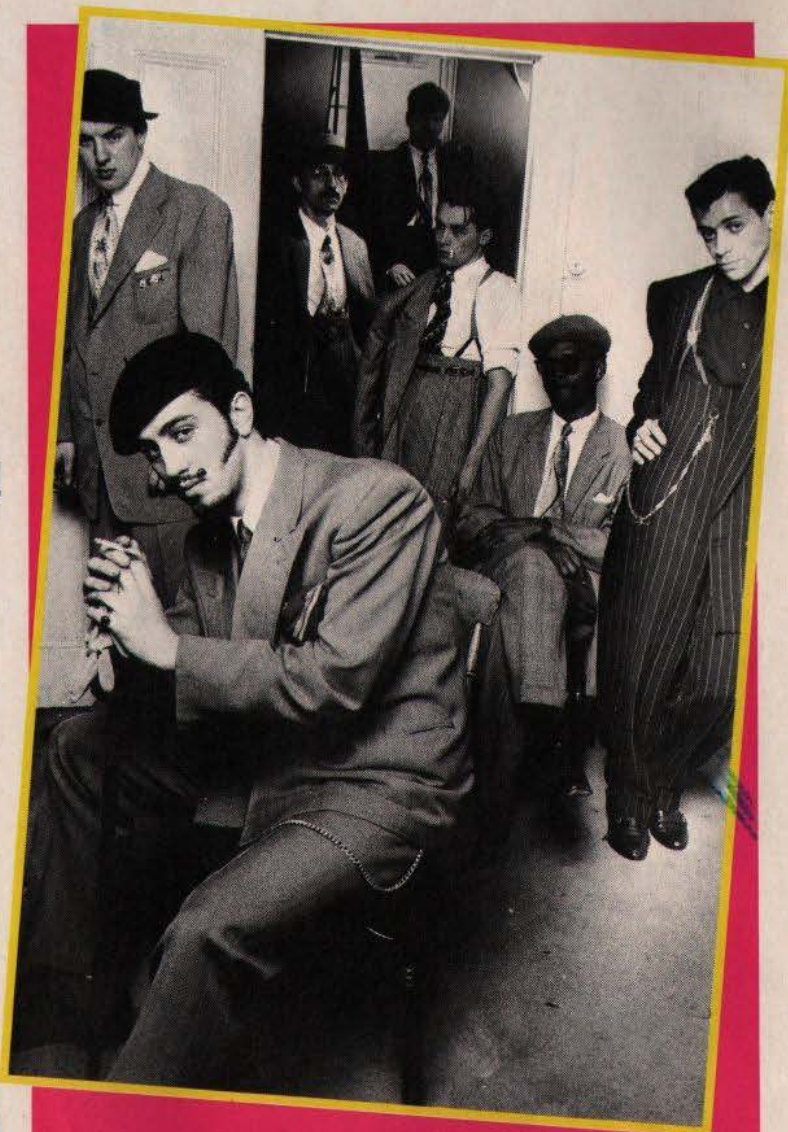
**Toyah**, whose show at London's Theatre Royal, on December 24, is to be televised by the Beeb as an Old Grey Whistle Test Christmas Eve Special, was highly chuffed to be introduced to the Queen Mother at a St James Palace reception to mark the 70th anniversary of the National Association of Youth Clubs. All dolled up in a snazzy black suit, Toyah, who's not exactly the tallest lady ever to face up to a mike, was quite amazed to find that the Queen Mum suffered from an even greater shortage of inches. It's reported that the tiny twosome chatted briefly, though there was no royal request for an autograph.

Who would have thought it? At last a medley record you can actually enjoy! "All That Glitters" is the title of a 12 inch on Bell Records from Gary, the Glitter king himself, that knits together excerpts from his classic fun hits like "I'm The Leader Of The Gang", "I Didn't Know I Loved You", and, of course, "Rock 'N' Roll". Anyone who can't raise a smile at this may already be dead.

**The Human League** have always had a soft spot for the small print on the records. After colour-coding their singles, the new dreamboats have decided to credit their latest single, "Don't You Want Me", to Human League 100.

We're assured that this has nothing to do with Haircut One Hundred but is a bizarre reference to the address of a Sheffield restaurant favoured by the Leaguesters!

The band are also playing a special concert for 400 spastic children at Sheffield's Lyceum Theatre this week (27). The show has been organised by the Batley Variety Club who will ferry children from all over Britain, using a fleet of 40 coaches, while a hefty contingent of police cadets will be on hand to help the kids in and out of the theatre.



**Blue Rondo A La Turk** haven't just returned from a trip to High and Mighty (the shop that caters for the generously proportioned man) but are modelling the latest in hip haberdashery. They're known as zoot suits and were originally the kind of gear that your grandad would wear in the 1940s . . .

Blue Rondo are a new seven piece who wish to be known as Britain's tastiest Brazilian nuts. In fact, only two of these snappy dressers are true coffee-flavoured Brazilians, the rest of the band hailing from Barbados, Greece, Wales and England.

Although they only made their first public appearance on the eve of the Royal Wedding, Blue Rondo were quickly signed by Virgin Records and pushed into the nearest studio with producer Pete Wingfield. They emerged with the single "Me And Mr Sanchez" which showcases their style of classy, brassy salsa for the ballroom and is already nudging into the charts.

Next comes a series of fifty one-off appearances with a second single scheduled for February '82. "Seems a long time off" says one of the band. But then with Blue Rondo, things move — but fast.

Unemployment is not one of the problems currently confronting **The Skids'** Richard Jobson, who has gained himself no less than 14 different roles in a play called 'Dog Beneath The Skin', which has just opened at London's New Half Moon Theatre.

Jobson's flood of parts has come about because the play features so many characters that

it would be too expensive to present it without all the actors taking more than one role each!

Because of Jobson's involvement in the play, The Skids' pre-Xmas tour plans have been shelved, though the band will be on the road again early in the New Year to promote 'Joy', their latest album.



Julian: Where next? Cleethorpes? Caracas? Market Deeping?

**The Teardrop Explodes** have taken aboard a new bass player — Ron Francois, a Londoner with no previous chart band experience. With keyboard player Dave Balfe also back in

the told the line-up is full strength again. The band are also involved in the launching of Club Zoo which is unique in that it will have no permanent base but will travel from venue to venue. In addition to two sets per night from The Teardrop Explodes — the resident band — Club Zoo will offer other entertainment like videos and taped music rather than rock bands as support acts, though a number of well-known bands have been given the opportunity to play unannounced.

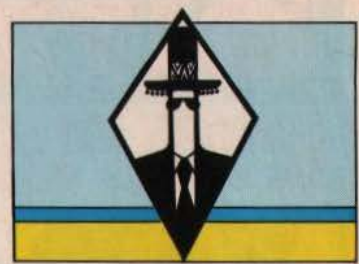
Membership for Club Zoo is valid worldwide and members, as well as receiving reduced rates and regular newsletters, can make travel arrangements through the club for dates abroad. Membership — valid for one year — is available by sending a cheque/P.O. for £1 (payable to Club Zoo) plus SAE to Club Zoo Membership, 18 Leamington Road Villas, London W11. The first British dates (more are being set up) are in Nightsout.

# ADAM TO THE RESCUE

A shock arrived for **Adam** recently when someone nicked a lorry containing the spectacular stage sets he and the Ants were planning to use for their forthcoming 'Prince Charming Revue' shows.

It was first reported that the shows would have to be cancelled as a result of the theft, but Adam, not wishing to disappoint his fans, decided to go ahead with the dates. (See Nightsout for all the details.)

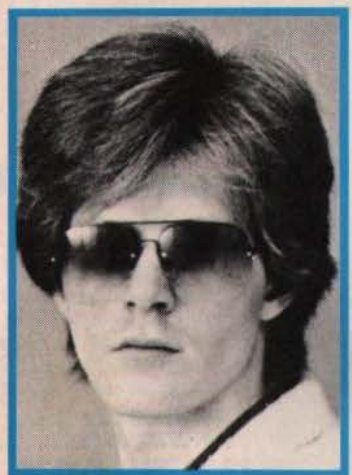
Tickets (which range from £3 to £5) are available from local box-offices though those for the London shows are also available by post from Keith Prowse Ticket Post, P.O. Box 265, London WC1E 7DW. Payment should be made by postal order only, made payable to Keith Prowse & Co. Ltd. Add 25p booking fee per ticket and mark your envelope either DRURY LANE or DOMINION THEATRE plus performance required.



Notice anything different about **Barry**? Like those sultry sunglasses and that devilish, tropical sunhat? Handsome, isn't he?

Our man about town decided that he had had one magnum of tizer and one spam bap too many at all those wild parties he attends every night. Barry needed a rest and last week booked an off-peak, ten day package tour to Torremolinos on W.D.A. (Well Dodgy Airways). He packed his sun oil, toothbrush and Star Wars jim-jams and headed off to the bus station.

Funny then that he's just sent us a postcard from the Sea View, Bournemouth but Barry swears he'll be back in time for the next issue of Smash Hits.



Don Snow (or there's no business like snow business).

**Squeeze** have a new keyboard player. He's Don Snow who used to be in The Sinceros and before that in Lena Lovich's backing band. Sharp-eyed viewers will already have seen Don with Squeeze on recent editions of "Top Of The Pops".

Don was recruited through auditions when he made the short list of three, though he wasn't actually first choice.

"We went with somebody else for a week," confesses Chris Difford, "but he kept coming back and saying 'I'm the man you need.' He just kept interrupting and making a fool of himself so we took pity on the poor man.

"He hadn't eaten for a month so we fed him and now he sleeps in a kennel under his piano. He's very loyal. He'll need to be — he has to stay in the band for three years before he gets paid!"



Kool & The Gang: spot the one without the moustache.

Robert 'Kool' Bell is not a man to blow his own trumpet. In fact, it's ironic that such a soft-spoken soul should head Kool & The Gang — one of the most notable set of funk noisemakers in the business. Kool just saves his wild streak for letting off steam onstage.

"'Stepping Out' was started by my brother Ronald," says Kool, talking about the Gang's latest hit. "The rest of us collaborated in the studio. Kool just wanted to branch off from the sound we got with 'Ladies Night', without losing the feeling entirely. We also wanted an optimistic message — so we have a story about a man taking out a lady who works as hard as he does, a lady who deserves to be taken out. Musically, the big departure

is on the lead vocal, where we had James JT Taylor singing in a high falsetto. It's not the range he usually sings in, so we had a lot of fun ribbing him about it, in the studio."

Kool doesn't say whether Taylor's swing into higher register is going to turn these funksters permanently into swinging Stylistics. What is certain is that the Gang have never been hotter.

From a jazz-based instrumental team of the early '70s, they've continued juggling musical influences and survived. But, as the recession bites and talk of nuclear war continues to spread, will songs about 'steppin' out' be enough?

"I can see the music getting more political. The recession is

certainly affecting concert ticket sales, though we're doing alright ourselves. But if people feel oppressed, they're gonna speak out. I can see us speaking out. We feel strongly about some things and do fund raisers in America for 'The March of Dimes', which benefits the disabled."

The next plan involves a set of ladies' nights. That is, the Gang are to produce albums for their back-up singers Something Sweet, while they've also started managing the Three Degrees. Kool says he's quite keen on a musical collaboration between his horns and their pipes. But when will we see Kool and The Gang again? "Expect us next year," says Kool.

Robin Katz

# 10 ITZ 'N PIECES

## ALL-TIME TOP 10



### JOANNE & SUSANNE (of The Human League)

**1. M: Pop Muzik (MCA)**  
Brings back memories of our first holiday together.

**2. ELVIS COSTELLO: Oliver's Army (Radar)** Before the casino went bust.

**3. LENE LOVICH: Lucky Number (Stiff)** Think they've called ours.

**4. ROXY MUSIC: Love Is The Drug (EG)** So true.

**5. KATE BUSH: Army Dreamers (EMI)** So sad but so true.

**6. GINA X: Weekend Twist (EMI)** Something to unwind to.

**7. GEORGE BENSON: On Broadway (Warners)** From one of the best films ever made.

**8. BLONDIE: Heart Of Glass (Chrysalis)** Ours are splintered.

**9. MICHAEL JACKSON: Off The Wall (Epic)** Got that groove thang!

**10. IAN DURY & THE BLOCKHEADS: Wake Up And Make Love To Me (Stiff)** No comment!

## DISCO TOP 40

| TWO WEEKS AGO | THIS WEEK | TITLE                               | ARTIST                | LABEL              |         |
|---------------|-----------|-------------------------------------|-----------------------|--------------------|---------|
|               | 7         | LET'S GROOVE                        | EARTHWIND & FIRE      | CBS                |         |
|               | 5         | STEPPIN' OUT                        | KOOL & THE GANG       | De-Lite            |         |
|               |           | FLASHBACK                           | IMAGINATION           | R&B                |         |
|               |           | WHEN SHE WAS MY GIRL                | FOUR TOPS             | Capitol/Casablanca |         |
|               | 9         | TURN YOUR LOVE AROUND               | GEORGE BENSON         | Warners Bros       |         |
|               | 29        | CAN'T KEEP HOLDING ON               | SECOND IMAGE          | Polydor            |         |
|               | 3         | LOVE ME TONIGHT                     | TREVOR WALTERS        | Magnet             |         |
|               | NEW       | AY AY AY                            | AY MOOSEY             | MODERN ROMANCE     | WEA     |
|               | 16        | WHY DO FOOLS FALL IN LOVE           | DIANA ROSS            | Capitol            |         |
|               | NEW       | CAN'T HELP MYSELF                   | LINK                  | Chrysalis          |         |
|               | 4         | YOU GOT THE FLOOR                   | ARTHUR ADAMS          | RCA                |         |
|               | NEW       | RIDE THE LOVE TRAIN                 | LIGHT OF THE WORLD    | EMI                |         |
|               | 37        | SHAKE G.O.                          |                       | Arista             |         |
|               | 7         | MYSTERY GIRL                        | DUKES                 | WEA                |         |
|               | 10        | STARCHILD                           | LEVEL 42              | Polydor            |         |
|               | NEW       | I'M GLAD THAT YOU'RE HERE           | ALPHONSE MULLOZAN     | London             |         |
|               | NEW       | EASIER SAID THAN DONE               | SHAKATAK              | Polydor            |         |
|               | 6         | ROSE ROYCE EXPRESS                  | ROSE ROYCE            | Whitfield          |         |
|               | 8         | ANTI-FREEZE                         | FREEZE                | Beggars Banquet    |         |
|               | NEW       | BOUNCY BOUNCY                       | JUMPP                 | RCA                |         |
|               | 20        | IT MUST BE MAGIC                    | TEENA MARIE           | Motown             |         |
|               | 16        | IT'S GOOD TO BE THE KING            | RAP (PART 1)          | MEL BROOKS         | Luggage |
|               | NEW       | NORTH LONDON BOY                    | INCOGNITO             | Ensign             |         |
|               | 18        | SIGN OF THE TIMES                   | BOB JAMES             | CBS                |         |
|               | 33        | LET'S START THE DANCE AGAIN         | BOHANNON              | US Phase II        |         |
|               | NEW       | LOVE FEVER                          | GAYLE ADAMS           | Prelude            |         |
|               | NEW       | WHERE IS MY SUNSHINE                | CACHE                 | Groove             |         |
|               | 21        | SECRET COMBINATION                  | RANDY CRAWFORD        | Warners Bros       |         |
|               | NEW       | SUNNY DAY                           | PIG BAG               | Y                  |         |
|               | 26        | UPENDI                              | MUKKI WANGO K.I.D.    | US Sam             |         |
|               | 24        | KILIMANJARO                         | LETTAMBULU            | US MUS             |         |
|               | NEW       | SHINE ON                            | CELINA DUNCAN         | RCA                |         |
|               | NEW       | THE ADVENTURES OF GRANDMASTER FLASH | GRANDMASTER FLASH     | Sugarhill          |         |
|               | NEW       | CONTROVERSY                         | FRINCE                | Warners Bros       |         |
|               | NEW       | EVERY HOME SHOULD HAVE ONE          | PATTI AUSTIN          | Warners Bros       |         |
|               | 11        | I CAN'T TURN AWAY                   | SAVANA                | R&B                |         |
|               | NEW       | I HEARD IT THROUGH THE GRAPEVINE    | ROGER                 | Warners Bros       |         |
|               | 13        | LOVE HAS COME AROUND                | DONALD BYRD           | Electric           |         |
|               | NEW       | I LIKE YOUR LOVING                  | RICHARD DIMPLES HELDS | Epic               |         |
|               | NEW       | LOVE IN THE FAST LANE               | DYNASTY               | Solar              |         |

## INDEPENDENT SINGLES TOP 30

| TWO WEEKS AGO | THIS WEEK | TITLE                    | ARTIST                       | LABEL       |         |
|---------------|-----------|--------------------------|------------------------------|-------------|---------|
|               | 10        | SIX GUNS                 | ANTIPISTI                    | Rondelet    |         |
|               | 4         | SUNNY DAY                | PIC BAG                      | Y           |         |
|               | 1         | THUNDER IN THE MOUNTAINS | TOYAH                        | Safari      |         |
|               | 3         | THE "SWEETEST GIRL"      | SCRITTI POLITTI              | Rough Trade |         |
|               | 2         | DEAD CITIES              | EXPLOITED                    | Secret      |         |
|               | 18        | INDIAN RESERVATION       | 2000                         | Albion      |         |
|               | 7         | JUST CAN'T GET ENOUGH    | DEPECHE MODE                 | Mute        |         |
|               | 15        | PAPA'S GOT A BRAND NEW   | PIC BAG PIG BAG              | Y           |         |
|               | 6         | NEVER AGAIN              | DISCHARGE                    | Clay        |         |
|               | NEW       | IN GOD WE TRUST          | DEAD KENNEDYS                | Stank       |         |
|               | 5         | WHEN YOU WERE SWEET      | SIXTEEN FURYS & DAVEY ARTHUR | Ritz        |         |
|               | NEW       | WHITE CAR IN GERMANY     | ASSOCIATES                   | Situation   |         |
|               | NEW       | HARRY MAY                | BUSINESS                     | Secret      |         |
|               | 9         | PROCESSION               | EVERYTHING'S GONE GREEN      | NEW ORDER   | Factory |
|               | 13        | POLICE                   | STORY PARISANS               | No Future   |         |
|               | 21        | NAGASAKI                 | NIGHTMARE CRASS              | Crass       |         |
|               | NEW       | LAST BUS TO BEDDEN       | EPILEPTICS                   | Spiders     |         |
|               | 20        | ALL-OUT                  | ATTACK BLITZ                 | No Future   |         |
|               | NEW       | CAT                      | BLACK MARC BOLAN             | Cherry Red  |         |
|               | 8         | IT'S GOOD TO BE THE KING | RAP (PART 2)                 | MEL BROOKS  | Luggage |
|               | NEW       | THE RAZOR'S EDGE         | DEFUNK!                      | Henniball   |         |
|               | 12        | KIDS OF THE M'N          | INFARCT                      | Secret      |         |
|               | NEW       | STRETCH                  | MAXIMUM JOY                  | Y           |         |
|               | 16        | LAST ROCKERS             | (EP) VICE SQUAD              | Riot City   |         |
|               | 25        | LET THEM FREE            | (EP) ANTI-FAST!              | Rondelet    |         |
|               | 24        | FOR SORE POINTS          | (EP) ANTI-FAST!              | Rondelet    |         |
|               | 19        | THE RESURRECTION         | (EP) VICE SQUAD              | Riot City   |         |
|               | 14        | BARBED WIRE              | HALD ANNE ARMKETY            | Crass       |         |
|               | 11        | SEXUAL                   | UK DE-LAY                    | Fresh       |         |
|               | NEW       | RELEASE THE BATS         | BIRTHDAY PARTY               | 4AD         |         |

## INDEPENDENT ALBUMS TOP 10

|    |     |                 |                    |                 |                       |
|----|-----|-----------------|--------------------|-----------------|-----------------------|
| 1  | 2   | SPEAK AND SPEAR | DEPECHE MODE       | Mute            |                       |
| 2  | 1   | STILL           | JOY DIVISION       | Factory         |                       |
| 3  | NEW | EXPLOITED       | LIVE EXPLOITED     | Superville      |                       |
| 4  | 3   | PLEASURE        | GIRLS AT OUR BEST! | Happy Birthday  |                       |
| 5  | NEW | MOVEMENT        | NEW ORDER          | Factory         |                       |
| 6  | 7   | CARRY ON        | OF VARIOUS ARTISTS | Secret          |                       |
| 7  | 8   | PRESENT         | ARMS (L&A)         | Dep Intentional |                       |
| 8  | NEW | INCONTINENT     | FAD GAGGET         | Mute            |                       |
| 9  | NEW | CLOSER          | JOY DIVISION       | Factory         |                       |
| 10 | NEW | LET THEM EAT    | JELLY BEANS        | VARIOUS ARTISTS | Alternative Tentacles |

## TAKE 5

The current listening pleasure of a Smash Hits scribe. This issue, **Ian Granna**.

- 1. OMD:** Joan Of Arc (Dindisc)
- 2. U2:** Gloria (Island)
- 3. THE BLUE NILE:** I Love This Life (RSO)
- 4. IT'S IMMATERIAL:** Imitate The Worm (IHM)
- 5. SIMPLE MINDS:** Sweet In Bullet (Virgin)

## FAN CLUBS

(Don't forget to enclose a S.A.E.)

**Stray Cats**  
4th Floor,  
Hammer House,  
113-117 Wardour Street,  
LONDON W1V 3TD.

**Gillian**  
c/o Pan Agency,  
10 Sutherland Avenue,  
LONDON W9.

**Devo**  
c/o Lookout  
Management,  
9120 Sunset Boulevard,  
Los Angeles,  
California 90069, USA.

## PERSONAL FILE



### DAVID BALL of Soft Cell

**FULL NAME:** David James Ball.  
**BORN:** 3.5.59 in Salford.  
**EDUCATED:** Various schools in Blackpool and finishing in Leeds Poly.  
**HIGH SPOT OF EDUCATION:** Winning the Art prize at Leeds Poly, although the Art teacher did say I would never get anywhere with music.  
**FIRST CRUSH:** Jeanette, Paula, Denise, Lynn and Debbie — all at the same time. I was five.  
**FIRST RECORD:** "Love Grows" by Edison Lighthouse.  
**FIRST LIVE SHOW:** Status Quo, Blackpool.  
**PREVIOUS JOBS:** Working as an ice-cream man on Blackpool beach. I

have also stocked beer in an off-licence.

**PREVIOUS BANDS:** Mainly school bands, though we didn't do any gigs. One band once played at a party and we all had jelly beans thrown at us!

**GIRLFRIEND:** Karen.

**PRESENT HOME:** Leeds.

**PROUDEST ACHIEVEMENT:** So far, getting to Number One.

**LOWEST POINT OF CAREER:** When we had to play a gig in "Crocs", Essex, on a horrible rainy day. I remember sitting in the back of the van, dying with the flu and feeling miserable.

**HERO:** Andy Williams.

**HEROINE:** The Queen Mother.

**FAVOURITE ACTOR:** Clark Gable.

**DESERT ISLAND DISC:** "Run Baby Run" by The New Beats or "The Royal Power" by Iggy Pop.

**FILM:** Friday The 13th (at the moment).

**CLOTHES:** My Colonel Saunders-type dickie-bow.

**FOOD:** Sirloin steak.

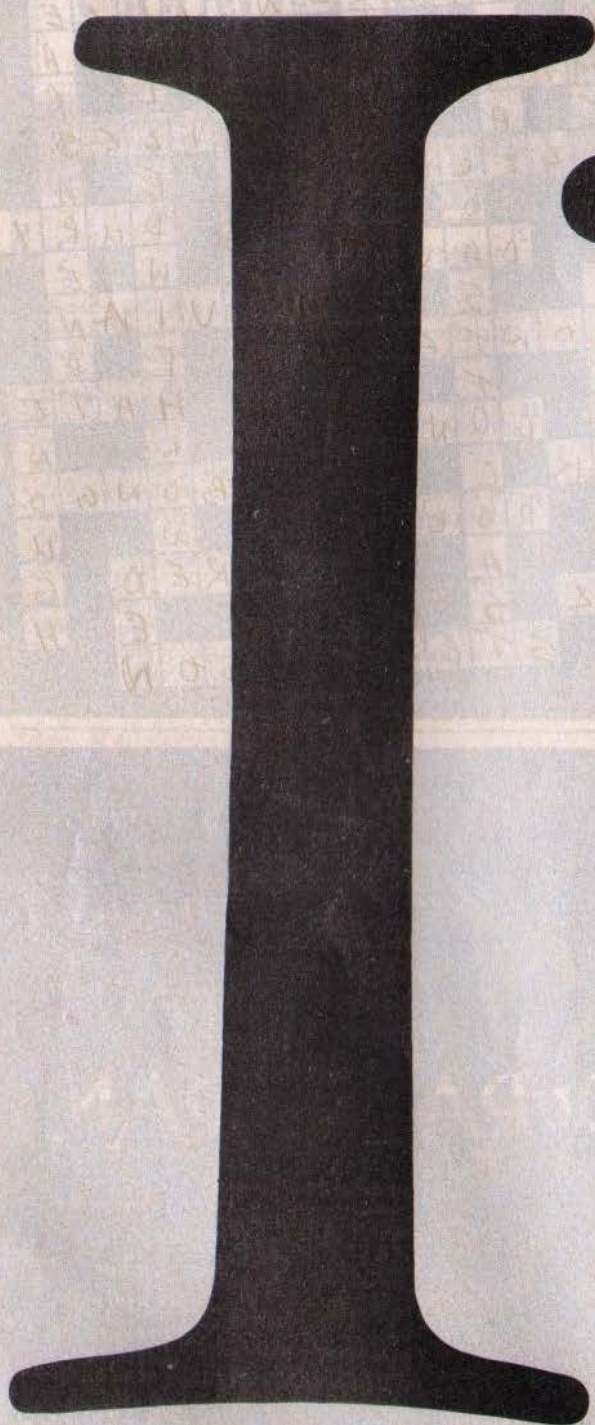
**PET HATE:** Curry.

**TRUE CONFESSION:** I bite my nails and I also don't brush my teeth as often as I should!

**COLOUR OF SOCKS:** Very dark blue.



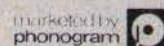
'NEVER IN A MILLION YEARS'



THE BOOMTOWN RATS



A NEW SINGLE  
Mer 87



# CROSSWORD

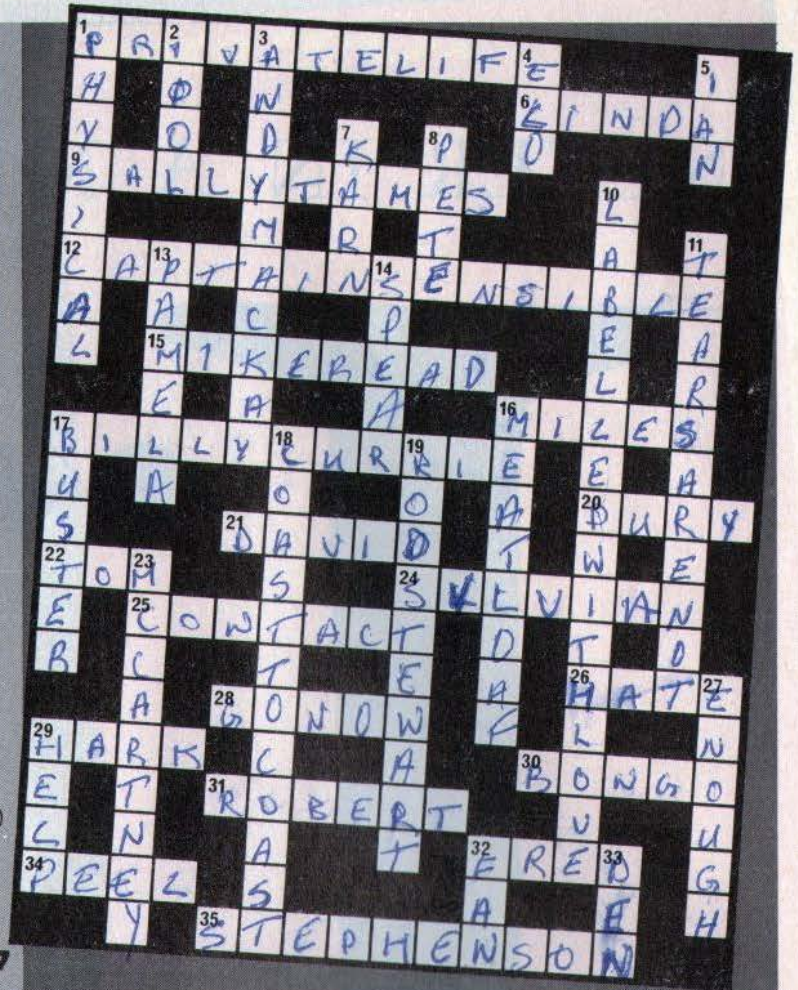
## ACROSS

- 1 Written by Chrissie Hynde, a hit for Grace Jones (7,4)
- 6 & 23 She accompanies Paul — everywhere!
- 9 Saturday a.m. TV face (5,5)
- 12 Damned bass player whose respectable name disguises a raving nutcase! (7,8)
- 15 Radio 1 DJ (4,4)
- 16 John/----/Copeland (name that links singer to manager)
- 17 A hot dish in Ultravox! (5,6)
- 20 See 5
- 21 & 24 Japan's lead singer
- 22 & 28 across Piranhas hit
- 24 See 21
- 25 Disco boom hit for Edwin Starr
- 26 No love in this theatre!
- 28 Ask your dad: this was the Moody Blues first smash hit (2,3)
- 29 See 22
- 30 Type of drum
- 31 Plant or Palmer?
- 32 Barman at the Rovers?
- 34 A radio John
- 35 See 13

## DOWN

- 1 Olivia's current workout
- 2 Blond Billy
- 3 Roxy musician (4,6)
- 4 They're in the melon!
- 5 & 20 Lord Upminster before his peerage!
- 7 Colleague of 21 across
- 8 Who's first name?
- 10 Difford and Tillbrook's country smash (8,4,4)
- 11 & 27 ABC's funky message (5,3,3,6)
- 13 & 35 Pleasant hen poems (anag. 6,10 TV star)
- 14 Burning ---- (reggae superstar)
- 16 A fat mole (anag. 4,4 group/singer)
- 17 Bad Manners' comic!
- 18 "Hucklebuck" outfit (5,2,5)
- 19 Best to draw (anag. 3,7 singer)
- 23 See 6
- 27 See 11
- 29 The second Beatles film
- 32 A follower
- 33 Hegarty for instance

**ANSWERS ON PAGE 47**



EMI 5254  
new release

'my own way'

c/w 'like an angel'  
available in 7" & 12" form

# DURAN DURAN

december

- canterbury (university sports hall) 7
- norwich (university of east anglia) 8
- sheffield (city hall) 10
- manchester (apollo) 11
- leicester (de montfort hall) 12
- cardiff (sophia gardens) 13
- poole (arts centre) 15
- london (hammersmith odeon) 16
- london (hammersmith odeon) 17
- edinburgh (playhouse) 19
- liverpool (empire) 20
- birmingham (odeon) 21
- birmingham (odeon) 22
- birmingham (odeon) 23



# 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.



**Please could you tell me if Mark Bedford of Madness is married to June of The Modettes? Also does he have any brothers or sisters? Bedders fan, Glasgow.**  
I think you've got your wires crossed slightly — it's Woody that's married to June. Bedders isn't married (his current companion is Miranda from the Belle Stars) nor does he have any brothers or sisters.

**What's happened to The Moondogs?**  
*Dawn Roberts, Southampton.*  
The sad news is that the band

have now broken up after leaving their record company a couple of months ago. They did record an album with Todd Rundgren in New York but it's now up to Real whether they release it or not. None of the band have announced any plans as yet, but we hear they're concentrating on songwriting.

**At a recent Sheena Easton concert Sheena sang a song called "I Was Raised On Robbery." Has this song ever been released or is it going to be?**  
*Sheena fan, Crawley.*

The song in question is called "Raised On Robbery" and Sheena hasn't recorded it — nor does she plan to — but you can still get the original version by Joni Mitchell who wrote it. It's on her "Court And Spark" LP on Asylum.

**I've heard that Jim Reilly has left Stiff Little Fingers. Does this mean Jake Burns and Co. will split up?**  
*Gary Owen, Manchester.*  
Jim has indeed left the band but they will be carrying on with Dolphin Taylor, late of the TRB, now occupying the drum stool.

**Could you please tell me when is Glenn Tilbrook's birthday and where he was born? Where does he live now and is he married?**  
*Squeeze fan, Gloucestershire.*  
Glenn's birthday is August 31 and he was born in Woolwich in South London. He now lives in the neighbouring area of Greenwich and no, he's not married. Unfortunately the band don't have a fan club at the moment, but you could try writing to them c/o A&M Records, 30-32 Mortimer Street, London W1. Don't forget a SAE if you're hoping for a reply.

**Can you tell me where I can get Soft Cell's "Memorabilia"/"A Man Can Get Lost" single which**

**didn't quite make the charts?**  
*Margaret, London.*  
Strangely enough for such a popular band, Phonogram say that though the single hasn't been deleted, no more copies are being pressed up! You can only keep trying . . .

**Can you please tell me if it's true that Woody, the drummer from Madness, is going deaf? A boy at school told me he saw it on TV.**  
*Paul, Sussex.*  
The Madness office tell us that Woody is in fact deaf in one ear, and that he appeared on a TV programme for deaf people where he took a hearing test. It is only the one ear though.

**Can you please tell me how many number one singles David Bowie has had?**  
*Debbie Booth, Liverpool.*  
Strangely enough, out of all Bowie's classic singles, only the re-issue of "Space Oddity", "Ashes To Ashes" and now "Under Pressure" have ever made it to the top slot.

**Could you tell me if John Taylor, Roger Taylor and Andy Taylor of Duran Duran are brothers?**  
*Cheryl Fryatt, Essex.*  
Not only are they not brothers, they're not even related!

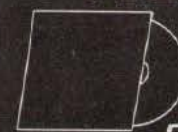
# AFRAID OF MICE



**NEW ALBUM  
'AFRAID  
OF MICE'  
INCLUDES  
CURRENT  
SINGLE  
'POPSTAR'**

**LIMITED OFFER  
FREE 4 TRACK  
FLEXI DISC**

**AND  
POSTER  
IN ALL GOOD  
RECORD SHOPS**



# Haircut One Hundred

## FAVOURITE SHIRTS AND BOOTS AND TIES AND SOCKS AND HATS AND SUITS . . . .

### Mark Ellen introduces Haircut One Hundred

TWO-FIFTHS of Haircut One Hundred are out on display. Phil the saxman, and Graham, the guitarist. The others'll be along in a minute.

We're loafing about in their publicist's office just by the old market-place near London Bridge. Two floors down you can hear the muffled clanking of the goods trains punctuated by the sound of men loading up boxes of fruit. Chuck in a few vintage cars and stick some violins in the background and you'd have all the trappings for one of those classic '30s movies.

And — judging by the pair upstairs — you'd have a ready-made cast as well. They both look the part: Phil in regulation baggy trousers and striped woolly socks; Graham complete with neatly clipped locks, cricketing pullover, a small bow-tie, dressed in about three shades of beige. The kind of thing Richard Jobson was pioneering before he went all rustic.

And it's catching. Ever since their first TOTP appearance with "Favourite Shirt (Boy Meets Girl)", people have apparently been going into London's Kensington Market and demanding "trousers like Graham from Haircut One Hundred and jumpers like Nick".

But that's only *part* of The Look. There's also been various on-stage versions, all of them something of a rarity seeing as the band's only played about 20 gigs in their entire existence.

GRAHAM OUTLINES the current mode. "Socks tucked in, jogging trousers, T-shirt, towel round your neck. Wipe your face," he declares, "and go really loopy! You've got to be *fit* when you're playing with us."

And let's not forget all the contenders for future looks. Keeping abreast of the Haircut wardrobe could well prove a full-time occupation.

"There's so many looks I like," enthuses Graham. "The old American 'Everglades' look — y'know, with the old hats and check shirts, the big boots and shot-guns. And the American GI look (combat gear). And the English Paratrooper look. And the American Police look from the '40s/'50s — the bikeriders with the old square hats. And Batman. And Hercules . . ."

". . . and Sinbad The Sailor," Phil chips in. "All curly shoes, big ear-rings, big bandanas . . ."

". . . and 'The Cary Grant' look." The door has swung open majestically to admit Les, the bassist. It might just as well be Cary Grant such is his devotion to the shambling '40s screen idol and his hopeless dress sense. He's turned out in spruce laced shoes, a crisply-ironed shirt and a suit so astoundingly baggy you could probably park a Ford Cortina down each leg.

"Cary Grant's suits were so padded," he claims, "they made him look like Superman. I loved them. I used to come home on Sunday afternoons and switch on the BBC and he'd be there. Making a fool of himself."

THE SAME desire to be laughed at extends to the band's first live appearance. Les and Nick had met at school in Beckenham, then teamed up with Graham at a time when their respective girlfriends had — coincidentally — given all three of them the boot. With a little time on their hands, they set sail as Captain Pennyworth, then became Moving England, then The Boat Party, and eventually came to rest as Haircut One

Hundred adding Phil on sax, Blair on drums and Mark "Ilford" Fox ("a lingering member") on percussion.

They stepped bravely onto the boards of The Ski Club of Great Britain in March '81 and the audience fell about.

"But that's what we wanted," Les insists. "A bit of humour. After all," he adds, "we were wearing maroon barber coats with towels over the arms, white shirts and ties and carrying scissors, a comb and a shaving-brush."

You think *that's* daft? Worse was to come.

"You know that group Imagination?" Les enquires. "Well, we went on like them once. Y'know, flexing our muscles, doing press-ups . . ."

Muscles? What muscles? "Well . . . we haven't got any," he admits. "That's why we did it!"

AN APPROPRIATE moment, really, for the arrival of Nick, dressed — on this occasion — in spacious fawn trews, fisherman's socks and the now-legendary woolly jumper. He looks younger than his 20 years — "20!" he sighs. "Over the hill!" — flops onto a sofa and delivers a succinct little speech on his musical taste. This is triggered by the mention of The Monkees (the '60s pop phenomenon pictured on page 39).

"I loved them," he remembers fondly. "I used to live for them. I used to mime in front of the telly to them. I like Peter Tork (second left) the best. Mysterious. Never said anything."

"The way I see it," he explains, "is that — around 10 — Monkees and Beatles is all you listen to. Then — around 13 — you start to disown all those records and you





Left to right: Blair Cunningham, Graham Jones, Phil Neville Smith, Les Nemes, Nick Heyward

go to discos and start meeting girls. Then you start listening to jazz and getting into this really weird stuff." He rolls his eyes, despairingly.

"Then you get so depressed with it you cut all your friends off and have a short haircut and get out all your old Beatles and Monkees albums again and start, y'know, enjoying yourself!"

Les, on the other hand, claims he's always been "a funkster". His influence on the band's arrangements is fired by America's crowned king of funk, James Brown, and nifty funk bassist, Stanley Clarke ("who must have about five hands"). He doesn't care to be lumped in with the so-called 'Brit-Funk' upsurge, but reckons it was inevitable, nonetheless.

"It was bound to happen, wasn't it? Kids going to discos and dancing to these American 12-inchers. It was about time somebody else had a go."

The funk provides a perfect contrast to Nick's pop song-writing and his truly bonkers line in lyrics. Not even the band can fathom these works of poetry which are — he'll readily admit — wilfully obscure.

"I'd rather get a good one-line lyric than a story," is his explanation. "Like in the song 'Lemon Fire Brigade'."

He recites an immortal extract to illustrate the point: "Why oh why, Lemon Fire Brigade/What became of her smile/In the warmth of the Lemon Fire?/All that you need is the voice to bring on the time to pay for the

triangles . . ." he tails off, mysteriously.

And what's all that supposed to mean?

Nick looks rather pleased with himself. "It's just a theme," he decides, helpfully. "It's like another song, 'Milk Film', which is a variation on that hymn, 'Glad That I Live Am I'. It's a theme — y'know, driving along in your Triumph Herald with your stripey T-shirt on the way to Brighton with some blonde-haired Bunny . . ."

The others start exchanging knowing looks. Nick is clearly well-known for suddenly veering off at a tangent.

Go on, they suggest, ask him what his life's ambition is.

So I do, like an idiot.

"My life's ambition," Nick

reveals, "is to live inside a transparent rock. You must have had dreams about sitting in something and just watching everything go by. It would be brilliant," he's convinced. "Not to get old and just watch History. And drink tea. And give people anaemic looks. And wait for girls to come along from Scotland who've got freckles and pale skin . . ."

He gazes at the ceiling, seemingly deaf to the band's hoots of laughter. It seems a shame to disturb him, so I take my leave.

Any message for the nation, Nick?

"Yes," he says. "Keep smiling."

"Or," adds Graham, "start smiling if you haven't been."

# CELLULOID PRESENTS

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# S

## SINGLES

Reviewed by  
**Dave Rimmer**



**LINX: Can't Help Myself (Chrysalis)** If you just happened to hear this, on a radio or in a disco, you'd probably think it was Michael Jackson. Nothing wrong with that, of course: I like Michael Jackson. Linx aren't half bad either, and amid all the dross being released this fortnight to try and cash in on Christmas, this stands out as one of the few worth slipping on the turntable at your favourite festive occasion. Dance? You can't help yourself.



**IMAGINATION: Flashback (R&B)** Surprise of the fortnight! Not the second re-make of the dreadful "Body Talk" that I'd expected, but a slick slice of strutting, soulful disco pitched somewhere between Smokey Robinson and the Bee Gees. The lyrics are garbage, every musical phrase is a complete cliché, but somehow this gets the thumbs-up. A hit.

**EDDIE MAELOV AND SUNSHINE PATTERSON: Another Teardrop (Human)** Enticingly odd ditty from your favourite cabaret band about an affair breaking up. The voices flit back and forth, the synthesizers jog along, and the best riff has been half-inched from Acker Bilk's "Stranger on the Shore". Naughty, but we'll forgive them. Unusual and worth investigation.



**THE HUMAN LEAGUE: Don't You Want Me (Virgin)** The boys and girls from Sheffield with the synths and the silly haircuts seem hell-bent on nothing short of world domination. This, the story of "A Star is Born" in four minutes flat and the most obvious single on the album, is a suitable step in that direction... assuming there's anyone out there who hasn't already got the LP.

**BUCKS FIZZ: The Land of Make Believe (RCA)** The rot starts here. Corny spacey intro fades into a chungo-chungo sub-reggae rhythm and the most obvious of Christmas cash-ins. Should you ask Santa for this? To quote the pathetic lyrics: "Not for all the tea in China, or the corn in Carolina."

**JOHN & YOKO: Happy Xmas (War is Over) (Apple)**  
**WIZZARD: I Wish It Could Be Christmas Every Day (Harvest)** Yep, you know there's another year over when it comes round to time for "Happy Xmas" to be re-re-re-re-released (again). The almost-as-old "I Wish" at least has the decency to begin with the appropriate sound of a cash register. Of the two, Wizzard's tongue in cheek mix of Motown soul and rock and roll gets my vote. But where are Slade's "Happy Xmas Everybody" and Bing Crosby's "White Christmas"? Re-released next week, I shouldn't wonder.

**TOYAH: Four More From Toyah (Safari)** The jolly singalongatoyah first track, "Good Morning Universe", sounds uncannily like Bucks Fizz. Need I say more? Yes. There are three other tracks which are all better, and the first 100,000 lucky purchasers get a free flexi to boot. All this makes it excellent value for Toyah fans, but no more enticing for those (like me) who find her twee and boring.

**DURAN DURAN: My Own Way (EMI)** Duran Duran can't decide whether their "own way" is funk, futurist, Euro-disco or mid-'70s "art rock". I can't decide whether I like this or not. The chorus is a winner, though.

**GEORGE JONES AND ELVIS COSTELLO: Stranger In The House (Epic)** In 1979 country and western old hand George

Jones makes an album, "My Very Special Guests", with a variety of musicians playing on one track each. These include Costello. Two years later, Epic release the Costello track as a single. Could this have anything to do with the fact that Elvis just scored with "Good Year For The Roses"? Just in time for Christmas, too. Unexceptional.

**THE HIGSONS: It Goes WAAP (Waap Records)** Infectious, untogther funk-rock with a b-side that sounds like a piss-take of all things Latin. It does indeed go WAAP. Good fun.

**STATUS QUO: Rock and Roll (Vertigo)** Surprisingly mellow with harmony vocals and strings building slowly to the chorus: "It's up to you to find rock and roll in every song". Can't find one here, but not that I'd really want to. Dire.

**TOT TAYLOR: Don't Spy On Me (Easy Listeners)** Once the leader of naff power-pop band Advertising, Taylor now writes songs for Virna Lindt, and sometimes for himself. This is like a '60s spy movie theme on the verge of a nervous breakdown. Great.

**HAVANA LET'S GO: Spanish Cabaret (Polydor)** This does indeed sound like something you might hear in a cabaret while on a package holiday in Benidorm. What's more, the flip sounds like Blondie in Torremolinos. Nice sax, but this is really just another plastic salsa record with nothing to recommend it.



**THE SHAKIN' PYRAMIDS AND LONNIE DONEGAN: Cumberland Gap/Wabash Cannonball/Don't You Rock Me Daddy-O (Cuba Libre/Virgin)** In which Glasgow's answer to Lonnie Donegan team up with... Lonnie Donegan, a veteran skiffle-master best known for his "My Old Man's A Dustman". Roping in BA Robertson to produce, they scoot through a couple of Lonnie's old numbers and raise a smile, if nothing else. Best cover of the fortnight.

**DOLLY MIXTURE: Been Teen (Respond)** The first record on Paul Weller's very own label, and very Jam-influenced it sounds too, despite being produced by Captain Sensible

and Paul Grey of the Damned. A quirky, snappy, fingerpopping kind of tune about someone about to stop being a teenager.

**IAN DURY: What A Waste (Stiff)** Dury's best-ever song re-released for your edification and delight. And for Christmas, of course.

**BONEY M: We Kill The World (Atlantic)** What? Boney M? A protest song? Don't make me laugh. The trouble is, that despite worthy sentiments about the undesirability of over-population and imminent nuclear destruction, this does make me laugh. Still, that's more than most Boney M songs do.

**GIRLS AT OUR BEST: Fast Boyfriends (Happy Birthday)** Poppy, boppy and a little rocky, this suggests that GAOB are trying to follow in the footsteps of Altered Images. But the song is too weak, and the vocals just sound too damn nice. Not great.



**THE BOOMTOWN RATS: Never In A Million Years (Mercury)** This week's silliest sleeve. As well as there being no mention of the band's name or the single's title on the front, there are also six (ventilating?) holes which could mean that the vinyl will get damaged. Clever, eh. Bob Geldof tried to re-write Bowie's "Heroes"... not very well.

**KIRSTY MacCOLL: You Still Believe In Me (Polydor)** Another Xmas hopeful. Sounds like something from a tragic love story that should be sung staring into someone's eyes. It goes OK from the plodding intro until about half way through. Then it gets boring.

**THE BEAT: Hit It (Go-Feet)** Every single the Birmingham Boys release has less and less obvious, commercial pull. This is no exception. There isn't so much a tune as a great and grinding rhythm over which Dave Wakeling sings sharp words.

**SHEENA EASTON: You Could Have Been With Me (EMI)** The title track of her album, and the kind of record to make singles reviewers want to give away their typewriters. You know no matter what you say, it will still go double platinum in every country where they have record players. Horrible.

EARTH WIND & FIRE



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'Let's Groove'

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Maurice White  
for  
Kalimba Productions.

Album: CBS 85272  
Cassette: CBS 4085272  
Single: CBS A 1679

# 'RAISE!'

# EARTH WIND & FIRE

NEW ALBUM & CASSETTE





# a

## ALBUMS

immediate feel than before, this is a very colourful and adventurous collection. Julian's melodic flair and imaginative lyrics win the day although it's still the quieter, more simple moments like the tender "Tiny Children" (a classic) or the emotional "Great Dominions" that really shine. Be warned: it takes some getting used to but is still well on target. **(8½ out of 10)**

Ian Cranna

**THE FOUR TOPS: Tonight! (Casablanca)** The Tops have been around longer than a Max Bygraves' joke and though they haven't changed much over the years, it matters not a jot — they started out great and have stayed that way. So, while "When She Was My Girl" (bless its hip harmonica heart) is the most instantly appealing of the nine tracks on offer here, most of its relatives are worthy of a good home. And don't let the label fool you. Motown is alive and well and living in Casablanca. **(8 out of 10)**

Fred Dellar

**RAINBOW: The Best Of Rainbow (Polydor)** Double-trouble covering the whole Rainbow span and so providing an excellent opportunity to compare the vocal attributes of Ronnie James Dio, Joe Lynn Turner and Graham Bonnet, the latter being the only 'Bow beau not able to afford a middle name. All three acquit themselves ably and the vocals come taut and tasty, though Richie Blackmore's Strat-attacks tend to bore after a while, especially when aligned to some of the faceless material he wings our way. A single helping might have proved more palatable. **(5 out of 10)**

Fred Dellar



**SKIDS: Joy (Virgin)** A bold, new funky-folk music that doesn't totally succeed. A much more imaginative project than the dreary single, "Iona", might suggest, it's well served by Russell Webb's crisp, densely textured production. Pretentious? Sure, and Richard Jobson's self-consciously earthy voice can irritate but, all this aside, parts are evocative, moody and sincere. It's a brave step that,

finally backfires. A revival in thin disguise. **(5 out of 10)**  
Johnny Black



**DAVID BOWIE: Changes Two (RCA)** It was inevitable. After the bonzer success of "Changes One" there had to be a number two. Even though every track will be etched into the brain lining of Bowie fanatics everywhere, the very idea of a new album provokes a choke. The cover is as stylish as ever with a suitably relaxed picture of the man-with-different-coloured-eyes. And the songs? Savour this lot: "Aladdin Sane", "Oh! You Pretty Things", "Starman", "1984", "Ashes To Ashes", "Sound and Vision", "Fashion", "Wild Is The Wind" and "John I'm Only Dancing" (the 1975 version). Phew! **(10 out of 10)**

Ian Birch

**THE STRANGLERS: La Folie (Liberty)** An unexpected pleasure. The band have dropped their bully boy tone and replaced it with a delicacy and lightness of touch that I thought I'd never hear from the hectoring meninblack. The title, which refers to the whole madness of human life, is a strict guide to the record's contents — love, the family and the mental warps they can produce. For once, a sharp intelligence has been wrapped around the Strangers' loudly held opinions. **(8 out of 10)**

Pete Silverton

**KOOL & THE GANG: Something Special (De-Lite)** Perhaps "Nothing Special" would be more apt. Since cleaning up with "Celebration", they have done everything to recapture that winning formula. It's hardly surprising after 12 years and 19 albums together. And, certainly, their jazz-tinged funk and celestial vocals are very often a treat on the ears. Although the single, "Steppin' Out" might be the album's most instant track, "No Show" (one of the two ballads) is easily the highspot. Perhaps next time they could be a trifle more adventurous? **(6 out of 10)**

Beverly Hillier

**NEW ORDER: Movement (Factory)** The clean, industrial sound of New Order fulfills all the expectations that inevitably result from their history (Joy Division) without being predictable. Insistent, itching rhythms underly music that is electronic but human (even romantic), sometimes beautiful and often melancholy. Only the vocals let it down by their characterlessness. Let's have more passion, please! Bernard Albrecht, Peter Hooke, Gillian Gilbert and Stephen Morris are *Very Serious Young People* as tracks like "Truth", "Sensors" and "Denial" underline. And there's nothing wrong with that. **(8 out of 10)**

Neil Tennant

**DEUTSCH AMERIKANISCHE FREUDSHAFT: Gold Und Lieb (Virgin)** There's some wonderfully startling music coming from Germany at the moment but since losing their guitarist a couple of albums ago, D.A.F. have lost much of their abrasive impact and unsettling atmosphere. This then is mostly electronic riffs and rhythms. They're not without merit but the similar pace throughout doesn't encourage memorability. Plus the heavy irony in the pointed German words is lost without a handy translation. Okay for the committed but that's about it. **(5½ out of 10)**

Red Starr



**JACKSONS: Live (Epic)** After ten years of brilliant singles and albums, here is the inevitable live double offering. It has everything you'd want to hear including "ABC", "I Want You Back" and "Shake Your Body" plus a selection of Michael's superb solo efforts like "She's Outta My Life" and "I'll Be There". Despite the age-old problems in transferring a live atmosphere on to record, the quality is excellent. Obviously the band's showbiz routines come a cropper because what is great on stage isn't quite as convincing in the comfort of the front room. Although I'd have preferred a Greatest Hits collection, this is still a fab Christmas pressie for someone near and dear. **(8 out of 10)**

Beverly Hillier

**SOFT CELL: Non-Stop Erotic Cabaret (Some Bizzare)** "Bedsitter" (rather than "Tainted Love") is a better indication of what to expect from this unexpectedly accomplished collection of melodic minidramas. No futurist doodles here — just strong, imaginative songs confidently performed with a definite sense of theatre (and of humour!). The tunes are good, the arrangements effectively mix electronics with other instruments while the lyrics combine the entertaining with the pointed and well-observed. An excellent debut. **(8½ out of 10)**

Ian Cranna

**IAN DURY AND THE BLOCKHEADS: Jukebox Dury (Stiff)** What with our Ian falling for the attractions of Polly Dorr, I guess it was to be expected that his ex-playmates would come up with a hits'n'bites compilation in time for a Christmas cash-in. But while the ethics of such releases can be questioned, there's no denying that the quality of the music here provides a multitude of reasons to be cheerful. A unique chapter in British rock, brought to you in a telly-approved, conveniently handy size. **(9 out of 10)**

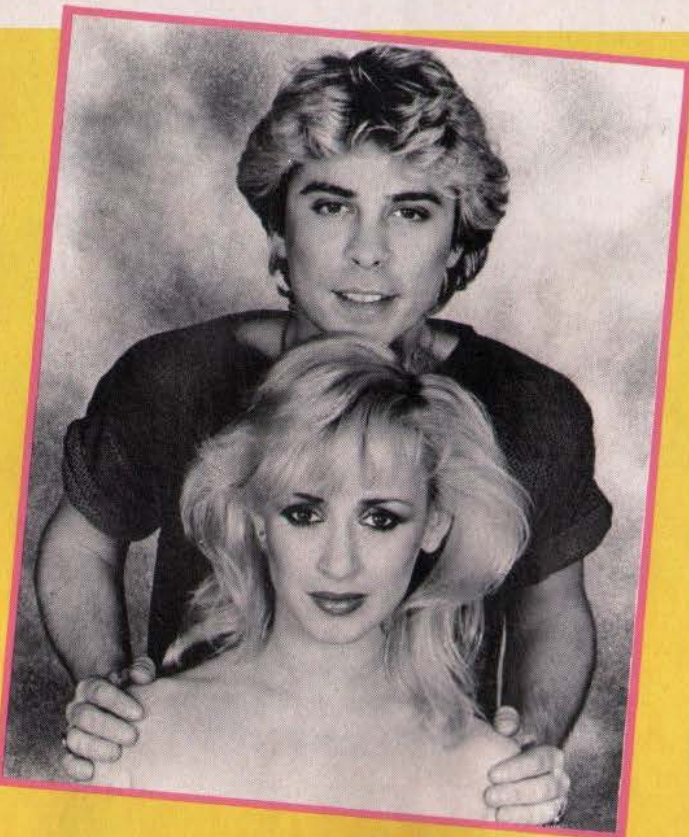
Fred Dellar

**THE TEARDROP EXPLODES: Wilder (Mercury)** In which Julian & Co. leave pop for a more challenging territory. Despite a couple of substandard moments and a less

# SKIDS - JOY



THE NEW ALBUM  
features the single **IONA**



# DOLLAR MIRROR MIRROR

Mirror, mirror mon amour

If I was to tell you, how I feel  
That my love was silence that my heart was real  
I've been looking at you, you've been looking at me  
And I want you to know that I like what I see

### Chorus

Mirror, mirror mon amour  
Send me what I'm waiting for  
Pick me up an image so fine, so fine  
Mirror, mirror mon amour  
Give me what I'm waiting for  
Set my heart on making you mine

In a moment's anger I will freeze the frame  
But my feelings for you, how they will remain  
I've been looking at you, you've been looking at me  
And I want you to know that I like what I see

### Repeat chorus

The mirror always echoes  
The mirror always echoes  
The mirror always echoes  
Mirror, mirror, mirror  
Mirror, mirror (only in my mirror)

### Repeat chorus ad lib to fade

Words and music by Horn/Woolley  
Reproduced by permission Island Music Ltd./Carlin Music Corp.  
On WEA Records

# THE JETS

## YES TONIGHT JOSEPHINE

Promise me your lips are mine  
Josephine, tonight's the time  
I will squeeze and hold you tight  
Pack each kiss with dynamite

Yes tonight Josephine, yes tonight  
Everything Josephine will be alright  
Well I'm-a gonna give my heart to you  
Don't ask me if I love you 'cause you know it's true  
Tonight Josephine, yes tonight

I have loved you from the start  
I will keep you in my heart  
I will get you by and by  
And if I don't I sure would try

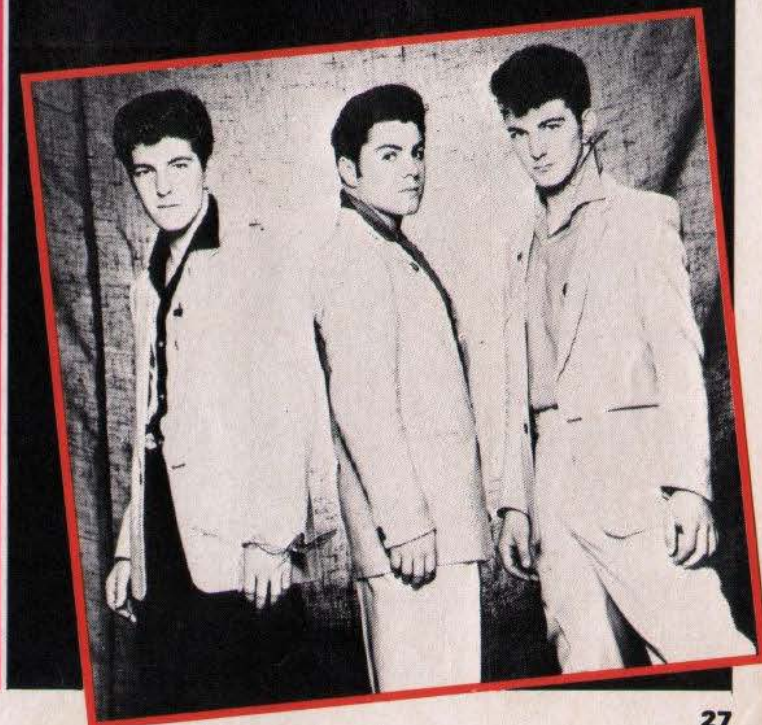
Yes tonight Josephine, yes tonight (yes tonight)  
Everything Josephine will be alright (be alright)  
Well I'm-a gonna give my heart to you  
Don't ask me if I need you 'cause you know I do  
Tonight Josephine, yes tonight (yes tonight)

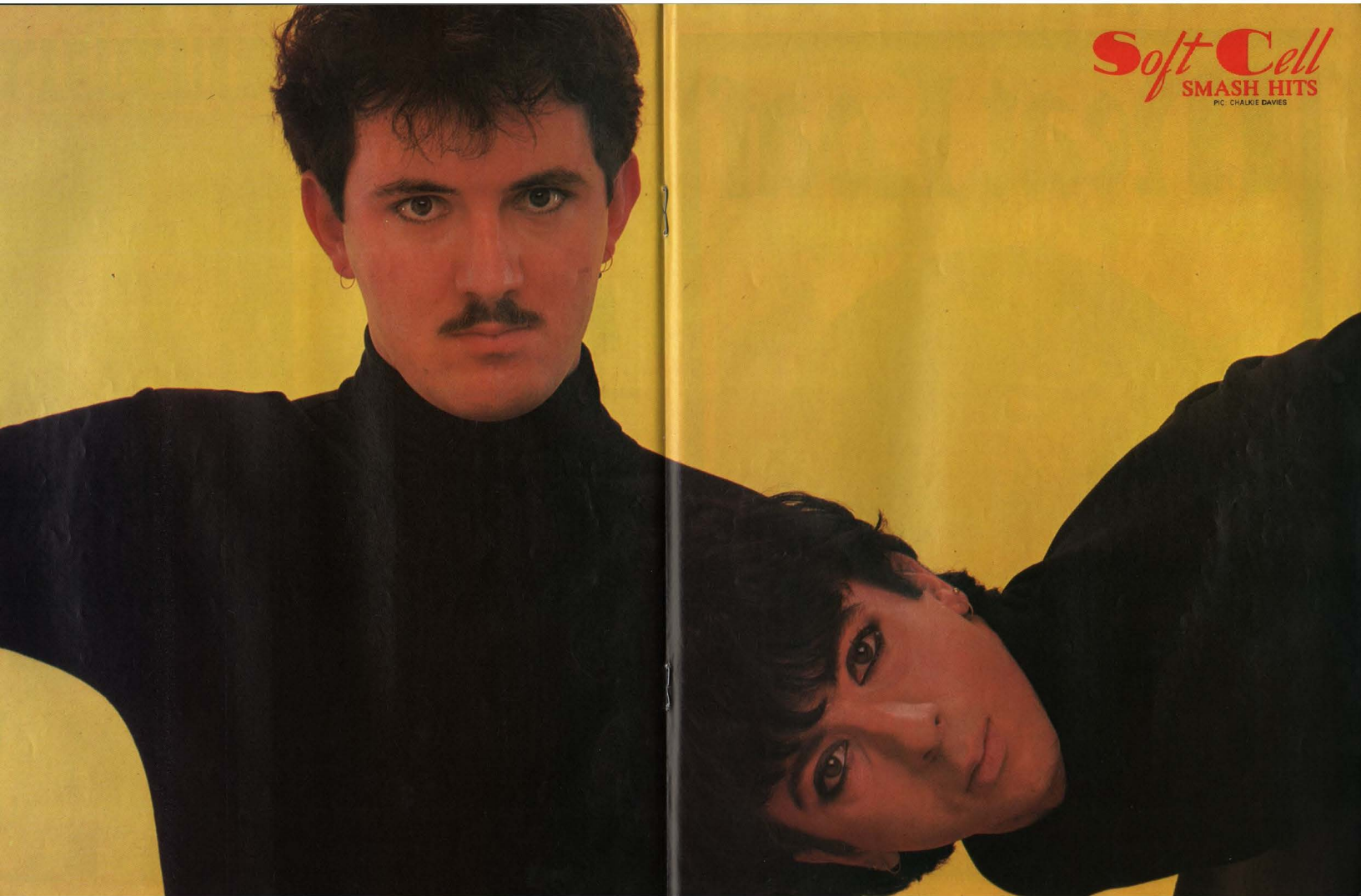
I'll be Jack and you be Jill  
Love me till my heart grows still  
Baby when you hear me shout  
Kiss me quick and knock me out

Yes tonight Josephine, yes tonight (yes tonight)  
Everything Josephine will be alright (be alright)  
Well I'm-a gonna give my lips to you  
Don't ask me if I want you 'cause you know it's true  
Tonight Josephine, yes tonight (yes tonight)

Yes tonight Josephine, yes tonight (yes tonight)  
Everything Josephine will be alright (be alright)  
Well I'm-a gonna give my heart to you  
Don't ask me if I love you 'cause you know it's true  
Tonight Josephine, yes tonight  
Yes tonight Josephine, yes tonight (yes tonight)  
Yes tonight Josephine, yes tonight

Words and music by W. Scott/D. Goodman  
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On EMI Records





*Soft Cell*  
SMASH HITS  
PH. CHALKE DAVIES

# Meat Loaf

SPECIAL LIMITED EDITION 7" PICTURE DISC



## DEAD RINGER FOR LOVE

# OUT NOW



'my own way'

DURAN  
DURAN



I saw you at the air race yesterday  
April showers get out of my way  
Fear of flying, no not me  
I'm never bothered what you say  
Someone's kid just lives for today  
Ain't your problem anyway

**Chorus**

'Cos I've got my own way  
I can find my own way  
'Cos I've got my own way, hey . . .

'Cos I've got my own way  
I can find my own way  
'Cos I've got my own way (hey . . .)

A public figure, what a pain  
Just puts another rattle in your brain  
Take another green but it's not the same  
But now you're on the sand lane every day  
Dancing with the bulls in any old way  
Running like a fox to keep up with me

Repeat chorus to fade

Words and music by Duran Duran  
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On EMI Records

# The Best Of RAINBOW



The New Album

INCLUDES  
THE HIT SINGLES

SINCE YOU BEEN GONE  
ALL NIGHT LONG  
I SURRENDER  
CAN'T HAPPEN HERE  
AND 12 OTHER TRACKS



## Never Again (The Days Time Erased)

Where are the days, the days that time erased  
Innocence we've had has been replaced

We were so

Free of hate they've taken that away  
All I see is responsibility forced on me

Never again

Never again oh, oh, oh

Never again

Never again oh, oh, oh

All around we're made to hear the sound  
All our choice has trampled to the ground  
Everything stays the same

The lion has been slaved

Still the flame of youth lies in wait

But too late now

Never again

Never again oh, oh, oh

Never again

Never again oh, oh, oh

Never again

Never again, oh, oh, oh

Never again

Never gain oh, oh, oh

**Words and music by Sal Solo/Mik Sweeney  
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On Liberty Records**



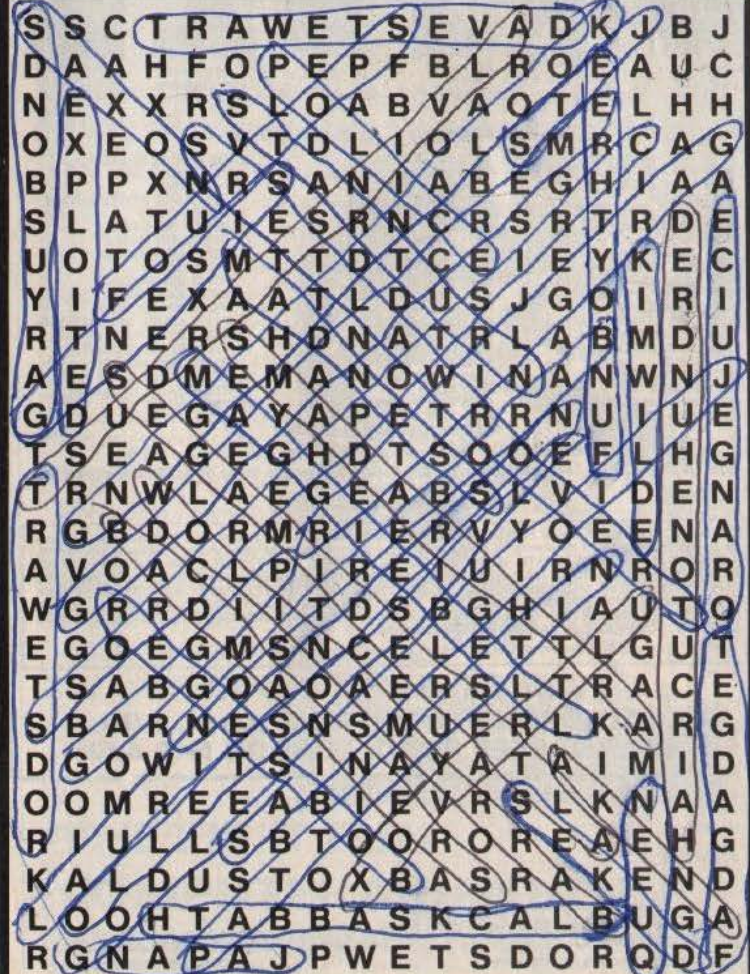
# STAR TEASER

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 47.

ALTERED IMAGES  
ALVIN STARDUST  
ANEKA  
ARTHUR ADAMS  
BAD MANNERS  
B. A. ROBERTSON  
BARRY MANILOW  
BLACK SABBATH  
BOB SEGER  
CHRISTOPHER CROSS  
DAVE STEWART  
DUKES  
ELVIS COSTELLO  
EXPLOITED

FAD GADGET  
FOUR TOPS  
FUN BOY THREE  
GARY GLITTER  
GARY U.S. BONDS  
GENESIS  
GODLEY AND CREME  
HAIRCUT ONE HUNDRED  
JAPAN  
JETS  
JULIO IGLESIAS  
KIM WILDE  
KOOL AND THE GANG  
LAURIE ANDERSON

MADNESS  
MAGGIE BELL  
ORANGE JUICE  
PATTI AUSTIN  
PIGBAG  
POLICE  
QUEEN  
ROD STEWART  
SAXON  
STARTURN  
TREVOR WALTERS  
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## EARTH WIND & FIRE



### LET'S GROOVE

We can boogie down, down on down  
Can boogie down, down on down  
Can boogie down, down on down  
Can boogie down, down on down

Let's groove tonight  
Share the spice of life  
Baby slice it right  
We're gonna groove tonight

Let this groove  
Get you to move it's alright (alright) alright  
Let this groove set in your shoes  
So stand up alright (alright)

Gonna tell you what you can do with my love, alright  
Let you know girl you're looking good  
You're out of sight, alright  
Just move yourself and glide like the seven forty seven  
And lose yourself in the sky among the clouds in the heaven

'Cause let this groove light up your fuse  
It's alright (alright) alright  
Let this groove set in your shoes  
So stand up (alright) alright

Let me tell you what you can do with my love, alright  
Gotta let you know girl you're looking good  
You're out of sight alright  
Just tell the D.J. to play your favourite tune  
Then you know it's okay  
What you found is happening now

Let this groove  
Get you to move it's alright (alright) alright  
Let this groove set in your shoes  
So stand up alright (alright)

You will find peace of mind  
On the floor take a little time  
Come and see you and me  
Give a little sign  
I'll be there after a while  
If you want my love  
We can boogie on down

We can boogie down, down on down  
Can boogie down, down on down  
Can boogie down, down on down  
Can boogie down, down on down

Let's groove tonight  
Share the spice of life  
Baby slice it right  
We're gonna groove tonight

Let this groove light up your fuse  
It's alright (alright) alright  
Let this groove set in your shoes  
So stand up (alright) alright  
**Repeat and ad lib to fade**

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# LINX

You ask me to do some strange things  
But do nothing in return  
I'm like a moth around a candle  
I fly too close and I get burned

**Chorus**

Don't want to let my feelings show  
I can't help myself  
I wish I'd never let you know  
I can't help myself  
Don't want to let my feelings show  
I can't help myself  
I should have had the sense to go

Must I be a slave to my emotions  
Couldn't fate choose someone else  
I try to talk to you about my problems  
And I end up talking to myself  
I've had the biggest hand in my own downfall  
'Cause I wanted to believe your lies  
They told me you had terminal indifference  
And I told them I thought you were nice

**Repeat chorus twice**

Tell you something  
Everytime I feel a little better  
Something you do makes it worse  
I thought you were the joy that I'd been seeking  
But in fact you've become the reverse

**Repeat chorus to fade**

Words and music by Grant/Martin  
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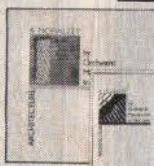
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# Blue Rondo à la Turk

## Me And Mr. Sanchez

Me and Mr Sanchez  
 Lounging on our bench  
 Hours ticking slowly  
 We've got time to quench  
 Me and Mr. Sanchez  
 Just longing for a drink  
 Carnival approaching  
 They think they're in the pink  
 Remember long ago before the world was mad  
 Leaders being cowboys, we know we're being had  
 Remember long ago when people knew the rules  
 Carnival is coming it's busting up the schools  
 Ay, ay ay ay . . .

Me and Mr. Sanchez  
 We come here everyday  
 Ladies wearing minis  
 I guess they look okay  
 Me and Mr. Sanchez  
 Just taking in the air  
 Men wearing lipstick  
 I guess it's only fair  
 Remember long ago when folks were really smart  
 All the guys had wide ties and dancing was an art  
 Remember long ago when jazz was really new  
 Jiving at the Hi-hat that was the thing to do  
 Ay, ay ay ay . . .

Me and Mr. Sanchez  
 Our throats are getting dry  
 Carnival is coming  
 These folks getting high

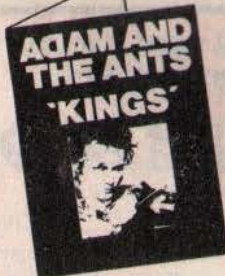
Me and Mr. Sanchez  
 Are really getting down  
 These ladies so pretty  
 Their bodies so brown

We've forgotten long ago and now we're getting wise  
 Carnival is coming we've broken all ties  
 We're forgotten long ago the benches where we sat  
 Carnival has got us but where'd I leave my hat  
 Ay, ay ay ay . . .



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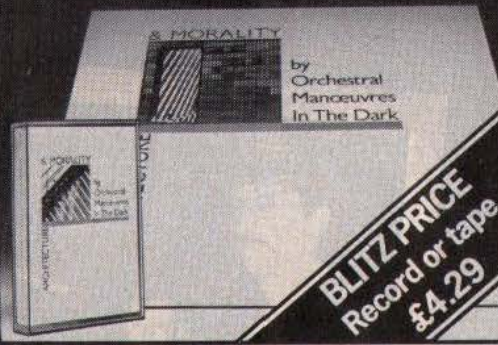
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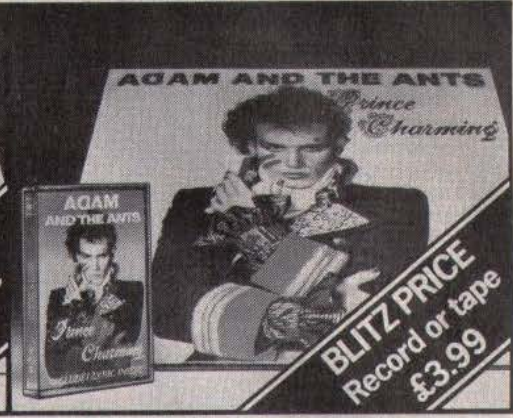
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# REQUEST

# SPOT!

**ARTIST** The Monkees  
**TITLE** Alternate Title (Randy Scouse Git)  
**YEAR** 1967  
**REQUESTED BY** Carolyn Peaks, Erith, Kent.



She's a wonderful lady and she's mine all mine  
And there doesn't seem a way that she won't come and lose my mind  
It's too easy humming songs to a girl in yellow dress  
It's been a long time since the party and the room is in a mess

The four kings of EMI are sitting stately on the floor  
There are birds out on the sidewalk and a valet at the door  
He reminds me of a penguin with few and plastered hairs  
Talcum powder on the letter and the birthday boy is there

#### Chorus

Why don't you cut your hair?  
Why don't you live up there?  
Why don't you do what I do, see what I feel, when I care?

Now they've darkened all the windows and the seats are naugahyde  
I've been waiting for an hour  
I can't find a place to hide  
The being known as Wondergirl is speaking I believe  
It's not easy trying to tell her that I shortly have to leave

Why don't you be like me?  
Why don't you stop and see?  
Why don't you hate who I hate, kill who I kill, to be free?

#### Repeat chorus

Why don't you be like me?  
Why don't you stop and see?  
Why don't you hate who I hate, kill who I kill, to be free?

Repeat chorus and ad lib to fade

Words and music by Mickey Dolenz  
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Featuring your choice of golden oldie, album track or obscure classic. For your own personal song page send a postcard to Request Spot, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.

# SO THIS IS ROMA

## Modern Romance start up a conga. Ian Birch moseys on down to take a look.

It's the office party. The streamers are up and the Christmas cards are sellotaped everywhere. Someone has hauled in a record player and after a couple of shandies everyone's aching to shake a leg.

It's time for a record and the stylus drops. "Ay Ay Ay Ay Mosey" jumps into action and the junior clerk half-nelsons the managing director to form a conga. Before you can say Modern Romance, the whole office is snaking round the tea urn, rubber plant and filing cabinets in an unbridled knees-up.

Modern Romance have scored once again. They have followed the huge success of "Everybody Salsa" with another unashamedly commercial party-pumper in "Mosey". The band's two prime movers, Geoff

Deane and David Jaymes, couldn't be happier especially as they've been hanging on for this moment for almost five years . . .

The story begins in 1977 when the duo started a band called the Leyton Buzzards, borrowing the name from the North East London borough. Briefly rechristening themselves Nick Nayme and Dave De Prave (everyone did that then), they slipped out a single, "19 & Mad", on the independent label, Small Wonder.

Suddenly everything changed when the band won a competition organised by The Sun. Part of the prize was a deal with Chrysalis Records and a couple of months later the new alliance put out "Saturday Night Beneath The Plastic Palm Trees". It was a smart song that bolted an immediate melody onto wry

words. Perhaps because it was memorable explains why everyone thinks it was a hit, but in fact, it only reached number 50.

"If it had been a hit," argues Geoff, "everyone would probably have forgotten about it now. It came at a strange time as it just preceded bands like The Specials. It was the first record going in that direction and we opted to move out of it rather than capitalise on it."

Relations, however, with Chrysalis nosedived. An American tour rapidly went sour with bad feeling on both sides. Geoff adds some background colour.

"The normal set-up in record companies is that managers are terribly unpopular and the group are nice boys. But at Chrysalis we became terribly unpopular. I

had been studying law and David has a fair head on his shoulders and we knew things were going wrong.

"We used to be the ones who banged on desks. People grew to resent us and we never got the right service. Chrysalis didn't have the vaguest idea about anything we were doing. They were pushing us to become the archetypal punk group because they had blown it with Generation X. But we weren't punks."

Quietly Geoff and David reorganised the band. They changed personnel, shipped in a synthesiser and hinted at a more disco feel. They took it to Chrysalis and were told "you don't sound like rock and roll anymore". The only graceful solution was to bid adieu. The two parties went their separate ways.

The pot of gold was still a long way off. The new Buzzards weren't working and so they split up, forcing Geoff and Dave to take stock of the situation.

More importantly, there was something murmuring in London's clubland. Steve Strange was ushering in exotic haberdashery. Spandau Ballet were learning how to play. At clubs like Billy's and the Blitz Rusty Egan was creating "electro-disco" from a canny mixture of funk, electronics and his own drum tapes. Geoff and David felt at home here.

Geoff explains: "When we calmed down a little, we started going to clubs again. We realised we'd been living in a different world for a long time. And to a large extent we had been dropping a lot of our standards — partly due to continuous pressure from Chrysalis.

"We were embarrassed for our friends to come and see us at the kind of dives we used to play. It wasn't an elitist thing but simply that we had no appeal for our friends."

The twosome took action. They found a manager, Brian O'Donoghue, and with him formed a limited company called "Business Art Productions", more of which later.

Their company (rather than David and Geoff as individuals) signed with WEA Records and released the "Modern Romance" single. But still all wasn't well and on the eve of their second

L-r: Geoffrey Deane, Andy Kyriacou, Robbie Jaymes, David Jaymes, John Du Prez with hat and Paul Gendler.



# NCE?

single, "Tonight", they realised that their concentration on the synthesiser was not what the doctor ordered.

So once again they sacked the band (although this time the drummer survived). Attention was now focussed on percussion. A new line-up evolved. David's younger brother Robbie took over keyboards.

Geoff laughs: "He couldn't play but he looked great. What we thought we could do was teach him exactly the style that we wanted — simple and melodic."

Paul Gendler turned up through a music paper ad which, wickedly, read "no ex riff-raff or Rough Trade types". As he lived just down the road and was an uncomplicated funk guitarist, he fitted the bill perfectly.

Drummer Andy Kyriacou materialised one night at the Blitz, declaring that he wanted to play in a band like Modern Romance. He had worked with Linx and Central Line and after certain "heartless" shenanigans, he replaced the old drummer. The line-up was completed by John Du Prez on assorted horns, the oldest Romancer at 34.

The prospect looked better than ever until a spanner clogged up the works. Spandau Ballet had become successful, bringing with them a new attitude and sound.

Geoff describes his reaction. "When Spandau broke, I was choked. On paper it was virtually exactly the sort of thing we had been talking about. Dance music made by, if you like, white London boys in nicer venues. I thought, we've been beaten to it. And we were quite rightly because they were a lot better than the Modern Romance of the time.

"But then, quite spontaneously, we veered off into a more disco area and it's come alright in the end. We didn't beat Spandau Ballet but we've thrashed Blue Rondo A La Turk."

What's all that about, you might ask. Modern Romance have recently been attacked in the music papers with unbelievable bitterness. They have been accused of everything under the sun but the most common charge is that they stole the salsa rhythm from the newly emerging Blue Rondo.

Who cares? Rather than gripe about who discovered what, and when, why not judge the bands

on their *music* for a change? And anyway the argument becomes even dafter when you learn that both bands use the same Brazilian percussionist, Louis Jardim, on their singles.

In addition to Modern Romance, Geoff and David want to develop 'Business Art' when they get a spare afternoon. Although the corporation notion is now becoming achingly fashionable (look at PIL and BEF), they claim to have started theirs "purely for practical purposes".

Geoff takes up the point. "When you see the average group stroll into a record company and they're drunk or abusive, it's no wonder they get mucked about. We thought, if we conduct ourselves properly, we're liable to get a certain amount of respect back. And I think it's worked."

Although there are "a million and one things in the pipeline" what interests them above all is writing and producing to order. It would be much like the Chic Organisation who, as well as having their own outfit, have tailored material for the likes of Debbie Harry and Diana Ross.

Geoff and Dave have a few irons in the electric fire but it's too early yet to let out the names and addresses.

They've also become fascinated with the way records are sold. They were determined to make "Everybody Salsa" a hit and so devised a campaign that worked alongside WEA's. They toured the country making personal appearances in as many record shops and discos as possible. They managed 15 clubs a week at one stage.

David tells the secret. "We did a performance as opposed to miming which most groups do. We got a version of the record without the rap in the middle and Geoff rapped live while we acted as agents provocateurs in the crowd. They knew who we were but we got everyone dancing."

The strategy worked. The single became a disco hit and on those sales charted at number 70. Then the radio pricked up their ears and stepped in.

They make no bones about wanting to sell as many records as possible. They make their singles as deliberately commercial as possible and will

reserve the albums for their more experimental sallies.

Their debut album, "Adventures In Danceland", does just this. Side one is the non-stop, finger-popping party mood while side two digs a little deeper.

Over to David: "If you're in the business of making records, then you must be in the business of making *hit* records. Otherwise you might as well sit at home and play your guitar."

Back to Geoff: "You take the most obscure group in the world and the track they invariably bring out is, in their eyes, their most commercial one. Even the Crasses of this world do that. So you might as well take it to its logical conclusion and write the most commercial thing you can."

"I really want us to be the biggest group in the country. I want us to be the Adam and the Ants of disco. Wouldn't it be great if a teenybop sensation in this country was a disco group? It would smash everything open."





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# Letters

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I THINK Julian Cope's new haircut makes him 100% more gorgeous!  
*Lumy Nations, Blackpool.*

**Well, Lumy, it goes to everyone's head sooner or later (is this the worst joke in the world?).**  
(You're fired. — Ed.)

I THOUGHT I'd drop you a line about your Fun Boy Three article. In "2 Tone — The Story So Far" there were a couple of mistakes. First they were still called The Special A.K.A. when they put out "Gangsters", and "Do Nothing" wasn't their lowest placing because it got to No. 4 and not No. 24.  
*Richard Davies, Shitley, Solihull.*

**S'funny, Dick. We don't normally make mistakes.**

IN THE issue of Smash Hits dated 15 October I noticed the words "Register your vote in the Readers' Poll". I thought, great — that should be interesting.

On 28 October I sat down to read my new issue of Smash Hits and came across page 31. I suppose I should have known better but out came all the "best group," "best male/female singer" etc. They must be the most over-used categories of all time.

Why can't you try something original that the rest of the music

press does not? For example: best video, best 'B' side, worst record reviewer, best 7/12 inch sleeve etc. The list is endless if you actually THINK about it.  
*Beverley Worrell, Greenford, Middlesex.*

**We spent many a lunch hour around the spam baps and lucozade discussing this very problem. But, in the end, we decided to stick to 10 straightforward categories. Just wait till you see the results!**

THAT TINY tot in Altered Images — what's her name? Clare? — well, that young lassie wants to make up her mind what colour socks she wants to wear. One minute she says she always wears white (Personal File, October 29) and then she turns up on Top Of The Pops wearing red socks.

*Bubble & Squeak, Brigg, South Humberside.*

**Well B&S, for your eagle-eyed powers of observation, take this £5 Smash Hits "Quik-Spend" Record Token and leave by the front door.**

THIS LETTER is directed at all those who are inconsiderate enough to want to keep a good group secret and think it unfair that a group they've followed for

years has a hit.

How do you think I feel down in Australia? I'm a victim of the lousy taste Australians have. I liked "Whip It" before it climbed to number one on our charts, but I was delighted that it did! I'd liked Devo before but it was IMPOSSIBLE to get hold of their records — and you people have the nerve to complain about being "original Antpeople". How ridiculous!

Before you start to winge just imagine how frustrating it would be if you heard five or six songs by a great group and you couldn't get any of their records!

*An Extremely Annoyed Aussie.*

**Doesn't the blood run to your head reading Smash Hits?**

I AM writing to declare my anger at the interview that Annabella gave on Tiswas. I am a crazy Bowwowwow fan and when I found out that Annabella was coming on TV I was glued to my screen. I wish I hadn't bothered because she was really stupid and rude. All she did was giggle and not even answer the questions properly.

I didn't realise how bad the interview was until I saw Toyah on Parkinson which was an ace interview. So please, Annabella — answer the questions next time!

*Caz Lee, Aldridge, Walsall.*

WE ARE in the process of starting a scooter club pamphlet which will include addresses, news items concerning clubs, rally reviews etc. It will be an ideal place for clubs to communicate and swap ideas.

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*Countryman Scooter Club, C/o Ian Stacey, 13 Gorleston Road, Oulton Broad, Suffolk NR32 3AA.*

RIGHT! THAT'S it! I've had enough. I am of course referring to Tony Blackburn. In the past we've had "The Bed's Too Long Without You," "Durran Durran", "Bad Manners - oops! sorry — Madness!" and now, wait for it, "Favourite SKIRT" by Haircut One Hundred!

Is this man an imbecile or is this man an imbecile? Answers on a postcard to Radio One and

let's get rid of him before we all have a nervous breakdown.  
*Marc Almond's black studded wristband.*

**Drives you barmy, doesn't it! Still Tony's hopping it pretty soon to make way for Tommy Vance. Mmmm . . .**

IN CASE you haven't noticed, I've enclosed one of my latest creations. I'd like to thank Buster Bloodvessel for being the model and Phil Oakey for the use of his long black tresses. Good, isn't it?  
*Andreog Dimschitz, Tewkesbury, Gloucestershire.*



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*Pam Duthorn, West Horndon, Essex.*

I ACTUALLY like Gidea Park! Is there any cure for this terrible affliction?  
*Tom Pryhaun, Purfleet.*



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# Letters

From previous page

I THOUGHT the English Cliff Richard was bad enough but now we've got a Spanish one — yep, Julio Agreasyass. Any of you lot out there think you're suffering because your mum likes him, think yourselves lucky — I've suffered him for two years!! My mum discovered him on holiday. May I just say: YOU HAVE BEEN WARNED!  
Jan The Numanoid (Club No. 6102), Shoeburyness, Essex.

IT'S BEEN a trying week one way or another, what with me boyfriend eloping with me sister and the dog biting the milkman (or 'Dad' as he's jokingly known). But to top it all I tune in to Top Of The Pops and there's this Spanish git of at least fifty warbling away in (believe it or not) Spanish. I've heard of "Everybody Salsa" but this is ridiculous. Bring back Terry Wogan's "Floral Dance" is what I say! Well, maybe not. Is there any cure, Marge?  
Desperate, Chesterfield.

**Smash Hits Doc writes:**  
**Dear Desp,**  
This ailment is common among people of your age, and the most reliable cure is playing the new Human League album very loud.  
(Beats Lemsip any day!)

WE'VE HAD punk rock where fans dress like punks, ska/mod music where fans dress like mods and futurist music where fans dress like futurists. Now there's medley music (aaargh!) where fans will no doubt dress like . . . medleyists! Bits and pieces of other people's fashions? Just imagine it — a punk hairstyle, a teddy boy drape jacket, frilly sleeves and painted nails plus neat trousers and black high-heeled boots — it's unthinkable!  
Christopher Sutherland, Inverness.

WE, BEING two of Sheena Easton's biggest fans, are pleased to announce the "Let's Buy Sheena A Hairdryer For Christmas Campaign" as it seems the poor girl just can't get her hair dry in time for her photos.  
Charlie and Di, Hereford.

MY MUM can eat THREE Shredded Wheat — FOUR (gasp,

horror) at a push! Don't you think she should have a record token?  
Devoted Ants Fan, Basildon, Shipley, West Yorks.

**No — I think a stomach pump sounds more like it.**

PLEASE COULD you save my friend and I from mortal combat! I think that Jim Kerr of Simple Minds bears a striking resemblance to Billy Currie of Ultravox but my friend totally disagrees. Printing their pictures would prove her wrong and solve the problem. Ta.  
Debbie Turner, Tiltford, Essex.



PIC: VIRGINIA TURBETT



PIC: SCOTT WEINER/LFI

**Who's who? Which is Jim and which is Billy? (Answer at the bottom of the page)**

I BUY records and tapes regularly so I was disgusted to see that rich pop stars such as Sheena, Cliff Richard and Elton John are trying to get a stiff tax put on blank tapes. OK, so some fans tape the Top 40 — is that so bad? Don't the "Gang Of Three" realise that:

- 1) blank tapes can be used to record things other than the trash they produce? For instance one of my mates taped thirteen hours of a radio series.
- 2) why always get at the poor teenager? How about tackling someone their own size such as the companies that make music centres?
- 3) do these millionaires expect their fans to buy LPs and the equivalent cassette too?  
Michael Coates, Peterborough.

WHAT DO pop stars think they're up to, trying to put an extra tax on blank cassettes? It's ridiculous.

One of the people involved said that if members of the public enjoy hearing a certain group or record they should not resent buying their records. This is thoroughly stupid because if people wanted to buy all the albums and singles they liked, they still wouldn't be able to because of the high prices charged.

Before singers start charging ridiculous prices for blank tapes, perhaps they should think about lowering the prices of records.  
Dick Collyer, Coltishall, Norwich.

I'M A little confused! As you may have heard, certain members of the pop scene have been complaining that blank cassettes should not be as easily obtainable and as cheap as they are.

However, while this is going on, groups like U2 bring out a cassette called "October" (which I purchased) which has a complete album on side one and a repeat on side two which can, and I quote, "be used to record your own programme in the normal way and our recording will be automatically erased."  
I don't know — one lot are deterring us from recording and another lot encouraging us.  
U2 Fan, Blackpool.

**Ah well, tape it or leave it.**

I WAS just flicking through Smash Hits dated October 29 and I noticed the advert for Depeche Mode's "Speak And Spell". Please let that poor swan out of that plastic bag! There must be other ways of keeping a bird still! Or is it stuffed?  
Me, On The Other Page.

DEAR SANTA

- Here is my Christmas list.
1. Please can I have Marc Almond of Soft Cell?
  2. Barry Manilow's money.
  3. A real, live haggis.
  4. Shakin Stevens' telephone number.
  5. The name of Phil Oakey's hairdresser.
  6. A signed photo of David Hepworth.
  7. A £5.00 record token.  
Shona McMillan, Wishaw.

**No.**

DEAR SANTA

Please can I have Vaughn Toulouse for Christmas? P.S. If you don't deliver him, I'll hijack your reindeer.  
Debbie (who only lives because Vaughn does) Waldron, Liverpool.

**Hop it.**

CAN I have your absolutely gorgeous features editor Mark

Ellen for Christmas please?

If I can I'll have him delivered in gold wrapping paper just in time to pop under my Christmas tree! And if I can't I'll be demanding to know why!!! But if you really want to keep him, I'll be just as happy settling for Gary Numan!  
L. M. Callander, whereabouts unknown.

**Maybe we can come to some sort of arrangement. If you have him for the first part of the week, we could have him for Thursday and Friday.**

MY NAME is Lisa. Or is it? The weather's fine down here. But it isn't. I have got a new disease. I keep questioning what I say. Or is it? This new disease can be summed up in one sentence. So why isn't it? See what I mean? No? Good. The doctor says the only cure for this disease is a £5 record token (hint, hint). Or is it? Lisa (or is it?), Rayleigh. P.S. I'll go now, or will I?

I BUY your mag, then I read it, then put it in a box.  
Brian Tenpole Stevens, Collingham, W. Yorks.

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# TEARDROP EXPLODES

## 50 AUTOGRAPHED ALBUMS TO BE WON!

THE SMASH Hits Fun Patrol had a secret meeting last week and — sad to say — the reports were a bit on the gloomy side. People just aren't having as much fun as they used to.

A swift phone call to Zoo Records and a solution was at hand. 50 FREE TEARDROP EXPLODES ALBUMS. And — just to increase the Fun Factor — all of them autographed!

If your life's in need of a lift, then apply your enormous brain to the following piece of prose. In it you'll find, cunningly hidden, the titles of five well-known Teardrop singles. Jot them down on a postcard — in the right order, mind — and send it, along with your name and address, to SMASH HITS Teardrop Explodes Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF.

The first 50 correct ones to be pulled from the pile on December 10 will get a signed copy of "Wilder" in the post.

And if that isn't fun, what is?

GAVIN WAS in a terrible state. He mopped his brow feverishly and lay back on the couch.

"It's been hell, Doctor," he gasped. "When I dream I get these visions of China, the whole place crawling with horrible monsters munching arms and legs as if they were twiglets. It gets worse," he shuddered. "There's thunder in the mountains and slimy reptiles are playing this weird game of

football. Bouncing babies up and down the pitch and using Joan of Arc and Tarzan as goal posts. For a reward, the winning team get a large plate of chop suey and a week's holiday in Cambodia with Tarzan's passionate friend, Jane.

"Then, Doc, there's this blinding flash, the colours fly away and I wake up thinking I'm a pair of curtains."

Well, says the Doc, you'd better pull yourself together then.



## GET BOOKED!

# THE POLICE



## L'HISTORIA BANDIDO by Phil Sutcliffe and Hugh Fielder

Ello, ello, ello, wot 'ave we 'ere then? Cop a load of them three shifty geezers on the front of this new book. Call themselves the Police. A likely story. What we need is facts, I say, and the first 25 grasses to supply accurate information leading to the identification of these musical mobsters will be well rewarded. (Actually, you get a copy of the book.)

Simply let us have the answers to the following questions and we'll do the rest.

- 1) It's on record that one of them used to be in the Curved Air mob. Which one?
- 2) Seems another one has done time as an actor and had a part in a film called 'Quadrophenia'. Finger him.
- 3) Recently the boys got themselves into a spot of bother over a video they made for a single. Name the guilty 45.

If you think you can help us with our investigation, spill the beans and send the facts, along with your name and address to Police Competition, Smash Hits, Lisa House, 52-55 Carnaby St, LONDON, W1V 1PF. Do it today.

## STAR TEASER

ANSWER (FROM PAGE 33)

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

ANSWERS (FROM PAGE 18)

**ACROSS:** 1 "Private Life"; 6 Linda; 9 Sally James; 12 Captain Sensible; 15 Mike Read; 16 Miles; 17 Billy Currie; 20 Dury; 21 & 24 David Sylvian; 22 "Tom . . ."; 25 "Contact"; 26 (Theatre of) Hate; 28 "Go Now"; 29 " . . . Hark"; 30 Bongo; 31 Robert; 32 Fred (Gee); 34 Peel; 35 Stephenson.

**DOWN:** 1 "Physical"; 2 Idol; 3 Andy Mackay; 4 ELO (melon); 5 Ian; 7 (Mick) Kam; 8 Pete (Townshend); 10 "Labelled With Love"; 11 "Tears Are Not (Enough)"; 13 Pamela; 14 Spear; 16 Meat Loaf; 17 Buster; 18 Coast To Coast; 19 Rod Stewart; 23 McCartney; 27 " . . . Enough"; 29 "Help"; 32 Fan; 33 Den.

## Competition Winners

**OMD COMPETITION (Issue Oct 29), correct answers were: (a) "Electricity"; (b) "Souvenir"; (c) "Red Frame, White Light"; (d) "Enola Gay"; (e) "Pretending To See The Future". 50 winners receive autographed copies of "Architecture & Morality":** Sarah Cook, Lincoln; Julia Lowry, Mytholmroyd; David Smith, Barrow-in-Furness; Michelle Bennett, Leith; James Rogers, Brough; D. Bridge, Bury St. Edmunds; S. Buckley, Crewe; Louise Gibson, Billingham; Nick Luscombe, Stoke; Jon Preston, Letchworth; Sarah May, Camberley; S. Felstead, Derby; Alison Green, Ilfracombe; Sandra Jones, Wrexham; Jane Adams, Bristol; Sarah Woodgate, Basingstoke; Claire Potts, Dover; Mark Lloyd, Sutton-in-Craven; Joanne Fagg, Dover; Karen Brown, Helpston; Melanie Ruddock, Eston; Karen Beggins, Millom; Judith Williams, London E6; Scott Locke, Coatbridge; A. Davis, Lower Cranhill; Dean Evans, Birmingham; David Purdie, Glencarse; Gary Barker, Chelmsford; Kevin Henderson, Gosport; Judith Hilton, Leigh; Alison Couch, Shepperton; Angela Toy, Camborne; Jim Pedley, Folkestone; Mark Sandamas, Sutton; Philip Doodson, Plymouth; Carolyn Ray, Carmarthen; Grant Carrington, Wrexham; Robin Warner, Watford; Helen Pringle, Guisborough; Denise Baker, Kidderminster; Jayne Holden, Renishaw; Beverley Sutton, Hatfield; John Sells, Enfield; Richard Farrow, Warrington; Rachel Lovegrove, Winchester; Mark Harrison, St. Helens; Nick Bail, Clevedon; Ian Corral, Little Daxley; J. Hoinville, Merseyside; Julia Poole, Lyme Regis.

# An evening with *Comperre: Steve Taylor* **EDDIE & SUNSHINE**

Such a nice couple, Eddie and Sunshine: composed, polite, neatly dressed. We meet in perfectly appropriate surroundings — a discreet cocktail bar where large potted plants tickle the back of your neck and a pianist strikes up in the interviewer's right ear.

Eddie Maelov and Sunshine Patteson chat with the kind of ease that comes from working together in theatre and music for years. This experience comes through loud and clear in their live show (they've just finished supporting Ultravox on a British tour). The act is a unique combination of the old and the new. The music is provided by a synthesiser while their clothes and stage props (like hat stands and umbrellas that shower confetti) recall the kind of cabaret entertainment that became fashionable in the 1930s.

They're old friends with Ultravox but even older friends of each other, having met at college in Essex in the early '70s.

Sunshine was studying Latin American Literature, Eddie was learning about drama. They met on a by-pass when he hitched a lift from a car in which she was travelling. They met Billy Currie through Ritual Theatre, a fringe music, movement and drama outfit that he and Eddie worked in. "They were terrible," grinned Sunshine.

They also introduced Currie to a very early version of Ultravox and even did a couple of dates with them, providing dance and mime accompaniment to a few of their songs.

From then on their paths kept crossing with both the new Ultravox and John Foxx. Sunshine played "eight notes" on Foxx's theme music for the London Weekend Television programme "Twentieth Century Box"; they both appear in Foxx's TOTP line-up.

While Eddie was in Ritual Theatre, Sunshine was in London on her own, waitressing to keep the wolf from the door. They met again when Eddie left the theatre.

"I was disillusioned, particularly with the audience," says Eddie. "I hated the little rituals of the theatre but I had no idea of an alternative until I met Sunshine again."

Chewing over their ideas on music and theatre, they opted to

form a band, Gloria Mundi, which was about as appealing as its name.

"Psychotherapy" is Eddie's description. "I'd do things like hang myself in the first number. It was violent, aggressive, dislocated music followed by a few hundred very loyal fans who'd trail all over to see every gig."

The band bombed after two unsuccessful RCA albums in '79 although it broke the stranglehold of the theatre in their act: "At least we were up there having more fun, getting a much more honest reaction from the audience." Eddie is candid enough to admit that this "honesty" usually expressed itself in a hail of beer cans.

They salvaged a two-track tape machine from the debris of Gloria Mundi. Sunshine had played keyboards in the band, and Eddie "dabbled" in synth and guitar.

"We said to ourselves, 'Now we're on our own, we'll do the lot.' We tried to be a lot simpler, pare things down to the basics." Eddie had written most of Gloria Mundi's songs — "I was the B-side" chips in Sunshine sweetly — so settling down to composing wasn't that hard.

Their first exposure as a duet came at a private party for the launch of a new video studio. They dressed up, Eddie in evening dress and Sunshine in a little black number.

In Sunshine's words, people at the party "got the joke" which many still miss. Sunshine's mother will look at their clippings and say "Oh, I do like those pictures, you and Eddie look so smart." Bouncers and front-of-the-house staff often comment on their act with remarks like: "It is nice to see performers dressing properly again."

That "very rough" first performance which incorporated synthesiser, tapes, piano, guitar and slide projection, impressed the owner of the studio so much that he invited them back a week later to make a video of the show. They intended to use it to draw the attention of promoters and record companies and they succeeded admirably. They became star attractions at the early Blitz and Richard Strange's Cabaret Futura.

Video has played a very real



Sunshine: Got a light mac? Eddie: No, I've got a dark brown overcoat.

part in their progress over the last eighteen months. Twice this year they've hopped over to New York where video is The Thing. Each time they've travelled free by acting as couriers and delivering sacks of mail. The response from New York clubs has been so encouraging that they now employ a publicist over there to look after their interests part-time.

All this is typical of Eddie and Sunshine's determination and eagerness to learn. Eddie is excited about video discs. The duo are also moving into television after impressing a Granada producer with a recent appearance on an afternoon arts show.

Now they're wondering how to turn their fascination with cabaret into a TV show. "We're trying to find out about modern cabaret," says Eddie, "it's easy to go back to the 1930s and Paris and Berlin for your roots but this is 1981. We'd like to be the fly in the ointment on TV, and be like Monty Python or Kenny Everett who can be involved but also step out of it."

"The whole thing about cabaret," adds Sunshine, "is that you're supposed to be intimate with the audience, to include them in the act."

Eddie says that the move to larger venues on the Ultravox tour has proved their point. "We've had three thousand people applauding at the end of our show, so we must be making an impression."

# DOWN WITH WALLPAPER! ...and up with the SMASH HITS 1982 CALENDAR

(Part 2!)



The continuing story of the best music magazine in the cosmos and its battle to brighten up the bedrooms of our nation. The story so far.

Last issue we showed you the finery in store for the first six months of 1982 — a full colour spread featuring The Police, Duran Duran, Kim Wilde, OMD, Fun Boy Three and Depeche Mode.

We'll be showing you the other side of the calendar next time but the delights in store for July to December are — is there a chair nearby? — full colour pictures of Altered Images, Linx, Spandau Ballet, The Human League, Toyah and UB 40.

To make sure of your copy of the Smash Hits calendar, cut out the coupon below and keep it safe with the one you snipped out last time. (Even if you missed that one, don't panic because we'll be carrying an extra coupon later.) Full details of what to send where will appear next issue.



## CLIFF RICHARD

### Daddy's Home

You're my love, you're my angel  
You're the girl of my dreams  
And I'd like to thank you for waiting patiently  
Daddy's home  
Daddy's home to stay

How I've waited for this moment  
To be by your side  
Your best friend wrote and told me  
You had teardrops in your eyes

Daddy's home  
Daddy's home to stay

It wasn't on a Sunday  
Monday and Tuesday went by  
It wasn't on a Tuesday afternoon  
All I could do was cry  
But I made a promise that you'll treasure  
And I made it back home to you

How I've waited for this moment  
To be by your side  
Your best friend wrote and told me  
You had teardrops in your eyes

Daddy's home  
Daddy's home to stay

Daddy's home to stay  
I'm not a thousand miles away

Words and music by Sheppard/Miller  
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# TOUR DETAILS

**Adam And The Ants:** St. Austell Cornwall Coliseum (December 14, 15), London Drury Lane Theatre (17, 18, 19), London Dominion Theatre (21, 22, 23, 24), Brighton Centre (28, 29), Manchester Apollo (January 3, 4, 5), Newcastle City Hall (8, 9), Glasgow Apollo (11, 12), Leeds Queens Hall (15), Birmingham Odeon (18, 19, 20), Deeside Leisure Centre (22).

**Joan Armatrading:** Southampton Gaumont (December 1), Leicester De Montfort Hall (2), Edinburgh Usher Hall (3), Glasgow Apollo (4), Lancaster Uni. (5), Manchester Apollo (7), Oxford Apollo (8), Birmingham Odeon (9, 10), Brighton Centre (11), London Hammersmith Odeon (12, 13, 14, 15).

**Aswad:** Nottingham Rock City (December 4), Sheffield Lyceum (5), Glasgow Mayfair (6), Edinburgh Coasters (7), Manchester Uni. (8), Norwich Gala Entertainments Centre (11), Reading Central Club (12), Portsmouth Locarno (13), Cardiff Uni. (16), London The Venue (17).

**The Beat:** Hanley Victoria Hall (December 11).

**Black Sabbath:** London Hammersmith Odeon (December 31, January 1, 2, 3), Newcastle City Hall (5, 6), Edinburgh Ingleston Royal Highland Exhibition Hall (8), Stafford New Bingley Hall (9), Leeds Queens Hall (12), St. Austell Cornwall Coliseum (14).

**Elvis Costello & The Attractions:** London Rainbow (December 25) (6.30pm), Dublin National Stadium (January 13).

**Club Zoo:** Liverpool Pyramid (December 1, 2, 3, 14, 15, 16, 21, 22, 23), Dublin McGonagles (7, 8, 9), London Hammersmith Palais (January 3, 4, 5).

**Vaughan Toulouse**  
(Department S)

**The Cure:** Edinburgh Odeon (November 26), Glasgow Pavilion (27), Bradford St. Georges Hall (28), Stoke King's Hall (29), Coventry Apollo (30), Brighton Dome (December 1), London Hammersmith Palais (3).

**Department S:** Liverpool Poly. (November 26), Birmingham Aston Uni. (27), Colchester Essex Uni. (28), Norwich East Anglia Uni. (29), Hull Uni. (December 2), York Uni. (3), Leeds Uni. (4), London Southgate Royalty (5).

**Dangerous Girls:** Oxford St. Edmund Hall (November 28), Stoke On Trent North Staffs. Poly. (December 4), Birmingham Golden Eagle (10), Dudley JB's Club (11).

**Eurythmics:** Newcastle Poly. (November 27), Aberdeen Uni. (28), Sheffield Poly. (December 2), Coventry General Woolfs (5), Birmingham Holy City Zoo (7), Edinburgh Nite Club (10), Glasgow Night Moves (11), Leicester Electric Theatre (18), Retford Porterhouse (19), Burnley Nelson College (22):

**The Exploited:** London Rainbow (December 12).

**Funkapolitan:** Hastings Downtown Saturdays (December 3), Sayers Common (Nr. Hickstead) Cinderella's (4).

**Sammy Hagar:** St. Austell Cornish Lido (January 23), Southampton Gaumont (24), Bristol Colston Hall (25), Sheffield City Hall (26), Glasgow Apollo (28), Newcastle City Hall (29), Liverpool Empire (31), Birmingham Odeon (February 2), Ipswich Gaumont (4), Lancaster University (6), Manchester Apollo (7), London Hammersmith Odeon (9, 10).

**Hawkwind:** Stroud Leisure Centre (December 12), Poole Arts Centre (13), Bath Pavilion (14), Maidstone Mid-Kent Centre (16), London Rainbow (18), Dunstable Queensway Hall (19).

**Heatwave:** Norwich Pennys (November 27), Skegness Festival Theatre (28), Southport Theatre (29), Southampton Top Rank (December 1), London The Venue (2), Newbury Greenham Common (3), Reading Top Rank (6), Brighton Top Rank (7).

**Human League:** Cork City Hall (December 14), Belfast Ulster Hall (16), Stafford Bingley Hall (21).

**Incognito:** Dartford Flicks (November 26), London Southgate Royalty (27), Stanmore Middlesex & Herts Country Club (28), Gillingham Central Hotel (29).



PIC: GERARD McNAMARA

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# NIGHTS OUT

**Japan:** St. Austell Cornish Coliseum (December 7), Portsmouth Guildhall (8), Leeds Queens Hall (10), Lancaster Uni. (11), Liverpool Empire (12), Manchester Apollo (13), Newcastle City Hall (14), Edinburgh Playhouse (15), Birmingham Odeon (17), Brighton Centre (19), Leicester De Montfort Hall (20), London Drury Lane Theatre (21, 22), London Hammersmith Odeon (23).

**Slade:** Sheffield Lyceum (December 6), Edinburgh Odeon (9).

**The Slits:** Hull Tower Ballroom (November 28), London Hammersmith Palais (30), Sheffield Lyceum (December 1), Glasgow Night Moves (3), Bradford Uni. (5), Brighton Top Rank (7).

**UFO:** Hanley Victoria Hall (January 7), Manchester Apollo (8), Liverpool Empire (10), Newcastle City Hall (11), Edinburgh Playhouse (13), Glasgow Apollo (14), Sheffield City Hall (15), Birmingham Odeon (17), Leicester De Montfort Hall (18), Bristol Colston Hall (19), Southampton Gaumont (20).

**Squeeze:** Hatfield Poly. (November 27), Norwich East Anglia Uni. (28), Reading Top Rank (29), Manchester Apollo (December 1), Birmingham Odeon (2), Leicester De Montfort Hall (3), Liverpool Royal Court (5), Leeds Tiffanys (6), Edinburgh Odeon (7), Glasgow Tiffanys (8), London Hammersmith Odeon (10), Nottingham Rock City (11), Sheffield Lyceum (12), Swansea Top Rank (14), Bristol Locarno (15), Southampton Top Rank (16).

**Stray Cats:** Brighton Top Rank (December 14), London Lyceum (15), Edinburgh Odeon (17), Leeds Uni. (18), Sheffield Lyceum (19), Liverpool Royal Court (20), Nottingham Rock City (22).

**Toyah:** Brighton Centre (December 17).

**OMD:** Nottingham Uni. (December 3), London Drury Lane Theatre (4, 5), Belfast Whitla Hall (20), Dublin Stadium (21).

**Roddy Radiation & The Tearjerkers/The Bureau/The Mo-dettes:** London Middlesex Poly. (November 26), Uxbridge Brunel Uni. (27), Southampton Uni. (28), Colwyn Bay Pier Pavilion (30), CND Benefit at Wrexham Memorial Club (December 1), Manchester Poly. (3), Bristol Uni. (4), Guildford Surrey Uni. (5), Leicester Poly. (6), Reading Uni. (8), Nottingham Rock City (9), Coventry Warwick Uni. (10), Newcastle Uni. (11), Durham Uni. (12), Sheffield Lyceum (13), Hull Tower Ballroom (14), Liverpool Warehouse (15), Birmingham Locarno (16), Slough College (17), Cardiff Top Rank (20), London The Venue (23).



David Sylvian (Japan)

PIC: ANDRE CSILLAG



TOYAH

PIC: BARRY PLUMMER

Clare about to karate chop Jim



## ALTERED IMAGES

### Cambridge Corn Exchange

The elements were conspiring against Altered Images from the moment they took the stage of Cambridge's cavernous Corn Exchange. The sound went immediately out of the windows, into the alcoves and up to the roof — anywhere except down on the dancefloor. Still, Tich's snare drum cut through the murk with sufficient clarity that at least there was a beat.

Sound problems aside, Clare and the boys doused the crowd liberally with good humour and things picked up nicely until the lights failed! Clare plummeted into a hole in the stage, badly twisted and bruised her leg and promptly fell into a swoon.

The band valiantly launched into an instrumental while Clare

took first aid in the dressing room. Half-dancing, half-limping she returned and finally the show was on the road.

Jim and Tony's dual guitar rhythms were as tight as ever while Johnny's bass surged through the floorboards into a thousand cranked-up Cambridgians. Supercharged versions of "Pinky Blue", "Insects" and "Happy Birthday" more than compensated for the earlier problems and the traditional, singalong to their agonising massacre of "Song Sung Blue" left everyone in high spirits.

Their hundredth gig, Tony's nineteenth birthday and a good time was had by all — except Clare who was later seen nursing an outside bruise just below the bottom of a brand new pair of bloomers that she'd bought that afternoon at Marks and Spencers. Honest.

Johnny Black

Smash Hits

Olivia Newton-John

