

Smash HITS



JAPAN A HAPPY ENDING?

HIT SONGS BY CULTURE CLUB, MADNESS, THE JAM & MANY MORE

BLANCMANGE
A FLOCK OF SEAGULLS
DURAN DURAN

CULTURE CLUB



Don't put your head on my shoulder
Sick me in a river of tears
This could be the best place yet
But you must overcome your fears

Chorus

Oh in time it could have been so much more
But time is precious I know
In time it could have been so much more
The time has nothing to show
Because time won't give me time
And time makes lovers feel
Like they've got something real
But you and me we know
They've got nothing but time
And time won't give me time
Won't give me time

Time, time, time

Don't make me feel any colder
Time is like a clock in my heart
Touch, we touch was the heat too much
I felt I lost you from the start

Repeat chorus

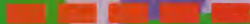
Time, time, time

Repeat chorus to fade

Words and music by Culture Club
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Virgin Music (Publishers) Ltd.
On Virgin Records

TIME

(CLOCK OF THE HEART)



Smash HITS

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COVER: JAPAN BY PIN COSTELLO

NEW SINGLE
"DOUBLE" A SIDE

"LET'S
GET
THIS
STRAIGHT
FROM
THE
START"
&
"OLD"

KEVIN
ROWLAND
&
DEXYS
MIDNIGHT
RUNNERS

ON 7, ALSO AVAILABLE
AS 12 FEATURING
LET'S GET THIS STRAIGHT
FROM THE START"
PLUS LIVE RECORDINGS OF
"OLD" & "RESPECT"
7" - DEXYS 11
12" - DEXYS 11.12

PERSONAL FILE

STEVE STRANGE



NAME: Steven John Harrington
BORN: May 28, 1958 in Penmaen, Orkney, Blackwood, Gwent

FIRST MEMORY: Not liking broad beans and my father telling me I had to eat them. When he wasn't looking I put them in my pocket and then flushed them down the toilet. When he went to the toilet they hadn't flushed away and he gave me a good beating.

BIGGEST THRILL AS A CHILD: When I was 14 the kids in my class used to think I was a weirdo. I dyed my hair bright orange and the whole school couldn't handle it. The headmaster freaked and banned me. It was funny seeing a whole school freak just because somebody had bright orange hair.

FIRST RECORD BOUGHT: Either "ABC" by The Jackson Five or "Mother And Child Reunion" by Paul Simon. I can't remember which came first.

FIRST CONCERT ATTENDED: When I was really little I saw The Beatles with my Mum and Dad. The next thing I saw was The Sex Pistols in 1976. We lived in a remote little village in Wales and if you wanted to see a band you'd have to travel to Cardiff or Bristol. I saw The Pistols at a club called The Stowaway in Newport.
DID YOU SIT AT THE BACK OR THE FRONT OF THE CLASS? The

back! And not very often either, because I was hardly ever there. I really lost interest in the last year because I was more interested in going to the Wigan Casino. I'm not knocking education—I just couldn't relate to the teachers or the people in my class. I think I grew up too quickly, move quickly then your average 13-14 year-olds.

FAVOURITE PUNK BAND: The Sex Pistols. Seeing them made me realise there was nothing for me in Wales and I was going to have to leave.

FIRST DATE: A girl called Laura from Wigan Casino when I was 14.

LAST BOOK READ: I looked through *Jungle Fever* by Jean-Paul Goude recently but I haven't actually read it. The last one I actually read was *Last Exit To Brooklyn* by Hubert Selby Junior.

LAST FILM SEEN: A new film called *Party Party* which started off at the National Film School, I think. It's hilarious. It's by a guy called Terry Winser. It'll be released early next year.

PREVIOUS JOBS: A butcher (still got a ear to prove it). It was after school to earn money to go to the Wigan Casino. I also worked for Stewart Joseph when he was managing Generation X, doing the posters for gigs and things like that.

MOST FAMOUS FRIENDS: Rusty Egan, Martin Kemp.
COLOUR OF BEDROOM WALL: Where I'm staying at the moment it's orange and cream but I'm just there temporarily. When the contracts go through on my new house in Notting Hill Gate, it'll be decorated in grey, Burgundy red and gold.

FAVOURITE TIME OF DAY: Night.
IDEAL HOLIDAY: Sun, sea, no telephone or radio, and an ideal companion.

AMBITIONS: To get the Visage documentary film over and done with. Really, I just take work as it comes, day by day. I don't plan a year ahead or anything like that. I just take the success of Visage or the nightclub as it comes. I don't actually hold out hopes for a number one—I'm just pleased to achieve whatever success I have.

WHAT DO YOU THINK OF CHANNEL 4? I haven't seen much of it, actually, so I can't give an honest opinion.



PHOTOGRAPH BY BOB DODD

Asaah! Bryan Ferry's wife, Lucy, recently gave birth to a baby boy at a West London hospital. The Ferry family have now retreated to their home in Sussex where their new addition will be christened Benjamin Frederick (Ben for short).



Everyone has a past. And Tears For Fears are no exception. In their short Smash Hits interview in October, Roland Orzabal and Curt Smith mentioned that they'd had a spell in a mod/ska band called Graduate. That's them grinning at the front in the pic above: Roland, left, and Curt, right.



They used to call him "The Old Groaner". Bing Crosby, that is. The veteran singing star's last TV show, Bing Crosby's Merrie Oldie Christmas, in 1977 featured none-other-than David Bowie. The two crooners performed a duet together, "Peace On Earth"/"Little Drummer Boy" after a spot of Xmas chatter. Now some bright spark has decided that the tape shouldn't languish in record company vaults and it's been released as a single.

Start!

ABBA came to London to celebrate ten years of releasing singles together. Benny, Agnetha and Bjorn sat back and enjoyed themselves while success went to Frida's head.

By Peter Brown



No, it's not The Muppets. It's *Disconnection*, a group of musicians who are all signed to different record companies so they can't reveal their names — or show their faces. We can reveal their new single is called "Bali Ha'i" and that it's a weird version of a song from *South Pacific* (the musical that brought you "Happy Talk").



Spotted at Japan's concert in Manchester: Graham, Linda, Jeremy and Dee. Linda and Dee seem like nice girls and Jeremy's a convincing David Sylvian look-alike but... Graham! (Nice tie, shame about the hair-do.)

By Virginia Tucker



Radio One had a paint-a-pop-star competition organised by the Mailbag programme. Nicola Claridge of Rossendale, Lancashire, came second with her portrait of Marc Almond who liked it so much that he asked to meet her. He got the drawing, she got a copy of his *Marc And The Mambas* "Untitled" LP, and we got a pic recording the event.

identity crisis

I come from New York, I have a taste for tropical fruit, and many people seem to think I'm something of a wonderful thing. Who am I? (Answer on page 15).



Mike Watson (right) is the man we have to thank for Steve Wright's record. Mike's one of the "I'm alright — you alright?" deejay's biggest fans and was inspired to write his first-ever song based on that catchphrase. He sent a tape of the song to Steve who promptly recorded it. The single's doing alright but Mike's continuing to check in to work every day as a debt collector in the City of London. (Thought the face was familiar — Ed.)

YOU CAN'T HURRY LOVE

PHIL COLLINS

*Phil
Collins*



In the states there's a new sound — it's Detroit a brand new sound. The sound of Motown. Motown through the sixties the Supremes recorded one of their many hits penned by Holland, Dozier, and Holland. Today a new soul singer Phil Collins in this respect is a wonderfully new version. Listen and enjoy!

The new single from Phil Collins
available in seven and twelve inch versions

Taken from the album 'Hello, I Must Be Going' (V2252)

**Twelve inch version includes extra track
'Oddball (Do You Know, Do You Care—Home Demo Version)'**

Virgin

VS 531 & VS 531-12

VISAGE

pleasure boys

I really don't know much better
There's nothing I can tell you
But that's something for me to know
And something for you to do
Put yourself in my position
Think about it every day
Giva me solid facts
I wanna hear the words
I wanna hear what you have to say

Chorus
You know
My situation
The reality is true
But it's laisura time
For the pleassura boys
And the pleassura boys are you

Laisura no conversation
All the boys are out for fun
Laisura and relaxation
Evryone for evryone
Put yourself in my position
Think about it every day
Giva me solid facts
I wanna hear the words
I wanna hear what you have to say

Repeat chorus

You know

This is a fun house
Soma say a mad house
It's laisura, pleasure
And the boys who have to twirl

Repeat chorus three times

You know

Words and music by S. Strange/R. Egan
B. Currie/D. Formula/S. Barnacle
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Virgin Music (Publishers) Ltd.
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mari wilson

(Beware) Boyfriend

I'VE SAVED A DATE TONIGHT WITH SOMEONE
WHO MAKES MY HEART GO BIPPITY-BOP
SINCE THIS AFFAIR BEGAN
I DON'T NEED ANYONE TO TELL ME HE'S THE ONE
BEWARE BOYFRIEND

WELL, MY OLD ROMANCE WAS GOING NOWHERE
I REALISED IT HAD TO STOP
THEN THIS AFFAIR-PROGRESSED
WHEN I PUT HIM TO THE TEST
HE SAID HE LOVED ME
BEWARE BOYFRIEND

CHORUS

I LOVE EVERYTHING ABOUT MY BOYFRIEND
HE CAN MAKE MY HEART BEAT
I'M IN HEAVEN WHEN WE MEET
I LOVE EVERYTHING ABOUT MY BOYFRIEND
LOVE WILL NEVER FAULTER
TAKE ME TO THE ALTAR

NOW WE ARE SETTLED DOWN AND MARRIED
OUR PRETTY VILLA BY THE SEA
TOGETHER ON THE LAWN
THERE'D BE NO COUPLE BORN TO LOVE AS WE WERE
WE WERE BABY

REPEAT CHORUS TWICE

WHEN WE'RE CLOSE TOGETHER BABY
I'M NOT AFRAID BECAUSE
I LOVE EVERYTHING ABOUT MY BOYFRIEND
HE CAN MAKE MY HEART BEAT
I'M IN HEAVEN WHEN WE MEET

I LOVE EVERYTHING ABOUT MY BOYFRIEND
LOVE WILL NEVER FAULTER
TAKE ME TO THE ALTAR

BOYFRIEND HEARTS BEGIN TO FLICKER
TAKES AWAY THE TENSION
I MUST GIVE HIM A MENTION
(DON'T YOU KNOW THAT)
BABY YOU'RE MY LITTLE MAN TRAP
BOYFRIEND CAN YOU HEAR ME?
NOW I WANT YOU NEAR ME

A DATE TONIGHT WITH SOMEONE
HE'S MY BOYFRIEND

WORDS AND MUSIC BY TEDDY JOHNS
REPRODUCED BY PERMISSION WARNER BROS. MUSIC
ON THE COMPACT ORGANIZATION LABEL



GETTING

Japan go their separate ways with no regrets. Well, a few actually. Ian Birch gets the lowdown from David Sylvian. Pictures: Virginia Turbett.

The rumours had been growing for three months. Suddenly a centre-spread in the *Daily Mirror* heavily hinted it would happen. The 'phones and mailbags became hot with demands for the truth. Are Japan calling it a day? The answer is an unhesitating yes.

After a brief tour in Japan itself, the band will go their separate ways at the end of January. Their present UK trek is definitely their last here and a farewell live LP is pencilled in for early next year.

There's nothing for it but to leap on a train to Manchester, see their excellent live show and have a midnight rendezvous with a Mr. D. Sylvian...

Why are Japan breaking up?

"Because we're growing apart. As musicians Japan was four people working together on an equal basis but on the creative side—the concepts, writing, the way an album goes in the studio—it was mainly my project. That was the whole concept of Japan and it got better over the years.

That can't work any more because of ego problems. People no longer want to work under me, so to speak, and I never want to force anyone to play things they don't want to play.

And in our private lives we don't spend as much time together as we used to. We don't listen to the same music, pass on ideas or have the same influences. If you grow apart in private lives, you only come together to make an album. They won't understand what I'm writing about because they don't know what I'm experiencing.

I see no point in carrying on

with Japan then. It serves no purpose."

Where's the most conflict?

"The most conflict comes between me and Mick. We differ in more ways than say Steve and me, or Rich and me."

What are the main differences between you and Mick?

"What motivates us. I feel motivated by a need, a passion to create something and to work within a group you need to sacrifice ego a bit. Mick, at the moment, has an ego that won't let anyone supervise his work and that's a shame.

I think it's a feeling you get in the initial stages of working on your own. After 'Polaroids' Mick felt insecure when I said I was leaving the band. He realised he was very dependent on me so he went about getting as much publicity as he could—which was natural enough as he was working on his sculpture at the time.

In turn, that gave him confidence and during the recording of 'Tin Drum' he started planning something on his own. He was like a session musician on 'Tin Drum'.

"One of the things I'd always maintained with Japan was that nobody was to do a solo album while the band existed. That included me. I feel Mick is now motivated by the enjoyment he gets from fame rather than from creating what he's doing.

For example, we were going to play our solo singles on stage but Mick refused to play 'Bamboo Music', even though I offered to play his material and something of Rich and Steve's. I couldn't work with someone who's looking on me as competition. Then you're not thinking of the good of the material but of yourself."

Any regrets about Japan?

"I regret the first album, 'Adolescent Sex', in the sense that we were too young, too naive to make it. The people around us should have realised that and not had it released. The second album is okay as a first album."

What about highlights?

"'Quiet Life' because that's the only album we all worked on

together as a band. When I played the new material to the band, they had an immediate feeling for it. The changeover from, say, 'Life in Tokyo' to 'Quiet Life' was so easy and there was no need for any domination or restriction on my part during the recording.

"On 'Gentlemen Take Polaroids' I dominated proceedings and I forced people to rewrite their lines. Part of that was my fault. It was getting paranoid and becoming more and more of a perfectionist. And as Mick wasn't properly involved in 'Tin Drum', 'Quiet Life' remains the only corporate Japan album."



And the future?

"Apart from the single with Rieuchi (Sakamoto), I didn't do any of the plans I spoke about earlier this year. They weren't necessary for me to do, so I didn't do them.

The same goes for now. It would be a waste of time telling you things I might never do. Obviously I'll be recording on my own but, most of all, I want to get away from everything Japan has become—everything I didn't want. Like this tour which established Japan as a major rock band and the live album that's meant to follow."

Will you be trying out any new areas?

"Painting and drawing interest me now because I'm not confident at them. I always take up things I'm not very good at. I didn't know if I could write a song, so I tried it. Recently I

began to draw again—something I've not done for ten years—and I've started to see people and shapes differently. Hands at the moment fascinate me.

"It's an excitement I lost in music this year. As Japan became successful, the music became more of a business and the goings-on in the band about who earns how much money depressed me because we never used to speak about money. Suddenly who wrote what songs became relevant."

Has anyone impressed you recently?

"I met a French 'chanson' singer called Pierre Barouh in Japan earlier this year. He's most famous for appearing in and writing some of the music for the film, *A Man And A Woman*. He was recording with Yellow Magic Orchestra and his feeling for what he was doing was so pure and passionate that it renewed my feeling for music. I think he's going to record one of my songs. It's a ballad written around the time of 'Polaroids' called 'Some Kind Of Fool' but Pierre's writing new French lyrics for it."

Do you like rock and roll?

"Hmmm... it doesn't interest me at all. It interferes in that it's always there for me to be compared to. It's generally either dishonest music or it's just entertainment.

Entertainment is giving the audience what they want whether you feel it's right or not. It also makes light of the material you're working with. Entertainment is like appearing on quiz shows which don't benefit you at all creatively but make a personality out of you.

Honesty is understanding yourself and being true to that self. It's what I tried to achieve in Japan and what I wouldn't be able to achieve if I did another album together. I don't think everybody in the band understands themselves or is true to themselves at this point in time.

Entertainment's okay but dishonesty isn't. I only get annoyed when people make music for the wrong reasons—fame, money, ego."



G S O N S



The most conflict comes between me and Mick."

"I want to get away from everything Japan has become — everything I didn't want."



CHEERS THEN

NEW SINGLE

BANANARAMA



Side Two

GIRL ABOUT TOWN

AVAILABLE ON 12 INCH AND 7 INCH SINGLE

OUT NOW

LONDON

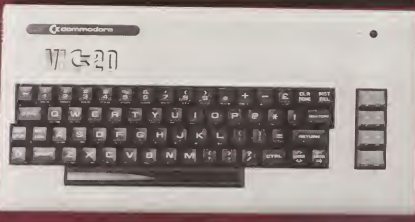


WIN A COMPUTER!

PLUS 5 MADNESS VIDEOS

PLUS 50 AUTOGRAPHED MADNESS ALBUMS

COMPETITION WINNERS



The Commodore Vic 20. It plays video games, does housework and solves personal problems.

**SMASH HITS
STAR
PRIZES**

Bit high tech this competition, really. Rather Modern. We're not giving away pop stars' clothes or posters or personal stereos or anything as *old fashioned* as that. The first prize this time is... a computer.

Commodore Business machines, who frankly are pretty big in the world of computers, have given us one Commodore Vic 20. You just plug it into your TV and start programming (a special cassette tells you how.) After a bit of practice you'll be able to use it for things like adding up your savings, doing your homework or indexing all your copies of *Smash Hits*.

A cassette unit comes with it for storing data and programmes and there's a plug-in cartridge which expands the memory capacity of the computer.



Plus there's a bunch of educational and games packs so you can learn biology and play fab computer games. What we scientific types call "software".

There's also a signed copy of the new Madness LP, "The Rise and Fall".

The first five runners-up will each win an autographed Madness LP and a copy of the brand new video of Madness's feature film, *Take It Or Leave It*, to sit back and enjoy in the comfort of their home entertainment complex.

And the last 44 runners-up will each get an autographed Madness LP. You just put it on a "record player" and music starts to come out of the "speakers". Rethar decent music, actually.

All you have to do to enter this technological revolution is match

up the four song titles below with the names of the people who recorded them.

Here's the songs:

- 1 Computer Love
- 2 Me I Discovered From You
- 3 She Blinded Me With Science
- 4 Living By Numbers

Here's the singers:

- A Thomas Dolby
- B New Musik
- C Gary Numan
- D Kraftwerk

Send your answer on a postcard or the back of an envelope to **Smash Hits Computer Competition**, 14 Holkham Road, Orton Southgate, Peterborough PE2 0JF and get them here by December 8 because that's when the winner's name that's been taken out of the sack.

SONY ULTRAVOX

COMPETITION (Issue Oct 14), correct answer was: "All Stead Still". Prizes of a Sony Walkman 4, plus signed Ultravox albums,

were won by: Alison Carr, Bishop Auckland; Graeme Cousar, Irvine; Samantha Linsley, Poulton-le-Fylde; Simon Bamford, Hinkley; Michele Brook, Bradford; Dean Brown, London NW10; Lisa Lovelidge, Tonbridge; Catherine Wheeler, Worcester; Carl Lennard, Guildford; Joanne Smith, Chyrd.

40 signed albums go to: R. Stevenson, Markfield; Dewar McFarlane, Tayside; Stan Phalpoth, Brampton; Barry Butcher, Maidstone; Monica Mayo, Sturport-on-Severn; A. Lockell, Bury; John Lyon, Denbury; Andrew Dixon, Gerrards Cross; Tricia Twoose, Ruislip Gardens; Lucy Baker, Huddersfield; Sarah Venour, Solihull; Julie Gregory, Southsea; Sean Timms, Tunbridge Wells; Kevin Summers, Matson; Mary Linsome, Herefield;

Amanda Davies, Dyfed; Jo McKenzie, Bradford; Stephen Sidwell, Malvern; T. Brown, Heywood; Sarah Williams, Brighton; Lee Taylor, Woolton; Triho Beard, Stourport-on-Severn; Katy Lusted, Hastings; Melinda Lock, Wimborne; Adrian Munsey, Cheddar; Joanie O'Shea, Liverpool;

Mandy Jepson, Newquay; Sally Layton, Bristol; Steven Higgin, Marlow; Clare Rogers, Pampisford; Tracy Moorhead, Stockport; Kevin Trow, Cheshire; P. Bowen, Cardiff; Fraser McElliott, Clydebank; Kenneth Close, Belmont; S. Lonsdale, Manchester; C. Goymer, Chelmsford; Ken Naunton, Surrey; Guy Rockley, London NW8; Annette Sewell, Dorchester.

ADAM COMPETITION (Issue Oct 20th), correct answer was: (d) Adams, Rest And The Wars, 86 autographed copies of the "Friend Or Foe" album were

won by: Karen Geal, Brighton; Erica Chubb, Plymouth; Paul Duff, Southcope; E. James, Lydney; Tracy Beas, Peterborough; Graham Jones, Accrington; Sharon Whitty, London SE2; Nina Davies, Kent; Alison Crouch, Walsley; Patrick Grayhawk, Sheffield; Sue Mace, Manchester; Debbie Gibbett, Cranbury; Helen Saunders, Watford; Sharon-Frazier, Spalding; T. Fitch, Leeds; Desuzee Fullager, Bracknell; Linda Conditsh, Hants; Nicky Bowler, Orpington;

Katrina Dodd, Newcastle; Louise Chaytor, Newton Hall; Kerry Mace, Newcastle-upon-Tyne; Sonya Lee, South Wirral; Sharon Kirby, Gateshead; Becky Wong, Glasgow; Lee Summers, Peasehaven; Debby Ash, Bury St. Edmunds; Sarah Gardiner, Gosham; J. Pickett, Glasgow; Tracy Cooper, Stoke-on-Trent; Rachel Burns, Plymouth; John McEly, Middleborough; Stephen Carr, Broughton; Alison Gray, Corham; Sam Ezrily, Cuffley; Alison Kennedy, Swanley; Gina MacFayden, Crawley; Claire Davis, Eford; Lesley Ann, Stamford; C. Hardy, Brunsley; R. Cox, Wetherby; Rachelle Tait, Warrington; Deberah Goff, South Crofton; Jason Grey, Thaxthos; B. Marshall, Warrington;

Debbie Bourne, Hastings; Nicki Jones, Staines; Collette Rosemary Brown, Hook; Joen Blackley, Kendall; Dime Wood, Ramsgate; Karen Saunders, Watford.

H Y

HYMN

MCMLXXXII

ULTRAVOX

NEW SINGLE FROM THE ALBUM QUARTET
 AVAILABLE IN SEVEN AND TWELVE INCH
 TWELVE INCH INCLUDES THE THIN WALL LIVE

Produced by George Martin for Air Studios Ltd. Engineered by Geoff Emerick
 Ultravox Tour 1982

November 25th - Sheffield City Hall, 27th - Blackpool Opera House, 28th - Liverpool Empire (2 shows), 29th -
 Birmingham Odeon (2 shows), 30th - Brighton Centre, December 2nd - Hammersmith Odeon, 3rd - Hammersmith
 Odeon, 4th - Hammersmith Odeon, 5th - Hammersmith Odeon, 11th - Southampton Galmore (2 shows), 12th
 - Oxford Apollo, 13th - Nottingham Royal Centre, 15th - Shapton Market Showring Pavilion, 16th - Poole
 Arts Centre, 18th - St Austell Coliseum

M N





MADNESS

OUR HOUSE

Father wears his Sunday best
Mother's tired she needs a rest
The kids are playing up downstairs
Sister's sighing in her sleep
Brother's got a date to keep
He can't hang around

Chorus

Our house in the middle of our street
Our house in the middle of our

Our house it has a crowd
There's always something happening
And it's usually quite loud
Our mum she's so house proud
Nothing ever slows her down
And a mess is not allowed

Repeat chorus twice

Something tells you that you've got to get away from it

Father gets up late for work
Mother has to iron his shirt
Then she sends the kids to school
Sees them off with a small kiss
She's the one they're going to miss

In lots of ways

Repeat 1 chorus

I remember way back then
When everything was true and when
We would have such a very good time
Such a fine time
Such a happy time
And I remember how we'd play
Simply waste the day away
Then we'd say
Nothing would come between us
Two dreamers

Father wears his Sunday best
Mother's tired she needs a rest
The kids are playing up downstairs
Sister's sighing in her sleep
Brother's got a date to keep
He can't hang around

Repeat chorus twice

Our house was our castle and our keep
Our house in the middle of our street
Our house that was where we used to sleep
Our house in the middle of our street
Our house in the middle of our street
Our house

Words and music by Smith Foreman
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On Still Records

TZ BITZ

SMASH HITS STAR PRIZES

If you want a quick crash course in modern music, you could do worse than listen to two new compilation LPs. "Touchdown" features The Higsons, Farmer's Boys, Animal Magic, Dislocation Dance and lots of other people with funny haircuts. "Methods Of Dance Volume 2" has tracks by China Crisis, Rip Rig And Post, Culture Club, B.E.F., and D.A.F., Simple Minds and L-Level, many of them previously unavailable.

Of particular interest is "I Don't Depend On You" which was released in 1979 by The Human League under the name The Men.

Phonogram and Virgin, with typically warm generosity, have given us ten copies of each of these LPs. If you want to try and win a pair, send the answer to the following question to **Smash Hits**

Compilation Competition. 52-55 Carnaby Street, London W1V 1PF. What European country do D.A.F., (Deutsche Amerikanische Freundschaft) come from? a) Yugoslavia b) Greece c) Germany.

THRILLS IN STORE

Macca and Jacka are working together again. After the predictable success of "The Girl Is Mine", **Michael Jackson** is jetting into London to work on some new tracks for **Paul McCartney's** new LP. Michael's own long-awaited follow-up to his "Off The Wall" LP is called "Thriller" and will be on sale before Christmas (Santa, take note). It features nine new Quincy Jones-produced tracks including "The Girl Is Mine". Michael has also narrated "The E.T. Storybook", an LP telling the tale of the film. E.T., which includes a new M.J. track, "Someone In The Dark". Busy boy, isn't he?

OUT COME THE FREAKS



Rick James: final proof that loud pop music makes you go deaf

"It's hunk 'n' roll. It's funk in terms of depth and volume and it's hunk in terms of feeling. It's more body-orientated. It's got sex appeal."

And it's also selling in staggering quantities. **Rick James** — currently America's flashiest funksteer — talks about his music and his almost ludicrous stage character (dressed in glitter and thigh-high leather boots) like some almighty mad inventor who's created a monster and is now settling back to watch it conquer the world.

His performances are legendary: all dry ice and rockets. Even his appearances tend to be a little on the striking side. In England on a flying visit to promote his newest single, "Superfreak Part I", Rick

suddenly leapt out of a cloud of smoke at London's Xenon club, preceded by a pair of dancing identical twins and two motorbike-riding policemen.

The James stage act is considered so outrageously physical in some parts of the States that he's been met at the city limits by the mayor and told to beat it, quick.

"There's always some old ladies who — when their daughters scream and holler at some brown-skinned person with braids leaping up and down — don't seem to like it too much."

This wasn't stop him playing in England, hopefully in the New Year.

"I'm gonna tear the roof off that sucker," he warns. No lack of confidence here.

MY TOP TEN



JUNIOR WAITE (Musical Youth)

- 1. BLACK UHURU: Darkness (Island)** This record has a very unusual sound. It sounds as though these are four beats to the bar but in truth there are many more. I also love the whole rhythm of the song. It's very together.
- 2. MARSHALL: Ja Shacks (Sound System)** I love the bass.

Musical Youth's tour has been cancelled because of poor ticket sales. It's thought that matinee performances will be more suited to the group's many young fans and new dates will be arranged for around Christmas. If you've bought a ticket your money will be refunded at the place of purchase.

TAKE 5

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

- 1. PSYCHEDÉLIC FURS: Love My Way (CBS)**
- 2. WEEKEND: Drumbeat For Baby (Rough Trade)**
- 3. THOMAS DOLBY: She Blinded Me With Science (Venice In Peril)**
- 4. THE ROCHEs: Loving True (Warner Bros)**
- 5. THE TME: Uncertain Smile (Epic)**

Siouxsie And The Banshees have released a Christmas single entitled "Il Est Né Le Divin Enfant". It's a classic French carol which Siouxsie sings in French and it's now available in both 7" and 12" versions.

3. MUSICAL YOUTH: Gars Straight (MCA) We put this song together really fast and it's actually come out as one of our four best numbers.

4. BILLY BOYO: She Wicked (Dub) (Greensleeves) Although he's even younger than Musical Youth, only two years old, I like his toasting.

5. EDDIE FITZROY: Youthmen Penitentiary (Musical Ambassadors) This song just has a great rhythm to it.

6. MICHAEL PROPHET: Beam Him Up Now (Greensleeves) Great lyrics to this. Really very catchy indeed.

7. RUDDY THOMAS: Key To The World (Hawkeye) I love the bass and drums.

8. ASWAD: Give (Dub Version) (Island) It's the singing which I like particularly on this record.

9. UB40: One In Ten (Depford International) Great tight rhythm section here.

10. BLACK UHURU: Shy-n-gyal (Dub Version) (Island) The second Black Uhuru record on my list. This record means a lot to me as it has influenced my drum-playing greatly.

Spear Of Destiny, the new band formed by ex-Theatre Of Hate members, Kirk Brandon and Stan Stammers, is about to go on tour. All the dates are in *Nightsout* (p.52).

David Van Day of Dollar is all set to make his film debut in a comedy entitled, *Do You Believe In Fairies?* David plays a teenage gang leader in a country village and the film will go out in January as the support feature to an American film called *Vigilante*.



Soft Cell's new LP, "The Art Of Falling Apart", will be released early in the New Year. A single, "Where The Heart Is", is available now.

CHRISTMAS

ALL OUR

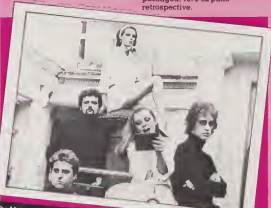
LEE

YESTERDAYS

Want to spend Boxing Day with **Imagination?** (No thank you—Ed.) Tickets are now on sale for a special Christmas show at the Hammerstein Odeon in London on December 26.

The group's in-concert antics at London's Dominion Theatre this autumn are featured in a new full-length video, "Music And Lights".

"Burning Ambitions (A History Of Punk)" is exactly what it claims to be, bringing together on a double-LP punk classics by The Buzzcocks, The Adverts, Gen X, The Damned, The Exploited and many others. Certain bands, The Clash and The Sex Pistols, for instance, could not be included for contractual reasons but even so this is a thorough (and well packaged) 1976-82 punk retrospective.



The Muttonettes: (front row) Nick Parry, Denise Ward, Mark Tibbenham; (back) Lol Mason, Elaine Williams.

If you watched the second edition of *The Tube*, you'd have seen a film of **The Muttonettes** performing their band as a first-over single, "Heartache Avenue," in a Dudley nightclub.

The Muttonettes are the brain child (or children) of singer Lol Mason, for many years with Birmingham band City Boy, and guitarist Mark Tibbenham. When City Boy called it a day last year, they started writing songs together and, joined by drummer Nick Parry, went into the studios where their 1960's sound came together.

"It was a bit of an accident," says Lol. "We were recording with a brass section and got what seemed to be a very distinctive sound. We didn't really set out to sound 60s, that's just how it turned out."

Nevertheless both Lol and Mark are fans of early Tomita Motown and 80's singer, Len

Barry, who Lol sounds not unlike.

Having recorded "Heartache Avenue" and a few other songs, they sent a tape to David Virv, who's record label, Graduate, released UB40's first disc. He was so captivated by it that he promptly signed them and created a new label, Ready Steady Go!, for the band.

Lol, Mark and Nick have since recruited two girl singers by placing an ad in their local paper. Elaine Williams (sales assistant at Boots) and Denise Ward (travel agent) have clamored into 60's toga and were seen cooing along with "Heartache Avenue" on that Tube film.

With an LP due out in three or four months time, and their single getting heaps of radio play, The Muttonettes have their fingers crossed that you'll welcome their sound into your home.

SMASH HITS
STAR
PRIZES

With the year just closing behind them, The Illustrated Encyclopedia Of Black Music has a special "Smash Hits" Christmas Special. **Mark Wilson's** "Smash Hits" magazine has a special Christmas Special, featuring a new retrospective of the year 19 and a new retrospective of the year 19. Mark Wilson will also be giving away individually designed 19 deluxe new colour photographs.

For more details, contact the year 19 special at smash@smash.com or [0117 924 1111](tel:0117 924 1111). Who did Mark Wilson dress up as in the **Smash Hits** Yearbook 1983-Lady Penelope, Set It Off as King Richard? Answers to **Smash Hits** Willesden! Comp. 1983 Christmas Special, London W1V 1PP.

Compilation LPs continue to pour forth and the best of the latest are "The John Lennon Collection" (Parlophone) and **Status Quo's** "From The Makers Of..."

(Phonogram). The Lennon item has all those epic singles like "Instant Karma", "Imagine" and "Woman", The Quo boogie from "Pictures Of Matchstick Men" in 68 through to unreleased live material recorded this year. It comes in a heavy metal (blue) tin!

FAN CLUBS

Blancmange
BCM Blancmange
London WC1N 3XX

Iron Maiden
PO Box 331
London W4 2LZ

Soft Cell
17 St. Annes Court
Wardour Street
London W1

Japan
Concessions Ltd
513 Fulham Road
London SW6 1HN

HAPPY
BIRTHDAY

Richard Barbieri of Japan (25) and **David McLymont** of Orange Juice (24) on November 30. **Steve Jansen** of Japan (23) on December 1. **Ozzie Osbourne** of Blizzard Of Oz (34) on December 3. **Les Nemes** of Haircut One Hundred (22) on December 5. **Rick Buckler** (27) and **Jonathan King** (34) on December 6.

The Undertones have finally finished their fourth LP. It's titled "Sin Of Pride" and will go on sale in January.

Identity Crisis answer from page 4. **Kid Creole**.

The Illustrated Encyclopedia Of Black Music (Solamander Books) is good value at £4.95. Working by the decade, it gives thumbnail sketches of major figures in black music from the '40s up to now. Strictly for funksters.

"Louise" is the first record by an Everly Brother to make the charts since 1958. In the late 50s and early 60s **Phil Everly** and his brother Don were team kids with a long string of hits including "All I Have To Do", "Wake Up Little Susie" and "Cathy's Clown". Their sharp, harmonious and ringing voices became blended in a unique sound whose influence is now the basis of knowledge.

By the mid-60s, after they'd had a spell as the U.S. Marines, and Don had suffered a nervous breakdown, their popularity began to decline and personal disagreements led to them splitting up in 1973.

Phil Everly's subsequent solo career has produced several fine LPs but "Louise" is his first solo hit in Britain. It's produced, incidentally, by Stuart Colman who masterminded Shakin' Stevens records and is responsible for the revival of early 60s pop star, Billy Fury.



Don and Phil Everly: 1962

Phil Everly: 1982

CUTTING BACK

Haircut One Hundred's new LP is taking much longer than expected to finish because they want to "make an album with twelve hit singles on it, not just three or four good tracks!" As a result it will not be released until February with a single in January.

Unfortunately most of the dates on their forthcoming tour have also had to be rescheduled. The complete revised list of dates is in *NightsOut* (page 52) and all tickets for the original dates are valid for these.

THE JAM



PH. PAUL WELLS

Beat surrender

Chorus

Come on boy, come on girl
Succumb to the beat surrender
Come on boy, come on girl
Succumb to the beat surrender

All the things that I care about
Are pecked into one punch
All the things that I'm not sure about
Are sorted out at once

And as it was in the beginning
So shall it be in the end
That bullshit is bullshit
It just goes by different names

Repeat chorus

All the things that I shout about
But never act upon
All the courage of the dreams I have
But seem to wait so long

My doubt is cast aside
Watch phoney's run to hide
The dignified don't even enter in the game

Repeat chorus

And if you feel there's no passion
No quality sensation
Sneak that young determination
Show the fakery you ain't fooling
You will see me come running
To the sound of your strumming
Fill my heart with joy and gladness
I've lived too long in the shadows of sadness

My doubt is cast aside
Watch phoney's run to hide
The dignified don't even enter in the game

Repeat chorus end ed lib to fade

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



PH. DAVID HARRINGTON



PH. PAUL CORNELL

BEAT SURRENDER

usually quite loud Our mum she's so house proud Nothing ever slows her down And a mess is not allowed Our house in the middle of our street Our house in the middle of our Something tells you that you've got to get away from it After

gets too late for work Mother has to raise his shirt Then she sees the kids in school She's been up with a small boy She's the one they're going to visit in bits of ways Our house in the middle of our street Our house in the middle of our

signing in her sleep Brothers got a date to keep He can't hang around Our house in the middle of our street Our house in the middle of our street Our house in the middle of our street Our house in the middle of our street

Father wears his Sunday best Mother had the maid's cot The kids are playing up downstairs Sisters

my girl love Such a fine fine girl a heavy fine And I remember how we'd play (singly) with the day then There we'd say nothing would come between us Two drawers Father wears his Sunday best Mothers find

Madness



our house

new single
STIFF RECORDS buy 163

Father wears his Sunday best Mother had the maid's cot The kids are playing up downstairs Sisters signing in her sleep Brothers got a date to keep He can't hang around Our house in the middle of our street Our house in the middle of our street Our house in the middle of our street Our house in the middle of our street

NEW
SINGLE

SOFT
CELL

WHERE THE
HEART IS

7"+12"
OUT NOW

7" BZS 16, 12" BZS 1612.

produced by Mike Thorne

Koolhaas
& the
GANG

HI DE HI, HI DE HO
new single

12" DEX 14

7" DE 14

DeJete
RECORDS

phonogram

al soul balladeering. Not only is the word "Boy" not anywhere to be found but he shows that beneath the disguise lurks a very fine voice indeed.

VISAGE: Pleasure Boys (Polydor) Steve Strange stops crying about the departure of Midge Flynn from the band and gets on with getting his *Rebel Without A Cause* rip-off video on *Top Of The Pops*. Still electronic but hits quite hard... beneath the leather cummerbund.

MALCOLM McLAREN & THE WORLD FAMOUS SUPREME TEAM: Buffalo Gals (Charisma) This week's act of great folly. The B-Side—a traditional American square dance with the ex-Pistola manager calling upon the listener to do-si-do' their partners—could have been the year's dancefloor classic. The preferred choice, however, is a weird concoction of electronics, rapping, and snippets from the glorious flip-side, all sewn together by Trevor Horn. To which you can't promenade.

THE FLIRTS: Jukebox (Don't Put Another Dime) (O Records) Kind of a three-piece Americana Bananarama, this is a real humdinger straight out of the soda-pop funbook. Strong vocals, plenty of references to teenama and the catchiest of hooks.

TREVOR HORN: Kiss Of No Return (Island) Absolutely gorgeous. On a water-tight fan of electronics comes a haunting melody on the world's most romantic instrument—the accordion. Trevor croons away, mentions Paris and wins my heart.

THE FIRM: Cash In Hand (Stiff) Wet a two-and-eight. Talk about GBH of the ear/ole. Leave it out, lads...

LITTLE STEVEN AND THE DISCIPLES OF SOUL: Forever (EMI America) Miami Steve Van Zandt plays guitar with Bruce Springsteen's E. Street Band and used to write and produce for Southside Johnny and the Ashbury Jukes. Not a bad pedigree but he should have learned how to sing.



BANANARAMA: Cheers Then (London) Not as immediately appealing as the

terrific "Shy Boy" but still a good record. Produced this time by Barry Blue who seems to have been listening to Trevor Horn's production techniques a little too much, the girls just manage to keep their heads above the rolling strings and the crashing syn-drums.



PHIL COLLINS: You Can't Hurry Love (Virgin) Just when you thought it was safe to write your own songs again, shazzam, another cover. Phil does the old Supremes number with exquisite taste and not a little oomp. But can Genesis fans dance?

THEME FROM E.T. (THE EXTRA TERRESTRIAL) (MCA) At least they haven't got to worry about this being pirated...

ADAM ANT: Desperate But Not Serious (CBS) Talking of this, Adam's decision to ditch his fancy-dress seems to have been the cue for people to start ripping the poor lad to shreds. Not as manic as past efforts, this sounds like one of those spaghetti-western themes with loads of echoey guitar and dramatic brass. Easily his best since "Young Parisians".

WINSTON GROOVY: So In Love With You (Top Ranking) Romance is not dead. Mr. Groovy lives up to his name with a delicious lilting reggae song which makes the sun rise in my tequila...

KIM CARNES: Take It On The Chin (EMI America) Despite those horrible synthesized strings churning away in the background, Kim's superb vocal delivery makes this compulsive listening. A hit too glossy for British tastes perhaps but great for late-night entertainment.

BUCKS FIZZ: If You Can't Stand The Heat (RCA) Even if they look really awkward in their six-months-out-of-date leatherwear, Bucks Fizz still know how to make really cultured pop singles. Lots of ultra-modern studio tricks, deeply meaningful echo and punchy chorus. So classy I was frightened to play it.

GO-GO'S: Girl Of 100 Lists (A&M) A good title but yet more proof that the Los Angeles quartet are losing their novelty. Maybe not just a bunch of pretty faces but they've yet to come up with anything as good as "Our Lips Are Sealed" and even that died the death over here.

THE APOLLINAIRES: Envy The Love (2 Tone) This one got me off the bed and onto the bedroom floor. A hard funk number with superb brass fills and a great vocal from Paul Tickle. The best dose of aerobics I've had all night.

MENTAL AS ANYTHING: If You Leave, Can I Come Too? (A&M) Anyone who has the nerve to call themselves that deserves to be heard. That's what I say. And, lo and behold, this is the best post-reggae song I've listened to since "The Tide Is High". Jaunty, just a little frayed at the edges and a great keyboard hookline. This is great... even if they are Australians.

THE RECOGNITIONS: This First Dance (Blue Train) They hail from Glasgow, you've supported Spandau Ballet and it sounds as though they've all been to Switzerland for their holidays. Yodel while you work.

THE KIDS FROM FAME: Mannaquin (RCA) I'd love to find ways of expressing the way I feel about Fame and the effect it's having on the nation but I can't. Bring back John Travolta... almost all is forgiven.

R-A-C-E: Show Me The Way (London) Just as I'm thinking about getting tucked up in bed for the night along comes one of those dance-records with an annoying melody—a hit like the one in "Funky Town" by Lipps Inc. I'll be up all night now. Alright, where's that Apollinaires single... One... ah... two... ah... three...



THE MONOCHROME SET: Cast A Long Shadow (Cherry Red) If you were to cross any Jake Thackeray song with the guitar hits of Adam's "Rancheros", this is what you would get. A neat tune with barmy lyrics about waking up in the morning with a steaks on your head. No mention of John Wayne so not a hit.

SINGLES

Reviewed by
Deborah Steels



THE JAM: Beat Surrender (Polydor) So, no reviver, confiture... You made a lot of people very happy, ripped a few tunes off but chose to call it a day while you were at the top. This is not the wrist-slashing epithet I was expecting but a rather perky little ditty with bouncy keyboards and a real up-and-at-'em-jods clarion call of a chorus. Two singles for the price of one—the second comprises three passable covers of "Move On Up", "Stoned Out Of My Mind" and "War". Not only a number one but a fab way of bowing out.



CLIFF RICHARD: Little Town (EMI) In which Cliff puts the Christ back into Christmas, reworks the traditional carol and comes up with a real gem. Put your money on this for a Yuletide smash.

DISCONNECTION: Ball He's (V) Yeah, another cover of a South Pacific tune and you cannot trash a Rodgers and Hammerstein chestnut. I like this but I'd have preferred Boy George to have done "I'm Gonna Wash That Man Right Out Of My Hair". What a voice...

CULTURE CLUB: Time (Virgin) Instead, he comes up with a rather good attempt at



Photo: [unreadable]

L to R: Frank Maudsley, Mike Score, Paul Reynolds, Ali Score.

Flying To Night

Wings ain't what they used to be, say A Flock Of Seagulls. In-flight entertainment: Peter Silverton.

"As a pop group..." I started to suggest.

"We're a ROCK BAND," Flock Of Seagulls lead singer Mike Score said firmly. "Sometimes we write pop songs." Ali, his drummer brother, laughed at my misconception.

Like so many pop (or rock) careers, Mike Score's begins in his bedroom, late one night. His ear pressed — as it was every night of his early teens — to the transistor pumping out the Kid Jensen show on Radio Luxembourg beneath the covers, he fell asleep. While in the land of nod, he heard the most fantastic record. When he woke up a few minutes later, the track was still playing. The decay didn't say what it was but he promised he'd play it the following night. Mike stayed up all the next night, finally discovering he'd heard

"Phoenix" by Wishbone Ash. "It turned out to be the first actual album I bought. I suddenly discovered albums." Mike became a Wishbone Ash fan with the fervour of a first true love.

Now the leader of Flock Of Seagulls, Mike — who looks a little like a road-worn version of fellow Liverpudlian Paul McCartney's brother, Mike — is enjoying the fruits of that early fascination with Wishbone Ash. Their latest single, "Wishing (If I Had A Photograph Of You)", has entered their British charts. The day I talked to them they were filming the promotional video — ten thousand pound budget, a space ship setting. Mike dressed in black plastic covered with parts from a large-scale motorbike kit.

Shortly, they'll start a British tour. "Really we should be resting but we're a working band so we said, let's do it. The

last tour we did was a club tour, this one's in medium-sized venues. It's covering the area without being... too pushy."

Most impressive, they've become one of the few new British groups to succeed in America. Their first US single, "Telecommunication", went to number one in the American dance charts. Prompted by that success they went over for a tour. They intended to stay three or four weeks. They toured for six solid months.

"People said, when we went out there, if you get the album in the Top Hundred, you've done well. Suddenly, it was at 75. We did some more clubs and it went into the fifties. We did big dates (90,000 seater football stadiums) with Genesis and The Police and it went up to the thirties. Then we did the Go-Gos tour where the smallest gig was 20,000 and it..."

Ended up selling half a million copies. An achievement they feel they worked very hard for. "Everybody thinks we went to America and that everything was handed to us on a plate. But we went absolutely everywhere. We went to the pits. Little clubs in states you've never heard of. When we went to America we were as nothing as anybody else."

Yorkshire-born boys, Mike and Ali grew up in Liverpool and were — until recently — "religious" Koppites. Like most brothers, they fought. "Over everything," they chorused.

"He'd want to listen to the radio," said Ali. "and I'd want the telly on. Parents were out at work and we'd start fighting. We had smashed noses, black eyes, cauliflower-ears, scratches, bites, all kinds of things."

"There was one," added Mike, "where me mate Ian tried

to break it up. So we beat him up, the two of us. He interfered much too early in the proceedings."

With his smashed nose, Mike grew up to become a hairdresser, ending up with two shops, both of which disappeared as his interest in music increased. All too often he'd dip his hand in the till for a new guitar. After six or seven years, he gave it up. "It meant a drop in income but also meant I felt more alive. At one time I was really into it but I was glad to get away with it. Music is a more exciting thing to do."

After a brief spell with a band, Mike joined forces with Ali, then an unemployed electrician. Frank Maudsley, the bass player, had been in the band with Mike. For six or seven months, they worked as a three-piece, treating it all very casually, not gigging, just rehearsing, writing songs. "It was like, shall we practise tomorrow? or shall we go out for a drink? That kind of thing."

Late in 1979, they recruited the fourth member, lead guitarist Paul Reynolds. At the time, Liverpool had a pop movement of sorts — The Teardrop Explodes, Echo and The Bunnymen, Wah!

The Seagulls were very much not part of that club. "Frank and I used to go out dressed up like spacemen sometimes. And everyone else would be in their army clothes, like the Bunnymen. We were totally out of place, let's face it." Mike chose the band's name after reading that masterpiece of schlock, *Jonathan Livingston Seagull*. Later, he thought of changing it. "Then when we realised the other bands hated it so much, we thought, that's it, we've cracked it."

Throughout their career, much

has been made of The Seagulls' fascination with the paranormal, but Mike's uncomfortable with the subject: "Yeah, we've seen UFOs but we'd rather not talk about it. Too much has been made of it. It's like someone once mentioning their car and for ever after they're asked about it. It's just that when that magazine, *The Unexplained*, came out we all got a few copies. But we don't buy it religiously. It's just that it's an interesting thing."

The Seagulls are booked solid till Christmas '83. British tour. Second album. World tour. Surprisingly, he's looking forward to it all.

"Playing live, that's what we do best. That's how we function. Any idiot with two fingers crossed can make a record. Get a beat, throw in some lyrics and someone somewhere is going to like it. The studio's nice but you get onstage, look at the crowd and you think, this is what it's all about really."

"It's exciting. We wrote a song like 'I Ran' in a practice room in Liverpool where it was cold and windy and we weren't prepared to play it to anyone because they disliked us before. So we just played it for ourselves. Then you're onstage and there's 20,000 people out there going berserk and you think, ah-ha, you suddenly get that little memory of how it was... and how it is."

New Single by
David Essex

Winter's Tale

(Written by Mike Batt/Tim Rice)

Side B

Verity

and produced
by David Essex) MER 127



Musical Youth

Youth of Today

DENNIS COME BACK WITH MY APPLE PIE!

DON'T BLAME THE YOUTH (DON'T BLAME THE YOUTH)
DON'T TAKE US FOR FOOLS (DON'T BLAME THE YOUTH)
YOU KNOW THAT IT'S TRUE (DON'T BLAME THE YOUTH)
SO DON'T BLAME THE YOUTH (DON'T BLAME THE YOUTH)

THE YOUTH OF TODAY HAS GOT LOTS TO SAY
IT'S OUR LIFE, IT'S OUR FUTURE
BECAUSE WE'RE LIVING TODAY
SO DON'T BLAME THE YOUTH

WHAT DO YOU SAY?

MY MOTHER WENT TO TOWN
TO BUY A LITTLE BIKE
AND WHEN SHE SEES THE PRICE
SHE NEARLY LOSES HER SIGHT
'COS IT'S A JUDGEMENT TIME, SLANG BONG
LORD, 'COS IT'S A JUDGEMENT TIME, SLANG BONG BONG BONG

CHORUS

THE YOUTH OF TODAY
THE YOUTH OF TODAY
WE UNDER HEAVY, HEAVY MANNERS (YEAH) (DO IT)
WE UNDER HEAVY, HEAVY MANNERS (YEAH) (RIBBIT)

WHAT DID HE SAY?

I WENT DOWN TOWN
FE TO BUY A SET OF DRUMS
BUT WHEN HE SEE THE PRICE HE HAD TO TUMBLE DOWN
'COS IT'S A JUDGEMENT TIME, BOY
'COS IT'S A JUDGEMENT TIME, DO IT RIGHT

REPEAT CHORUS

WHAT DID HE SAY?

I WENT DOWN TOWN
FE GO BUY A KEY BOARD
THE PRICE OF THE BOARD
MAKE ME SHOUT OUT LOUD

'COS IT'S A JUDGEMENT TIME SLONG BONG BIDDLEY BONG
'COS IT'S A JUDGEMENT TIME MIRROR STYLE

REPEAT CHORUS

ALL NIGHT LONG SHINE

THE YOUTH OF TODAY, HAS GOT LOTS TO SAY
IT'S OUR LIFE, IT'S OUR FUTURE
BECAUSE WE'RE LIVING TODAY
SO DON'T BLAME THE YOUTH
DON'T BLAME THE YOUTH
YOU KNOW THAT IT'S TRUE
DON'T BLAME THE YOUTH
SO DON'T BLAME THE YOUTH

MY MOTHER WENT TO TOWN
TO BUY A LITTLE BIKE
AND WHEN SHE SEE THE PRICE
SHE NEARLY LOSE HER SIGHT
'COS IT'S A JUDGEMENT TIME, SLANG BONG
LORD, 'COS IT'S A JUDGEMENT TIME, SLANG BONG BONG BONG

DON'T BLAME THE YOUTH
DON'T BLAME THE YOUTH

WE USED TO DO IT AT THE MUSICAL WORKSHOP

REPEAT TO FADE

WORDS AND MUSIC BY MUSICAL YOUTH/FREDDIE WAITE
REPRODUCED BY PERMISSION VIRGIN MUSIC PUBLISHING LTD.
ON MCA RECORDS

THE SMASH HITS YEARBOOK 1983... and how to get one

It's the publishing event of the year. It's a goldmine of colour pictures, exclusive features, fact, fiction, fun and information. It's the Smash Hits Yearbook 1983, a 128-page pleasure kit that no self-respecting music fanatic can afford to be without, particularly since it contains a day-by-day diary for the coming year.

Ordinarily this ultra-cool volume would cost you £2.25 but we here at Smash Hits have hit upon a method which will result

in you getting hold of a copy without parting company with any pence at all.

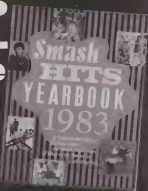
Come closer and we'll tell you how. You get someone else to pay for it!

Think about it for a second. It's coming on Christmas and you're about to be surrounded by folk who'll be positively overflowing with the milk of human kindness (not to mention a couple of sherries too many), all of them only too happy to invest a little

spare cash in making you happy. Parents, grandparents, aunts, uncles, soft-hearted sisters and brothers, boyfriends, girlfriends,

the person sitting opposite you on the bus and the woman from next door but one who always says hello when she's passing; any of these people can be persuaded to buy you a Smash Hits Yearbook 1983.

All you need is a little imagination and one of the handy coupons below.



1 THE DOWNRIGHT DISHONEST METHOD

Cut out the certificate below, fold it so that only the empty space at the bottom is showing, go up to a rich relative (preferably one with poor eyesight) and say:

"Can I have your autograph, please?"

I,
the undersigned,
hereby promise to buy

THE SMASH HITS YEARBOOK
1983

for Christmas

signed _____

I understand that this document is legally binding and, should I fail to fulfil its conditions, I can be sent to gaol and all my property be handed over to the bearer.

2 THE RATHER CHEEKY METHOD

Cut out and fix to bathroom mirror at dead of night

GOOD MORNING!

You may not have realised it but today is a very special day. Why? Because this is your big chance to make someone close to you very happy. Face it. There's too much misery in the world, so why make it worse by refusing to buy me

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VICTIMS

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SPANDAU BALLET / Journeys To Glory / Diamond

SPECIALS / Specials / More Specials

BLONDIE / Eat To The Beat / Autoamerican

PAT BENATAR / In The Heat Of The Night / Crimes Of Passion

LYNX / Intuition / Go Ahead

STEELEYE SPAN / All Around My Hat / Rocket Cottage

JETHRO TULL / M U Best Of / Repeat

LEO SAYER / Living In A Fantasy / Here

UFO / Lights Out / Mechanix

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Units 22-23 Oxford Walk, 150-154 Oxford Street · OXFORD STREET 14-16 Oxford Street



WHITESNAKE

HERE I GO AGAIN

I don't know where I'm going but I sure know where I've been
 Hanging on the promises in songs of yesterday
 I've made up my mind, I ain't wasting no more time
 But here I go again, here I go again

Tho' I keep searching for an answer
 I never seem to find what I'm looking for
 Oh Lord, I pray you give me strength to carry on
 'Cos I know what it means
 To walk along the lonely street of dreams

Here I go again on my own
 Going down the only road I've ever known
 Like a hobo I was born to walk alone
 An' I've made up my mind, I ain't wasting no more time

I'm just another heart in need of rescue
 Waiting on love's sweet charity
 An' I'm gonna hold on for the rest of my days
 'Cos I know what it means
 To walk along the lonely street of dreams

Here I go again on my own
 Going down the only road I've ever known
 Like a hobo I was born to walk alone
 An' I've made up my mind, I ain't wasting no more time
 But here I go again, here I go again
 Here I go again, here I go again

An' I've made up my mind, I ain't wasting no more time
 Here I go again on my own
 Going down the only road I've ever known
 Like a hobo I was born to walk alone
 'Cos I know what it means
 To walk along the lonely street of dreams

An' here I go again on my own
 Going down the only road I've ever known
 Like a hobo I was born to walk alone
 An' I've made up my mind, I ain't wasting no more time
 'Cos here I go again, here I go again
 Here I go again, here I go again, here I go again

Words and music by Coverdale/Marsden
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 On Liberty Records

EURYTHMICS



LOVE IS A STRANGER

Love is a stranger in an open car
 To tempt you in and drive you far away
 Ooh love is a stranger in an open car
 To tempt you in and drive you far away
 And I want you and I want you
 And I want you so it's an obsession
 And I want you and I want you
 And I want you so it's an obsession

Love is a danger of a different kind
 To take you away and leave you far behind
 And love, love, love is a dangerous drug
 You have to receive it and you
 Still can't get enough of the stuff

It's savage and it's cruel
 And it shines like destruction
 Comes in like the flood and it seems like railgion
 It's noble and it's brutal, it distorts and deranges
 And it wrenches you up and you're left like a zombie
 And I want you and I want you
 And I want you so it's an obsession

It's gilt-edged glamorous and sleek by design
 You know it's jealous by nature
 False and unkind
 It's hard and restrained and it's totally cool
 It touches and it tesses as you stumble in the dabra


And I want you, and I want you
 And I want you so it's an obsession
 Repeat to fade

Words and music by Lennox/Stewart
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 On RCA Records



Got a musical question? No matter how major, no matter how slight, Linda should be able to dig up the answer. Write to: Get Smart!, Smash Hits, 52-55 Carnaby Street, London W1V 1PF

Get SMART!



In August I heard that OMD would be releasing a new single with an album to follow in October, but I neither have as yet appeared, can you find out the reason for the delay? William Moore, *Fife & A Fan*, Cambridgeshire.

● There isn't a great deal of startling news forthcoming from the OMD camp but we do know that McCluskey and Humphreys are alive and well and, at present, writing songs in a studio somewhere. But, we are promised faithfully that the New Year will bring to us... a brand new OMD single!

Could you please settle an argument by telling me how old Julio Iglesias and Jimmy Seville are?

Tracey Sherlock, Wirral.

● When we phoned the BBC to determine J. Seville's exact age, the lady there exclaimed: "But nobody knows!" However, *Who's Who* On Television lists Jimmy as having celebrated his 56th birthday on October 3rd while Julio 'Junior' Iglesias was 39 on Sept 25th.

At my local disco, the DJ has been playing a track called "Situation" which he says is the B-side to Yazoo's "Don't Go". How come my copy has a very boring song called "Winter Kills" as I'd really prefer to have "Situation" instead? June Lewis, Anglesey.

● Actually, it's all very confusing. When "Only You" was released early this year, a track called "Situation" was on the flip side. Than "Situation" resurfaced as a 12" American import with a totally different mix and this appears to be the track which, judging by the letters we've been getting, is favoured by all those "up-to-the-minute" DJ's around the country. Unfortunately, distributors Rough Trade no longer have any in stock but at £4.99, the cost may have been somewhat forbidding.

I've heard that Kate Bush and Peter Gabriel recorded a song together, but haven't any idea when or what it was. Was it ever released?

● We believe the pair met in '79 when both did guest appearances on the same TV

show and, as a result of this meeting, Kate was later asked to supply the backing "oooh's and aah's" on Gabriel's "Games Without Frontiers", a hit for him in Spring '80.

Can you tell me who the two guys were, seen singing with Ultravox on the Old Grey Whistle Test (Nov 5th)? One had a pair of goggles around his neck, and the other was playing keyboards. A 50p Bar & C. Smith, Gt. Yarmouth.

● They're known as The Messengers and first came into contact with Midge Ure when they sent him tapes of their songs. They've subsequently toured with Ultravox and have just released their first Midge-produced single on Chrysalis, titled "I Turn Into You".



(l/r) Messengers: Davey Mitchell (left) and Jeff Reid (right)

Can you please print complete discographies for Tears For Fears and Blue Zoo, including any albums? Also (and this is the important bit!), can you tell me the name of Curt Smith's (T.F.F.) hairdresser plus a contact address?

Jo Jezzard, Serah, Janette and others.

● Since signing to Phonogram last summer, Tears For Fears' three singles have been "Suffer The Children", "Pale Shelter" and "Mad World", with a new single and an album scheduled for release early next year. As for Curt's hairdresser — his hair is actually styled by his girlfriend Lyn but if you would still like to write to her or the band, you can do so through Collie, c/o Phonogram Records, 50 New Bond Street, London W1. Blue Zoo have released a total of five singles on Magnet, but the first two were when they called

themselves Modern Jazz and these were "In My Sleep I Shoot Sheep" (Feb '81) and "Ivory Towers" (Mar '81). Blue Zoo singles to date are "Love Moves In Strange Ways" (Sept '81), "I'm Your Man" (Apr '82) and "Cry Boy Cry" (Sept '82).

When The Police played their only main date earlier this year at Gateshead Stadium I heard that it had all been filmed for Tyne Tees TV. Will it ever be shown? Also, when will Andy Summers' proposed book of photos be published?

● The Police film is to be included in Channel Four's new pop programme, *The Tube*, on Friday Jan 7th next year. Andy's collection of photos, taken mostly while on tour, will probably be issued around September '83 together with a London exhibition to help launch it.

Can you print a full discography for Level 42, including all B-sides? Also, list the band members' names.

Michael Baillie, London SE9.

● Level 42 singles were: "Love Meeting Love/Instrumental Love" (8.6.80), "Iflying On The Wings Of Love"/"Wings Of Love" (14.11.80), "Love Games"/"42" (27.3.81), "Turn It On"/"Bezer One" (24.7.81), "Starchild"/"Foundation And Empira" (23.10.81), "Are You Hearing (What I Hear)"/"The Return Of The Handsome Rugged Man" (30.4.82).

The albums to date are: "Level 42" (Aug '81), "The Early Tapes" (Mar '82) and "The Pursuit Of Accidents" (Sept '82). The line-up is: Mark King (bass guitar), lead vocals), Phil Gould (drums, backing vocals), Bono Gould (gtr.) and Mark Lindup (keyboards). This do!

Which of the Kemp's handwriting is featured on the sleeve of Spandau Ballet's current single, "Lifeline"? Lesley, Richmond.

● The dainty handwriting comes courtesy of Gary Kemp's fair hand, as he also wrote the song. The Spandau's will just come back from the Bahamas and are currently working on the follow-up to "Lifeline" to be released next February.

In your last feature on Squeeze (Issue April 15), Chris Difford mentioned that they intended, at some stage in the future, to bring out two "coffee table books". Now that they've announced

their split, will the books ever see the light of day?

Liz Gross, Glasgow & Steve, Basildon.

● Although Squeeze have definitely plans to someday publish a book of lyrics plus a biography, the band's office would cautiously advise you not to start saving for at least another couple of winters yet...

Please note: for the benefit of "A Billy McKenzie chocolata Digestive" (*Get Smart!* Sept 16), the single "Kites" by 39 Lyon St. is available for £1.50 plus 60p P&P from: Adrian's Records, 36 High Street, Wickford, Essex. Regards from a kind-hearted Alan Rankine custard cream, Liverpool.



What on earth has happened to the Rubettes? I thought they were a great group but I haven't heard from them since about '77 and wondered what they were doing now. Rob-Fare, Pontefract.

● Having dented the charts considerably around '74 and '75 with "Sugar Baby Love", "Juke Box Jive" and "I Can Do It" and others, the band went their separate ways after their last top ten hit "Baby I Know" in '77, but lead guitarist Tony Thorpe has since resurfaced in The Firm under the pseudonym of 'Ron Sneyes' and had a hit with "Arthur Daley (E's Alright)" in the summer. Also, lead singer Alan Williams was actually a member of the early Tight Fit and it's his vocals you hear on the "Back To The 60's" medley. If you missed out on any of their hits first time round, do not fret — a mid-price compilation of the Rubettes "Greatest Hits" is released at the end of November! (Sants, I Want One...)



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DURAN DURAN

with a
little help
from their
friends

It takes a small army of people to organise the day-to-day work of a successful group. A couple of hours before their recent Hammersmith Odeon show Duran Duran line up their entire crew for a photo call: everyone from roadies to designers, from manager to caterer, from lighting man to fan club secretary. For full details of who they all are and what they do, just turn the page.

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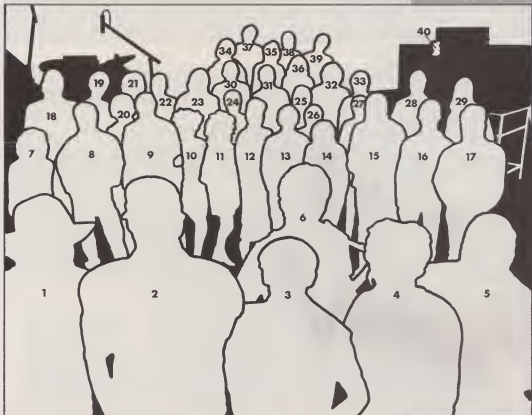
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Viewed High Fidelity (SBE) Ltd. Field Way Greenford Middlesex UB8

Ian Birch finds out how the show gets on the road.

1. **John Taylor**: bass. 2. **Simon Le Bon**: vocals. 3. **Andy Taylor**: guitar. 4. **Nick Rhodes**: keyboards/synthesizers. 5. **Roger Taylor**: drums. 6. **Andy Hamilton**: guests on sax, piano & percussion. Played on "Planet Earth" & "Rio". 7. **Suzi Roma**: press officer. Organises interviews, photo sessions and, for instance, "finds out what colour socks they wear." 8. **Simon "Bosch" Cook**: driver/bodyguard. 9. **Deve Mills**: backstage security/bodyguard. 10. **Koren Fox**: fan club secretary. Handles the weekly mountain of mail. 11. **Mandy Wallis**: wardrobe assistant. Duran superfan who's now helping the band she's followed so devoutly. . . 12. **Mandy Barrow**: sister of manager Mike and in charge of wardrobe. 13. **David Hughes**: EMI Records. Co-ordinates the records from packaging to promotion. "It's my job to make sure their records sell in millions." 14. **Caroline Hood**: secretary to David Hughes. 15. **Rob Hellatt**: booking agent. Arranges and plans all live work. Also handles Blancmange, Talk Talk & UB40. 16. **Kesper de Graaf**: official biographer/tour programme compiler. 17. **Malcolm Garrett**: designer. Oversees everything from album covers to fan club magazines. "Everything they put out is part of an overall scheme and they give me control over all the visuals." 18. **Mike Barrow**: manager. With brother Paul (on holiday in Sri Lanka) looks after every aspect of Duran's career — bar the music. 19. **Anne Williams**: merchandising. Sells official tee shirts, programmes etc. 20. **Richard Ames**: tour manager. In charge of the practicalities of the tour. "I'm a man with a head for headaches which, hopefully, I can sort out." 21. **Skel Lorett**: guitar technician. Cares for all the guitars and amplifiers. 22. **Ian Ura**: merchandising. 23. **Keith Morris**: monitor engineer. Controls the sound the group hear on stage. 24. **Adrian Carroll**: lighting technician. 25. **Ian Scott**: sound system rigger. Erects the stacks of speakers at either side of the stage and balances the sound during the show. 26. **Peter Long**: coach driver. 27. **Andy Beattie**: articulated truck driver. 28. **Mick Hencock**: drums roadia. Sets up and maintains Roger's equipment. 29. **Neil Levine**: sound engineer. 30. **David Morphy**: lighting technician. 31. **David Ferner**: lighting technician. 32. **Alan Goldberg**: set designer. Also in charge of lighting effects. "The lighting should enhance the mood of a song rather than take it over." 33. **Steve Darrall**: coach driver. 34. **Zab White**: sound system technician. Supervises the complete system (which is rented from 10 CC). 35 & 36. **Wendy Garmain & Val Bowes**: caterers: "We feed the band every day. It's nutrition with a bit of imagination that they're looking for, rather than chicken in a basket. Actually, they like cakes, chocolates bars, prawns and bacon butties." 37. **Rocks**: keyboard technician and "band mascot". Been with Duran Duran for three years. 38. **Mike Smith**: merchandising agent. Looks after all official posters, programmes, tee shirts and badges from manufacture to sale. 39. **Roger Marcar**: truck driver who transports all equipment from concert to concert. 40. **Teddy Bear**: Nick's "psychiatrist". Thrown on stage by a fan.

DURAN
DURAN
with a little
help from
their friends



evelyn king



BACK TO LOVE

LET'S GET BACK TO LOVE
NOTHING ELSE MATTERS

STOP, LET'S SLOW DOWN
ALL THIS FUSSING AND FIGHTING
IT'S LOVE WE'RE DENYING
SO DON'T CLOSE THE DOOR
WHERE THESE TWO HEARTS BELONG
WE COULD BE THERE ONCE MORE

NO DOUBT THAT MY HEART IS SINCERE
KEEP HOLDING ON, WE'LL GET OVER THE FEAR

CHORUS
LET'S GET BACK TO LOVE
I NEED YOUR TENDER TOUCH (NOTHING ELSE MATTERS)
BRING IT BACK TO ME
BACK TO LOVE WHERE IT'S SUPPOSED TO BE

LET'S SPEND THE NIGHT
TALKING IT OVER AND GETTING MUCH CLOSER
JUST HOLD ON TIGHT
A LOVE LIKE OURS
COMES ONCE IN A LIFE

COME CLOSE, FEEL THE PAIN DISAPPEAR
I'M IN HEAVEN ABOVE
WHENEVER YOU'RE NEAR
THIS PAIN WAS SO HARD TO DISGUISE
WE'VE BEEN MISSING EACH OTHER
ANY FOOL COULD RECOGNISE

REPEAT CHORUS TWICE

NOTHING ELSE MATTERS

RIGHT BACK INTACT GET BACK, BACK TO LOVE

BRING IT RIGHT BACK INTACT GET BACK, GET BACK

REPEAT CHORUS AND AD LIB TO FADE

WORDS AND MUSIC BY KASHI
REPRODUCED BY PERMISSION MCA MUSIC LTD.
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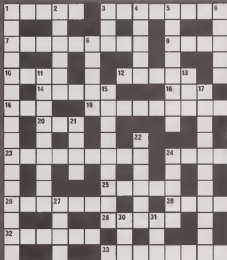
across

- 1 Just the band for 'Life In Tokyo'
- 3 Reaped by Ultravox (4, 4)
- 7 The Pretenders are back on it (5, 4)
- 9 Like Lizzy not Larry
- 10 "---- You" (Split Enz)
- 12 Could be Ringo, could be Freddie
- 14 His mate's name is Hall
- 16 The rear end of Fleetwood
- 18 Pete Wylie's band
- 19 Did he help the Kids from Fame?
- 20 Lion-sign Sayer
- 23 "Do You Wanna Funk" puddy-tat
- 24 Possessor of a Neander bee-hive
- 25 That Costello fellow
- 26 Funny place for a Ballet
- 28 Halt a very chatty hit band
- 29 "----- Fears Two
- 32 "----- Do It With You" (Barry Manilow) (1, 5)
- 33 Michael who recently parted with Graham Bonnet

down

- 1 Dexy's tribute to a great soul star (6, 6, 4)
- 2 Is a rat able to turn into a record company? (anag)
- 3 Carly Simon's label (1, 1, 1)
- 4 ---- Of The World
- 5 Dennis who could be so good for you
- 6 Disco Summer
- 8 The Pinkies play danger ones
- 11 Kool's call (3, 2, 2, 2)
- 13 Label owned by producer Mickie Most
- 15 A wet spurt turns into a Stones' single (anag 5, 2, 2)
- 17 Cleaner hit produces those 'Walking into Sunshine' hit-makers (anag 7, 4)
- 21 ---- You' (Roxy Music)
- 22 "Zamboni" trumpeter Bob
- 24 Reggae band who sound all steamed up
- 27 Sheena's ---- To Five'
- 30 Martin Fry's bunch (1, 1, 1)
- 31 ---- Your Mother Down' (Queen)

ANSWERS ON PAGE 49



NO MAN'S LAND

the album



LENE LOVICH

the single



it's you, only you (Mein Schmerz)

SEEZ 64
CASSETTE Z SEEZ 64
SINGLE BUY 104
PICTURE BUY 104
2" BUY 164

STIFF RECORDS.



THE JAM
BEAT
SURRENDER



MOVE ON UP
STONED OUT OF MY MIND
SHOPPING
BEAT SURRENDER
WAR

DOUBLE PACK SINGLE
also on
7" Beat Surrender/Shopping

ALBUMS

SANDII AND THE SUNSETZ: *Immigrants* (Yan Sire)

"Immigrants" is too flimsy, too polished and far too "pleasant". The dreamy, dreary Kate Bush vocal and bland oriental rhythms are cluttered with every possible Japanese trinket including contributions from David Sylvian. Smooth and soothing but not nearly strong enough. (4½ out of 10)

Jim Shelley

DEVO: Oh, Neil It's Devo (Virgin) "Hello, this is Devo" begins the album. Never trust anyone who gives themselves namechecks, says the wise old proverb. Especially when the music sounds like a collection of those "new wave" dry-roasted peanuts TV commercials. (2 out of 10)

Peter Silvertown

LENE LOVICH: No Man's Land (Stiff) Creditable but rather cold attempt to recreate the bouncy pop-rock which brought Lene her earlier success. It lacks the fun, flair or flash of inspiration to offer much hope of a quick return to the big league. No man's land indeed. (5 out of 10)

Ian Crahan



WEEKEND: La Variete (Rough Trade) Remember music? So do Weekend. They've remembered how to play it too. What they give you is an inspired

mixture of wistful autumnal songs, jazz-based tunes and mood instrumentals played by a shifting selection of guitar, string and brass musicians and sung with calm presence by Alison Statton. It's sensitive without being boring, grows up without being boring. The title is apparently a French term meaning "music drawing on diversity and depth" and it's very apt. (7½ out of 10)

Neil Tennant

OUR DAUGHTER'S WEDDING: Moving Windows (EMI America) ODW are so boring and retarded they make A Flick Of Scagulis look as heavenly as Simple Minds. Crammed with computer aliases and the slightest of synthetic sounds, this is American consumer futurism at its worst. (1½ out of 10)

Jim Shelley



BAD MANNERS: Forging Ahead (Megnet) BM tend to write happy, humorous songs with catchy tunes and this album is in much the same mould as their singles. If the plentiful club ska riddims on side one aren't stomp-worthy enough for you, then the boppers and twisters on side two should be. Very '80s, very infectious. I love it to bits. (7½ out of 10)

Kimberly Leston

SUPERTRAMP: Famous Last Words (A&M) Surprise! surprise! Supertamp have at last elected to break out of the chromium-plated musical mould in which they've comfortably resided since 1974's "Crime Of The Century" and here indulge in country rock ("Put On Your Old Brown Shoes"), an Elton John soundalike ("Bonnie"), a clap-ya-hands singalong ("It's Raining Again"), a morsel of Bee Gees-led doo-wop ("My Kind Of Lady") and other distinctly un-tramp-alike activities. The result is a superior song-set just waiting to be plundered for singles. (8 out of 10)

Fred Dellar

TOM PETTY & THE HEARTBREAKERS: Long After Dark (Backstreet) Tom Petty has lovely hair, perfect teeth and, at the moment, three songs. He's no genius but his albums have given me more pleasure than many more

celebrated names because of his knack of writing the songs that lots of other people somehow never got round to and delivering them in a refreshingly full-blooded way. Anyone who doesn't at least half like songs like "Deliver Me" is a bit of a bozo. Fact. (8 out of 10)

David Hepworth



EDDY GRANT: Killer On The Rampage (Ice) Eddy's sharp business sense has made him a True Black Hero. As a rather limited singer-songwriter, he's less interesting, seemingly unable to develop his monotonous style to its full potential. I await the Rockers Revenge version. (4 out of 10)

Pete Silvertown

CHINA CRISIS: Dilligent Shapes & Passive Rhythms, Some People Think It's Fun To Entertain (Virgin)

Although it claims to have an "entertainment" side and a "difficult" side, China Crisis's first LP is consistently gentle and entertaining. They write pretty melodies (and counter-melodies), intelligent but unobtrusive words, and give their songs delicate, dry arrangements, pulsating with muted rhythms and synthesizer and guitar lines. As audio furniture, it's a bit stripped pine but I think it'll wear in well. (7½ out of 10)

Neil Tennant



TOYAH: Warrior Rock (Soleri) A double, recorded live at Toyah's Hammermith gig, earlier this year. The recording quality is excellent, the vibrant atmosphere is recaptured and all the hits are reprised with a fair degree of musicianship by the back-up band and the usual abundance of theatrics by of flametop herself. Me—I'm impressed... but still not converted. (5 out of 10)

Fred Dellar

MICK KARN: 'Titles' (Virgin) As Japan near their demise, bassist Mick Karn unleashes his first solo album which, like his plasticene modelling, is well-intentioned but unlikely to make him much loot. There's plenty of ethnic sounds swirling around—jungly rhythms, Indian wallops and Oriental plink-plunks—and, throughout, Mick's bass-playing is quite outstanding. Unfortunately, apart from the delightful "Sensitive" it's very much like a BBC 2 documentary: academically interesting, well-made but not much fun. (6½ out of 10)

Deborah Steels

WAH: The Maverick Years (Wonderful World) One of the world's most underrated bands offer excellent unreleased material and different versions of well-known Wah songs. Dense and almost claustrophobic drums pound, guitars crash, bass boozes and vocals soar. Don't wait: investigate. (8 out of 10)

Peter Stockton



THE REDDINGS: Steamline' Hot (Epic) This efficient sub-Kool & The Gang pop funk would have passed without notice were its creators not the sons of '60s soul deity Otis Redding. (5 out of 10)

Peter Silvertown

ERIC STEWART: Freely Reoties (Mercury) Snazzy recorded, expertly performed chunks of unremarkable, lisc-flavoured funk, peppered with the odd slice or two of equally unremarkable rock. (2 out of 10cc)

Fred Dellar

LITTLE STEVEN & THE DISCIPLES OF SOUL: Men Without Women (EMI America) Springsteen's right hand man takes time out to pick up the threads of his solo career with an LP that suggests that he can write, arrange and play guitar with the best of them but lacks the kind of distinct vocal personality to make this kind of hot-nights-in-the-city business work. Still, "Lying In A Bed Of Fire" and "Forever" have an undeniable vigour and the brass is truly furious throughout. (7 out of 10)

David Hepworth

CULTURE CLUB

A BRAND NEW SINGLE

TIME

(CLOCK OF THE HEART)



7"

TIME (CLOCK OF THE HEART)
C/W ROMANCE BEYOND THE ALPHABET

12"

TIME (CLOCK OF THE HEART)
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Virgin

Michael Jackson AND Paul McCartney The Girl Is Mine

EVERY NIGHT SHE WALKS RIGHT IN MY DREAMS
SINCE I MET HER FROM THE START
I'M SO PROUD I AM THE ONLY ONE
WHO IS SPECIAL IN HER HEART

THE GIRL IS MINE
THE DOGGONE GIRL IS MINE
I KNOW SHE'S MINE
BECAUSE THE DOGGONE GIRL IS MINE

I DON'T UNDERSTAND THE WAY YOU THINK
SAYING THAT SHE'S YOURS NOT MINE
SENDING ROSES AND YOUR SILLY DREAMS
REALLY JUST A WASTE OF TIME

BECAUSE SHE'S MINE
THE DOGGONE GIRL IS MINE
DON'T WASTE YOUR TIME
BECAUSE THE DOGGONE GIRL IS MINE

I LOVE YOU MORE THAN HE
(TAKE YOU ANYWHERE)
WELL I LOVE YOU ENDLESSLY
(LOVING WE WILL SHARE)
SO COME ON AND GO WITH ME
TO ONE'S ARMS

BUT WE BOTH CANNOT HAVE HER
SO IT'S ONE OR THE OTHER
AND ONE DAY YOU'LL DISCOVER
THAT SHE'S MY GIRL FOREVER AND EVER

I DON'T FEEL IT HURTS TO BE LET DOWN
'CAUSE I REALLY FEEL IT'S TIME
AND THOUGH SHE'D SHARE, YOU AREN'T THE ONE FOR HER
'CAUSE SHE SAID I BLOW HER MIND

THE GIRL IS MINE
THE DOGGONE GIRL IS MINE
DON'T WASTE YOUR TIME
BECAUSE THE DOGGONE GIRL IS MINE

SHE'S MINE
SHE'S MINE
NO NO NO SHE'S MINE
THE GIRL IS MINE, THE GIRL IS MINE
THE GIRL IS MINE, THE GIRL IS MINE

MINE, MINE
YEP SHE'S MINE
MINE, MINE
THE GIRL IS MINE
MINE, MINE

YES SHE'S MINE
MINE, MINE
DON'T WASTE YOUR TIME
BECAUSE THE DOGGONE GIRL IS MINE
THE GIRL IS MINE
THE GIRL IS MINE

MICHAEL, WE'RE NOT GONNA FIGHT ABOUT THIS O.K.
PAUL, I THINK I TOLD YOU I'M A LOVER NOT A FIGHTER
I'VE HEARD IT ALL BEFORE, MIKE
SHE TOLD ME THAT I'M HER FOREVER LOVER YOU KNOW
DON'T YOU REMEMBER
WELL AFTER LOVING ME SHE SAID SHE COULDN'T LOVE ANOTHER
THAT WHAT SHE SAID

SHE SAID IT
YOU KEEP DREAMING
I DON'T BELIEVE IT
MINE, MINE

NO, NO, NO
THE GIRL IS MINE
NO, MINE

SHE'S MINE, MINE, MINE, MINE
THE GIRL IS MINE, THE GIRL IS MINE

WORDS AND MUSIC BY M. JACKSON
REPRODUCED BY PERMISSION CARLIN MUSIC CORP.
ON EPIC RECORDS



Donna Summer State Of Independence

STATE OF MY LIFE, MAY I LIVE, MAY I LOVE
COMING OUT THE SKY, I NAME ME A NAME
COMING OUT SILVER WORD FOR WHAT IT IS
IT IS THE VERY NATURE OF THE SOUND THE GAME

SHABLAMIDA, SHABLAMIDA
SHABLAMIDA, SHABLAMIDA
SHABLAMIDA, SHABLAMIDA

SHABLAMIDA, SHABLAMIDA
SHABLAMIDA, SHABLAMIDA
SHABLAMIDA, SHABLAMIDA

SHOT TO THE SOUL, THE FLAME OF OROLANDIAN
THE ESSENCE OF THE WORD
THE STATE OF INDEPENDENCE

SOUNDS LIKE A SIGNAL FROM YOU
BRING ME TO MEET YOUR SOUND
AND I WILL BRING YOU TO MY HEART

LOVE LIKE A SIGNAL YOU CALL
TOUCHING MY BODY MY SOUL
BRING TO ME YOU TO MEET ME HERE

HOME BE THE TEMPLE OF YOUR HEART
HOME BE THE BODY OF YOUR LOVE
JUST LIKE HOLY WATER TO MY LIPS (HEY, HEY)

YES I DO KNOW HOW I SURVIVE
YES I DO KNOW WHY I'M ALIVE
TO LOVE AND BE WITH YOU
DAY BY DAY BY DAY BY DAY

TIME, TIME AGAIN IT IS SAID
WE WILL HEAR WE WILL SEE
SEE IT ALL IN HIS WISDOM HERE

HIS TRUTH WILL AROUND THE LAND
THIS TRUTH WILL AROUND THE LAND
THIS STATE OF INDEPENDENCE SHALL BE
THIS STATE OF INDEPENDENCE SHALL BE

SAY YEAH-E-YAY, YEAH-E-YO
YEAH-E-YAY, YEAH-E-YO
BE THE SOUND OF HIGHER LOVE TODAY
YEAH-E-YEAM (HEY, HEY)

TIME, TIME AGAIN IT IS SAID
WE WILL HEAR, WE WILL SEE
SEE IT ALL IN HIS WISDOM HEAR

HIS TRUTH WILL AROUND THE LAND
THIS TRUTH WILL AROUND THE LAND
THIS STATE OF INDEPENDENCE SHALL BE

REPEAT TO FADE
WORDS AND MUSIC BY VANGELIS/JON ANDERSON
REPRODUCED BY PERMISSION WARNER BROS. MUSIC LTD
ON WARNER BROS. RECORDS

• I'm 16, male, I'm from London, I like Duran Duran, Tears For Fears, Seal, Cold Chisel, Madness & more. I'd like to hear from you. Write to me at a Christmas Close, Braunston, Leicester.

• Two girls would like to write to you. I'm aged 17+ who are interested in 2 types of music, especially HC100 and Tears For Fears. Contact: Cindy Warner, 29 Frederick Avenue, Peasdown St John, Nr. Both.

• I'm a 17-year-old Belgian. I love Duran, and I would like friends from all over the world. Pic if possible. Please write to: Veronique Liame, 34 Rue de Belle-vue, 6518 Lo Ruesle, Belgium.

• My name is Ruth and I'd love to hear from boys and girls of about my age. I'm 14 and into Madness, Dexys, HC100 and Culture Club. Please send photo if possible to: Ruth Alexander, Rosendale Place, Longbenton, Newcastle-upon-Tyne NE1 1BA.

• I'm Jayne and I'm into mod and ska music. I'm 14 and into Madness, Dexys, HC100 and Culture Club. Please send photo if possible to: Jayne Wilby, Landa Moor Farm, Landa Lane, Bedale, North Yorks YO4 1ET.

• I'm a 16-year-old male and I'm looking for a nice girl from anywhere. I'm from Linn Duna Road, Spalding, Scotland. I love Duran and I don't ever play like, apart from heavy metal. I like to write to people aged 15+ and hope to answer all letters. Get it?

• My name is Nicholas, 22, I'm from North Essex, Chelmsford, Chelmsford.

• I would like you to send me postcards and photos. I'm interested in reading, and especially, travelling and swimming. Write to: Marcel Nozicka, B.M.D.S., PO Box 26185, Aditya, Manama, Bahrain.

• My name is Garry and I would like to write to anyone aged 15+. I like most music but really love The Jacksons, Donna Summer, Natalie Cole, Donna Ross and most Motown artists. Please write to: Garry, 5 High Street, Canster-on-Sea, Norfolk NR30 5EL.

• I'm 16 and obsessed with the Yearning Explodes, Echo And The Bunnymen and Liverpool generally. Also like Duran Duran, Seal, Ceil and more. Interested? Then write with pic to: Jayne Scarlett, 80 Steerhouse Crescent, Woodbridge, Suffolk IP12 4HL.

• I am a 16-year-old Japanese girl and my love groups are Duran Duran, Japan and ABC. I am looking forward to hearing from you. Write to: Hitomi Suzuki, 571 Okamiya, Numazu, Shizuoka, 410 Japan.

• My name is Desy. I'm 16 and into DEO, Meatloaf, Queen and Status Quo. My hobbies include travelling, reading and roller discos and I'd like a pen pal from all over Europe. Please write, with photo if possible, to: Desmond McDermott, 21 Commons Road, Glasdelin, Dublin, Eire.

RSVP

Wam and Tazoo. If any girls are interested, please send a pic to: Peter, 30 Middleham Road, Edgworth, London N18.

• I'm Chris and would like a female to write to, aged 15-14. Fave groups include The Human League, Kraftwerk, Ultravox and Heaven 17. Write to me at: 83 Gardner Close, Wamsted, London E11.

• Some bizarre female (15) would adore messages from young heroes in Japan. Culture, Marc, Wham, Weekend, UB40, Camel, Simple, Orange, Louisa, plants, hats, shoes and lots more. Write to: Petra, 4 Wiggston Road, Coolville, Leicester.

• I'm Mark, aged 14 and like most types of music except reggae and heavy metal. Fave groups are ABC, HC100, Kid Creole and many more. Please write to: Mark Nike, 182 Cornbarwell Grove, London SE5 8RH.

• I am a French new romantic, aged 16, and would like to write to similar girls aged 15-20. Write to: Marçal Sylvia, 207 Rue St Chaus, 75015 Paris, France.

• Modette seeks mods or modettes. Likes the sounds of the sixties, scooters and some Motown. Scilly-Maria Winstone, Greenacres, Bowham, Nr Stroud, Glos.

• I'm Helen, nearly 16 and live on a farm in Australia. I'd like to hear from males aged 15+ who like pop music. Get out the pen and paper and write (please!) to: Helen Fisher, Spencer Road, Narrkup, Western Australia, Australia 6326.

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

AMERICA'S No 1 ALBUM 'BUSINESS AS USUAL'



FEATURING THE HIT U.K. SINGLE 'WHO CAN IT BE NOW!'

MEN AT WORK

SEE MEN AT WORK LIVE AT THE VENUE THURSDAY 25th NOVEMBER

ALBUM: EPC 85669 CASSETTE: EPC 40-85669

EPIC

REQUEST SPOT

ARTIST: Killing Joke TITLE: Follow The Leaders LABEL: E.G. YEAR: 1981
REQUESTED BY: S. Thompson, Cheshunt, Herts.

FOLLOW THE LEADERS

COME INSIDE BOY THEY CALL THIS FUN
MUSIC TO PLEASE THE ADOLESCENTS
TAKING THE EASY WAY OUT AGAIN
PART OF THE PROCESS SAME OLD STORY

CHORUS

FOLLOW THE LEADER
FOLLOW THE LEADER (WHO COULD BELIEVE HER)
FOLLOW THE LEADER
FOLLOW THE LEADER (WHO COULD BELIEVE HER)

YOU JUST CONOONE ALL THAT YOU KNOW
PLAYTIME DOESN'T LAST FOREVER
SHOUTING ABOUT IT TAKING THE BAN O
WALKING AGAIN IN THE SAME DIRECTION

REPEAT CHORUS

TIME WORE ON ANO THEN YOU NOTICE
THE GROUND STARTS TO TREMBLE BENEATH YOUR FEET
MAN KILLEO MAN AND BLOOD WAS SHED
ANO THE GASPS OF RELIEF AT HUMAN NATURE, LIKE

REPEAT CHORUS TO FADE

WORDS AND MUSIC BY KILLING JOKE
REPRODUCED BY PERMISSION ENERGY MUSIC,
ON EG RECORDS

KILLING JOKE



EDDY GRANT

THE NEW ALBUM

Killer On the Rampage

INCLUDES THE HIT SINGLE
'DON'T WANNA DANCE'

ALBUM IS LP 3053
CONTAINS 12 SONGS



star teaser



toyah

The names in *Sides* listed right are hidden in the diagram. They run horizontally, vertically or diagonally—many of them are printed backwards. But remember that the names in *Sides* are always in an unabbreviated straight line with the letters on the right ends, 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.

ANSWER ON PAGE 49

- ALIEN
- ANGEL AND ME
- BE PROUD, BE LOUD (BE HEARD)
- CASTAWAYS
- COMPUTER
- DANCED
- DAMN CHORUS
- DEMOLITION MEN
- ELOCUTION LESSON
- GHOSTS
- IEVA
- I AM
- INDECISION
- INSECTS
- IN THE FAIRGROUND
- IT'S A MYSTERY
- I WANT TO BE FREE
- LAST GOODBYE
- LOVE ME
- MARIONETTE
- MASAI BOY
- MUMMIES
- NEON WOMB
- OBSOLETE
- OUR MOVIE
- POP STAR
- RACE THROUGH SPACE
- RUN WILD, RUN FREE
- SHE
- STREET ADDICT
- STREET CREATURE
- THE PACK
- THUNDER IN THE MOUNTAINS
- VISIONS
- WAITING
- WAR BOYS
- WARRIOR ROCK
- WE ARE

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

Whitesnake

NEW ALBUM
NEW CASSETTE



Saints & Sinners



FEATURING THE SINGLE

'HERE I GO AGAIN'/'BLOODY LUXURY'

PRODUCED BY MARTIN BIRCH

SEE THEM ON TOUR

DEC 10th SOUTHAMPTON GAUMONT
 DEC 11th ST. AUSTELL CORNISH COUSEUM
 DEC 14th/15th NEWCASTLE CITY HALL
 DEC 17th DEESIDE LEISURE CENTRE
 DEC 18th LEEDS QUEENS HALL
 DEC 20th/21st GLASGOW APOLLO
 DEC 23rd LEICESTER DE MONTFORT HALL
 DEC 27th/28th/29th BIRMINGHAM ODEON
 DEC 31st MANCHESTER APOLLO
 JAN 1st MANCHESTER APOLLO
 JAN 3rd/4th/5th LONDON HAMMERSMITH ODEON



ALBUM: TC/LBG30354

SINGLE: BP46

cheers then

CHORUS

**CHEERS THEN HERE'S TO OLD FRIENDS
WE THOUGHT WE'D NEVER SAY GOODBYE
BUT THOSE GOOD TIMES CAME TO AN END
AND IT'S NOT WORTH ANOTHER TRY**

**FAMILIAR PLACE, FAMILIAR FACE
BUT FEELINGS NOT THE SAME
TRY TO RELIVE WHAT WE ONCE DID
IT'S JUST A SILLY GAME**

REPEAT CHORUS

**ONE OF THE CROWD IT FELT SO SAFE
I NEVER FELT ALONE
TOGETHER EVERY DAY AND NIGHT
WHEN YOU AND ME WERE YOUNG**

REPEAT CHORUS

**TIME THAT LAPSED A BOND COLLAPSED
WE NEVER PLANNED FOR THAT
YOU FELT BETRAYED I LET YOU DOWN
YOU'RE BETTER ON YOUR OWN**

CHEERS THEN

REPEAT AND AD LIB TO FADE

WORDS AND MUSIC BY BANANARAMA
REPRODUCED BY PERMISSION IN A BUNCH MUSIC
ON DECCA RECORDS

BANANARAMA



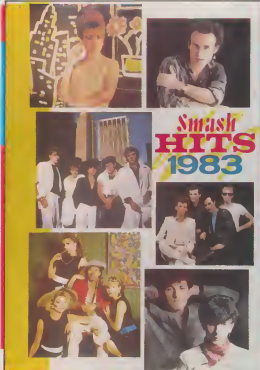
A SIGHT FOR SORE EYES...

THE SMASH HITS CALENDAR 1983

Get a date to give your wall a lift in 1983. This fun, affordable, glossy calendar comes with 36 daily portraits of the pop's new stars. The **Smash Hits Calendar 1983** measures a generous 34 by 24 and is available in 12 different colors. We've packed our portraits and a day's date on 36 pages of glossy paper. It's the perfect gift for you or your friends.

It's the perfect gift for you or your friends. **ABC, Bananarama, David Sylvian, Dexys Midnight Runners, Boy George and Madness.** It's all here. See the names of the stars in the **Smash Hits Calendar 1983**. **Adam, Duran Duran, Kid Creole, Salt Cell, Bauhaus and Mari Wilson.**

A 1983 calendar is a must for any fan of the pop scene. This glossy paper calendar comes with 36 portraits plus 36 dates. It's the perfect gift for you or your friends. See the names of the stars in the **Smash Hits Calendar 1983**. **Adam, Duran Duran, Kid Creole, Salt Cell, Bauhaus and Mari Wilson.** It's all here. See the names of the stars in the **Smash Hits Calendar 1983**. **Adam, Duran Duran, Kid Creole, Salt Cell, Bauhaus and Mari Wilson.**



BLANCMANGE

NO JOKES ABOUT DESSERT ISLAND DISCS, THANK YOU, SAY
NEIL ARTHUR AND STEPHEN LUSCOMBE.

JUST PUDDING THE RECORD STRAIGHT, SAYS DAVE RIMMER.

Punctuality, you will oft hear it lamented, is rare indeed amongst musicians. The two members of Blancmange are no exception. To his credit, Stephen Luscombe only keeps your reporter waiting 20 minutes. But by the time Neil Arthur strolls in, several cups of coffee have been downed, two hefty toasted bacon and tomato sandwiches devoured, and a full hour passed by.

Strangely enough, his excuse note stands up to close scrutiny. None of your usual tales of traffic jams and idiot cab drivers. No, Neil has been to the doctor. Seems there's something mysterious wrong with his blood, an after effect of a bout of food poisoning. This was brought on by injudiciously munching a "few too many sea urchins" while making their "Living On The Ceiling" video in Cairo.

Ah yes. Egypt.

"I hated it!" acclaims Stephen. "I was shocked by it!" declares Nail.

"You see, we'd never been to a Middle Eastern country before," Stephen elaborates.

"I haven't actually travelled much at all," admits Nail. "I've been to Wales for my holidays 14 times."

And they're off. When Blancmange get excited there's no stopping them. It's the double act approach to interviews: interrupting each other, finishing each other's sentences, and often collapsing into laughter.

"The poverty! The hustle and bustle! I couldn't believe it," says Stephen.

"There's eight and a half million people in that city," Neil explains. "In a place half the size of London."

"You're driving down..."

"One of the half-completed roads..."

"With no barriers on either side, and next to it is some sort of canal for the irrigation system which is just filthy. And you get a detached house in its own grounds..."

"With a Mercedes sitting outside..."

"And quite stylish architecture, and next door is a mud hut! With a TV aerial on the roof!" Nail almost

chokes on the absurdity of it.

By this point, gentle reader, you may well be having difficulty telling this twosome apart. In person, there's not a problem. Nail is tall, dark, loud and comes from Lancashire. Stephen is small, blonde, quiet and a native of Uxbridge on the outskirts of London. By their own admission, there's plenty of other differences too:

Nail likes "going out for a drink with mates", Stephen prefers "having friends round and entertaining at home". Neil will "talk to anybody", Stephen won't. Neil gets nervous and worked up before a performance. Stephen gets depressed afterwards. Neil is a perfectionist and not easily satisfied with his work. Stephen likes leaving the mistakes in things.

In fact their respective approaches to working are so different that often they find taking turns the best way to do something, passing a song back and forth between them and working on it individually at home until some final version emerges that they're both happy with.

"Like chalk and cheese, really," Neil mutters.

Stephen and Nail met each other about five years ago. A year after that they did their first piece of music together.

"In the beginning we didn't see each other socially," reflects Stephen.

"We still don't though," says Neil. "We don't socialise really. We go round each other's houses every now and then to do a piece of music. When we met, it just happened. We said, let's do a bit of music together. It didn't mean that would be it and we'd see each other every day."

"Get married," Stephen starts giggling.

"That'd be nice," chuckles Neil. "I don't know if a lot of people do that."

"What? Get married?"

"No. Other bands. Some people are really close, been friends for years and then start doing music."

"We are close now though," says Neil.

Unsurprisingly, Blancmange also

have plenty in common. Stephen points out that they both used to swim a lot.

"Though you wouldn't think it to look at us," he giggles, shrinking coyly back into his seat, "a little weed like me."

"I used to swim for my town," Neil declares proudly, "and played water polo for it too."

They also both have a background in graphic design. I wonder if this has affected their approach to music.

"I think so," says Stephen. "You have systems of working. When you're doing graphics everything has to be worked out."

"When we have an initial idea about some music," Neil takes up, "we often used to represent it pictorially. Because neither of us can read music we'd do graphic charts, like blocks of colour or shapes to show whether something would build up or slow down. It sounds daft, but it was really good."

"Graphics also teaches you to be resourceful, to use a bit of initiative."

And there's one more thing they both have in common. They are sick to death of jokes about jellies, moulds, puddings, desserts...

"The thing is," chuckles Neil, "We started it."

"But when we invented the name Blancmange we didn't think it would go this far," argues Stephen. "We had no real ambitions, it happened by accident."

This causes Neil to double up laughing. "No, it's true. Mind you, the music we were playing then didn't justify any attention at all."

"It was just a muckaboot."

"We used to play tapes to friends. They'd go (bored voice) 'Oh yeah...'"

"Interesting" was the usual remark," Stephen giggles, "Hmmm. Nice."

"I remember once I went round to my girlfriend's with a whole two hour cassette of me playing 'Sad Day' on the piano. Ridiculous! She went 'Take that thing off!'"

"Interesting" though," Stephen giggles some more.

And now, much to their astonishment, their album is



BLANCMANGE

From previous page . . .

selling well and they've a single in the charts. The night before our interview they'd appeared for the first time on *Top Of The Pops*. This morning, everybody they've bumped into has recognised them: Neil's baker, his newsagent ("he said he hated the record though"), the people in Stephen's bank. "Even complete strangers," Stephen exclaims incredulously. Ah, the power of the media. For the first time the duo feel they have something tangible that feels like success.

"But up 'til now," Stephen reflects, "Peopla would say 'things are really happening for you'. And we'd just think they were geeing us up, making us feel better."

All this is not without its worrying side. Previously the pair both had secure jobs as graphic designers. When they handed in their notice to take up Blancmange full time, neither of them realised

quite what "full time" would mean. Thinking and worrying about the group seven days a week means that not only do they not have much time to see old friends, but when they do all they can talk about is the band.

"I got really upset last night," says Neil. "I was talking to a friend of mine, and I suddenly realised that the reason they've been off-hand with me is because I'm so self-absorbed. I suppose you've got to be, but I reckon it'll take a few more months to snap out of it because it's still such a novelty being able to go into the studio and make videos and so on. You come in the house and they might be really down and you just go 'why-hey! Our record might be in the charts next week!'"

"It makes your toes curl sometimes," Stephen adds, "Thinking how self-centred you must be. But they're good most of our friends. They tell you."

"And you're forever apologising."

Recognising the problem, of course, is half the battle. Neil reckons he doesn't mind the band taking over, "it's just coming to terms with it. But I'm going to try really hard before Christmas to make up for lost time."

On the brighter side, they've both just finished individual projects under the Blancmange umbrella. Stephen's done some music for a dance troupe called Mantis, Neil's completed the soundtrack for *Duet*, a film starring Richard Strange. Although neither are entirely happy with the results, they both found it "a useful challenge" and, well, it was nice to be asked. They "hope to do more things like that".

Up 'til Christmas they've got both recording and live commitments. But then they're going to be able to take a holiday. Neil's going to stay in Paris with a friend of a friend. Stephen hasn't made up his mind yet.

"I might go to Lapland. Or then I might go to Madeira."

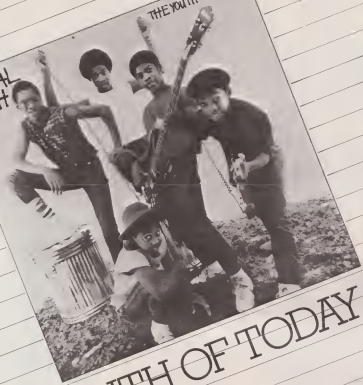


PH: PETER ADAMS

Above: Life on the ceiling.

MUSICAL
YOUTH

THE YOUTH OF TODAY



THE YOUTH OF TODAY £3.99

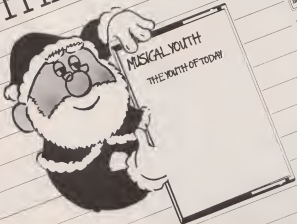
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So much more
for Christmas

OUT & ABOUT WITH

BARRY

Hello, roadies: Back on gossip duty, me, after revealing loads of rather riveting things about my inner self in the last ish. In the wrong business, I reckon. Don't see why I should put up with the hardships of normal workday life as a hot-shot second-scribbler — the endless crazy parties, the chinwags with the Stars, the being mobbed *the le tempy* by flocks of adoring fans — when I could be out having a really *brill* time MAKING MOVIES!

Pray, let *not* explain. Not long back, mates, old Ben here used to think a "film" was something you found on top of tepid tea. Not now. Hollywood or Bust, frankly (probably Bust if I can find out where it is — little *jest* there). But the cause of my concern, friends, is this. *How* come all the rather butch and tough-looking types always tearing up *la tarrare* outside leafy two-wheelers are getting into films these days? All, that is, except me. Look at *Steve Strange* (rather a hot to ask I know).

Does the tattoo-lamished fox-up terror have a very fab time while making the very trendy video for his latest seven-inch disc, "Fleascue Boys"? I ask (rather poetically)? He does indeed. Gets all his mates plus loads of rather posh bikes, scums down the South Coast and pokes about looking muscley in time to



El Capitano Sensible pretends to be *Wozul Gummidge* in a brave attempt to scare away burglars. Goes to prove that there's no business like *crow business*...

Vleage music (note the pic on Page 4). Only trouble is, it tickles me to reveal, old Steve can't quite muster the bottle to actually *ride* said scooter and has to park it on the back of a trailer and be towed round town *pretending* to drive it. Bit of a cop-out if you ask me!

No, fans, main reason El Ben is sick as a parrot and deeply envious of life on location is on account of **Bensontrama**. Even as I write, mates, the Nams are serving it up in the land of smoked sausage, hot and cold running lanes and people in funny hats with little leather shorts on (*Ausloze* — Ed). I bet these they are making a video for their recent waxing, "Cheers Then" (brill title) based on the opening bit of the old and rather snooty-worthy *Blek The Sound Of Music* in which this old trout Julie Andrews gambols about like a loony, plucks armbuds of rather rare plantlife and strums a guitar all of the same time.

No mistaking it, fan-lovers, movie-making is *la vie* for me. Barry Hagman in *Kallias* (foamy soap opera about some feel in the South, lands of *Jame* jokes, etc.) Or *G.C.*, the Gossip Columnist from a two-space (well from just outside Pence actually, but it doesn't quite have the same ring really).

Reminds me, news-hungry people, of a little tale about the **Kids From Feme** that I feel forced to relate. The fab mob are en route for these very shores in December. All except Valerie Lamsburg who's demanding a mile too much of everything, so the rest are going without her. Such, *mes amis*, is the price of success.

Just ask **Captain Sensible**. For many moons, mates, the Cap lived a quiet life in leafy downtown Graydon, 'til he was the victim of a Number One Record. Now burglars are forever breaking into Fort Sensible for to nick valuable objects — his car, beloved Rolls-Royce, etc., the sort of thing rich pop stars are meant to possess. Of course the goodly Cap has no such stuff, being still y impoverished, so it's a bit of a waste of time all round. He's since installed the Sensible burglar-alarm system — snoopies lids on the window-sills which fall off and make a loud racket if any tampering is afoot.

The course of true pop is a bit on the bumpy side, as the proverb goes. Look no further than **Mamoon**. Their rain, chums, has come to an end (makes me laugh, anyway). **Shells Chandra**, warbling person therein, has gone back to college. And **Orange Juice**? So miffed was **Edwyn Collins** upon reading most of the reviews of his latest (and most fab) long-playing disc, that he stormed off in a rather merry frame of mind into ye murky Scots hills mumbling things about how *Le Juice* had broken up, etc. Two days on and old Ed cools down a bit and rejoins the fold of course but a bit of a turn for everyone involved (including me).

Tell you one weirdo foreign tongue that's hot on mat, and that's Swedish. Can't make head or tail of it, me. **Abba** were 'n' took this week so's they could tell everyone how they've been going for dandy's years and stuff and CBS Records had this rather swanky 'do' at this posh club in Kensington. Place packed with Abba fans — me, **Kenny Everett**, **D.L.Y.**, all the big stars. Gallions of ghoulsh, rivers of the old *vie rouge*. Some *Bloke* makes this v. moving speech about how Abba were "reached the hearts of the nation and struck a chord within our breasts" and stuff. Surprised they had time to do all that, 'ne, what with having to make all those records as well.

Also breezing in this week was the Pharaoh of Funk himself, **Rich James**. *Bloke* with sunglasses about the size of dinner-plates and a haircut like a shower-curtain. Slid on down

to fab **Kenan Club** where Rick was appearing, practising my brill funk expressions all the way. Told the twit on the door to "put some dip in his hip, some glide in his stride and some heat in his feet" and stuff and he gave me rather a frosty look. Don't get many of us funkateers round there I'll be bound.

Not in town at the mo is old **Mari Wilson**. Off to Tenerife as it happens. Room for one at the Hotel Maritima Bellevue, becaooo de sand and soleil and muflo de fruity beverage, that kind of thing. You heard right, friends, Room for One! As Matt let drop to her close amigs and confidants (yours truly) before whistling off westwards, she's — how you say — unattached at the mo. Probably can't find anyone tall enough, I reckon. With that kind of hairdo she's always the first to know it's raining.

What's in a name, eh? Not much in the case of "Ben" Ferry (son of **Bryson Ferry** and wife, Mrs Ferry). I ask you, mates, *Ben*. Bit lacking in imagination there, in my view, if I was Bryan I'd have called him "Car", or "Cross-Channel" or "Isle-Of-Wight" or something rather witty like that. Then again, I might not.



Shells Chandra: hair today, gone tomorrow (guess for lots of laughter!)

Apparently I've got to mention that the publishers' credit on the Heaven 17 lyric in the last ish should have read "Sound Diagrams/Warner Bros". Not sure why this matters, me. But then again, chums, what does? And, for that matter, what does it all mean? And why are we here at all? I'll leave you mulling over these little philosophical problems for a couple of weeks while you dedicated pen-pusher heads off for another exhausting bout of night-clubbing. The things I do for you. Ah, me. Well, back into the fry...

Cheers!!
Barry
C

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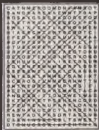
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LETTERS

star teaser

ANSWERS (FROM PAGE 40)



crossword

ANSWERS (FROM PAGE 33)

ACROSS
1 Jagan; 3 "Breez Thru Wind Wad"; 7 "Back On The Chain Gang"; 9 Tim; 10 "I Got (You)"; 12 Stan; 14 (Paul and) Oates; 16 (Fleetwood) Mac; 18 Wah; 19 "Starmaker"; 20 Leo (Sayer); 23 Sylvester; 24 Miles (Wilson); 25 Steve (Creston); 26 Spend au (Ball); 28 Talk (Talk); 29 "It's My Party"; 32 "I Wanna (Do It With You)"; 33 (Michael) Schenker

DOWN

1 "Jackie Wilson Said"; 2 Arias; 3 WEA; 4 Light (Of The World); 5 (Denise) Waterman; 6 Donna (Summer); 8 "Dinner (Gonna) Be (A) Good (One)"; 10 Rak; 15 "Start Me Up"; 17 Central Line; 21 "Over You!"; 22 Bob (Graver); 24 Moby; 27 "Nine (To Five)"; 29 ABC; 31 "Ie (Your Mother Down)"

Spartan Four? Did Leonardo ever call Pythagoras a square?

I'm sure you all know the answers to these questions as well as I do, so, for the future, let's cut out the crass and put in some class . . .

That's better.

Mark Lancaster, Kensington.



Dear readers,

You've all heard of E.T. but how about R.T.? (Record token). Simon le Bon's smile, Stockton.

For God's sake, don't ever print a picture on the front cover of *Smash Hits* (ref. the Bauhaus cover) without a Government Health Warning.

Peter "goggle-eyed" Murphy of Bauhaus is so ugly he's nearly as bad as the rest of the band, which includes Daniel "jug ears" Ash, Kevin "Boat Race" Hanks and David "receding hairline" Jay.

In the interview they say that they want to "surprise people". Well they certainly surprised me with that photo of all four of them; I nearly fell off my chair when I opened the page!

Also, my idea of getting audience participation is not kicking the front row of fans, which is what Peter Murphy enjoys doing. They should be thankful that people spend their time and money on them.
Fred Astaire & Ginger Rogers, Manchester.

Paul Weller says he doesn't know where the band got its name from, but in the *Radio Times* (Aug 28th) it says that Paul and Rick formed the band while at school jamming in the lunch breaks — hence the name!
Karl Thomas, Mid Glam.

If you're ever in need of a replacement for Barry — look no further, I'm your man. Well, woman in fact, but we won't go into that now.

Having attended Fashion and

As I write this letter, I am an unknown young singer, songwriter and pianist, playing wherever I can to help pay the rent.

But very soon that is all to change . . . For soon I shall explode into one of the biggest names in the pop world this generation has ever seen. Songs such as "I Am The King, Oh Yeah!" and "Ychaikovsky Who's He, When There's Wonderful Me?" will launch me to number one in the charts. No Problem.

Print this and we'll see who's right.
David H. Bell, London NW11.

particular, the accompanying photo, rekindled in me the desire to draw to your attention the remarkable resemblance, both visual and vocal, that Richard Butler bears to Frankie Howard.

I was first startled by this likeness while watching the band thrashing away aimlessly on the *Old Grey Whistle Test*. (The song was called "No, No . . . oh please yourself" or something, I think.)

Still, glad to see the old rascal has, at last, obviously received some hints on the proper application of make-up.
Keith, Glasgow.

Let us know how you get on.

I'd like everyone to know that I sat next to Bobby Bluebell and Stohhan (from Bananarama) at Dexy's concert at the Shaftesbury Theatre on Oct 10th. They sat in U9 and U10.

I'm surprised that Barry missed out on this hit of gossip!
Michael Rose, Harrow.

Beeze wasn't there that night, having managed to secure a rare ticket for a secret Pinkles show in Stoke-on-Trent.

Most people write in with stupid, boring letters. Well, here's mine:
T.

John Taylor lover, some where on planet Earth.

It had to come.

Will someone kindly tell Peter Murphy of Bauhaus to pull his hock tight's up next time he appears on *TOPP*?

I cannot bear buggy tight's, but especially his!
Therese Bazar's second coat of mascara.

Your recent review of the Psychedelic Furs and, in

Dear Ed,

In your recent crossword (Oct 28), 4 down said see 3 across. So me poor eyes search in vain for 3 across, but then I twigs it — 3 across isn't 3 across but 5 across.

Don't get me wrong but if 3 is 5, when I pay for me *SH* with my hard-earned quid I should get 70p change, not 60p.

Therefore, you owe me £2.10. A £3 record token would be sufficient but seeing as 3 is 5, you'll have to send me a £5 record token. RIGHT !!
Tony Hadley's tweed suit, Gwent.

Come again.

I must say that I am shocked and quite surprised at the attitude portrayed by your readers in the letters pages. They discuss the most trivial matters when there are occurrences, problems and philosophies of mega-importance happening all around them.

For instance, did Socrates waffle on to his friends about what the local Athenian minstrels wore to the *Agora*? Did Plato complain about the poor value for money he got whilst attending a concert by the

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LETTERS

actually get down on their knees and grovel for one of our rare species . . . well, words fail me.

But to get to the point: I am trying to contact my long-lost brother, Robert the record token. I was told he was residing in a petti (as Bazza would say) cardboard box at one of the *Smash Hits* offices.

If this is true and he is not yet sold, so to speak, I would be utterly grateful if you could just pop him in the post to me.

Careful, mind. Delicate is our Robbie . . .

Ronald, who hangs out on a shelf in Woolies.

Being two observant and attentive television and radio listeners, we've noticed just a few mistakes which we now wish to rectify.

To Peter's "ultra-hip" Powell: the pronunciation and abbreviations of certain groups' names — it's the A-S-S-O-C-I-A-T-E-S, not the Assohits. And please don't call Simple Minds the "Simps", or Scritti Politti the "Scrifs". Although the Durannies (Duran Duran) is rather apt as it sounds like the Two Ronnies who are a big joke, and rather like the former.

To David Hepworth: we girls think Dave is much better looking than Anne Nightingale.

E. Darling, Hounslow.

Oh yea, dearest reader, I hath a tale to tell!

There was I on Wednesday soir, removing the faces from the eight tree bridges (courtesy of *Smash Hits*) so that I could replace them with my own designs. But, yea reader, what doesn't thou think I found whilst removing one of the faces? Nothing less than green metal accompanied by the motto "SUTHERLANDS CRAB SPREAD"! !

Yes! The hadge had been made out of 'el cheapo' metal. Note, all you dewy-eyed schoolgirls, that fab Duran Duran badge you now so proudly sport was once probably part of a spam tin . . .

Yea, *Smash Hits*, you have been found guilty! I sentence you to send me a £5 record token. *David Papple, Leeds.*

We're all for recycling here at ecologically aware *Smash Hits*.

If Mick Karn doesn't want his eyebrows, then can I have them? *Chairman Mao's chopsticks, Stoke-on-Trent.*

We'll ask.

As a long established fan of AC/DC I was thrilled to find you intended to print within the glossy pages of your mag a feature on the aforementioned fab five. With baited breath, I tumbled for the page on which I might find the sought after

article — only to almost faint with disbelief.

Let me brief you: (a) AC/DC were not formed by Angus and Malcolm Young — it was Malcolm's band which Angus joined in 1975.

(b) Angus is not 23, but 24 (born 31.3.'58).

(c) The band have released ten albums, not just eight (two are imports).

I have other grievances over this article, but in the meantime, please convey my hearty sympathy to Mark Steels and I hope he will soon recover from his brain damage. *Marie Parullo, Upminster.*

You're probably not going to like this either . . .

Ohry, it's definition time . . .

Definition of an average heavy metal Band:

(1) Take one averagely repulsive man, about so high, with feet about this big, and with shoulder-length hair like this.

(2) Now pour him into a pair of faded jeans approximately five sizes too small (not leaving much to the imagination . . .) and throw on one well-used tee shirt, plus various studded accessories. (You now have the basic structure of a lead singer).

(3) Kick him on stage with a rope around his neck.

(4) With increasing force, steadily tighten this rope.

From previous page . . .

Squeezes concerts this week. I have discovered these amazing facts:

1. Glenn Tilbrook and Chris Difford will still be writing songs together.

2. Mulligan says he still hasn't been paid for his portrait of David Sylvian!

3. Troy Tate collects autographs — he's got mine.

4. Fashion's manager reckons that Mark King (of Level 42) is the best bass player in the world (and the best looking too, in my estimation).

What can all this info be worth?

Mulligan's mouthpiece, Derby.

A £5 Record Token, which is more than Barry gets, that's for sure.

I am a record token. My name is Ronald. I am absolutely transmogrified, appalled and other long words at the sheer nerve of your readers. They

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(5) Then, with caution, untie the rest of the goons and release "the band" onto the instruments. The sound produced is one of total destruction and agonised strangulation, and you have, in effect, created the average sound, look and atmosphere of the everyday heavy metal band. *Kate & Gill, founder members of The Abuse Heavy Metal Society, Cardiff.*

P.S. I love the socks you're wearing.

What has happened to our famous music makers? Is there some sort of plot by the mafia to turn us into "non-music communists", and when we turn on our radios, will some voice from the deep inform us of our favourite group's break-up?

There follows a brief explanation of the above: goodbye to The Jam, who sang to us for five years. Squeeze are no longer with us — instead, a screaming group of youths known as The Pinkies.

Today I read that Japan are leaving us as well... We'd like to say R.I.P. to these groups and others but let's hope we won't all forget them.

Nicki Waigh, Jersey.

I am writing about a letter from Julie Glanville (Oct 28th) complaining about the re-release of "Love Me Do" by The Beatles.

However, many people complain about this, the fact remains that without The Beatles, none of the groups she mentioned would be doing what they are today.

For example, they showed that a group should write its own music AND they encouraged British pop to break away from American domination, notably that of Elvis Presley.

I'm not saying that today's groups are no good, but I do want to point out that The Beatles' contribution to British popular music was and still is invaluable to the top groups of today. *Lucy Vines, Thames Ditton.*

Q. What does Steve Jansen call his car?
A. The Bait-mohle.
Steve's left thumbnail. *Bristol.*

What's wrong with "Gerald"?

Dear normalities,

This is a letter from a Wisnesian clairvoyant forecasting the future of pop music in 1999. Here are some news headlines read in the old Typhoo:

(1) UFO riotings in London. Gillan gets his hair cut. Scientists ask — is there a link?

(2) 25th anniversary of Japan's "Life In Tokyo" out now.

(3) Labour Party Bill: deodorants compulsory. What is there left for Kev Rowland now?

(4) Antique sold at Sotheby's of London for a sum of £10,000, a Japanese import of Depeche Mode's last hit.

(5) Musical Youth break their legs whilst touring Jamaica and release a new single, "Pass The Crutchie".

(6) Strike by the make-up industry — Boy George hibernates, Marc Almond attempts to drink cyanide but Sylvian gets some on the Black Market. *Del.*

P.S. Does any earthing know when Star Trek's five year mission, which has been on telly for twenty years, is going to end?

I am writing to set the record straight concerning the recent review of Tot Taylor's album "Playtime" (Oct 28th).

It was stated that Tot Taylor is "the writer of Mari Wilson's luscious melodies" when, in fact, all Mari's singles have come from the pen of Teddy Johns (apart from the odd h/side). Tot Taylor is responsible for writing songs recorded by other artists on the Compact label, but not for Mari.

Does this astounding piece of information warrant a record taken?

Steve Clark, Compact member no. 1159, Perth.

Actually, many folks are convinced that Tot and Teddy are one and the

same. Tot, of course, refuses to confirm this.

Sitting comfortably? Good. I will begin:

Duran Duran are all relaxing in their luxury suite at the Sri Lanka Hilton when, suddenly, there is a knock at the door.

Simon gets up and answers — it's Arthur, their friendly room service person. Clapped in

Arthur's grubby mitt is a prickly pear. (You know, the funny-looking fruit with prickles.) Arthur explains that the first hatch of pears has arrived and that he would like Simon to be the first person to try one. He also adds that the prickles must first be cut off with a razor, to avoid accidents.

Simon looks hank, but Arthur explains that they really are delicious, especially when eaten for breakfast.

Simon answers: "Well in that case, don't shelve a pear for me now, serve it 'till the morning, Arthur!"

Toodle-pip for now.
A. J. MacGregor, Essex.

Did you see Mike Score from A Flock Of Seagulls on TOT? Is that a haircut or what? You can just imagine him going into the local clipjoint and saying, "can you help me, please? I want to look like a cross between Ollie The Owl and Granddad from The Munsters."
Lance, Dorling.

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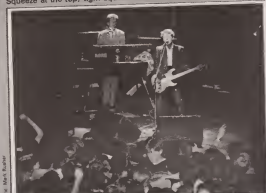
London

There's something not a little ironic in the fact that just as down-to-earth worshippers like Squeeze are now finally receiving widespread recognition for such old-fashioned virtues as talent and musicianship, they should choose to turn their back on it all and part company. Still, as funerals go — a brisk set of their best known numbers and the best of the rest (notably from "East Side Story") delivered with their customary verve and lock of pretence and ending, with appropriately enough, with

"Labelled With Love". In addition, there were nods to their roots with versions of "Tears Of A Clown" and "Green Onions", a cheerfully over the top round-the-band introduction by Jools Holland and a series of rocking and boogie-woogie encores with assistance from the aforementioned Jools, Paul Young of Q Tips and Dave Edmunds. Balloons came down from the ceiling, silly-spray was squirted in generous quantities and everybody sang along, though the knowledge that you'd never hear wonderful songs like "Another Nail In My Heart" again added a little sentimental sadness to the occasion. Bye lads, and thanks — I take it we'll be seeing you all again soon?

Jan Cranno

Squeeze at the top: tight squeeze at the bottom



dates

Haircut One Hundred: Bristol Colston Hall (February 22), Coventry Apollo (23), Hanley Victoria Hall (24), Nottingham Concert Hall (26), Brighton Centre (March 1), Poole Arts Centre (3), Oxford Apollo (5), Birmingham Odeon (6, 7), Manchester Apollo (8, 9), Sheffield Lycham (11, 12), Liverpool Empire (13), Glasgow Apollo (14), Edinburgh Playhouse (16), Newcastle City Hall (17), Scarborough Futurist (18).

Manchaster Hacienda (November 26), Glasgow Strathclyde Uni. (27), London The Venue (29), Sheffield Lycham (30).

Shalamar: Southampton Theatre (December 1), London Wembley Arena (6).

Simple Minds: Dundee Caird Hall (December 17), Aberdeen Capitol (18), Edinburgh Playhouse (19).

Spear Of Destiny: Bangor Co. Down Rollers (December 3), Bradford Caesar's (8), Sheffield Lycham (9), Leicester De Montfort Hall (10), St. Albans City Hall (11), Bristol Locarno (13), Torquay Pavilion (14), Great Yarmouth Playhouse (17), Glasgow Tiffanys (19), Manchester Ritz Ballroom (20), Birmingham Powers House (21), London Kiburn National Ballroom (22).

Bob Wov Wov: Crawley Leisure Centre (November 25), Reading Top Rank (26), Leicester Uni. (27), Norwich East Anglia Uni. (28), Leeds Warehouse (30), Sheffield Lycham (December 1), Edinburgh Coasters (3), Dundee Uni. (4), Glasgow Tiffanys (5), Newcastle Tiffanys (7), Nottingham Rock City (8), Aberystwyth Uni. (9), Coventry Lanchester Poly. (10).

Whitesnake: Southampton Gaumont (December 10), St. Austell Coliseum (11), Newcastle City Hall (14, 15), Deeside Leisure Centre (17), Leeds Queens Hall (18), Glasgow Apollo (20, 21), Leicester De Montfort Hall (22), Birmingham Odeon (27, 28, 29), Manchester Apollo (31, January 1), London Hammersmith Odeon (3, 4, 5).

The Jem: London Wembley Arena (December 4).

Sandii And The Sunsets:

nights OUT

ABC Sheffield

We came, we saw . . . and they conquered!

ABC's show at the City Hall was such a staggering success that I am still reeling from the shock!

Elegant? I should cocol! If Bryan Ferry had been in attendance he'd probably have been mistaken for a member of Status Quo. With a 16-piece ensemble on a 5-tiered stage-set, this was vintage Hollywood and no expense had been spared in the seemingly impossible task of recreating the heady arrangements and romantic atmosphere of the lush "Lexicon Of Love".

From the classical arrangements of the ABC songbook, which opened the show, to the thunderous encores of "Poison Arrow" and "The Look Of Love", the show was both a visual delight and a musical feast with Martin Fry proving beyond any reasonable doubt that he's the greatest matinee idol pop star we have yet produced.

Dressed to kill in a sparkling version of the black tux 'n' bow-tie that was also sported by the male members of the orchestra, Martin stalked the stage like a panther, sang like the proverbial nightingale and had the excited audience eating out of the palm of his hand.

Courteous and gracious almost beyond belief, 'Big' Fry was the perfect host and someone for whom this night was a personal triumph.

That's not to play down the sterling efforts of David Palmer (himself inducing a few bouts of

squealing), Mark White or Stephen Singleton. They were all superb but it's just that Martin has such charisma it's very difficult to take your eyes off him.

For the record, ABC played the whole of "The Lexicon Of Love", a very funky "Alphabet Soup" and Martin nearly brought the house down with his solo version of "I Wish I Was In Love".

During the second half of the show, Martin, Mark and Steve

traded in their black jackets for outrageous gold lame numbers and with the stage bathed in pink and blue lighting, classical cool gave way to unashamed razzmatazz and the most exciting versions of "St. Valentine's Day" and "4 Ever 2 Gether" I could wish to hear. As the set reached a frenzied climax and the mirrored ball sprayed the audience with a conetti of light, I tried very hard to remember the

last time I saw such a tremendous show, I couldn't.

With synthesizers putting orchestras out of business by the cartload and with everyone dressing down in denim, it was heartwarming indeed to know that there is still someone who appreciates the difference between style and fashion. Arise, Sir Martin.

Deborah Steele

ABC: home is where all of my heart is



Photo: Paul Greig

DEPECHE MODE

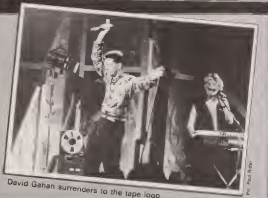
St. Austell

Depeche Mode have grown up. They perform their bright, slight pop with a newly-found sophistication which belies their old wimpish style. David Gahan still looks like a member of the Lower Sixth, but now, complete with sharp, baggy-trousered suit, he's one of the cool types—the sort all the third years try to copy. As the only member of the group who is not synth-bound, his confident dancing is the main

visual point on the stage. The slightly lame crowd (plenty of re-ars much in evidence) are continually urged to dance and enjoy! And so they do!

Predictably, it's the snappy singles, which, by a million miles, get the best reception; highlights are "New Life", "Just Can't Get Enough", and "The Meaning of Love". However, soft and seductive material from the new "Broken Frame" album, songs like "My Secret Garden" and "A Photograph of You", impress and show the more thoughtful, mature side of Depeche Mode. Thin, the last date in a sell-out tour illustrates there is far more to them than pretty tunes.

Josephine Hocking



David Gahan surrenders to the tape loop

Photo: Paul Greig

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