

# Smash HITS

ORANGE JUICE

**THE HUMAN  
LEAGUE** ★

★★ **BLUE ZOO**  
**MUSICAL YOUTH**  
**JOHN COUGAR**

HIT SONGS BY DURAN DURAN  
BLANCMANGE, ABBA & MORE

# DURAN DURAN



RIO

Moving on the floor now babe you're a bird of paradise  
 Cherry ice cream smile I suppose it's very nice  
 With a step to your left and a flick to the right  
 You catch the mirror way out west  
 You know you're something special and you look like  
 you're the best

## Chorus

Her name is Rio and she dances on the sand  
 Just like that river twisting through a dusty land  
 And when she shines she really shows you all she can  
 Oh Rio Rio dance across the Rio Grande

I've seen you on the beach and I've seen you on T.V.  
 Two of a billion stars it means so much to me  
 Like a birthday or a pretty view  
 But then I'm sure that you know it's just for you

## Repeat chorus

Hey now (wow), look at that, did he nearly run you down?  
 At the end of the drive, the lawmen arrive you make me feel  
 Alive, alive, alive

I'll take my chance 'cause luck is on my side  
 I tell you something I know what you're thinking  
 I tell you something I know what you're thinking

Her name is Rio and she dances on the sand  
 Just like that river twists across a dusty land  
 And when she shines she really shows you all she can  
 Oh Rio Rio dance across the Rio Grande  
 Her name is Rio she don't need to understand  
 And I might find her if I'm looking like I can  
 Oh Rio Rio hear them shout across the land  
 From mountains in the North down to the Rio Grande

Words and music by Duran Duran  
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 On EMI Records

# Smash HITS

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COVER EDWIN COLLINS OF ORANGE JUICE BY ERIC WATSON





# Start!

When the stars chat, they like a little chin-wag with Bev. Pictured at the London party for Kool And The Gang, Robert "Kool" Bell and Steve "ABC" Singleton vie for the attentions of Smash Hits "Nightsout" producer, Bev Hillier.



Pic: Steve Russell



It's not a small band. Animal Nightlife, whose new single, "Love Is Just The Great Pretender", is released this week,

have nine members. From left to right: Steve, Fliid, Christa, Vidal, Andy, John, Leah, Mac and Nigel. Three of them sing, two of them

play horns and the rest are the rhythm section. From the evidence of their jazzy new single it seems they have got rhythm.

## identity crisis

Two of them have got an Electric Foundation but the third is just in their group. What group is that? (Answer on page 15.)



Photo: Patricia Poyser

He gotta horse. Just in case you didn't believe Tony Hadley in last issue's Personal File when he said horse-riding was one of his greatest



interests, here's the photographic evidence. Pretty equestrian, eh? Mark Phillips watch out.

# SI OUXSIE AND THE BANSHEES



CASCADE  
GREEN FINGERS  
OBSESSION  
SHE'S A CARNIVAL  
CIRCLE  
MELT!  
PAINTED BIRD  
COCOON  
SLOWDIVE

AVAILABLE ON ALBUM AND CASSETTE

A KISS IN THE DREAMHOUSE

# BLANCMANGE

# yazoo

## THE OTHER SIDE OF LOVE

I KNOW A GOOD DANCE WHEN THE MOOD IS RIGHT  
YOU CAN DO IT BY DAY YOU CAN DO IT BY NIGHT  
IT CAN BE SO FINE AND YOU'LL AGREE  
YOU JUST DO WHAT COMES NATURALLY NOW

### CHORUS

BABY, IT'S THE OTHER SIDE OF LOVE  
BABY, IT'S THE OTHER SIDE OF LOVE  
BABY, IT'S THE OTHER SIDE OF LOVE  
(BABY)

THERE'S PLENTY OF WAYS WE CAN DO THAT THING  
WE CAN FOOL AROUND 'TIL WE GET THE SWING  
DO IT, DO WHAT YOU WANT HONEY WE DON'T MIND  
JUST MAKE SURE THAT YOU STAY IN TIME

### REPEAT CHORUS

I KNOW A GOOD DANCE WHEN THE MOOD IS RIGHT  
WE CAN TAKE IT SLOW 'CAUSE WE'VE GOT ALL NIGHT  
IT CAN BE SO FINE AND YOU'LL AGREE  
YOU JUST DO WHAT COMES NATURALLY NOW

### REPEAT CHORUS AND AD LIB TO FADE

WORDS AND MUSIC BY CLARKE/MOYET  
REPRODUCED BY PERMISSION SONEPUBLISHING  
ON MUTE RECORDS



## Living On The Ceiling

You keep me running round and round  
Well that's alright with me  
Up and down I'm up the wall  
I'm up the cuckoo tree  
That's alright with me  
Yeah, that's alright with me  
Well it feels alright to me  
Yeah it took alright to me

### Chorus

And I'm so tall I'm so tall  
You raise me and then you let me fall  
And I'm so small I'm so small  
Wrap me round your finger see me fall  
(Here we go)

You keep me running round and round  
Well that's alright with me  
Nothing, nothing, nothing's gonna step in my way  
Living on the ceiling  
No more room down there  
Things fall into place you get the joke  
Fall into place

### Repeat chorus

You keep me running round and round  
Well that's alright with me  
Up and down I'm up the wall  
I'm up the cuckoo tree  
Hiding from your questions, questions you won't ask  
Why am I up the tree you say  
Why you down there I say

### Repeat chorus

Words and music by Arthur/Luscombe  
Reproduced by permission Cherry Red Music Ltd.  
On London Records





Left to right: David McClymont, Malcolm Ross and Zake Manykia; (front) Edwyn Collins.



# Sketching squirrels, dodging Showaddywaddy fans and Rhodesian secret policemen and designing possibly the least slick adverts in the world. Dave Rimmer falls about laughing with . . .

## ORANGE JUICE

"I think there's a small part of me that wants to be provocative," reflects founding Orange Juice person Edwyn Collins between chewing thoughtfully on a peanut butter sandwich and sipping at a cup of milky tea, "even if that just means people turning to page ten of *Smash Hit* and going 'Ugh! That's the worst advert I've ever seen!'"

As he's prone to do every couple of minutes or so, Edwyn convulses into helpless laughter. Your humble reporter joins in — it must be the way he tells them. But flip through our last issue and feast your eyes on the ad for their excellent new album "Rip It Up," it is truly horrible.

"We have total control," Edwyn explains. "And that's the drawback of that . . . we passus for effect . . . we're broke!"

Ha than bursts over laughing again.

Over two years ago, when Orange Juice and their independent label Postcard were starting out in Glasgow, this kind of defiance was trumpeted by the group and their admirers as "subversive". Asked if he'd still describe his activities that way, Edwyn replies with a curt "no". "But that's the kind of reaction you get with punk initially. People would think 'these records are appalling!' But I liked that. That was part of the attraction."

In the early days of punk Edwyn had just moved from Dundee to Glasgow and was "considered something of a freak" by his sixth form classmates. They were all "into The Eagles". Edwyn, however, was listening to New York groups like The Ramones and Television. He located two boys in the year below with similar interests, James Kirk and Steven Daly, and formed a band.

"We never really took ourselves very seriously. We were just a schoolboy punk rock group. Initially called The Mchetes, then later The Nu-sonics, even then they had the "cheeky" manner on stage that so many groups (the Haircuts, Altered Images, for example) would later adopt. Then, it was just a reaction against the boozing 'n' brewing Glasgow mentality. "We used to totally mystify

audiences. We'd be acting all camp and flipper while playing really depraved areas of Glasgow to audiences full of 18-year-old drunken neds. They kept shouting 'Showaddywaddy! Give us some Showaddywaddy, pal!' then jumping up on stage and going 'you're getting shelved after this gig yar big poof . . ."

"We thought it was genuinely subversive. Because we were stupid. Now of course we know what a good kick in the head is!"

After being chucked out of college for "having pink hair and spraying everything day-glo", Edwyn now had a job drawing squirrels for the Glasgow Parks Department. He was approached by Alan Harn, an old friend, with an idea for a record label. They changed their name to Orange Juice, clobbered together all their money, and started putting out "jingly-jangly scholastic pop" singles.

They were reacting against the musical climate of the time: dominated by the dark clouds of Joy Division and the Northern anguish brigade.

"The trend was making very bad amateurish records. Well, Edwyn reflects, "I think we were making bad amateurish records. But at least we were melodic."

It was enough. Orange Juice, Postcard, and their Edinburgh label-mates Josef K were proclaimed The Next Big Thing.

One particularly swar-axcitable rock writer went so far as to declare in early 1981: "If Onwards And Upwards isn't a bit [it] kill myself b) resign c) suck for weeks." This of course is the kind of media overkill that often finishes off young hopefuls: it's impossible to live up to.

Not that Orange Juice realized this at first.

"At Postcard," Edwyn remembers, "we'd write a song and say 'my, this is so good it deserves to be a hit single!' . . . as we naively pressed up 10,000 copies."

"And then," chuckles drummer Zake Manyika who's just wandered in to the interview, "had to melt 8,000 of them down again!"

After a couple of singles, Rough Trade agreed to handle the output of

the Postcard label, and Orange Juice began to record a debut album with producer Adam Kieron.

"And," Edwyn continues in the self-mocking tone he uses when remembering past foibles, "we all thought it was so good that it deserved the wider audience a major record company's marketing and promotion could give it."

This was eventually found in the shape of a distribution deal with Polydor and the album, "You Can't Hide Your Love Forever", was released late last year. Neither it nor the attendant singles did very well, and the lack of the expected breakthrough began to gnaw at the group.

Josef K split up and Edwyn asked guitarist Malcolm Ross if he'd like to jelo.

"I hoped he'd be a catalyst because we were becoming very lethargic and apathetic. There was no real drive, no real impetus. We had no goal."

The group were all at each other's throats — "too much bitching and backstabbing," Edwyn remembers — and soon it split in two; Steve and James on one side, Malcolm Ross and bassist David McIlroy on the other. Edwyn opted to stick with the latter pair. Now they needed a drummer.

"I was thinking we didn't have to do things by halves any more and we needed the best possible drummer. And I thought Zeke was the best drummer, if not in Scotland, then possibly in the whole world."

Edwyn falls over laughing again. Zeke is, at 27, the oldest member of the group. His accent is a curious amalgam of his native Zimbabwe and his adopted Glasgow, when he fled in 1974 after some plays he'd been putting on in what was then Rhodesia led to a lot of trouble with the secret police. It was "getting hairy," as he puts it.

Zeke has proved, as Edwyn acknowledges, "an asset to the band," his tight drumming and varied musical experience enabling them to try out more ambitious, funnier arrangements. Although "I can't Halp Myself" edged into the charts, Edwyn affects not to care about chart success.

"When we had the Postcard label

we needed something concrete to aspire to, so it seems like a really obvious, corny thing to go for the charts."

"But now — who wants to be in the charts when everything in the charts is rubbish! Nothing seems thrilling any more. It's a really bland time. It's like the graphics of Peter Saville (designer for Ultravox, Q&O, among many others). Every single graphic designer's work at the moment is classical and beautiful and well-proportional and centred."

"And it's the same with music. It all just seems really glib and spin-lazy at the moment. I know that sounds cynical, and I'm not saying Orange Juice are the wonderful alternative to that, but I think we are making the effort."

Such an effort that they've remained in spending all the remainder of their advance on perfecting "Rip It Up." It doesn't worry them.

"With 'Rip It Up' it would have been totally dishonest to carry on with the jingly-jangly scholastic pop thing, because we've improved as musicians and we've matured, I think."

"But it's still got a lot of guts. It's a good compromise between the abrasive, stringent quality of the early Postcard singles, and the lacklustre, dull, bland pop sound, which is necessary if you want people to listen to you."

Such talk is perhaps surprising for a group who were being trumpeted as "New Pop" long before the Haircuts, ABC, Soft Cell and their like even existed. But Orange Juice would not like to be seen as something else entirely.

"We also want to fight the image of ourselves as a fizzy, bubbly pop group. We'd rather just come across as being real. A lot of groups at the moment don't subscribe to realism. It's all fantasy."

"And you know why?" Edwyn once more passes for affect. "Because those are bloody dangerous times we're living in, that's why."

And once again, Edwyn, Zeke and I collapse into helpless fits of laughter.

**THE HUMAN**

# LEAGUE



## MIRROR MAN

**NEW SINGLE**

PRODUCED BY MARTIN RUSHENT AND THE HUMAN LEAGUE

AVAILABLE AS 7" VS022 & 12" VS022-12

VIRGIN RECORDS LTD

# SING SOMETHING SIMPLE

That's the secret of John Cougar. Words: Mark Ellen.

"I don't care what you say about me just as long as you spell Mellencamp right."

John "Coeger" Mellencamp has been either ignored or regarded as "old-fashioned" by the British press for so long now that he's not unduly bothered about the impression he makes. And why should he be? This year alone he's scored two American Number Ones, his LP has fleetly refused to hedge from the tip of the US album chart for nine consecutive weeks and his best-selling 45, "Jack And Diane", threatens to strike a chord over here.

In the mid-'70s Cougar mixed concrete for a carpenter's assistant. In '82, at the age of 30, he's got so many gold discs that he's seriously considering giving them away as Christmas presents.

When he first arrived in Britain around four years ago, his record company five spent a small fortune trying to market him as the American answer to their other major head winner, Rod Stewart.

The timing couldn't have been worse. When everyone was scheming to sink like The Clash and The Jam there wasn't much call for old-American back-to-back singing traditional 'rock' songs about living fast, menching hot dogs and showing a healthy interest in the opposite sex. The British weren't buying and Cougar side-stepped to various other markets, eventually congealing Australia, Canada and after

more than 1000 small club dates in three long years — his own active America.

"The States had to like me," he laughs. "Everybody else had got famous. I was the only guy left! They like me 'cos they've been 'rock-stoned' to death and I'm definitely not a rockstar. I wear the same clothes on stage as off. I'm just a simple guy who writes simple songs for simple people and there's a lot of simple people in America."

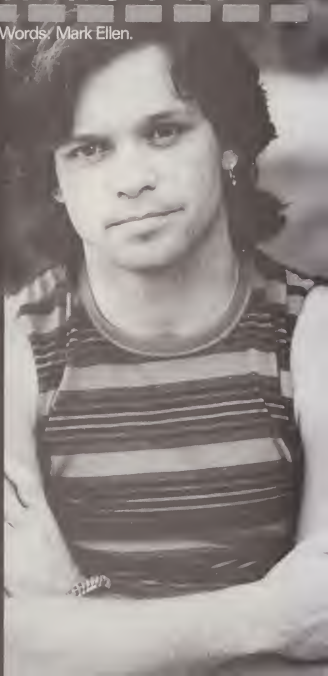
Cougar's abiding belief in the principles of rock 'n' roll ensures that he didn't care much for the recent British invasion.

"I don't like The Human League 'cos one of those guys said 'eventually the guitar will become obsolete so rock 'n' roll. In the streets that I walk, if it ain't got a gear in it, it ain't rock 'n' roll."

Soft Cell he reckons are "a couple of larvae, phoney and pretentious". Haircut One Hundred are "cute but a little wussy". Pit are "an absolute embarrassment" and The Police are "too rock-stupid. They make rock 'n' roll look sophisticated, pompous and ridiculous".

So will the British take to him this time around?

"It'd be nice but I don't know if I can handle any more success. I've got all I need," he says. "Two TVs, a nice stereo, thousands of records and two Harley Davidson motorbikes. What more could I possibly want?"



## JOHN COUGAR

### JACK AND DIANE

A LITTLE DITTY 'BOUT JACK AND DIANE

TWO AMERICAN KIDS GROWING UP IN THE HEAVELAND

JACK HE GOTTA BE A FOOTBALL STAR!

DIANE'S A DORITANTE IN THE BACK SEAT OF JACK'S CAR

SUCKING ON CHILLIDOS OUTSIDE THE FACILE FREAK

DIANE SITTING ON JACK'S LAP, GOT HIS HANDS BETWEEN HER KNEES

JACK HE SAYS HI YI DIANE LET'S RUN OFF BEHIND A SHADY TREE

CHIMBLY OFF THOSE BOBBY DODDYS LET ME DO WHAT I PLEASE SAYING

LIHIBBS

OH YEAH LEE GOES ON

LONG AFTER THE THRILL OF LYING IS GONE (SAYING)

OH YEAH B SAYS I LIE GOES ON

LONG AFTER THE THRILL OF LYING IS GONE (NOW WALK ON)

JACK HE SITS BACK COLLECTS HIS THOUGHTS FOR A MOMENT

SCRATCHES HIS HEAD AND LECTS HIS BEST JAMES DEAN

DIANE THEN DEAR DIANE WE OUGHT TO RUN OFF TO THE CITY

WELL THEY SAYS BADDY YOU AINT MISSING A THING BUT JACK HE SAYS

REPEAT CHORUS

OH LET IT ROCK LET IT ROLL

LET THE BIBLE BELT COME AND SAVE MY SOUL

HOLDING ON TO SIXTEEN AS LONG AS YOU CAN

CHANGE IS COMING RINGING REAL SOON MAKE US WOMEN AND MEN

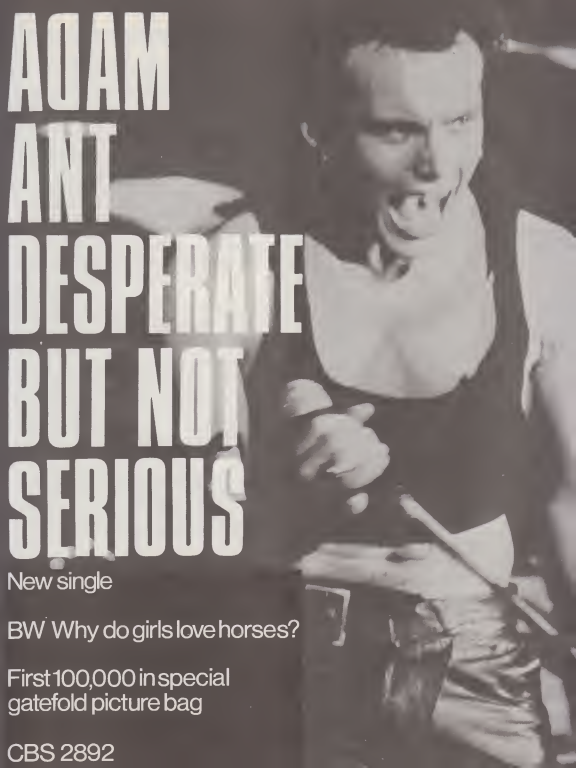
REPEAT CHORUS

A LITTLE DITTY 'BOUT JACK AND DIANE

TWO AMERICAN KIDS GOING THE BEST THEY CAN

WORDS AND MUSIC BY JOHN COUGAR MELLENCAMP

REPRODUCED BY PERMISSION RIVA MUSIC LTD. ON RIVA RECORDS



**ADAM  
ANT  
DESPERATE  
BUT NOT  
SERIOUS**

New single

BW Why do girls love horses?

First 100,000 in special  
gatefold picture bag

CBS 2892

# the apple stretching

The sun comes swaggering across the harbour  
And kleeze the lady waiting in the narrowe  
And she already plenty sheky stands there  
Blueching clutching the torch of liberty

Uptown Lugl who don't speek English so good  
le having an accident  
Backing his dump truck into the fence  
The tin cene go clattering down the lene  
A drowey bum thinks it's thunder  
And pulls The News over his head to atop the rein

No it ain't judgement dey  
No it ain't Armageddon  
Just the Apple stretching and yawning just morning  
New York putting its feet on the floor

Suburban refugees fleeing the cracked ciatens  
Worm-ridden fruit trees steam out of Grand Central  
Please to be breathing hegels and pollution  
In Times Square new graffiti old revolutions  
A beg lady le cursing the waiter for giving her a free coffee  
Lucky he's a Jesus freak moonlighting  
At the Acme discount store over in Queens  
The burglar alarms starts to scream  
A cop picks out this gun fires one and yells "freeza"

No it ain't World War Four  
No it ain't World War Four  
It's just the Apple stretching and yawning just morning  
New York putting its feet on the floor

It's just the Apple stretching and yawning just morning

Words and music by Melvin Van Peebles  
Reproduced by permission Island Music Ltd.  
On Island Records



# GRACE JONES



# BITZ

## BEST OF THE BEST

You always know Christmas is round the corner when the *Greatest Hits* compilations edge through the letter box. It's a good crop this year.

**NTC** offer two albums for the price of one. "Waxworks" ropes together all their A-sides from '77 onwards while "Beeswax" takes care of the B-sides. Quality stuff. The same applies to "Singles 45 And Under" by **Squeeze**. Numbers like "Goodbye Girl" and "Another Nail In My Heart" sound as fresh as ever.

**Free** has been selling with quiet consistency since 1968. "Completely Free" is a thoughtful introduction to a hugely influential hard rock band. Finally, the cash-till-it-runs will be **Abbe's** double album, "The Singles". It has everything from their last ten years—from "Ring Ring" in '73 to their current chart crooner, "The Day Before You Came".

**Identity Crisis** answer (from page 5): **Heaven 17**.

"A Matter Of Gender", the new **Associates** single is a "radically revised" version of a song from their first LP "The Affectionate Punch". The whole LP has been remixed for re-release later this year.

## NOO YAZOO

"The Other Side Of Love" is **Yazoo's** brand new single which is already being swapped for notes and coins in record shops nationwide. The flip side is called "Ode To Boy" and both tracks were jointly written by Vince and Ali.

## SMASH HITS STAR PRIZES

Paul Weller has just edited a book, *All Our Yesterdays*, about his favourite 1960's

group, **The Small Faces**. It's written by Terry Rawlings, who describes it as "a fan's eye view" and you can get it for £2.00 (inc. p. & p.) from Riot Stories Ltd., 45-53 Sinclair Road, London W14. Alternatively you could try and win one of the ten copies which Riot Stories have sent us by telling us which of the following songs was not a hit for **The Small Faces**: "Lazy Sunday", "Tin Soldier", "Penny Lane", "Itchyko Park". Send your answer to **Smash Hits Small Faces Competition**, 52-5 Canary Street, London W1V 1PP.



Sharon Redd

It's taken **Sharon Redd**, the lady who warbles one of this year's most distinguished records, "Never Give You Up", a fair amount of time to get her own solo career off the ground, having spent most of the last ten years learning her art in the chorus line.

Her background is in fact more theatrical than musical and the last time she was involved in the British entertainment business was in 1974 when she came over with the American production of a musical under the strange title of "The Wedding Of Iphigenia".

Her first break came when she won a talent contest organised by an American brewery and found herself elected "The Shatter Beer Girl". Further professional experience followed

and by the mid-seventies she had landed a job as one of **Bette Midler's** backing group, the outrageously blowy **Harlettes**, singers and butts of many Midler jobs.

Sharon strutted her stuff so well in this capacity that so less a personage than **Sty Louisense** **Oliver** singled her out as "the real star" and sent roses to her dressing room.

A year ago Sharon finally landed a record contract with **Prelude** and struck gold in this country almost immediately with "Can You Handle It?" from her debut album "Sharon Redd". Her current hit, "Never Give You Up", comes from the follow-up, "Redd Hot", a better LP than that awful pun might lead the casual purchaser to expect.

## WHO'S WHO

Who are they all? **Raw Silk**? **The Peech Boys**? And all those other names littering the charts. Walk this way if you want to know (got lost if you don't).

**The Peech Boys** are three American chaps from around New York. **Michael de Benedictis** (keyboards), **R. Bernard Fowler** (lead vocals) and **Robert Casper** (lead guitar). **Michael** co-wrote and produced "Don't Make Me Wait", their disco hit, with **Larry Levan** who's the deejay at a very trendy New York club called **The Paradise Grove**.

**Dianne Warwick** is busy having her first hit for years with "Heartbreaker", written for her by **The Bee Gees**. **Dianne's** first hit (in America) was 20 years ago and in the 1960s she established herself as a subtle singer of sophisticated songs like "Walk On By" and "Do You Know The Way To San Jose?".

"Who Can It Be Now" has already been a top five hit for **Men At Work** in Europe and America. **Colin Hay** (lead vocals and guitar), **John Rees** (bass), **Jerry Speiser** (drums), **Ron Strykert** (guitar) and **Greg Ham** (sax and keyboards) are all from Australia where their records have been selling in hoaxloads since their first single was released in May, 1981.

If you've seen the film *The Wiz* you'll have caught a glimpse of **Valerie Pettiford** and **Tenita Jordan** of **Raw Silk** because they both appeared in it. **Valerie** is the group's lead singer and has performed in several Broadway musicals. **Jessica Cleaves**, the third member, has sung with American funk giants, **Earth Wind and Fire**, **Funkadelic** and **Parliament**. Sounds like she must have got used to having records in the charts.

**Musical Youth** are about to step out for a short tour. Tickets for each venue are £3.00 and £3.50 and the dates are: **Derby Assembly Rooms** (Nov. 24), **Leicester De Montfort Hall** (25), **Chippensham Gold Bingers** (26), **Brighton Top Rank** (28), **St Albans City Hall** (29), **Manchester Palace** (30), **Sheffield Lescum** (Dec. 2), **Birmingham Odeon** (3), **Edinburgh Usher Hall** (5).



Sandii and the Sunsets

Sharing the stage with **Japan** on their current tour is the above five piece, **Sandii And The Sunsets**. They've just signed to **Sire Records** who have released a single, "Dreams Of Immigrants", and an LP, "Immigrants". Not sure about the clothes, though.

Why do they like each other?

"Cos we're very alike. And 'cos we're very different as well." Would they be where they are today if they didn't have each other?  
"No," they both agree. "We wouldn't have had the nerve, really."

Your reporter is sitting in the living-room of what a Fleet Street newspaper once labelled "the love nest". A small, neat, box-like suburban house on a new estate on the outskirts of Sheffield. The people who've been renting it since January — Joanne and Phil Dakey — both laughingly describe it as "horrid". Upstairs there's two rooms full of odds and ends: one's for toys — including a wealth of Star Wars and Thunderbirds accessories and a huge collection of Sylvester cats; the other's for magazines, among them being every pruned issue of 2000 AD and Smash Hits (true!).

Outside there's a bare-brick garage containing a £5000 BMW bike (a present from Virgin Records) and an old battered Triumph. Parked out front is a 2.9 BMW motor completa with brand new aerial after Joanne absent-mindedly ran it through a

car-wash with the old one still up.

And inside... things seem faintly surreal. The Supermen II video flickers noiselessly on a TV screen, KC & The Sunshine Band's "Shaka Year Beely" revolves on the sideboard, light drizzle splashes against the huge picture window and the central heating's cranked up so high it could support a wide range of tropical plants. Apples are being eaten, coffee drunk. A casual domestic scene would be hard to imagine.

And yet, apart from the fact that they're both wonderfully overdressed for the occasion — Joanne in red (lipstick, nail varnish, hairband, dress, tights, shoes); Susann the same but in purple — I just can't dislodge the impression that they could be anyone!

How could they have known, when they met at a Showaddywaddy concert in Christmas 76, that eight years later they'd be as integral part of what — for the last six or so months — has been a contender for The Biggest Pop Group in The World? How could Susann's parents have known that one day they'd have so many gold discs to stick on the wall they'd actually have a spare pile in the toilet? Just how?

There's no point in asking these two. They still can't quite believe it either.

Inseparable friends from the very start, and both "completely giddy", they jointly set forth upon an early teenage mission to be "really outrageous and do stupid things". They grew out of David Essex the moment Dave appeared — this being the band's "plant get stage" — and donned oil-caked mechanics overalls, daubed themselves in make-up, back-combed their hair, sprayed it silver and trekked off to see them at every opportunity.

Almost as suddenly, Dave went out. Gary Numan had been sighted singing "Are Friends Electric?" on TOPP. They reckoned him "gorgeous" and, as the strength of it, saw him twice, bought most of his records and memorised the words to every song.

And something was stirring within their wardrobe.

"We wore black trousers," recalls Joanne, "a black shirt buttoned up to the top with a high collar, black gloves, black boots — exactly like Gary's Chelsea boots with the heel that slots inwards — black hat pulled right down, dark purple lipstick, lines

down the side of us face in purple blusher. Puaks used to stop us on't street and say "Doofoya think you are, luv? Gooing to a fun fair?"

In a flash Gary was forced into the second row. Japan had arrived. "We spent a fortune going to London every time they played."

They've since met all the band (also Virgin artists) and found the experience "terribly embarrassing".

By the age of 15 the pair were embarking on hell-raising holidays together, staying in places in places like Torquay and remaining completely drunk for two weeks at a time (a such delightful cocktails as Cotswolds stirred with vodka).

They didn't smoke and they didn't have boyfriends. Both were "uncool". In fact, their current boyfriends are their first — Phil in Joanne's case and "no comment" from Susann (although she gets a little teichy at the mention of Mike Nolan).

"All our friends were boys," Joanne explains, "and that put us off having boyfriends as they'd always say 'I went to bed with her last night and she weren't my good'." I just didn't want to give anybody that advantage over me and that's why we were always so

**Joanne Catherall: Red Lipstick, red nail varnish, red hairband, red dress, red tights, red shoes.**

## JOANNE AND SUSANN OF THE HUMAN LEAGUE ON SHOPPING, HOOVERING AND COLLECTING GOLD DISCS.

few and happy go-lucky!"

A brief period ensued where they had a lad on obscure groups, despite the stack of Abba and Chic records they kept hidden at home. Agonising nights were spent pretending to enthuse about local experimental outfits like the unimpressible Alien Yest.

Unable to endure much more of this, a debate followed as to whether to see the Banishes or the recently halved Human League. The latter won, tickets were purchased and a small coach chartered, the destination being Doncaster Retera. A few days before, they ran into Dakey at the Crazy Daisy disco and promptly proceeded to sell their Human League tickets "for less than we paid for them". They didn't need them anymore. They were in the group.

Their parents didn't care for this idea much. Not many would if their 17-year-old daughter had just disappeared in a transit van with a bunch of blokes who wore lipstick and high-heels. Most mornings, Joanne's Dad would leave his supervisor's office at British Rail and make his way to Susann's Dad's fruit & veg stall for an emergency conference. But ell to no avail.





Despite the constant, almost paternal support of Phil, life with the band was far from easy in the early days.

"Adrian wouldn't talk to us. Hated us. Wouldn't even say hello in the mornings. 'Cos, y' see, we're both very rowdy and tend to scream a lot and thump people," Joanne points out. "He hated robot-dancing. Newies-style, so every night we'd walk 'til he was looking at us and then start robot(-) dancing in sims and smiling at him."

Dressed entirely in black — a legacy from the Human League — they developed a style that was both unbelievably loose and uniquely their own. Phil later puts it in a nutshell — "Susann feels about like an octopus and Joanne's completely out of time" — for which he's rewarded with a vicious bout of thumping.

Such naivety obviously had its assets, though. The girls' nebular instinct must have cut straight through the rest of The Human League's academic reasoning on more than an occasion, not least of them being the early choice of singles.

"When we first heard 'Sound Of The Crowd,'" remembers Susann, "it was in its early stages — it was just thump crash thump crash — and

## MARK ELLEN REPORTS FROM AN OVERHEATED LIVING ROOM ON THE OUTSKIRTS OF SHEFFIELD.

straight away we said 'definite hit.' The reason? "You could dance to it." When "Don't You Want Me" eventually found the Number One slot in the UK, Susann burst into tears. She celebrated their removal of the "breadth" of *"Ebony And Ivory"* from the top of the US charts in the same way. "I always cry when I'm happy."

This news had arrived when they were back home in Sheffield, mid-way through a tour that was to take in the States, Europe, Japan and Australia. During all this the band had ample cause for indulging their favorite leisure pursuit.

"As soon as we land anywhere," Susann speaking, "we go straight to the hotel, get rid of our bags and then we all go shopping. We buy clothes and make-up and jewellery and Phillip and Adrian and Jo buy toys."

Sidney, Australia, seems to be the fondest memory. The reason? "It had the largest shopping precinct." America they liked too, though they can't say the same for its media reporters. Never once were the pair taken seriously — it taken at all — the focus being an "Phillip and the boys." "All the questions we were ever asked," claims Susann, "were 'is it true you're going to get married?' and



## Susann Sulley: When "Don't You Want Me" got to Number One, she burst into tears.

"how did you join the group?" which I could just close my eyes and narrate to them...

"... close your mouth and you could narrate just as well," adds Joanne. "Eventually," she says, "we just both of us sat in the corridor of A&M Records where everybody proceeded to ignore us and pretend that we never existed. And if there's one thing I hate," she adds darkly, "it's being ignored."

There'll be precious little danger of that in the upcoming months. After almost a year of silences in the UK, broken only by the release of the dub album, *The Human League's* new single, "Mirror Man", will be sat on the market. Will they retain the crown in the hearts of the British public? Who knows?

Whatever, they step back into the fray from a considerably more stable base than they first did two years ago. It could be said that, despite the constant peals of laughter (even that seems to have a rich Sheffield accent), they're obviously grown up pretty fast for 13-year-olds. They've both succumbed (yes!) to the lure of domestic life. Neighbours seem struck dumb at the sight of Joanne hovering

and she frequently makes cakes and sits up 'til four in the morning wrestling with a knitting pattern. As Susann puts it: "I mean just because we sing it don't mean we're not going to cook and eat and do normal things like wash pots and hoover up."

Sailing as they've both had a rise from their original £24 per week basic, Susann's moving out of her parents' place and buying a flat. Phil and Joanne, meanwhile, have started looking for a house. "Something quite big and oldish that's got a lot of rooms as we both collect so much junk. Occasionally Susann accompanies Joanne when she's out looking but nobody believes they're serious buyers. The last time Phil and Joanne went to look at a place there was an awkward moment when the owner suddenly recognised them from the poster on his son's wall."

Reactions to public Human League sightings haven't been quite so easy to cope with lately. Especially in Sheffield, people the girls' own age seem to be resentful of their success and appearances in local nightclubs have been greeted by anything from lying metal ashtrays to pints of beer being tipped over them. One girl

walked right up to Susann and punched her on the nose. She came back ten minutes later and tried to do it again. "It was classic," she laughs courageously. "I wish we had a video of it."

Daytime sightings aren't much better. "There's this one main shopping precinct in Sheffield called Fergate," Susann relates, "and around lunchtime to four o'clock on a Saturday it's full of what we call 'trannies.'" A look of disgust. "Dyed hair. Lots of grease on it. Vivienne Westwood clothes. Loads of make-up. Pretending they're hip and cool. All they do is they sit there and they either shout at you or else give you horrid looks. And they're just completely silly."

No regrets, then? "Not one," says Susann briskly. "I'm thoroughly enjoying every minute of it. I regret it sometimes when we're sat in a hotel room with nothing to do and I wish I were in Sheffield."

Joanne? "Look at it this way. There's not many other jobs where you get to travel round the world free and stay in the best hotels."

She's got a point, you know.

# WOLFE BOLTZ

A book telling the full story of **Duran Duran** will be out before Christmas. Titled *Duran Duran: Their Story* it's been written by Kasper de Graaf with the full cooperation of the group who've even supplied their own snaps and polaroids to illustrate it. The book will be published by Proteus and cost £1.95.

## HAPPY BIRTHDAY

**Ian Craig Marsh** of *Heaven 17* (26) on November 11th.  
**Andy Partridge** of *XTC* (29) on November 11th.  
**Tony McDaid** of *Altair Images* (20) on November 15th.  
**Kim Wilde** (22) on November 18th.

**Mark Fox** may have split from *Haircut One Hundred* but he's still playing on their new LP and may even tour with them. See last issue for dates and expect the new LP before Christmas.

## TAKE 5

The current five favourites of a *Smash Hits* pen-pusher. This week, Ian Birch.

1. **DIANA ROSS:** *Muscles* (Capitol)
2. **ROBERT WYATT:** *Shipbuilding* (Rough Trade)
3. **GRACE JONES:** *Everybody Has Sill* (Island)
4. **THE HUMAN LEAGUE:** *You Remind Me Of Gold* (Virgin)
5. **MARVIN GAYE:** *Sexual Healing* (CBS)

**Ultravox** have cancelled one of the dates of their forthcoming tour and rescheduled three. The cancelled concert was due to take place on December 7 at Cardiff St. David's Hall while the three new rescheduled dates are Shepton Mallet Showering Pavilion (Dec. 15), Poole Arts Centre (16) and St. Austell Coliseum (18). The new Ultravox single, "Hymn", will be released on November 19.

## TOP TEN



### Stephen Luscombe and Neil Archer (Blancmange)

1. **KETTY LESTER:** *Love Letters* (London) It's really emotional — a beautiful song. Also it's on the same label as us.
2. **ELVIS PRESLEY:** *Old Shep* (RCA) *Neil!* The first song I did live. I like it because Stephen hates it. I always sing it at sound

- checks to annoy him.
3. **YAZOO:** *Winter Kills* (Mute) We like it because Alf's brilliant voice.
  4. **DOLLY PARTON:** *Greatest Hits* (RCA) All done in the best possible taste.
  5. **DEPECHE MODE:** *Big Muff* (Mute) An interesting title and a good instrumental.
  6. **THE BEATLES:** *Money* (Parlophone) *Neil!* It used to be one of the songs I did in a band called *The Viewfinders*.
  7. **TIBETAN MONKS:** *Song Of The Apprentice Monks* (Tanqant) It's lovely. We used the chant idea as the background to a song we did which we're about to record.
  8. **SOFT CELL:** *Sex Dwarf* (Some Bizarre) It's mad. *Stephen!* I think they're really funny.
  9. **FATS WALLER:** *I Can't Give You Anything But Love* (IRCA) A real old favourite. *Neil!* I was brought up on Fats Waller because he was my Dad's favourite musician. The woman who sings on it sounds like a saxophone. Lovely song.
  10. **SYLVIA:** *Y Viva Espana* (Sonet) It's very interesting — there's a party in every line. *Stephen!* I like the castanets.

## RIPPING YARNS

Orange Juice's new LP "Rip It Up" has been released and they're about to kick off a tour to promote it. The dates are: Cardiff University (Nov 13), Leicester

Poly (17), Sheffield Lyceum (18), Essex University (20), Bristol Locarno (21), Brighton Top Rank (22), Keele University (24), Manchester Hacienda (25), Liverpool University (26), Edinburgh Coasters (29), Glasgow Mayfair (30), Leeds Warehouse (Dec 1), London Lyceum (2).



The **Beechles** were recently in danger of having their name taken away when the famous Elizabeth Gids dance troupe of Paris issued an injunction preventing the release of their debut single, "Overstake".

At a recent court hearing, the judges on behalf of the dancing girls suggested that the similarity between them and the pop group could be "damaging to the reputation of the group as a respectable and established one."

The Beechles have now fled to the USA, where they are claiming that the judges' decision was "unjust and unfair" and that they are "not a dance troupe but a pop group." They are also claiming that the judges' decision was "unjust and unfair" and that they are "not a dance troupe but a pop group." They are also claiming that the judges' decision was "unjust and unfair" and that they are "not a dance troupe but a pop group."



Free (left to right): Paul Kossof, Paul Rogers, Simon Kirke, Andy Fraser

"All Right Now" by **Free** is busy paying its fourth visit to the charts. It seems that each new generation of hard rock fans generation out to buy it as it's already been a hit in 1970, 1973, and 1978. Free started playing together in 1968 when the original line-up was Paul Rogers (vocals), Paul Kossof (guitar), Simon Kirke

(drums) and Andy Fraser (bass). In the early 1970s they became one of Europe's most popular live bands as well as making several hit albums and singles. After the band split up in 1973, Rogers and Kirke formed the massively successful Bad Company which is still functioning somewhat irregularly today.

# TITLES

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# TITLES



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TURN ME ON TO YOUR LOVE SWEET LOVE

IF THE NIGHT TIME IS THE RIGHT TIME  
ANY TIME OF YOURS IS MY TIME  
WE CAN FIND TIME FOR LOVE SWEET LOVE

### CHORUS

COME ON SWEET CAROLINE  
YOU'RE MY SWEET CAROLINE  
YOU KNOW I WANNA TAKE YOU  
I REALLY GOTTA MAKE YOU  
COME ON SWEET CAROLINE

TAKE MY HAND TOGETHER WE CAN ROCK 'N' ROLL

WHEN I'M THINKING OF YOU SLEEPING  
OH I'M AT HOME ALONE AND WEEPING  
ARE YOU KEEPING YOUR LOVE SWEET LOVE

DO YOU STILL CARE WHEN I'M NOT THERE  
AND DO YOU REALLY WISH I WAS THERE  
CAN I COME THERE FOR LOVE SWEET LOVE

### REPEAT CHORUS

IF YOU WANT TO TURN ME ON TO  
NOW ANYTHING YOU REALLY WANT TO  
TURN ME ON TO YOUR LOVE SWEET LOVE

### REPEAT CHORUS

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# FREE

## all right now

There she stood in the street  
Smiling from her head to her feet  
I said hey what is this  
I said hey what's her name baby  
Maybe we can see things the same  
Now don't you wait or hesitate  
I said hey what's her name baby

### Chorus

All right now baby  
It's all right now  
All right now baby  
It's all right now

Can you tell you now

I said hey come to my place  
Watching her move on her face  
She said look what's your game come  
Are you trying to put me in shame  
Baby I said slow, slow don't go so fast  
Don't you think that love can last  
She said hey lord above  
Now he's trying to trick me in love

Repeat chorus  
It's all right now

Oh yeah

Let me tell you all about it now

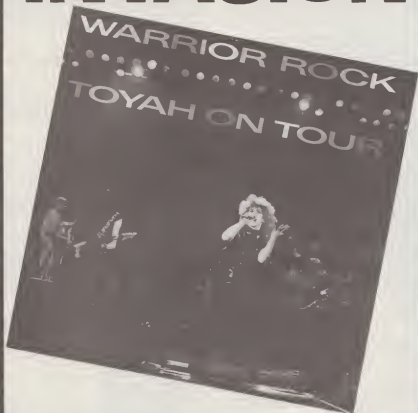
Take her home to my place  
Watching every move on her face  
She said look what's your game  
Are you trying to put me in shame  
Baby I said slow, slow don't go so fast  
Don't you think that love can last  
She said hey lord above  
Now he's trying to trick me in love

Repeat chorus and ad lib to fade

Words and music by Fraser Rodgers  
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# INVASION



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## COMPETITION WINNERS

**ROXY MUSIC COMPETITION** (Issue Sept. 30th), correct answer was **Jo Collins**. **50** 12 copies of **Take A**

**Chance On Me** go to: Amanda Smith, Watley; K. A Pardo, Kent; Alison Corvey, Crawley; Tina Bennett, Potters Bar; F Matthews, Farnley; Meral Ali, Farnley; Gary Johnston, Merton; S Lavinje, Larchington; Billy Blake, St James End; Justin Evans, Cloughan; D O Mahony, Co Antrim; Debbie Kaye, Huntington; Neil Atkinson, Betchley; Ruston Tate, Kent; Irena Jaisinski, Barkingide; Melanie Court, Hertfordshire; Paul Curtia, Milborne; Carmen, London N16; AJ Sinter, Tonich; Timothy Drinkwater, Windsor; Gary Tull, Liverpool; Tracy Elliott, Midhurst; Steve Sampson, Milton Keynes; WJ Rowe, Channel Islands; D Moses, Sale; Mandy Bradley, London SE18; J Worthington, Newcastle Upon Tyne; Khalid Seydo, Chelmsford; Simon Padellaro, Swansea; F Dewar, Carlisle; Jane Neenan, Wednesbury; Stephen Burton, Ipswich; Neal Bungay, Wernock; Mark Linn, Colby; John McManus, Sandridge; Grant Sugden, Bishopbriggs; Jean McLean, London N4; Karen Davidson, Amersham; Lisa Johnston, Lancashire; Graham Clark, Keighley; Tom Jones, Betchworth; Caroline Williams, Cambrid; June Brownrigg, Kirkby; Tracey Mowcroft, Lancy; Norma Black, Tile; Peter Lancaster, Dorset; Steven Morrison, Kateshill; Robert Long, Blagley; Simon Bowden, Truro; Julia Rowleson, Wolverhampton.

**TOYLIK COMPETITION** (Issue October 14th), correct answer was **(B) Shampoo**. **10** copies of the new single plus

badges, sweatchirts and posters go to: Kevin Brookes, Sheffield; Charles Wardle, Nr Whitchurch; Jennifer Colquhoun, Cheddleton; Alisa Hunter, Chester; Joanne Wrenham, Watton-On-Thames; Shyona Stokes, Grimaby; Jacobyn Gibson, London SW10; I Dale, Dartford; Neil Woodward, Pottigham; Emma Mackenzie, Betchley.

**FRIDA COMPETITION** (Issue September 30th), correct answer was **Genesis**. **Frida** sweatchirts plus signed

photos were won by: Joanne Hulle, Helensburgh; Zarina Bora, London W5; Andrea Destrualdis, London SW22; Katy Hadden, Wantage; Simon Pearson, Loughborough.

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## MUSICAL YOUTH albums



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45 runners-up get copies of the first ever Musical Youth LP, 'The Youth Of Today', autographed by the group themselves.

This is what you do. Listed below are four very famous pop stars and four items of clothing. What you have to do is match them up according to who's most famous for wearing what. Write the answers on a postcard along with your name and address and send it to **Smash Hits Clobber Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF** to arrive before November 25th. On that day we'll delve into the sack and award all the clothing shown right plus a copy of 'The Youth Of Today' to one lucky winner. The next 45 runners-up will each get an album. OK, who wears what?

- |                     |                  |
|---------------------|------------------|
| 1. Adam             | A. Beet          |
| 2. Captain Sensible | B. Zoot suit     |
| 3. Kid Creole       | C. Bin liner     |
| 4. Toto Ceelo       | D. Pirate jacket |

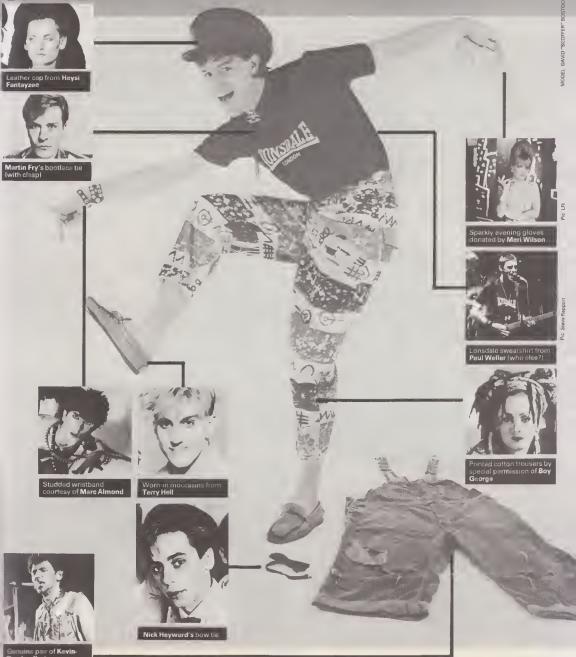
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# S SINGLES

Reviewed by  
Neil Tennant



**BOBBY 'O': I'm So Hot For You ("O" Records)** The hottest disco sound around, based on exhilarating but precisely layered percussion and a synth riff nicked from The Human League. The deejay in the Carnaby Street shop over the road keeps playing it and so do I.



**THE HUMAN LEAGUE: Mirror Man (Virgin) Relax, everyone.** The new League single's alright. It's been a year since their last release but the drive to world domination hasn't stopped them being able to polish off a shiny new dance song with traces of both Tamla Motown and Abba. The girls are great at "oooh"-ing, aren't they?

**VIRGIN PRUNES: Baby Turns Blue (Virgin)** Less noise, less make-up, a steadier beat: what can all this mean? The Prunes want to be more "accessible". Whatever next? A tune?

**KATE BUSH: There Goes A Tenner (EMI)** Very weird. Kate sings a fractured tune partly in a cockney accent and — strangest of all — dresses up as one of the Virgin Prunes on the cover. Obviously she's trying to become less accessible. Even so, this has a haunting atmosphere that lingers after the record has finished.

**SYLVIA AND THE SAPPHIREs: Baby I'm A Fool For You (Stiff)** One of the great unsolved riddles of our time is: Why wasn't "Shopping Around" by Sylvia And The Sapphires a hit? The follow-up will not result in so many wrinkled brows because it's just a mediocre 1960s pastiche and a big disappointment. Whoever injected the big dose of fainess into "Shopping Around" must

have popped out to the supermarket when this was being made.

**THE MAISONNETTES: Heartache Avenue (Ready Steady Go)** The 1960s aren't going to go away, you know. At least this trip back twenty years is taken with wit and imagination, and vocalist Lol Mason can sing like a heart-throb even if he doesn't look like one on the back cover pic.

**ANIMAL NIGHTLIFE: Love Is Just The Great Pretender (Inane: Vision)** The big band sound of Animal Nightlife has been drawing sizeable audiences for most of this year without them actually releasing any records. This debut disc dances with devilish charm, bumpy horns backing the three young vocalists in a song that knows the meaning of the word "melody." Moral: the band that sings together, swings together.

**RIUICHI SAKAMOTO & ROBIN SCOTT: Once In A Lifetime (Epic)** Robin "M" Scott is dragged into help the booming Japanese solo album industry but leaves his Pop Musik at home.

**KLAUS NOMI: Ding Deag (RCA)** Nightmarish cover version of a song from "The Wizard Of Oz".

**A POPULAR HISTORY OF SIGNS: Dancing With Ideas (Melodia)** The title of this song couldn't be more inappropriate.

**MARCEL: I've Been a Bad, Bad Boy (Red Bus)** I know you have.

**MUSICAL YOUTH: Youth Of Today (MCA)** I wonder if it was a good idea for Musical Youth to have to produce a follow-up quite so quickly. This is warm and bouncy but lacks the formidable array of hooks that "Rise The Dutchies" possessed. No doubt it will charm its way into the charts anyway.



**EVELYN KING: Beak To Love (RCA)** Question: What's the difference between this single and its predecessor, "Love Come Down"? Answer: Eh... umm... paces.

**MARI WILSON: (Beware) Boyfriend (Compact)** With an introduction heavily influenced by the music that heralds Pearl And Dean adverts in the cinema, the new Wilsonal disc almost lives up to its sleeve notes. Mari deserves a better tune but someone gets to play warm trumpet and everything has been hygienically wrapped up by Tony Mansfield. Next time, though, there should be less camp and more feeling or the formula will start to wear thin.

**MADNES: Our House (Stiff)** A touching description of domestic life sung by Suggs at his most deadpan against a busy background and a thin line of strings. Mature.



**MUSIC FOR PLEASURE: Light (Polydor)** Drama! A veritable storm of percussion and synthesizers that sounds as though it's the soundtrack for the shipwreck scene in a musical version of Robinson Crusoe. That reminds me: when are the auditions for the office pantomime?

**THE PALE FOUNTAINS: Thank You (Virgin)** An accurate imitation of the kind of song that might have been one of the duffer tracks on a Cilla Black LP in the 1960s, with a big orchestral arrangement adding authentically. I find it quite likeable in a weak sort of way that then one of the darker secrets of my record collection is an LP called "Cilla Sings A Rainbow".

**YAZOO: The Other Side Of Love (Mute)** A lighter pop song than their last offering, more closely related to Depeche Mode's "Just Can't Get Enough" than "Don't Go". Flip over to "Ode To Boy" for the darker side of Yazoo and one of Alf's smokiest vocals.

**JOHN LENNON: Love (Parlophone)** A sweet, simple song that's already celebrated its twelfth birthday and probably also the twentieth anniversary of The Beatles' first hit and the fact that it's not long 'til Christmas...

**LENE LOVICH: It's You, Only You (Stiff)** I never used to like Lene Lovich's records with their robot electricity and mannered vocals, but this is different. Locked in a passionate

embrace with a big song and a giant electronic arrangement (hot stuff, eh?), Lene might well be about to get a grip on the charts again.

**ONE PLUS ONE: Autumn Leaves (R&B)** Instrumental version of a nostalgic French song by Jolley and Swain, producers of Imagination and Spandau Ballet. It proves conclusively that producers are only as good as the artists they work with.

**LIONEL RICHIE: Truly (Motown)** At one time, after Tony Blackburn had played a slow, smoothly produced ballad like this on the radio, he'd say, "Isn't that beautiful?" to which one would retort, "Frankly, no". Nowadays I quite enjoy records like this. Must be getting older, I suppose...

**THE ROCHES: Losing True (Warner Brothers)** Innocent, clear harmonies, strummed twelve-string guitars and a wandering guitar solo from Robert Fripp. Romances end in autumn.

**ANUSIA: Imagination (Carrere)** This sort of chilly electronic dance music is fast becoming a cliché. Change the singer and it could be Visage or Peter Godwin as they share the same electric pulse and swishing synths, conjuring up swirling lights and a crush at the bar. Have I got enough money for a taxi home?



**WEEKEND: Drumbest For Baby (Rough Trade)** An uptempo tune with odd percussion effects like teapoons being rattled in empty coffee cups. The cool vocals, detailed guitar work and crisp saxophone playing all add up to another quality product from Weekend.

**GWEN McCRAE: Keep The Fire Burning (Atlantic)** A routinely polished invitation to dance, unfortunately not hot enough to light the fire in the first place, let alone keep it burning.

**SIMPLE MINDS: Someone Somewhere (In Summertime) (Virgin)** The third single from the "New Gold Dreams" LP with the powerfully hypnotic ambience that has become Simple Minds' hallmark. Impressive.



**The lover of minor classics.**

One who appreciates the finer things in life, he's a great fan of Panasonic's RX F20L – the compact 4-band stereo radio/cassette recorder.

With such features as Tape Programme Sensor, one touch recording and Ambience stereo sound, it's a symphony of technology in a machine that's perfectly minuet-sized.



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He spends his days and most of his nights just truckin' around. "Know what I mean, John?"

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**The sort who knows his portables inside out.**

Not one to be daunted by technological innovation, he's an admirer of Panasonic's RX F8Q. The stereo FM/MW radio/cassette with the detachable tuner/deck.

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She complements beautifully Panasonic's RQ J1. (An eye-catching little number known as the Panasonic Way.)

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## Do It To The Music

NO TIME FOR CRITICISING  
MUSIC'S HYPNOTISING  
EVERYBODY'S TEMPERATURE'S RISING  
SO GET DOWN  
(DO IT, DO IT, DO IT, DO IT)

DO IT TO THE MUSIC

NO TIME FOR CRITICISING  
MUSIC'S HYPNOTISING  
EVERYBODY'S TEMPERATURE'S RISING  
SO GET DOWN  
(IF THE MUSIC MAKES YOU MOVE)

WHEN YOU'RE MOVING  
WHEN YOU'RE GROOVING  
WHEN YOU REALLY ROCK YOUR BODY (DO IT)  
ALL THAT SHAKING YOU'RE NOT FAKING  
SO MOVE YOUR BODY RIGHT DOWN TO THE GROUND  
(OON DO IT TO THE MUSIC)

DO IT BABY  
DO YOUR THING FOR ME  
YEAH, WHY DON'T YOU DO IT, DO IT FOR ME  
(DO IT, DO IT, DO IT)  
DO IT TO THE MUSIC (DO IT)  
IF THE MUSIC MAKES YOU MOVE  
(DO IT, DO IT, DO IT)  
DO IT TO THE MUSIC (DO IT)  
IF THE MUSIC MAKES YOU MOVE

MUSIC TAKES YOU HIGHER  
THAN YOU MAY DESIRE  
ESPECIALLY WHEN YOUR SOUL'S ON FIRE  
SO GET DOWN (IF THE MUSIC MAKES YOU MOVE)

WHEN YOU'RE MOVING  
WHEN YOU'RE GROOVING  
WHEN YOU REALLY ROCK YOUR BODY (DO IT)  
ALL THAT SHAKING YOU'RE NOT FAKING  
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(DO IT, DO IT, DO IT)  
DO IT TO THE MUSIC (DO IT)  
IF THE MUSIC MAKES YOU MOVE

DO IT TO THE MUSIC  
IF THE MUSIC MAKES YOU MOVE  
DO IT TO THE MUSIC  
IF THE MUSIC MAKES YOU MOVE  
GET MOVING, GET GROOVING  
C'MON EVERYBODY DO IT  
GET MOVING, GET GROOVING  
C'MON EVERYBODY DO IT WITH FEELING YEAH  
GET MOVING, GET GROOVING  
C'MON EVERYBODY DO IT

WORDS AND MUSIC BY RON DEAN MILLER, BERT REID  
REPRODUCED BY PERMISSION RACHEL MUSIC LTD (LEDSOING)  
ON KR RECORDS



# Funny way to make a living

By day they're everything from gas fitters to Geography students; but at night they turn into Eraserhead, East End practitioners of good time punk. Peter Silverton reports.

If you live in East London and you've had a new cooker fitted in the last five years, Lee Drury's spiky hair could well be a familiar sight. Like his father before him, Lee is gainfully employed by the Gas Board, delivering his services from a little blue and white van, always dressed in his full Punk gear — black leather bike jacket, torn jeans, home-made t-shirt, steel boots. "It's a great job. You go into different houses all day, meet different people — right nut cases, some of them."

In the hours of darkness, Lee keeps the clothes but swaps his monkey wrench for a microphone. He sings with Eraserhead, a youngish, obstinately matter-of-fact East End band who've recently released their first album, "The Rumble Of The East". Obviously influenced — despite their protestations to the contrary — by the Ramones' one-chord wallop, it's a very simple, not at all screechy and often very funny. Its best songs have lyrics so brief you could fit them on the back of a Cross badge and it's one of the very few pieces of music to rhyme "Guatemala" with "bar".

Eraserhead have been playing for a couple of years. Their name was a last minute decision for their debut. "We were writing a lot of songs about films," explained Billy Trigger, the stocky, dyed-blond flat top with Ronald Reagan on his t-shirt and Mr. Hamilton on his birth certificate, "and we had one about the film, Eraserhead. When we got a support with Tempole Tudor, we didn't know what to call ourselves, so we just used that. And kept it. I don't like it much."

"It doesn't mean anything," added Jim Berlin who writes their music and most of the lyrics. "We spelt it differently from the film in case there was any trouble."

The album they see as "the culmination of two year's work" during which they've all stuck to their day jobs, recording during their Summer holidays. While Lee's at the Gas Board, Jim's studying Geography at Sussex University, Billy's a "Progress Chaser" at Plessey, the electronics giant. And the almost silent Gary Spanner works for British Telecom. "I know it might be a strange thing to say but I

really do enjoy it."

As the lyric writer, Jim's the first to speak about what the band is or isn't. "It's meant to be a parody of thick East End bands with stupid words."

Billy disagreed. "No, parody's not right. That makes it sound like it's all a joke. It is humorous but it's not a comedy album."

Jim's a fan of "sixties poppy stuff" — citing Mott The Hoople's "All The Young Dudes" as his

best-loved record — and sees Eraserhead as a combination of that pop style with "the power of punk". He totally rejects any associations with Oil The Movement. "I've nothing against them but we're not an Oil band."

Lee, who's proud of having been a punk since 1977, doesn't object to the Ramones comparison and thinks they're the best live band in the world. Jim's less happy with it. "There's

thousands of reggae bands and Heavy Metal bands who sound like each other and no-one says anything. We sound no more like The Ramones than Black Slate sound like Black Uhuru."

The album has already sold out its initial pressing. I asked if they thought they'd ever be really successful.

"We are already," said Billy. "Much more than we ever expected."



Eraserhead: (left to right) Gary Spanner, Jim Berlin, Billy Trigger & Lee Drury

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WELL-A SHAKE A-BABY, SHAKE OH HONEY PLEASE DON'T LOSE IT  
IT'S RHYTHM THAT GETS INTO YOUR HEART AND SOUL  
LET ME TELL YOU BABY, IT'S CALLED ROCK 'N' ROLL  
THEY SAY IT'S GONNA DIE BUT HONEY BEE LET'S FACE IT  
WELL WE JUST DON'T KNOW WHAT'S A-GOING TO REPLACE IT  
BALLADS AND CALYPSOS THEY'VE GOT NOTHING ON  
REAL COUNTRY MUSIC THAT JUST DRIVES ALONG

WELL-A MOVE IT

COME ON PRETTY BABY LET'S A-MOVE IT AND A-GROOVE IT  
ON SHAKE A-BABY, SHAKI-A BABY PLEASE DON'T LOSE IT  
IT'S RHYTHM THAT GETS INTO YOUR HEART AND SOUL  
LET ME TELL YOU BABY, IT'S CALLED ROCK 'N' ROLL  
THEY SAY IT'S GONNA DIE BUT HONEY BEE LET'S FACE IT  
WELL WE JUST DON'T KNOW WHAT'S A-GOING TO REPLACE IT  
BALLADS AND CALYPSOS THEY'VE GOT NOTHING ON  
REAL COUNTRY MUSIC THAT JUST DRIVES ALONG

A-HONEY MOVE IT  
HEY MOVE IT  
A-HONEY MOVE IT  
A-HONEY MOVE IT

WORDS AND MUSIC BY IAN CALDWELL  
PRODUCED BY PERMISSION BELWIN MILLS MUSIC LTD.  
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# BLUE



Left to right: Mick Sparrow (drums), Tim Parry (guitar), Andy O (vocals), Mike Ansell (bass)

# ZOO

The only London pop group still in captivity.  
Peter Stockton visits the Animal House.

The Andy O who greets me when I enter the lounge of his West Hampstead flat doesn't look much like the clean-shaven young lad in his publicity photos. In fact I hardly recognise this stubbly, rather worn-looking Andy as the same bloke.

Such are the perils of touring. All those van breakdowns, that lack of kip and dodgy food rather tend to take it out of you.

In the room are two other members of Blue Zoo — drummer Mick Sparrow and bassist Mike Ansell — and several friends watching some Bauhaus videos. Although tired, the band are all in excellent spirits. The single "Cry Boy Cry" is in the charts and they enthusiastically tell me about hearing it on the radio. It's put them on *Top Of The Pops* and it's also been pulling in the crowds on their current tour which, by all accounts, has been raising the rafters at every port of call. At one gig, in Weymouth, where they had to go through the audience to get to the dressing-rooms, they simply weren't allowed off before performing five encores. Much the same happened at Portsmouth, according to Mike

Sparrow (the hand's self-appointed loony). On that occasion, he claims, they played *ninety-seven* encores (if you want to believe it).

Blue Zoo are enjoying the change of scene and audience that the tour has brought. They all come from the London area and over the last 18 months they've been building up a reputation in the capital and recording three singles. The first of these was "Love Moves In Strange Ways", slower and more atmospheric than the follow-up and first chart entry, the punchy, funky "I'm Your Man".

The current "Cry Boy Cry" is different again. There's no denying that Andy O (much like Peter Murphy) bears a certain resemblance to Ziggy Stardust-period David Bowie and the "Bowie" tattoo on his arm and all the Bowie posters on his wall suggest there are strong influences at work. Still, there's quite a lot of truth in it when Andy claims, "we don't sound like anybody else."

Why Blue Zoo, I ask?

Andy explains: "The 'zoo' conjures up a nice atmosphere. It means the environment outside and the band observing from

inside it. We don't see ourselves as animals trapped in a cage or anything like that."

At this point Mick Sparrow decided to take over the interview and ask what they're all interested in. Tropical fish seems to be the answer in Mike's case. Mick himself goes for Airfix models and launches into a vivid description of his war-games.

And what of Andy?

"I go to the pictures, and I go running . . ."

An integral part of Blue Zoo is undoubtedly the band's humour. Andy and Mike tell me about the touring van: different parts are named after different places in London. "Hangar Lane" is where they hang their clothes; there's two speakers — that's "Speaker's Corner"; the seats consist of "Paddington" — what else?; "Willessden Green" is the steering-wheel ('cos it's green). You should be getting the picture by now.

Underlying this humour, though, is a very serious commitment to their music, a commitment that's at last beginning to pay off.

As Andy puts it: "you really have to work hard to prove you're good at what you're doing."

# A B A

## The Day Before You Came

I MUST HAVE LEFT MY HOUSE  
 AT EIGHT BECAUSE I ALWAYS DO  
 MY TRAIN I'M CERTAIN  
 LEFT THE STATION  
 JUST WHEN IT WAS DUE  
 I MUST HAVE READ THE MORNING PAPER  
 GOING INTO TOWN  
 AND HAVING GOTTEN THROUGH  
 THE EDITORIAL NO DOUBT  
 I MUST HAVE FROWNED  
 I MUST HAVE MADE MY DESK  
 AROUND A QUARTER AFTER NINE  
 WITH LETTERS TO BE READ  
 AND HEAPS OF PAPERS  
 WAITING TO BE SIGNED  
 I MUST HAVE GONE TO LUNCH  
 AT HALF PAST TWELVE OR SO  
 THE USUAL PLACE THE USUAL BUNCH

I MUST HAVE SAID  
 I MUST HAVE RAI  
 THE DAY BEFORE YOU CAME

I MUST HAVE I  
 MY SEVENTH CIGAR  
 AT MY PARTY I  
 AND

WAS I WAS I  
 I WAS I

IF YOU WOULD THE  
 BUS OF THE DAY  
 REALLY KNOWING  
 ANYTHING I HAD  
 PART OF ME AWAY

I MUST HAVE LEFT  
 AT

I FINISHED SCHOOL  
 I FINISHED SCHOOL  
 THE TRAIN BACK HOME

UNDOUBTEDLY  
 I MUST HAVE READ  
 THE EVENING PAPER  
 OH YES I'M SURE

WE

RESPONSE YOU CAME  
 I MUST HAVE OPENED  
 MY FRONT DOOR AT EIGHT O'CLOCK  
 AND STAYED ALONG THE WAY

WAS I WAS I  
 FOOD TO GO  
 I'M SURE I HAD  
 WATCHING

THERE'S NOTHING  
 A SINGLE EPISODE OF  
 DALLAS THAT I DIDN'T SEE

I MUST HAVE GONE TO BED  
 AROUND A QUARTER AFTER TEN  
 I NEED A LOT OF SLEEP  
 AND SO I LIKE TO BE

IN BED BY THEN  
 I MUST HAVE READ A WHILE  
 THE LATEST ONE  
 BY MARYLYN FRENCH

OR SOMETHING IN THAT STYLE  
 IT'S FUNNY BUT I HAD  
 NO SENSE OF LIVING  
 WITHOUT HIM

THE DAY BEFORE YOU CAME  
 AND TURNING OUT THE LIGHT  
 I MUST HAVE YAWNED  
 AND CUDDLED UP FOR

YET ANOTHER NIGHT  
 AND RATTLING ON THE ROOF  
 I MUST HAVE HEARD  
 THE SOUND OF RAIN  
 THE DAY BEFORE YOU CAME

WORDS AND MUSIC BY BENNY ANDERSSON/LJORN ULVIAUS  
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# Supertramp

## IT'S RAINING AGAIN

It's raining again  
 Oh no my love's at an end  
 Oh no it's raining again  
 And you know it's hard to pretend  
 Oh no it's raining again  
 Too bad I'm losing a friend  
 Oh no it's raining again  
 Oh will my heart ever mend

You're old enough some people say  
 To read the signs and walk away  
 It's only time that heals the pain  
 And makes the sun come out again

It's raining again  
 Oh no my love's at an end  
 Oh no it's raining again  
 Too bad I'm losing a friend

C'mon you little fighter  
 No need to get uptighter  
 C'mon you little fighter  
 And get back up again

It's raining again  
 Oh no my love's at an end  
 Oh no it's raining again  
 Too bad I'm losing a friend

C'mon you little fighter  
 No need to get uptighter  
 C'mon you little fighter  
 And get back up again  
 Oh get back up again  
 Fill your heart again

It's raining, it's pouring the old man is snoring  
 He went to bed and he bumped his head  
 And couldn't get up in the morning

Words and music by Rick Davies/Roger Hodgson  
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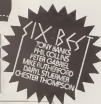
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AND THE JAM HAVE DONE IT. WELLER, FOXTON AND BUCKLER EXPLAIN EXACTLY WHY TO MARK ELLEN AND NEIL TENNANT.

## PAUL WELLER

I decided to split the group up as I don't feel we would have been able to achieve any more, musically, if we carried on. Most groups carry on for so long that eventually they don't mean anything and this group just means so much to me — and I think to so many people — that I didn't want to get into that situation. I wanted to leave while we were still on top and still had some dignity. It's frightening that we could go on for the next ten years and still be successful; that's too safe and secure and wouldn't do me any good as a writer. If you want to continue being any good as a writer you've got to shake up your circumstances and your environment every now and again.

Basically I don't want to dilute what The Jam's all about. It's all or nothing as far as I'm concerned, and it always has been. The people who follow us and understand us will hopefully understand what I'm saying. I don't think those people would want us to carry on for the next 15 years and become like The Who or The Rolling Stones or whoever. That would be against everything we ever stood for or said. I find that

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**"It's all or nothing as far as I'm concerned, and it always has been."**

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obscene — people in their forties trying to be rebellious. It's embarrassing.

I don't know what I'm going to do in the future. I've got some ideas but obviously it'll be different.

How would I like The Jam to be remembered? I'd like to think we've done it more honestly than anyone before. And also for the contact we've had with our fans. And I'd like to see young groups on the way up — and this'll probably sound really pompous — but I'd like them to be able to use The Jam as a guideline. To look at us and think, well, that's the way to do it. To get away from all the predictable trappings and the whole 'rock star hit' and see things for what they really are."



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# UP IS HARD TO DO



## BRUCE FOXTON

We've known for about a couple of months that Paul wanted to leave the band. We were in the studio and he said, "Can we have a meeting?" and we very rarely have meetings these days so I knew something was coming. I thought probably he just wanted a break for a while but he said that he wanted to call it a day. He's a very strong-minded guy and when he sets his mind to something, nothing can change it. It's pretty upsetting really, from my point of view but there you go.

I'd anticipated that we'd probably go on for about another year or two. It's frustrating because I think things are really taking off abroad, especially in the States and Europe. But I know Paul's said all along that he's not too bothered about America.

On the last major English tour for 'The Gift' album, he was getting very fed up, he just wasn't enjoying touring. I think he was getting very frustrated with it. I'm not exactly sure — even though I've been working with the guy for about eight years — what's going on in his mind, apart from he feels too secure and stuff like that.

**"It's pretty upsetting from my point of view."**

I shall pursue other things in the future. At this moment my plans are very sketchy. I'll probably try and push my own songwriting and whether that shapes up into a solo career for a while or whether I get another band around me depends on the songs.

I want to get into the studio as soon as I possibly can with a handful of songs. If that doesn't seem to be taking shape then I might go into production or just join another group. But it'll never happen again, the relationship and the strong commitment that we had with the three of us in The Jam.

I have mixed feelings because it's nice to finish at the top but at the same time I think we could have stayed there without becoming boring. We all agreed that it wouldn't go on forever.

## RICK BUCKLER

"As far as I was concerned it was a bit of a shock because I could see The Jam going on for another year, maybe two, but obviously Paul felt it was time to stop. Personally speaking, I think that if we'd carried on for another year we'd have changed quite drastically, more so than we've ever done in the past. But I don't think any of us would like it to look as though we're trying to keep something going when it's dead, so I don't even think that Bruce and I will be working together in the near future.

Paul's the only one with really solid ideas about what he wants to do next. For myself, I'd like to keep playing before I get too old for it, but

**"I'd like to keep playing before I get too old for it... but then it's a matter of what."**

then it's a matter of what. I suppose I'm in the lucky situation — same as all of us — that I can have the choice and look at things in a completely different way. Before we had The Jam format to think of: I think that's one of Paul's reasons, anyway.

I think we're still very much together as a band on stage and I'm looking forward to the last shows. I don't think there'll be any tension: we're all still friends, and I think we'll stay friends. You don't work with someone for ten years and then suddenly forget them, do you?"

PH: JAMES BUCKTON



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# ALBUMS

**ROD STEWART: Absolutely Live (Riva)** Scarcely a fountain of originality. The title comes from a Doors' album and great hunks of the music started life on the guitar of Chuck Berry. Mr Stewart starts with the bump of "The Stripper", a suitably tacky foretaste of the 90 minutes to follow. **(1 out of 10)**

Pete Silverton

**PALAIS SCHAUMBERG: Lupa (Phenogram)** Propelled by jerky, modern rhythms, this German five piece steer an erratic course between tropical moments, atreous jazz modes and the songs of Brecht and Weill. With Andy Hornemeyer, alias Kid Creole, sidkick Costi Mundi, at the controls, they just about avoid capsizing. **(5 1/2 out of 10)**

Dave Rimmer

**GRACE JONES: Living My Life (Island)** Try to forget the fearful image that surrounds our Gracie—the brutal barnet, the spray-on sweat and the ridiculous band-aid over the eye (wrench out for the next style craze: blooded bandages and elasticoplast). That done, enjoy the ferociously tight rhythms that add the power and the panache the six songs sometimes lack. Apart from the new single, the best items are those written by Jones and Barry Reynolds. "Everybody Hold Still" is a natural 45. **(7 out of 10)**

Ian Birch

**SHARON REDD: Redd Hot (Prelude)** An LP that just about lives up to its title, although the rock star is producer Eric Mathew and his devastating blend of synths, percussion, strings and horns. The highlights are "Never Give You Up" and what will be the follow-up single, "In The Name Of Love" (nothing to do with the Thompson Twins). Ms Redd proves the worth of her doggedly glamorous voice on these and the slow "Take A

Chance On Love". The remaining tracks are pretty warm if not exactly hot. **(8 out of 10)**

Neil Tennant

**DARYL HALL & JOHN OATES: H<sub>2</sub>O (RCA)** More, sharp and seamless pop from an American two-piece who have been making consistently smart soul-tinged music for over ten years. The songs combine bone-rattling rhythms, fine singing and economic arrangements with the odd unexpected twist and turn. **(6 out of 10)**

Ian Birch

**PHIL COLLINS: Hello, I Must Be Going (Virgin)** Another dose of the quiet delight of "Face Value" from a man whose good humour and sense of balance come as a welcome relief. Excellent vocals, great horn arrangements. Collins' distinctive drumming and the odd, really exceptional song. Nothing revolutionary, nothing to be ashamed of either. **(7 out of 10)**

Dave Hepworth

**PATRICK FITZGERALD: Gilt and Telegrams (Red Flame)** "I say life is pointless, worthless and meaningless". Patrick Fitzgerald's records have never been cheerful experiences, although he does have an ironic sense of humour. He now plays a little Genie synthesizer as well as his guitar and produces some simple, aching songs given a grim momentum by his apparent despair. Other tracks, however, just irritate with their fourth form "poetry" and musical doodling. A patchy LP but worth a listen. **(5 out of 10)**

Neil Tennant

**MELBA MOORE: The Other Side Of The Rainbow (Capitol)** Ms. Moore has a fine voice which deserves to be exercised on something brighter than the humdrum songs and formula dancefloor arrangements this LP's four producers have come up with. Best moment: her current single. Worst moment: a dire discotized version of The Four Tops' classic "I Can't Help Myself". **(4 out of 10)**

Dave Rimmer



**HIUCHI SAKAMOTO: Left Handed Dream (Epic)** The Yellow Magic guitarist steps out with an imaginative album that

works best when it sounds most Japanese. Several tracks are marred by dreary vocals from Robin Scott, one-time chart topper with M. **(6 out of 10)**

Johnny Black



**THE PASSIONS: Sanctuary (Polydor)** Now trimmed down to a three piece The Passions dispense sparse, melodic pop which repays repeated listening, as owners of their previous LP will know. Barbara Gogan is a songwriter who uses the traditional song format to great effect and neither her nor the group have had anything like their due as yet. If there's any justice this set will change all that. **(8 out of 10)**

Dave Hepworth

**VARIOUS ARTISTS: Journey Without Maps Vol. 7 (101)** Almost worth wading through two albums of uninspired competence to get to Binky Baker's hilarious "Toe-Knee-Black-Burn". Some worthwhile synth-pop from Two Minds Circle, The Fix and 23 Jewels, plus a potential reggae hit from The Outlanders but mostly it's a sentimental journey through the label's dregs. **(4 out of 10)**

Johnny Black

**DONALD FAGEN: The Nightly (Warners)** The half of Steely Dan comes up with something of a concept album about American society in the early 50s. But fear not, there's no pseudo-theatrical corn here; just a series of superbly arranged, acutely observed songs whose soft surface conceals a razor's edge. Excellent. **(8 out of 10)**

Dave Hepworth

**MADNESS: The Rise And Fall (Stiff)** Madness take a break from being nutty and come up with an album that plods along at the same, somnare pace from start to finish with not a hint of light relief in between. It's the seriousness of "Razor Blade Alley" with none of its tension. This struck me more as background music than the inimitable chart-lodder of their past snappy partners. I never thought Madness would bore me 'til now. Sorry. **(6 out of 10)**

Kinsley Lenton

**MASAMI TSUCHIYA: Rice Music (Epic)** You do most recent pop albums sound the same? Simple: they've all got the

same musicians on them. Here we find the Tappin Do guitarist who's been queuing with Japan drafting in Steve Janssen, Mick Karn, Bill Nelson, Hiuchi Sakamoto and others to add mathematically precise stylish and much Yellow Magic styled trickery to his own alliterary guitar sound. Overly cluttered and unexciting. **(5 out of 10)**

Dave Rimmer

**BARRY REYNOLDS: I Score Myself (Island)** The man who's lent his instrumental and composing talents to both Grace Jones and Marianne Faithfull gets his own studio time and winds up with a slight case of sideman's syndrome, i.e. he does everything right but just fails to establish a convincing musical personality. Maybe next time. **(5 out of 10)**

Dave Hepworth

**MUSICAL YOUTH: Youth Of Today (MCA)** Something of a miracle, this, seeing as most groups (of whatever age) who'd been rushed off to record on LP's worth of tunes at the crest of a sudden hit would undoubtedly serve up some pretty thin gruel. It's all here — "Pass The Dutchie" soundalikes littered with brittle organ lines and "biddley bongs", soft but urgent reggae/pop and rather listless "roots" music full of familiar political slogans. Take your pick. **(7 out of 10)**

Mark Ellen



**SHOXSIE AND THE BANSHIES: A Kiss In The Dreamhouse (Polydor)** Doctor's orders have forced a move away from their harsher mood. The result is a subtler effect, one of slow rhythms, splintered guitar, violins, strange effects and much softer vocals. Scourge exercises recurrent images of sex and childhood on songs like "Obsession" and "Cocoon", which are atmospheric, steamy and sometimes disturbing. **(7 out of 10)**

Peter Stockton

**DIONNE WARWICK: Heartbreaker (Arista)** The sound of the Bee Gees is firmly stamped on this LP. They wrote many of the songs and Barry Gibb co-produced and sings backing vocals. Ms Warwick's languid and intimately toned voice glitters through the rich production with enough astingency to make it elegant and digestible. **(6 1/2 out of 10)**

Neil Tennant



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# Get SMART!



Have Duran Duran received any silver, gold or platinum discs for any of their singles or albums? Susan Cole, Ipswich, Suffolk.

● Silver and Gold discs were awarded to Duran Duran for sales of both their albums and they got silver discs for the singles "Hungry Like The Wolf" and "Save A Prayer". Silver discs are awarded for sales of 250,000 singles or 60,000 albums and gold discs for 500,000 singles or 100,000 albums.

Can you tell me why Chas Smash is missing from the covers of "My Girl" and "One Step Beyond"? Jake Crawford, Reading, Berks.

● Although Chas did the "Hey you, don't watch that, watch this..." intro to "One Step Beyond", he wasn't officially a member of Madness until December, 1979, the month after "My Girl" was released. "Night Boat To Cairo" was the first record to show Chas on the front cover; although he was featured doing nutty dance steps on the back of the "One Step Beyond" LP sleeve.

Please tell me what is happening with The Bay City Rollers. I have telephoned nearly all of London trying to find out if they are together and going to do any concerts in Britain. Frustrated and Desperate, Manchester

● The original line-up of The Rollers (Les McKeown, Derek Longmuir, Alan Longmuir, Stuart "Woody" Wood and Paul Faulkner) recently reformd for a tour of the Far East end Japan. They don't have a record deal at the moment and are not planning to record together or play any concerts in Britain. Leslie is pursuing a solo career and has had some success in Japan while Eric has been producing other bands. They may be featured on a *Whatever Happened To...* programme on Central TV next year.

Did "Vienna" by Ultravox get to number one or two in this country? Stephen Turner, Yeovil

● In February, 1980, "Vienna" climbed to number two in the charts, Ultravox's highest-over chart placing.

When is Meat Loaf bringing out a new album and single and what's the address of his fan club? Andrew Coulton, Shipley, West Yorkshire

● There are no plans to release any new Meat Loaf records in the near future, his record company tell us, but he has made a film called *Deedinger* which is a fantasy based on reality (wow!). Unfortunately, there are no plans at present to release it in the UK. And to complete a hat trick of negatives, the Loaf hasn't got a fan club. Ever thought of becoming someone else's fan?

advertisment and has never been used for a TV theme.

Please could you give me some information on The Pala Fountains? I heard a session of theirs on John Paul's show a few weeks ago and thought they were really good. Janny Hsy, Elgin

● Michael Head and Chris McCaffrey formed The Pala Fountains after meeting at a Christmas party in Liverpool last year and realising they had similar musical tastes. Drummer Thomas Whelan joined them and they released a single on Operation Twilight called "Just A Girl". They recently signed to Virgin Records and have now expanded with the addition of former Dislocation Dence trumpeter, Andy Diagram. A new single, "Thank You", has just been released.

Having recently bought an album called "The Church" by The Church, I'd be grateful for some info on them. Paul Gillet, Uptonminster.

● The Church have been playing together since 1979 and consist of three Australians, Steve Kilbey (vocals, bass), Peter Koppen (guitar, vocals) and Nick Word (drums, vocals) and an English guitarist, Marty Willson-Piper. They've released two LPs, "The Church" and "The Buried Crusade" on Carrere Records and are currently supporting Duran Duran on their U.K. tour. A special four-track EP, "Temperature Drop In Downtown Winterland" has been released to coincide with the tour.

As an avid fan of The Nolans I was disappointed that you did not feature Colleen Nolan's date of birth in the *Smash Hits Yearbook*. Could you please tell me it? Jean Weinwright, Holmfild, Yorkshire.

● Colleen was born on March 12, 1966. Her birthday wasn't put in the Yearbook diary because at the time of compilation we couldn't find out the year she was born, only the date.

Please tell me Peter Gabriel's date of birth, where he lives and if he's married. D. Robertson, Isle Of Arran.

● Peter was born on February 13, 1960, lives in Bath and, sorry girls, he's married.



Thanks for the great AC/DC feature. Any chance of a photo of the original line-up? Michael Coates, Nuneaton

● This sort of thing? They are (left-right) Bon Scott (singer), Phil Rudd, Angus Young, Malcolm Young (note the flares), and Mark Evans (bass). Incidentally, we got Angus's age wrong in the feature. He is, in fact, 26.

Could you tell me who sang the original version of the song, "You've Lost That Lovin' Feelin'", featured on The Human League's LP "Reproduction". Also, was the tune, "Gordon's Gin", from "Travelogue" a theme tune from a TV series as it sounds familiar? Jackie, Liverpool

● The Righteous Brothers recorded the original version of "You've Lost That Lovin' Feelin'" and it reached number one in the charts in February, 1965 (Cilla Black had a version out at the same time which got to number two). The record has been re-released twice since then: in 1969, when it made number 10, and in 1977 when it staggered up to number 42. "Gordon's Gin" was written for a cinema

To settle an argument, please tell me the names of all Dexys' singles and LPs. My brother says there have been seven singles and two LPs and I say six singles and two LPs. Who's right? Darren Birk, Aldershot, Hants.

● Well you're both wrong about the singles and correct about the LPs. Dexys have released two LPs, "Searching For The Young Soul Rebels" and "Too-Rye-Ay", and no less than ten singles. Here they are: "Dance Stance", "Gnome", "There There My Dear", "Keep It Part Two", "Plan B", "Show Me", "Liar's A To E", "Celtic Soul Brothers", "Come On Eileen", and "Jackie Wilson Said (I'm In Heaven When You Smile)". It looks as though a brand new single, "Let's Get This Straight", will be released v. soon.

What's happened to the former members of The Teardrop Explodes. Troy Tate and Ron Francis? Have The Teardrops got a new single coming out soon? Fuzz, St Helens, Merseyside.

● Troy Tate is now the singer with Fashion and told Mark Ellen the other day that he's really enjoying himself. Ron Francis is doing session work. The Teardrop Explodes have almost completed their new LP and it'll be released, along with a new single, in February or March.

Recently featured on Gary Crowley's *Tuesday Club* on Capital Radio (in London) was "Moving Back", a song by Mowing England who were an early version of Haircut One Hundred. Is this brilliant record still available? Nick Heyward's Chopolote Banana, London W12

● The record was released a couple of years ago on English Records but was never widely distributed and is now unavailable. Gary Crowley told me that Bobby Bluebell of The Bluebells told him that all of the remaining copies endorsed under Nick Heyward's bed! Mowing England were Nick Heyward, Les Nemes and a drummer called Patrick and the single apparently has a strong Talking Heads influence. Gary got his copy from two Haircut fans, Emma and Sarah, who bought it in an Odiam Shop in Carshalton, Surrey.

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● My name is Jane and I'm 16. I would like to write to males anywhere. I'm into Gary Numan, The Jam, HC100 and Spandau Ballet. I'm interested? Please write to Jane, Newlands, Station Road, Gargonack, Stirlinghouse, Scotland

● I would like an oriental penpal of either sex. Preferably Japanese. I'm an avid Japan fan and I like all natural music and girls. All musical tastes accepted, and I promise not to use any big words. All replies will be answered, as long as they're in English. Write to Chira (male and 16) 151, Mathews Way, Monk Breton, Barnsley, South Yorkshire

● My name is Deb, I'm 14 and I'm interested in Duran Duran, Depeche Mode, Seeking all nice males 13-16 years. Please send a picture to meet, 68 Bay Road, Bracknell, Berkshire RG12 2NQ.

● 17 year old boy seeks girls with similar tastes in music. Duran Duran, Soft Cell, Japan and Depeche Mode. No pen required but Kim Wilde lookalikes welcome. Write to, Patrick Hutchings, 41 Blackmoor Road, Malvern, Worcestershire

● Hello! I'm a 17 year old Belgian girl into Japan, Duran Duran, Haircut 100 and Spandau Ballet. I want boys or girls to write to me. I write and sing songs. Please include pic and write to: Sandy Soma, 4 Avenue Cuda, 1170 Bois D'Haine, Belgium

● Heavy metal teeks seeks female aged 14 or 15. Likes Whitesnake, Saxon and Iron Maiden. Zany sense of humour is a must. If interested send pic to James Buckley, The Fold, North Stanley, Nr. Ripon, North Yorkshire, HG4 3EX.

● My name is Tesco Yeates, I am 10 years old and I like Depeche Mode and Dexys Midnight Runners. I would like a boy aged between 10 and 15. Please write to 18 Warren, Approches, Southsea on Sea, Essex

● My name is Masami More and I am a Japanese girl and I'm 18 years of age. My hobbies are listening to music, sports and cooking. My favourite groups are Queen, Foreigner, Journey and Daryl Hall and John Oates. I am wild about tennis now. Contact: 150-389 Oaza Kashi, Foudabaryashi City, Osaka, 564, Japan

● Rach and Cath are looking for boys or girls as penfriends aged between 13 and 15. We like most music, but not heavy metal and punk. Grab your pens and scribble to: Cath and Rach, 34 High Street, Polegate, East Sussex.

● Bill My name is Julie and I'm 17 years of age. Interests include sport and music. Fave groups are Soft Cell, Yummy, UB40, and many many more. Please send pic to Julie, Warren Farm, Rector Yard, Spenby, Leeds.

● I'm a Danish girl who would like to write to anyone aged 17-20. Like Genesis, Ultravox, The Clash, UB40, Dexys etc. Write to Tina Jorgensen, Vestergaarde 33A, 1630 C.P.H V Denmark

● I am aged 20 and would like a girl to write to me aged 16+. I am into Skunkies, The Jam, early Dexys, U2 and all of Oz. Please write to Stuart, 121 Strick Lane North, Whitmoor, Leeds Yorkshire LS14 5AS

Looking for pen friends? Send a postcard with brief personal details to RSVP, Smash Hits, 52-55 Carnaby Street, London W1V 1PF and we'll do our best to help you. Please enclose a phone number where we can contact you. This will not be published.



● Who will second my emotion? My name is Simone and I like Japan, Depeche Mode, Duran Duran, Haircut 100, Dire Straits etc. You mustn't look like the D.D. men, but you may look like Steve Jansen or David Sylvian! Contact Simone Hermsch, Im Berggarten 13, D-3883 Bad Harzburg 1, Germany

● 15 year old blonde female, into The Beatles, The Kinks and all other music except heavy metal. I'd like to write to anyone, anywhere, just hurry up! I'm lonely! Please send pic as well, Contact Selma Parsons, 65 St Giles Close, Shoreham-by-Sea, Sussex, BN4 6GR.

● Hello there! My name is Gabra, I'm a 18 year old male searching for females all ages! Likes Sting, Soft Cell, Diana Ross, reading, cooking, movies and peace. Dislikes war and politics. So hurry write with pics if possible to: Gabra Hadad, Rue du Fleuve, 3m quillivann, Beirut, Lebanon.

● 15 year old blonde female, into Roxy, Bauhaus, Bowe, Dalby, and all other classy and unique bands. Leisure includes photography, art and graphic design. Write to Juliet, if interested, male or female 14-17 at: 21 Prospect Lane, Southill, West Midlands, B81 1HN.

● Hi! I'm Steve, aged 16 and would like girls of the same age, or thereabouts, to write. Fave groups are Roxy Music, Dexys and also think Bowie is brili. I will try to answer all letters, so write to Steve Bosley, 18 Ashby Crescent, Knightwood, Glasgow, G13 2NT

● Glenn and Paul, 16 and 17, are lonely and seek two lovely females aged 15 and 17 years old. We're into motorbikes, ladies so we need two of you. Write to Paul or Glenn at 8A Linn Farm Drive, Leuds 5. All answers replied. So hurry!

● My name is Kenny and I'm looking for a gorgeous female to write to. I'm into Spandau Ballet, Simple Minds, Soft Cell and Fashion etc. So if you're a gorgeous female get a pen and write to: 111 Livingstone Road, Murray 4, East Kilbride, Scotland, G75 0EP

● My name is Steve Burnett and I'm interested in contacting a boy of my own age (15). My favourite bands are Duran Duran, Toyah, Human League and Depeche Mode. I am also interested in sports. Contact me at: Westley Brook Gardens, Edinburgh EH11 7BA

● I am 16 years old and would like to write to anyone into Topo, Duran Duran and The Jam. Tom Club, Get writing to: David Thompson, 3 Park Side, Duxton Tyne & Wear



# A Flock of Seagulls

## WISHING

(If I had A Photograph Of You)

It's not the way you look  
 it's not the way that you smile  
 Although there's something to them  
 It's not the way you have your hair  
 It's not that certain style  
 It could be that with you

Chorus

If I had a photograph of you  
 It's something to remind me  
 I wouldn't spend my life just wishing

It's not the make up and it's not the way that you dance  
 It's not the evening sky  
 It's more the way your eyes are laughing as they glance  
 Across the great divide

Repeat chorus

It's not the things you say  
 It's not the things you do  
 It must be something more  
 And if I feel this way for so long  
 Tell me is it all for nothing  
 Just don't walk out the door

Repeat chorus

Words and music by M. Score A. Score F. Maudsley P. Reynolds  
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# HUMAN-LEAGUE

## mirror man

THE WATER SHINES  
 A PEBBLE SKIPS ACROSS THE FACE  
 A DOZEN TIMES  
 THEN DISAPPEARS  
 NOT A TRACE LEFT BEHIND  
 THE THROWER TURNS AND WALKS AWAY  
 A CHANGE OF MIND  
 ANOTHER START  
 A BRAND NEW DAY

YOU KNOW I'LL CHANGE  
 IF CHANGE IS WHAT YOU REQUIRE  
 YOUR EVERY WISH  
 YOUR EVERY DREAM  
 HOPE DESIRE

CHORUS

HERE COMES THE MIRROR MAN  
 SAYS HE'S A PEOPLE FAN  
 HERE COMES THE MIRROR MAN

AND IF IT SEEMS  
 I'M NOT THE ONE YOU USED TO KNOW  
 OUR LITTLE FRIENDSHIP  
 LEFT BEHIND NOT LONG AGO  
 DON'T FEEL TOO HURT  
 AS DISTANCE REELS THE STRANGEST PAIN  
 THINGS ARE MUCH BETTER NOW  
 AND JUST A NAGGING DOUBT REMAINS

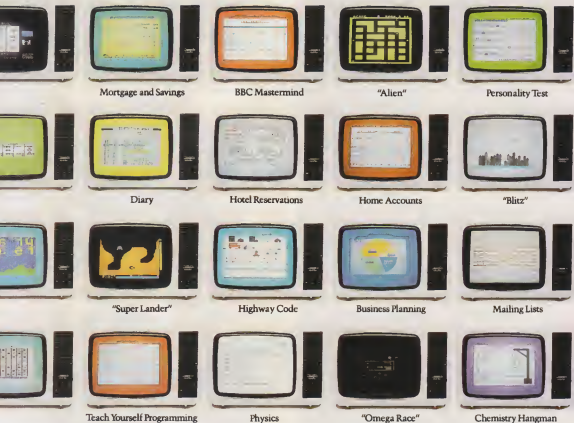
YOU KNOW I'LL CHANGE  
 IF CHANGE IS WHAT YOU REQUIRE  
 YOUR EVERY WISH  
 YOUR EVERY DREAM  
 HOPE DESIRE

REPEAT CHORUS TO FADE

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**£170 or less**

# HEAVEN 17



## LET ME GO!

ONCE THERE WAS A DAY  
WE WERE TOGETHER ALL ONE WAY  
AN ENDLESS PATH UNBROKEN  
BUT NOW THERE IS A TIME  
A FUTURE LESS SUBLIME  
OUR SOULS ARE LOCKED AND FROZEN

CHORUS

ONCE WE WERE YEARS AHEAD BUT NOW THOSE THOUGHTS ARE DEAD  
LET ME GO (LET ME GO)  
ALL HOPELESS FANTASIES ARE MAKING FOOLS OF ME  
LET ME GO  
I WALK ALONE AND YET NEVER SAY GOODBYE  
LET ME GO (LET ME GO)

A CHANGE OF HEART A CHANGE OF MIND AND NUMBER ONE A JAMES BROWN

LET ME GO

I TRIED BUT COULD NOT BRING  
THE BEST OF EVERYTHING  
TOO BREATHELESS THEN TO WONDER  
I DON'T KNOW HOW TO LIVE  
FOUND HIMSELF NO CRIME  
NOW EVERYTHING IS THUNDER

DAYTIME ALL I WANT IS  
NIGHTTIME I DON'T NEED THE  
DAYTIME ALL I WANT IS  
NIGHTTIME I DON'T NEED THE

DAYTIME ALL I WANT IS  
NIGHTTIME I DON'T NEED THE

DAYTIME ALL I WANT IS  
NIGHTTIME I DON'T NEED THE  
GOT TO, GOT TO, GOT TO, GOT TO LET ME GO

REPEAT CHORUS

THE BEST YEARS OF OUR LIVES  
THE HOPE OF IT SURVIVES  
THE FACTS OF LIFE UNSPOKEN  
THE ONLY GAME IN TOWN  
I'LL TURN THE LAST CARD DOWN  
AND NOW THE BANK IS BROKEN

FOUND HIMSELF NO CRIME

THEY WERE THE BEST YEARS OF OUR LIVES  
I'LL TURN THE LAST CARD DOWN

WORDS AND MUSIC BY HEAVEN 17  
ARRANGED BY GREGORY  
PARRISH FOR VIRGIN RECORDS  
© 1982 VIRGIN RECORDS

### MAKE YOURS A ROOM WITH A VIEW...

# THE SMASH HITS CALENDAR 1983

Spend the next year with the stars staring down at you in glorious colour from the greatest year-planner of them all. The Smash Hits 1983 Calendar. It's 34" by 24" and double sided. One side (pictured right) features pictures of **ABC, Bananarama,**

**David Sylvian, Dexys Midnight Runners, Boy George and Madness** and covers the first six months of the year. We'll be unfolding the flip side in the next issue with its portraits of **Adam, Duran Duran, Kid Creole, Soft Cell, Bauhaus and Mari Wilson.** This handy household item can be yours for a few paltry pence and three tokens just like the one below. Full details will be revealed soon but meanwhile it's vital that you snip this voucher out and keep it safe. See you next issue, and don't forget the scissors!

CALENDAR

OFFER



TOKEN



## Smash HITS 1983





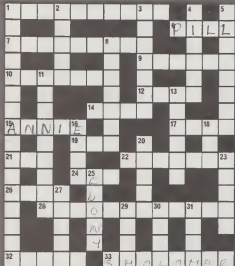
# CROSSWORD

## across

## down

- 1 and 7 Down dwelling for The Animals? (5, 2, 3, 6, 3)  
 6 The Jam swallowed the bitterest  
 9 Games played by The Pinkettes?  
 10 King ----- but will they pull?  
 12 Heavy metal for Maiden  
 14 Funky outfit just quit by Sketch  
 15 Kid Cecelia is her daddy, apparently  
 17 John, once part of 5 down  
 19 --- Of War (Paul McCartney)  
 21 Lipps --- of Funky Town fame  
 22 Depeche Mode left in this  
 24 --- Ouder  
 26 Label for Talking Heads  
 28 Fat Mayor Hell --- a hit for ABC (anag. 3, 2, 2, 5)  
 32 Sort of Parisians sung about by 30 down  
 33 Sarah Lam is converted to those There It Is' hitmakers (anag.)

- 1 A hit all the way from Chicago (4, 2, 3, 2, 5)  
 2 Star of the *Brimstone And Treacle* movie  
 3 Jimi --- legendary guitar hero  
 4 Ivor of rude record renown  
 5 Currently they're reaping the wild wind  
 8 Water sport often associated with the Beach Boys' music  
 11 'Fame' lady (5, 4)  
 13 Errol Dunkley's biggie of '79 --- dedicated to Mr Mercury? (1, 1, 4)  
 16 Location of The Jam's rifles  
 18 Friends of Sgt Rock, from Swindon (1, 1, 1)  
 20 Idol or MacKenzie?  
 23 Planet hailed by Duran Duran  
 25 Paul and Stevie linked it with ivory  
 27 His real name is Reg Dwight  
 28 Film and TV hit theme you'll find in the middle of Smash Hits  
 30 John Oates' mate Daryl  
 31 And Marco Pirroni's best chum!



SOLUTION ON PAGE 56

New Single

## SOMEONE SOMEWHERE (IN SUMMERTIME)

Remixed version produced by Peter Walsh  
 From the album 'New Gold Dream (81, 82, 83, 84)'

## KING IS WHITE AND IN THE CROWD

Original version produced by John W. Holmes  
 Released by arrangement with the BBC

7" available in full colour poster pack

12" also contains extra track

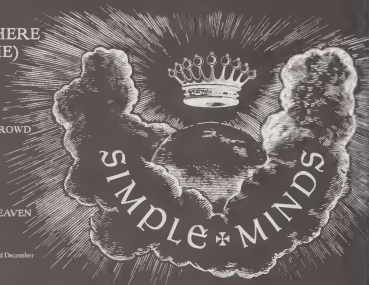
## SOUNDTRACK FOR EVERY HEAVEN

Produced by Peter Walsh  
 Previously unreleased

Simple Minds are on tour throughout November and December



VS 518





GIVE US THIS DAY ALL THAT YOU SHOWED ME  
THE POWER AND THE GLORY TILL MY KINGDOM COMES

CHORUS

GIVE US THIS DAY ALL THAT YOU SHOWED ME  
THE POWER AND THE GLORY TILL MY KINGDOM COMES  
GIVE ME ALL THE STORYBOOK TOLD ME  
THE FAITH AND THE GLORY TILL MY KINGDOM COMES

AND THEY SAID "GIVE US THIS DAY"  
ALL THAT YOU SHOWED ME  
EVEN "GIVE US THIS DAY" WOULD TURN THEIR FACE  
IN OUR TIME

AND THEY TOLD US THAT BY OUR DAYS  
DIFFERENT WORDS SAID IN DIFFERENT WAYS  
HAVE OTHER MEANING FROM HE WHO SAYS  
IN OUR TIME

REPEAT CHORUS

AND THEY SAID THAT WE WERE  
WE WOULD REAP FROM THEIR LEGACY  
WE WOULD LEARN FROM WHAT THEY HAD SEEN  
IN OUR TIME

AND THEY TOLD US THAT IN OUR DAYS  
WE WOULD KNOW WHAT WAS HIGH OR MICH  
WE WOULD FOLLOW AND NOT DEFEAT  
IN OUR TIME

GIVE US THIS DAY ALL THAT YOU SHOWED ME  
THE POWER AND THE GLORY TILL MY KINGDOM COMES  
GIVE ME ALL THE STORYBOOK TOLD ME  
THE FAITH AND THE GLORY TILL MY KINGDOM COMES

GIVE US THIS DAY ALL THAT YOU SHOWED ME  
THE POWER AND THE GLORY TILL MY KINGDOM COMES  
GIVE ME ALL THE STORYBOOK TOLD ME  
THE FAITH AND THE GLORY TILL MY KINGDOM COMES

REPEAT CHORUS TO END

WORDS AND MUSIC BY C. CROSS-W. CANNIS. CHIRREAM. LIRE  
REPRODUCED BY PERMISSION SING SING SONGS. JUMP-JET  
MUSIC/ACT FOOD MUSIC/ROCK MUSIC. IN CHRYSLER RECORDS

H Y M N

# ULTRAVOX



## Evelyn's back . . .

### BACK TO LOVE

The great new single from the chart album

**GET LOOSE**

12" only features the full length  
disco version of her '77 million seller

**SHAME**

7" RCA 287

12" RCAT 287

Both available in picture bags



Includes

LOVE COME DOWN, GET LOOSE,  
BACK TO LOVE, and I'M JUST WARMIN' UP  
ALBUM RCALP 3093  
CASSETTE RCAF 3093

RCA



# star teaser



## David Bowie

The names or titles listed right are hidden in the diagram. They run horizontally, vertically or diagonally—many of them are printed backwards. But remember that the names or titles are always in an uninterrupted straight line with the 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.

- ALABAMA SONG
- AMSTERDAM
- ASHES TO ASHES
- BAAL'S HYMN
- BE MY WIFE
- BLACKOUT
- BOYS KEEP SWINGING
- CAT PEOPLE
- DIAMOND DOGS
- DRIVE-IN SATURDAY
- FAME
- FASHION
- GOLDEN YEARS
- HEROES
- JOHN I'M ONLY DANCING
- KNOCK ON WOOD
- LIFE ON MARS
- MOVE ON
- NEUKOLN
- REBEL, REBEL
- RIGHT
- ROCK 'N' ROLL SUICIDE
- SCARY MONSTERS
- SORROW
- SOUND AND VISION
- SPACE ODDITY
- STARMAN
- STAY
- THE JEAN GENIE
- THE LAUGHING GNDME
- THE LONDON BOYS
- TIME
- UNDER PRESSURE
- WARSZAWA
- WILD IS THE WIND
- YOUNG AMERICANS
- ZIGGY STARDUST

NYTIDDOECAPSPBJGZGB  
 SOYCGSSDMOVEONINOS  
 TPIOAOPGIAMHSGIYCY  
 AHYHUTLSOYDCGCSAOE  
 EMGASNTDWDARNKNKDJ  
 ETSIDAGIERDAEOUIEA  
 LZITRRFAYNDNITCCLG  
 PYIMSEUMMYYSOISAOE  
 OBAGEAOTLEIUEMBMSM  
 ENOMNGNAVRSAAATAO  
 PRGYSSONDSLISRaidN  
 TZUTSMYNOLNECYSODG  
 ASESIKAOOSHIDAOOEG  
 CRUNSDERBSANEWNIGN  
 SLHDNENEANIMNVNSMI  
 XOEURKROPWOOAEIYYH  
 JTOBCATPESKDGHBHREG  
 ASUOESTHRKWNNSARDU  
 WNROERTSOEAILOOLSA  
 ARLHKS LNYEDANELOAL  
 ZOSOICKEJGANSGREXE  
 SANDKRAEBBGRURIH  
 RULAAUHLMEDIORANST  
 AIITPTERBARWZCEAGA  
 WDS SRAMNOEFILB SHBZ

ANSWER ON PAGE 56



visage

» pleasure boys «  
 » the anvil «

POSP 523 7"  
 POSPX 523 12" Dance mix



Catch it before it goes

7" Uncertain Smile B/W Three Orange Kisses  
From Kazan  
EPC A 2787

12" Uncertain Smile B/W Three Orange Kisses  
From Kazan  
Waitin' For The Upturn  
EPC A 13 2787

Limited edition lyric insert

Appearing on:

The Tube, Friday 12th November, Channel 4  
The Oxford Road Show, Friday 19th November,  
BBC2

# THE TUBE

Notes — 25.10.83

**THE THE 'Uncertain Smile' (Same Stereo/Epic)**

Been out for a while but hasn't been received in your summer's *Notes!* (although there was a pin station last year). This is a classic, one of the best dance records to come out of this country for a long time.

Days Leads — Sounds 5.10.83

**THE THE 'Uncertain Smile' (Same Stereo)**

There are times when Matt Johnson, the more than some future creative force that is The The, sounds uncomfortably like none other than (ahhh!) hammy Ian Anderson, Tull's misbegotten faulst, and there's even a flute happily stirring away on this attractively atmospheric tune. But while Tull are field and elegant, The The music combines the gentle fluidity of synth, see and flute with the Jerry Brunsden success of an old-fashioned telephone (I presume) which that sounds like a ballroom booming down the inside of a length of drapery. It's an hysterical recording that hooks a sleeper into you with its casual intrusiveness the more you hear it. And I can remember the days when I thought Same Stereo Supreme Stereo was just an ugly, half-brother pain in the area who kept heading me to use his bloody 'Future!' chart and wanting to be around the office. He's still ugly of course, but he certainly seems to know good music when he hears it.

Adorn Swearing — Melody Maker 5.10.83

**THE THE 'Uncertain Smile' (Same Stereo/Epic)**

The The is of course the boy wonder Matt Johnson, who's been praised from his very title of psychobilly to the no-nonsense manager, hustler and all-purpose Miss Suzanne Stone (a male bar-room brawl taking in at well under 800). British single, awaiting under the radar screen to deliver a premium result on a suitable area. Long, too. The only thing wrong with it is that it can put you in a ridiculous position of asking people "Have you heard the The The singer?" Overnight winner of this year's School Woodstock award.

Smash Hits — September/October 83

**THE THE 'Uncertain Smile' (Epic)**

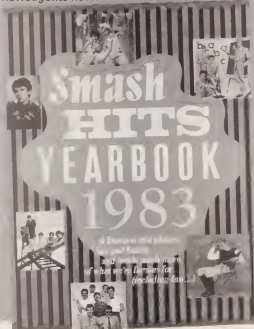
Never mind the record of the week, this is the week of the The The record. Same Stereo's barroom boy, Stone, managed The The, a class damn city moniker is but a front for one highly talented individual, Matt Johnson. He sneaky Little Red needs court-ney beauty with a bubbling mélange of serenity synths, around which a delicate, feisty flute flutters from time to time. Some of The The's earlier efforts have been a bit aimless, but this is right on the button.



- ★ Where can you see Mari Wilson behind the bar of *The Rover's Return*?
- ★ Where can you go dancing through the ages?
- ★ Where can you find out exactly what "psychedelic" means?
- ★ Where can you find out which famous pop persons you share your birthday with?
- ★ Where can you read a soppy romance by MARTIN FRY?
- ★ Where can you pick up electronic hints from PHIL OAKEY?
- ★ Where can you find out what'll be in *Smash Hits* in the next century?

# in the SMASH HITS YEARBOOK 1983

128 fun-packed, information-stacked, colour-crammed pages, including exclusive features, fact, fiction and famous folk in focus, plus a day-by-day 1983 diary. Sight and sound the whole year round for just £2.25. It's in your newsagents now!



Dear Paul Weller & Co.

I am sure you know your jobs better than anyone else in the music world. But I feel you are making the wrong decision by deciding it is time The Jam split up. I have been a Jam fan for a some time now and I know a lot of people who are just crying out for more of your work and feel the same way as I do about the group split.

It has been quoted many times that Paul Weller is no doubt the best songwriter of his time! So for once why don't you take notice of someone else for a change? The Jam are still a good group and a popular group and will go on like this, but not if they split up. Think again.

Michelle Hodggett, Blyth.

Just one of many similar pleas from heartbroken Jam fans. But look at this way: it's always best to quit while you're ahead. See page 39 for the full story.

The next time you interview the fantastic Duran Duran do not be surprised if Andy Taylor is not too keen to speak to you. The reason for this is that in your *Smash Hits Yearbook 1983* you have got his date of birth wrong by eight years. Andy was born on February 16th 1961 and not 1953 as you have printed! Devoted Duran Duran Fan. Dumfries

We would take this terrible error up with Mr Neil Tennent, who masterminded the Yearbook, but it seems he's suddenly remembered a number of urgent appointments. Fear not, when he returns he shall be thrashed within an inch of his life.

I hope you realise that you've caused a lot of South Wales Ant fans to be very disappointed and caused the St David's Hall, Cardiff, the local radio station and CBS Records a lot of trouble by printing those false dates for Adam's gigs in the recent issue.

As soon as I read that Adam was to appear in Cardiff I phoned St David's Hall to book tickets and was told that Adam wasn't appearing there. Thinking the receptionist had made a mistake I phoned my local radio station and spoke to a DJ who got in touch with CBS who said they don't know how you got those dates. To be honest, I couldn't care less how you got them — I was very disappointed and upset.

I hope CBS phoned you and played hell with you for all the trouble you've caused Gary Tibbs (not so happy foot, Swansea.

The dates that you're talking about were printed on an advert for Adam's album end were put

there by CBS Records, presumably after consultation with Adam's management. We only found out they were wrong when readers started to phone in and tell us. We duly rang CBS and "played hell" with them. Obviously dates are subject to change — which is why we always advise people to phone venues before starting out — but in this case the cock-up was absolutely nothing to do with us. On behalf of Adam and CBS, we apologise for any inconvenience — David Hepworth.

The trouble with political jokes... is sometimes they get elected. Steven, Pontypool.

That's more like it... a bit of light relief.

A Story Of Fame. Another bright day dawns at New York's High School For Performing Arts.

Frou Frou, a girl whose mouth makes the Grand Canyon seem like a tiny speck on the horizon, is in deep conversation with Floris, an interfering huskybody who makes Hilda Ogden look positively noble.

"Have you noticed that Flearcy looks a bit down?" says Frou Frou.

"Yeah," replies Floris. "We'll help him out."

Soon, they arrive at their school which seems to hold a Mecca-like attraction for them. They kiss the floor three times before entering the Holy Of Holies. En route to their oh-so-wondrous classroom they spot their dignified friend Loony Bartelli composing another off-the-cuff melody with Flearcy polishing up his new routine. The girls join in with the song.

Flearcy sings:  
"Now, as I try to do the splits, I find my pants don't fit, I keep asking myself why,

And if there's room in the other pair,

You! Who thinks he's Jack The Lad.

It's really not that bad. It's just that you've outgrown one another.

Holemaker, seambreaker, Old Faker.

You're fatter now (you're so fatter now). Helen Rodriguez, London SW17.

Infinitely better than the original. Take a £5 Record Taken.



I have decided to write to you to congratulate you on the brilliant story about Zero 6. I really enjoyed reading it. It was what the mag needed. Don't get me wrong, I don't mean to say your mag is rubbish because it's not, but I can make a suggestion, why don't you do this more often? Go around the country telling readers about discos and Night Clubs in different parts of the country.

As me and my mates cannot get to the Southern to try Zero 6 out, we would like to know about discos not far away from our town and so would many others. Tracy McMenamy, Warrington.

Your suggestion is under serious consideration, particularly by Bev Hillier. She turned up today with her beg ready end peaked muttering something about wanting to check out this interesting new joint in Fiji.

For God's sake! Would someone please pass them their dutchie so they can "jump and prance" somewhere else? Marie Wooden, Great Yarmouth.

Temper!

A loud sniff comes through the speakers. Paul Weller has taken over David Jensen's show for a while. I'm not knocking Mr Weller but he'll never make a disc-jockey and should stick to music which he plays and writes well.

One thing we all learned about him that night was that he regrets saying a lot of the things he has said about other people, especially about Adam Ant. Now he wants to take it all back and be forgiven. If everyone forgives him and stops criticising him, we might hear the best from the group yet.

Paul Corbett, Talford.

Nat heard the news then, Paul?

Recently I was reading an issue of *Smash Hits*, and it suddenly struck me (gosh!) "You're reading one of, nay, the best magazine in the world!"

Then I woke up. Christy, Twickenham. P.S. My postman just loves posting *£5 Record Tokens*. P.P.S. What did I have worked if I grovelled a bit?

Probably not.

In your 100th issue you printed the words to "Jackie Wilson Said" by Dexys Midnight Runners and in the first line it had: "Jackie Wilson said, it was written you see".

A few days later I went and bought the record and... believe it or not, it had the words on the back. The first line said: "Jackie Wilson said, it was Reef Petite". But the words on the record sound like the words from *Smesh Hits*. Roxanna Shirley.

Glad you made the best point. This is a complicated one. When Van Morrison wrote the song,

Smash Hits Letters 52-55 Carnaby Street London W1V 1PF • £5 record token for the best letter



nothing against HC100, except that I am a member of Rights For Sheep. Let them keep their wool! Richard Butt, Isle Of Man.

Why do you always print double-page posters of people who can't sing for toffee, i.e. Adam Ant. And not of people who have marvellous vocal chords, i.e. Toyah and Japan.

Don't get me wrong, I've nothing against Adam, but always seeing his lissag in the centre of your otherwise superb magazine is a bit too much.

To my knowledge you have never had Toyah for a centrespread and Japan have or by been there once, not counting the brilliant poster of David Sylvian.

Would you please put this right? Lillo Hancock.

Actually (he glisters) even a superstar like Adam has only had the honour of a centrespread twice in his entire career. As far as Toyah and Japan are concerned, I think we've been pretty fair.

I would assume your magazine to be a journal primarily concerned with music: an art. A pretty face, a novelty fashion and an "oh so hunky" lead singer are all secondary to the prime objective, the art. I'm sure some members of the Smash Hits staff have

heard 'Novely' by the sadly-deceased Joy Division).

Something real, something emotive and unpretentious has been threatening to burst from groups like Tears For Fears, Blancmange, Bouhous, U2, New Order and Simple Minds, to name but a few.

However, when the classic "Mod World" eventually surfaced, the hickie ones (who greatly outnumber the true music aficionados) managed to sour and destroy the real forces and urgency behind this hold attempt to luse you all into opening your hearts to the innocence of Tears For Fears. How? The simple reason is that the record falls victim to the teenyboppers who maybe are more interested in Roland Orzabal's jumper than his music. And I also am not afraid to condemn those who purchase a disc after having seen the creators perform on Top Of The Pops after the record has started to slug its way through the void of the charts.

I have heard on several occasions people telling me that for most people the opportunity to listen to records is limited by airplay, etc. This is where the whole teenybop argument can be demolished.

Bauhaus have been sitting on the shelves waiting to be given the chance to prove themselves through Adam And The Ants, The Human League, The Police.

Haircut One Hundred, The Jam... the list is a long one.

As an example I would like to point out the way I managed to hear the harmonies of great bands prior to teen hysteria. By using the music press as it should be used: as a source of musical information. A critic who favourably reviewed a disc which I had enjoyed would be listened to and heard.

There was a great review of Mott 'The The' Johnson's new single recently in Smash Hits, in fact it was hailed as Single Of The Week. But I wonder how many readers actually noticed this. I thought as much. The females were too busy falling head over heels in love with old and new faces in the glossy pages. I mean, who cares about music?

Ask Ian Curtis. Paul Tucker. Huntington.

Speaking as one (neither teenage girl female) who finds Roland Orzabal's jumper considerably more interesting than his record, may I be so bold as to suggest that maybe you've "fallen head over heels in love" with a bunch of groups who have one thing in common. They all look and act deadly serious. From New Order to Abba, we're dealing with entertainment here and it's up to an individual whom they choose to like and why. Oh, and Joy Division didn't stop functioning

because they couldn't sell records, did they?

You thought you were opening just another boring letter, but no, because today, star of the Smash Hits Letters Page, the man who writes all the unfunny remarks at the end of each letter, the man who gives out the £5 Record Token (hint, hint), This Is Your Life.

Edmont Andrews.

There's no answr: r to that.

So Eric Watson has come up with the goods again. Another job poster for my twelve foot by eight foot, but the question is, which side to put up?

Those hunky heart throbs from that talented trio The Jam — Paul (I always let my mother cut my hair), Bruce and Rick — and the very tasty Nick Heyward (selling three million records still hasn't cured my acne).

Thinking about it, I'll have to go for the Jam. After all, they are the ones who are almost in focus. Manico Ruttar your Eric Watson correspondent, Kingston.

Your address has been passed on to Mr Watson, who, at this very moment, is heading in your direction accompanied by a number of largish gentlemen in pin-stripe suits. A sensitive chep when it comes to criticism is our Eric. Short-tempered, too.

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SLADE	ANAKIN	RAMM	JOHN WILKIE
BEATLES	JOHN JACK	GARY NURBAN	SUPAN CURAN
	BO DICKS	EDWARD	THE BEAT
	WITCHAMG	ALTON SPACES	SUPAN CURAN
	RUSH	STRAY LATS	MADNESS (HUBBUB)
	NEW WADEN	THE STRATS	MADNESS (HUBBUB)
	GARY NURBAN	SELECTOR	NOTER HEAD
	ALYSON	GLAY	HENDER
	KILLING JOE	THE BANGS	LEO LEPPALAN
	PARANOID	SPANDAU BULLIT	THE JAM
	SEX PISTOLS	TRAM	POLICE
	HUMAN LEAGUE	U2	BLACK & WHITE
	PRICE STRANGLER	U2	BLACK & WHITE
	CONVERSE RAG	U2	BLACK & WHITE
	ALICE	U2	BLACK & WHITE
	P.I.	U2	BLACK & WHITE
	CRASH	SHAWN STEVENS	BLACK & WHITE

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# Smash HITS

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## star teaser

ANSWER (FROM PAGE 51)

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## crossword

ANSWER (FROM PAGE 49)

**ACROSS** 1 and 7 (The) House Of The Rising Sun; 8 (The Bitterest) Pill; 9 'Danger (Games); 10 (King) Trigger; 12 Iron (Masien); 15 Linc; 16 'Annie (I'm Not Your Daddy); 17 John Fox; 18 Top (Of West); 21 (Lipsa) Inc; 22 'Leave In Silence; 24 New (Order); 25 Sir; 28 'All Of My Heart'; 32 'Young (Parisians)'; 33 Shelemer.

**DOWN** 1 'Head To Sky I'm Sorry'; 2 Sting; 3 (Jimi) Hendrix; 4 (Ivor) Biggin; 5 Ultravox; 8 Surfing; 11 Innae Gars; 13 'OK From'; 16 'Eton (Riffes); 18 KTC; 20 Billy (Iolo); 23 'Pleni' Erth'; 25 'Ebony (And Ivory)'; 27 Elton (John); 29 'Thame From) Mash; 30 (Gary) Hall; 31 Adem (Am).

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Hello, readers. Here's the story, right? Bit miffed and everything, what with doing so well in the mag and all being taken of late and generally being (well, I reckon) a bit of an important part of the mag and all that, that Dave "Ed" Napworth hasn't asked me to do the old star treatment bit and fill in a fab Personal File. So, decided, adoring fans, to do one anyway and stick it on the Baz page to give my public a bit of an insight into my rather weird and complex personality and stuff. Popped off for an exclusive photo session in Oxford Circus tube station, as it happens) but had a bit of trouble getting the old flash to go off at the right time, so sorry the pic isn't a bit more revealing, mates.

Anyway, here goes...

# PERSONAL FILE

## BARRY



**NAME:** Cecil Barrington Pitt III.  
**NICKNAME:** Barry. Also — "Cass Pitt" (drova ma round the bend, mates).  
**BORN:** to run (geddit?). Actually, *le monde's* most sensational scandal-scout (moi) made his 'debut' on 1.4.62 above a doner kebab shop in Penge. Never did find out who the doner was (sorry, just a little joke there).  
**FIRST CONCERT:** The "Mac" Mackintosh Bigtime Rockin' Swing Band at the Acorn Bowl Skittle Club, Penge when I was nine and a bit. Mac did a brilliant version of "Red-Hot Rippin' Baby".  
**FIRST RECORD BOUGHT:** "Wombing White Tie and Tails" by the fab Wormbles. Memories come flooding back, mates. Purchased this trendy platnar as a prez for the girl of my dreams, Veronica

Coldwell, who shortly after gave old lover-boy hera a boot-o for not being "hip to the trip" with the new pop sounds. Veronica Coldwell is heavily into bands like the Karl Piterson Explosion and Heavy Sausage V. dodgy, if you ask me.  
**BIGGEST THRILL AS A CHILD:** Veronica Coldwell (not really, actually).  
**FAVOURITE BOOK:** *Over The Fields And Far Away* by the Potters Bar "Happy Wanderers" Rambling Club Association (brill follow-up to *Climb Every Mountain*). Tells you all the great (and a few rambling) spots that are really right on for a spot of healthy hiking. Have compass and sarnies — will travel, me.  
**FAVOURITE FILM:** *On The Buses*. Just the ticket.  
**FAVOURITE MODE OF TRANSPORT:** Scooter-power (when it's not on the blink).  
**JOB:** Playground leader, Dept. store (china & glass), Xmas post, sandwich-board operator (just filling in), door-to-door odor-eaters salesmen (quite a feat), trendy gossip-column scribbler for *Britain's Brightest Music Mag* (the one in your mitt, twit).  
**PETS:** "Hammy" Hamstar and a pasta-eating parrot called Julio (after one of my fave singers if you want to know).  
**TV:** Really into *Squadron*. Brill series on the goggler about loads of rather brave blokes

flying wonky aircraft and having v. exciting adventures.  
**HERO:** Old 'Romao' Prince Andrew. Seems to have a bit of a way with the girls (unlike yours truly). A couple of jous on an Andy-style jaunt on *le* sun-baked island tropicale with someone fab lika Koo (or even Veronica Coldwell) and old bung-ho Bazza would be on Cloud Nine, mates. Also, Andy does a brill job in his helicopter. Probably heavily into *Squadron* like me.  
**WHAT I'D DO WITH A MILLION QUID?** Go a bit spare, actually. I mean, wow, just imagine a whole million quid. Be alright if you got it in £500 notes or something, but it'd be a bit tricky if it was all in 10p bits. First thing you'd have to do, chums, is go off and rent some sort of lorry affair and a whole load of fork-lift trucks or something and then stick all the 10p bits — all, let me see, 10,000,000 of them (rather a lot, really) — in a whole load of sacks or, better still, big container things... (Get on with it — Ed.)  
**MOST TREASURED POSSESSION:** Trendy biker's Go-Faster anorak avec "I have seen the Lions of Longleat" sticker.  
**HAPPINESS IS:** A full tank, a crazy girl, the open road and loud, loud music, chums (preferably something deeply fab by The Pinkees or that really different new Kelly Marie single or that LP by America or — and this is a little secret actually — El Baz has got a bit of a soft spot for Supertramp as it happens...)

Cheers !!  
 Barry

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# nightsOUT

## KILLING JOKE

London

A few people at the front of the stage are getting highly excited about The Dance Society, currently tipped to be next week's big thing. From where I'm standing, the singer's baby face looks untouched by any of the emotions he's screaming about. Do I smell a hype?

By the time Killing Joke come on, the largely punk audience is restless with anticipation for the return of a band who have spent months of self-imposed exile in Iceland. Better if they'd stayed there.

When they first left for Iceland, they parted company with bassist Youth. Judging by tonight's performance they have lost their youth in more ways than one. They were incredibly disappointing.

Killing Joke once made the most exciting music since the early Sex Pistols — dense, driving punk-funk. Now they can't even play the old songs properly. The new bass player lacks Youth's subtlety and imagination while Geordie's chainsaw guitar sound and Paul's ferocious drums only manage a monotonous wail of sound. Plus it was all done at a deafening volume. The joke is over.

*Peter Stockton*

Killing Joke's Jaz does his little known Al Jolson impersonation. "Swanee, how I love you"

## FAT LARRY'S BAND

London

"1,2,3,4. What are we here for? Paaaarty with Fat Larry's

Band!" bellows Mr. Larry James himself as he steps out on stage.

The audience, a mixture of old and new funksters, sing and clap along as bravely as they can until all seven members appear knee deep in dry ice and dressed in snazzy white suits and lurex shirts.

But the paaaarty atmosphere doesn't get off the ground. It's not surprising when the material is so run-of-the-mill and the vocalist Fredrick Campbell

demands that everyone paaaarty after every song.

Their hits of '77 and '79, "Lookin' For Love" and "Boogie Town", get a better response but Fat's five minute drum solo soon puts an end to that.

The previous week Kool And The Gang had played in London. Their craftsmanship and brilliantly rehearsed dance routines put Fat Larry to shame.

*Bev Hillier*

Get down! Everybody paaaarty! Get down! Everybody paaaarty! Get



Fat and Fred... never say die.





Kim Wilde looks deep and rain-soaked

## KIM WILDE London

"Let's see you down here, everybody," suggested Kim Wilde politely towards the end of a long set. The angelic crowd of mid-to-late twenty year olds (mostly couples) fresh from a meal at the local bistro) filed neatly down the aisles as they weakly punched the air and

clapped along. No ripping up the seats tonight!

From the opening number "Chequered Love", one shrill song led quickly into the next, as Kim wiggled about in spray-on black leggings and stiletto booties. She grabbed the mike stand like a female Rod Stewart, keeping one eye firmly on the guitarists that flanked her and nervously waiting for cues which she occasionally missed. A surprise came when she

briefly took over keyboards from her brother Ricky and showed her worth on the accompaniment herself on "You'll Never Be So Wrong". A pity it wasn't for longer as it added weight to her performance.

Kim Wilde might lack the ability to control an audience due to sheer lack of experience but to sing 18 songs on the trot on your first tour is no mean feat for anyone.

Kimberley Leston

**Lucas Camera:** Birmingham (November 11), Manchester (12)

**Blue Room:** Torquay (10), up (November 12), Leicester Arena (13), Liverpool Warehouse (14), Weddfield (15), Ipswich (16), Nottingham (17)

**David Kennedy:** Manchester (16), Glasgow (17), Birmingham (18), Liverpool (19), Leicester (20), Bath Pavilion (21), Brighton (22), Macclesfield Pavilion (23), Ipswich (24), Angli (25), London Central (26), Southampton (27)

**Myra:** Manchester (16), London (17), Liverpool (18), Warrington (19), Leeds Uni (20), Sheffield (21), Leeds Warehouse (22)

**Myra 42:** Lancaster (11), November 12), Aberdeen Capital Theatre (22), Glasgow (23), Newcastle (24)

**Sam & Miral:** Glasgow (16), November 16, 19), Newcastle City Hall (20), Belfast Ulster Hall (22), London (23), Concert Hall (24), Ipswich (27), Newcastle (28), Ipswich (29), Ipswich (30), Cardiff Theatre (31), Cardiff (32), Exeter Uni (33), Exeter (34), Cardiff (35), Cardiff (36), Cardiff (37), Cardiff (38), Cardiff (39), Cardiff (40), Cardiff (41), Cardiff (42), Cardiff (43), Cardiff (44), Cardiff (45), Cardiff (46), Cardiff (47), Cardiff (48), Cardiff (49), Cardiff (50), Cardiff (51), Cardiff (52), Cardiff (53), Cardiff (54), Cardiff (55), Cardiff (56), Cardiff (57), Cardiff (58), Cardiff (59), Cardiff (60), Cardiff (61), Cardiff (62), Cardiff (63), Cardiff (64), Cardiff (65), Cardiff (66), Cardiff (67), Cardiff (68), Cardiff (69), Cardiff (70), Cardiff (71), Cardiff (72), Cardiff (73), Cardiff (74), Cardiff (75), Cardiff (76), Cardiff (77), Cardiff (78), Cardiff (79), Cardiff (80), Cardiff (81), Cardiff (82), Cardiff (83), Cardiff (84), Cardiff (85), Cardiff (86), Cardiff (87), Cardiff (88), Cardiff (89), Cardiff (90), Cardiff (91), Cardiff (92), Cardiff (93), Cardiff (94), Cardiff (95), Cardiff (96), Cardiff (97), Cardiff (98), Cardiff (99), Cardiff (100)

**Shonice & The Bahamas:** London (November 16), London (December 1)

**Stake:** Chippenham Rock Theatre (November 13), St. Austell Cornwell Lyceum (14), Bournemouth (15), London (16), London (17), London (18), London (19), London (20), London (21), London (22), London (23), London (24), London (25), London (26), London (27), London (28), London (29), London (30), London (31), London (32), London (33), London (34), London (35), London (36), London (37), London (38), London (39), London (40), London (41), London (42), London (43), London (44), London (45), London (46), London (47), London (48), London (49), London (50), London (51), London (52), London (53), London (54), London (55), London (56), London (57), London (58), London (59), London (60), London (61), London (62), London (63), London (64), London (65), London (66), London (67), London (68), London (69), London (70), London (71), London (72), London (73), London (74), London (75), London (76), London (77), London (78), London (79), London (80), London (81), London (82), London (83), London (84), London (85), London (86), London (87), London (88), London (89), London (90), London (91), London (92), London (93), London (94), London (95), London (96), London (97), London (98), London (99), London (100)

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**Stake-Norwich League:** London (December 25)

**After The Fire:** London (December 25)

**Cliff Richard:** London (November 12), London (13)

**Strangers:** London (November 11), London (12), London (13), London (14), London (15), London (16), London (17), London (18), London (19), London (20), London (21), London (22), London (23), London (24), London (25), London (26), London (27), London (28), London (29), London (30), London (31), London (32), London (33), London (34), London (35), London (36), London (37), London (38), London (39), London (40), London (41), London (42), London (43), London (44), London (45), London (46), London (47), London (48), London (49), London (50), London (51), London (52), London (53), London (54), London (55), London (56), London (57), London (58), London (59), London (60), London (61), London (62), London (63), London (64), London (65), London (66), London (67), London (68), London (69), London (70), London (71), London (72), London (73), London (74), London (75), London (76), London (77), London (78), London (79), London (80), London (81), London (82), London (83), London (84), London (85), London (86), London (87), London (88), London (89), London (90), London (91), London (92), London (93), London (94), London (95), London (96), London (97), London (98), London (99), London (100)

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