

Smash HITS



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WITH WHAM! & CO.



CHINA CRISIS · SPANAU BALLETT · THOMPSON TWINS
HIT SONGS BY ICEHOUSE, ROCKERS REVENGE & MANY MORE

VOTE FOR YOUR FAVOURITE DJ AND WIN ONE OF HUNDREDS OF PRIZES!

MUSICAL YOUTH

NEVER GONNA GIVE YOU UP



SAY RUN CE ME QUICK NOBODY PLAY NO FUNNY TRICK
KISSING THAT WE A GO GIVE YOU IS A SWEET TRICK
CA DIS A ONE, CA DIS A ONE A CARRY SWING
JAMAICAN, REGGAE MUSIC A DE KING IN DE RING RIGHT

YOU TAKE SUGAR AND I HAVE NONE
YOU TAKE YOUR COFFEE BLACK AND I HAVE MINE WHITE
JAPIN LIFE IS A MYSTERY, SO LET'S LIVE FOR TODAY
WE KNOW KNOW OUR DESTINY, SO LET'S LOVE EACH OTHER

I'M NEVER GONNA GIVE YOU UP
NO MATTER WHAT YOUR PAPA SAY, GIRL
'CAUSE YOU PROMISED ME THAT YOU'LL ALWAYS LOVE ME

I'M NEVER GONNA GIVE YOU UP
NO MATTER WHAT YOUR PAPA SAY, GIRL
'CAUSE YOU PROMISED ME THAT YOU'LL NEVER LEAVE ME

WE DATED THROUGH HIGH SCHOOL
AND WE HAVE MADE PROMISES TO LOVE EACH OTHER
I'M NEVER GONNA GIVE YOU UP
NO MATTER WHAT YOUR MAMA SAY, GIRL
'CAUSE YOU PROMISED ME THAT YOU'LL ALWAYS LOVE ME

I'M NEVER GONNA GIVE YOU UP
NO MATTER WHAT YOUR PAPA SAY, GIRL
'CAUSE YOU PROMISED ME THAT YOU'LL NEVER LEAVE ME

SAY ME WENT TO A LITTLE TOWN CALLED GAMBLIN' TOWN

ME SIGHT A LITTLE GIRL CALLED PAULINE BROWN
SHE NEARLY LICK ME MAKE ME TURN AROUND
LORD SHE NEARLY LICK ME MAKE ME TURN AROUND
BECAUSE YOUR PRETTY DRESS CAN'T HOLD I
LORD ME SAY YOUR GOLD CHAIN CAN'T HOLD I
YOU BETTER GO ONE SIDE GO CRY
LORD BECAUSE YOU PRETTY DRESS CAN'T HOLD I
DO IT

IF YOU LOVE SOMEBODY NEW
IT WOULD MAKE ME SAD BUT WHAT CAN I DO
LOVE IS LIKE THE WIND, IT COMES AND GOES
AND YOU ARE MY TRUE LOVE AND I'LL NEVER LET YOU

I'M NEVER GONNA GIVE YOU UP
NO MATTER WHAT YOUR MAMA SAY, GIRL
'CAUSE YOU PROMISED ME THAT YOU'LL ALWAYS LOVE ME

A ONE KEVIN AND DE MICROPHONE STAND
SAY ALL ME SCHOOL FRIEND CALL ME BRODOE BOND
ME SHORT ME NO TALL, BUT ME KNOW WHEN ME TALK
ME SHORT ME NO TALL, BUT ME KNOW WHEN ME TALK

I'M NEVER GONNA GIVE YOU UP
REPEAT AND AD LIB TO FADE

WORDS AND MUSIC BY MUSICAL YOUTH/FREDDIE WAITE
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Smash HITS

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COVER: PAUL HARRIS/REX USA

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IN CONCERT,
EVERY NIGHT
FROM FEBRUARY 18th
IN YOUR OWN HOME!



LP DEP 4, The 'live' album

DEP
ON INTERNATIONAL

Distributed through Virgin Records

PERSONAL FILE

Linton Beckles (Central Line)



NAME: Linton Beckles
BORN: 17 December, 1955, in the West Indies.

WHY DID YOU GET INTO TROUBLE AT SCHOOL? For playing truant. I bandaged my leg as an albino but the teacher found out and I got caned.

FIRST RECORD BOUGHT: "Papa Was A Rollin' Stone" by The Temptations. I bought it from Whitechapel Market in 1972. It was an import copy and I was very proud of it.

FIRST CONCERT ATTENDED: Various reggae artists at Tiffenys in Ilford. It was a bumper package featuring The Heptones, Delroy Wilson and Junior English.

FIRST DATE: My sister's best friend, Keitha, in 1970. She kept telling my sister that she fancied me so I decided to take her out. It lasted about one-and-a-half years, which in those days was a long time.

PREVIOUS JOBS: I was a clerical assistant in the DHSS — my very first job — and then I did a bit of accounts and technical work. In 1974 I discovered music and, instead of studying for college, I used to go along to rehearsals with the group. That won me

over in the end.
BEST HOLIDAY EVER: Probably when Central Line went to Zurich in 1980. We were playing out there for two weeks at the *Blackout Club* and we used to swim all day and play at night. Great.

FAVOURITE CLOTHING: I like Jessie '80s style clothes. Shirts are probably my favourite.
LAST RECORD BOUGHT: I didn't buy it but the last one I acquired was Donald Fagan's solo album "The Nightfly" along with ones by Stevie Wonder and Luther Vandross — he's one of my favourite artists.

LAST FILM SEEN: I went up to the West End to see *E.T.*

COLOUR OF BEDROOM WALL: Very light green.

HOBBIES: Reading, listening to music and swimming. I also do a little jogging (just to keep fit) I should do it regularly but I can never get out of bed in the morning.

WHAT DO YOU DREAM ABOUT? I always try to analyse my dreams. I often dream about flying and, when I looked it up, I discovered it was a dream of ambition and succeeding in life. I often dream about the group or my girlfriend.

AMBITIONS: I'd like to be an influential musician, a force in the music business like a producer/manager. Meanwhile I want to be a good songwriter and vocalist.

GIRLFRIEND: Angela. She's a cosmetic consultant.

BEST FRIEND: A guy called Tony McCorkell has been a close friend since school. I'm also very close to the boys in the band.

FAVOURITE DRINK: Pine Colada and fruit juices. I'm not really into alcohol unless it's free at a record company reception.

WHAT TIME DID YOU GO TO BED LAST NIGHT? Five o'clock this morning because we were rehearsing as we start recording our second album today.

FAVOURITE TIME OF DAY: When I'm in bed or about three o'clock in the afternoon when I've finished all my work and I can relax, ready for the evening.

FAVOURITE LEVEL 42 RECORD: "Turn It On" which was out in '81. I quite like it, actually.



Scene: London's King George V Docks, where filming is in progress for Spendu Ballet's "Communication" video.
John Conah: "Boxer, eh? You look like you got a glass jaw to me, kid."
Steve Norman: "I could take you with one hand behind my back... assuming I had a machine gun in the other..."



"Mm... think you've gone a bit mad round the eyes but the hair's not bad." Toyah with Sharon Dean, her Mini Pops clone, at a recent reception to launch the new Channel 4 series in which young folk cavort around dressed up as Very Famous Pop Stars. Innocent victims singled out for this treatment include Bananarama, Adam, Imagination and Tight Fit. But no Renee & Renato. Pity, that.

identity crisis

it's not surprising I can afford to lie on the beach in Barbados. If one of my own records isn't in the charts, *Rockers Revenge* are having hits on my behalf. Who am I? (Answer on p.13).

Start!



Photo: Vic Godard



Photo: Vic Godard

Everyone had a couple of glasses of something fruity and fizzy at the British Rock And Pop Awards, including Smash Hits girl-about-town, Bev Hillier, having a night off from producing *Nightsout*. After the awards had been handed out, Bev bumped into Boy George (left) and then bullied a whole galaxy of stars into having a snap taken for the Hillier family album. Included in the crowd (above): The Belle Stars, Bananarama, Kim Wilde, Geoff Deane, Dava Lea Travis, Mark Fox and Chris Quintan (Coronation Street's Brian Tilsley), as well as assorted Dully Mirror Rock And Pop Club members. Barry, meanwhile, was lurking outside.



Photo: Barry Frisby

They call it "Boxerbeat" (and that's also what they call their new single) but The Jobbers' music hasn't always been so tough. Not so long ago four of them were The Subway Sect and swung along with crooning Vic Godard. Above (left to right): Dave Collard, Dig Wayne (new singer), Robert Marche, Sean McLusky and Chris Bostock.

THE YOUNG

Not any more. These days OMD are beginning to feel like the Grand Old Men of synthesized pop. They talk to their analyst, Mark Ellen

Reluctant's probably the word. *Withdrawn* is almost as good. It's not easy trying to describe OMD's approach to being public property but Visage they most certainly are not.

Here's an example: having only just returned from The Wilderness (of which more later), the pair are plunged into the making of a video for the new single "Genetic Engineering" and are each forced — as one occasionally is — to buy a brand new shirt. They head, a little self-consciously, for Browns in London's South Molton Street (costume-sellers to the rich and famous), there to purchase such an item, and can't help but notice a knot of anxious young girls milling around the doorway.

Out they come 20 minutes later, shirts in hand, and head across the road for some Japanese lunch with said mob in tow. A few bowls of steamed fish and they reappear to be greeted by a now-seething crowd and a forest of outstretched hands, an autograph book in every one.

"OMD?" comes a female voice "The very same," they murmur. "We're actually here 'cos we heard Duran Duran were coming along," she sighs, "but you'll do."

As they've repeatedly tell you, OMD don't want to be "pop stars", and they certainly dress accordingly. Having wandered through the cool, airless corridors of the *Holiday Inn* at Swiss Cottage, past echoing pools squirring with bronzed Martini-sipping maidens and low-lit bars being propped by dapper media-men in sparkly shirts, the sight of Andy McCluskey emerging from his hotel room appears faintly ridiculous. Chunky Fair Isle sweater, thick practical cords, he's in the process of clambering into hardy lace-up shoes, the sort you'd expect to conceal a compass in the heel.

The quieter Paul Humphreys is a little different. Parallel trousers, a pastel V-neck just revealing a button-down collar and tie. He has the neat but still slightly crumpled air of a science student at a vicarage tea-party. The pile of books on "Genetics" stacked on the table complete the image. I suddenly get the feeling I'm

about to be lectured...

"We've never rabbitied on about 'unemployment' or 'nuclear weapons'," announces Andy before the tea's even arrived. "We consider those to be trivia, to be symptoms of a larger problem." He leans back. "And that is... the entire mental framework of the *Human Species!*" An uneasy silence. "And that," he says pointing at the books "is where 'Genetics' comes in."

Go on then, I say. Out with the old slide projector. If I'm in for a lecture I want the whole works. At this they both look a little embarrassed, burst out laughing and steer off into shallower waster.

The heart of the matter is this: OMD have just completed a new LP, "Dazzleships". Much like the camouflaged craft of its title, it sounds — in the words of Andy — "erratic and fractured". Apart from a gorgeous potential hit, "Telegraph", it's composed of either precise pop structures with political or intellectual statements or, simply, experiments in abstract sound. Adventurous and, mostly, rewarding stuff.

There's "Radio Prague" — about robots in Czechoslovakian industry, bits of which Andy calls "hilarious"; there's "Time Zones" — a collection of speaking clocks from six different countries; there's a "International" which implies, says Andy, that the economies of all countries should merge as "there's four billion of us and we're running out of space, time and resources. It demands," he declares, "the whole reorganisation of the world."

Never easy in a four minute pop song.

"If we're not careful," he admits, "we're going to sound like a right bunch of hippies this year!"

What, you might wonder, has brought out this change of tack? Or who? And why? And when did it all happen? In fact, what have the two of them been doing for the past year?

The simple answer appears to be "worrying".

Let me lift the curtain on a somewhat gloomy January '82. OMD tour Europe and do

reasonably well. They then tour America and "hate it". (This is before the success of The Human League and thus they're having to "fight a crusade for the synthesizer".)

So they come home and — being basically sober and being passive individuals — they begin worrying. Not just about touring but about the very nature of their musical output.

"We passionately believed in 'Architecture & Morality'," says Andy. "We were in love with the effort we put into that album and we thought," he says, "there was some importance in doing what you believed in doing. And then we realised that nobody gave a damn about it. They liked it, sure. And a lot of them liked it enough to go out and buy it. 450,000 people did in the UK alone, which is not far off Duran Duran's 'Rio' but we don't go around telling everyone about it. But nobody took that album as seriously as we did."

"We began worrying," Paul chips in, "about the justification in playing music at all."

By this stage, as you can well imagine, they'd got themselves so tied up in knots that a holiday was called for. Andy, Paul and American wife Maureen fled to Los Angeles, swam, got suntanned, drank bottles of beer, relaxed a bit.

Back they came and both bought houses in their native Wirral in Liverpool. "He's got a 17 bedroom mansion and I'm his butler," claims Andy. Plus they've invested in a couple of "new toys" to cheer themselves up. Typically they approach both gadgets with an intensely academic sense of enquiry. One's an Emulator Synthesizer — a miracle machine onto which you can programme a sound, any sound — a motorbike, a milk bottle breaking, the kitchen sink — and then, by either speeding up or slowing down its basic pitch, it enables you to play whole chords made up of motorbikes, milk bottles or kitchen sinks. Creatures like Wonderdog are made possible by such a device. So are many parts of "Dazzleships", particularly the title track.

The other toy is a telescope. As Andy puts it, "it makes you think



NG ONES?

of the world as a rather small lump in space as opposed to a flat piece of important ad infinitum.

There did, however, remain one final factor to increase their furrowed brows — the dreaded onset of *Old Age!* It all started when the Genesis tour manager started working with them in Germany. Genesis' manager had told him OMD would be BIG. The next Genesis, the next Pink Floyd. Fifteen lorries just for the lighting rig. All dry ice and flying pigs, that kind of stuff.

"There was an air," says Andy, "of 'you're on your way, lads. Keep it up for a few more years. Be predictable. Couple more big tours and you're there!' And we thought, we don't want this. We don't want a career. Heeereeee! We were going to be old before we were even 24!"

When they got back to Britain, they found most of their friends were going through the same kind of thing.

"The Bunnyman did an album and scrapped it and did another 'Porcupine'. We heard some

funny stories about Madness. The League were having new problems with writing new material; we knew that 'cos we're on the same label. The Teardrops completely packed it in.

"It's been quite a sticky year for a lot of bands who came from our era. Most of us came up in '78, post-punk, and always felt there was a sort of positiveness born out of — I don't know — naivety that made us think we weren't going to sell out or whatever even if we had hits. And now we've become the Establishment. Us and the Bunnies and the League. We're the old bores! And we all thought, have we copped out without knowing it or have people's attitudes towards us changed?"

There was something else that was making the pair of them "feel old" and that was the unpleasant sight grinning at them from the box every Thursday night.

Let Andy tell you about it: "that Top Of The Pops partytime over-the-top cheerfulness. That jollier-than-thou attitude. It's a hip to have fun. It's intellectual to go

down the discos boogieing away to all this mindless rubbish. You know," he adds. "I must be the only person in Britain who fails to see the appeal of Shalamar... and Imagination... and Kid Creole & The Coconuts." Clearly this is not OMD's idea of entertainment. There is a more high-brow pursuit. Not for them *The Hacienda Club* and the gallons of fruity drink 'til the early hours. Indeed "getting bits of tape out of the soundtrack library, chopping them up, sticking them in the Emulator and seeing what comes out," is what Andy and Paul consider "FUN".

So it's no wonder, really, that people tend to think of them as being a bit morose.

"We're light-hearted people," counters Andy, "but the ideas behind our songs are our serious side, so when someone asks you about it you get serious and discuss what you're thinking about and you come out as being boring and intellectual."

What on earth can you do about it?

"We're going to cover you with shaving-foam."

Genetic Engineering

Efficient, logical, Effective and practical Using all resources to The best of our ability Changing, designing, Adapting our mentalities Improving our abilities For a better way of life

Babies
Mother
Hospital
Scissors
Creators
Judgement
Butcher
Engineer

These are the little children,
The future in our hands
When all God's children on this earth
inherit all our plans
These are the lies they tell us
But this is the only way
When all God's children on the earth
Will ever more be saved

Babies
Mother
Hospital
Scissors
Creators
Judgement
Butcher
Engineer

Babies
Mother
Hospital
Scissors
Creators
Judgement
Butcher
Engineer

These are the little children,
The future in their hands
When all God's children on this earth
inherit all our plans
These are the lies they tell us
The future's good as sold
in all the things we do and say
We really must be bold

Words and music by
Orbweaver Management in *The Dark*
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Virgin Atlantic (Publishers) Ltd.
On Telegraph Records



Orbus Uranus delighted with their costly new shirts (left-right) Martin Cooper, Andy McCusker, Paul Humphries, Malcolm Holmes

MADNESS

NEW SINGLE



MAJOR BRITISH TOUR DATES

FEBRUARY

Mon 21 Tue 22 NEWCASTLE City Hall
Wed 23 Thurs 24 MANCHESTER Apollo
Fri 25 LIVERPOOL Empire
Sat 27 BIRMINGHAM Hippodrome
Mon 28 POOLE Victoria Hall

See also
Feb 19
Feb 20
Feb 21
Feb 22
Feb 23
Feb 24
Feb 25
Feb 26
Feb 27
Feb 28
Feb 29

TOMORROW'S JUST
ANOTHER DAY

WSP
RECORDS
Staff Sleeve Flat Black Plastic

b/w MADNESS IS ALL IN THE MIND

7" Buy 169
Limited Edition Picture Disc P Buy 169

Over five hundred prizes to be won in

THE GREAT HI-FI HANDOUT

Vote for your favourite DJ and win one of fifteen Sony Walkmans or one of five hundred free cassettes.



1st PRIZE

The Sony Walkman 7 with auto-reverse.



THE PRIZE PILE

Four Walkman DD's, ten Walkman 4's and no less than 500 C-60 blank cassettes.

Every year in London the people who run the radio industry gather to present their own version of the Oscars. Prizes are doled out for everything from Best Radio Play to Best Documentary and this time around, you, the readers of *Smash Hits*, are being asked to decide who you'd like to see walking off with the honours in two very important classes, namely Best National DJ and Best Local DJ.

For the first time this year these awards are being promoted by the hi-fi people Sony and, as an added incentive for you to place your vote, they're offering literally thousands of pounds worth of listening gear as prizes in this special Radio Poll Competition. For the winner there's a Walkman 7 with auto-reverse, worth £100, plus an all-expenses paid trip to the awards ceremony; for the next four lucky people there'll be Walkman DD's (with disc drive), worth £80 each and all-expenses paid invites to the "do"; and ten more fortunate folk get Walkman 4's (worth £50). You think that's all? You're wrong. Another five hundred people will qualify for a C-60 blank cassette.

What do you have to do? Here it is, step by step.

THE VOTING BIT

1. Vote for your favourite national DJ (Radio One or Luxembourg).
2. Vote for your favourite local DJ (BBC or commercial).

THE COMPETITION BIT

3. Tell us which of the following radio songs was recorded by The Selector? Was it: a) "Radio Radio"; b) "Video Killed The Radio Star"; c) "On My Radio"?

4. Draw up a new brand name for a Sony personal hi-fi. We've already had The Stowaway and The Walkman. We want you to come up with something just as distinctive and/or funny, a name that gets over the idea of a small portable music machine. Something like Leg-a-phone or Soundtrek or Hip swinger, only miles better.

Write all this information on the form below and send it, in an envelope, to: Sony Radio Poll, Smash Hits, 52-55 Cernaby Street, London W1V 1PF to arrive here on or before March 1st.

And remember, you'll be judged on your answers to the competition. If your chosen DJ doesn't win, you could still win a prize.

1. BEST NATIONAL DJ:

2. BEST LOCAL DJ:

3. THE SELECTOR RECORDED:

4. THE NEW PORTABLE CASSETTE PLAYER SHOULD BE CALLED THE SONY

NAME:

ADDRESS:

AGE:

Send this coupon (in an envelope) to Sony Radio Poll, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.

SOFT CELL

NUMBERS BARRIERS

NEW
DOUBLE 'A'
SINGLE



7" AND EXTENDED 12"

*Some
is safe*

THOMPSON HOLIDAYS

The Thompson Twins visit Egypt and America and even, occasionally, Britain. Peter Martin hops aboard.

Herge's "Adventures of Tin Tin" featured two detectives called the Thompson Twins who wore bowler hats and generally mucked everything up. Since 1977 the other Thompson twins have laboured under the most misleading name in popular music. "Everyone thinks we're a Country & Western duo," claims Alannah Currie. "We thought we might change it to the Bermuda Triangle and then go over there and get lost and cause a great scare... but we changed our minds."

In the plush confines of Arista Records' poshest office, the main band members take up the story. All three — Tom Bailey, the dreadlocked Joe Leeway and New Zealander Alannah, a former punk saxophonist — were in the original group, a chaotic mixture of personalities. On stage they resembled some sort of weird hippie cult, with roedies and members of the audience joining the already shambolic rhythm section to shake the odd maraca and beat the occasional tambourine. The result was a sound that lacked direction and, basically, it just didn't sell.

So the Twins' rejected their old complex format in favour of a simpler three-piece set-up, each member taking turns to play synthesizer, sing and bang the odd drum. Tom explains their new direction. "We use computers to make natural rhythms and traditional African percussive instruments to make mechanical rhythms. In all senses, that's what our music is all about, combining traditional things with ultra high-tech stuff."

The Thompson Twins have now adopted a traditional pop format but add to it "a hint of perversity". The old spontaneous approach has been dumped for a more polished technical style. You could almost say they lack the old "Passion".

"We not in our 'passionate' period at the moment," counters Joe. "We've had our out phase; now it's time for our weird commercial phase."

Alannah picks up the point. "I like disposable pop. For instance, my favourite song at the moment is that Indexp single. It's really bland and repetitive but it's

empty enough to fill with your own imagination, which I think is really important. That way," she adds, rather mysteriously, "you can add something of yourself to each song."

As you'll know if you've heard the current hit, "Love On Your Side", the revamped Thompson Twins now play a brand of clean rhythmic pop. That track's from the forthcoming LP, "Quick Step And Side Kick", some of which was written in the exotic location of Egypt. I don't know, these pop stars. Any excuse for a free holiday.

In fact the Twins seem to find sunnier climes a far more interesting proposition than Old Blighty. "On March 6," says Joe, "we start a three month American tour and we're making a film about it. It will be part-documentary and part-fantasy. A huge spoof. We'll have thousands of extras waiting for us at the airport. I can see it now — Beatlemaniac all over again. I can't wait."

The Twins might not need all those extras after all as they're currently enjoying their second US Disco Number One with "Lies" (the first being "In The Name Of Love"), which stayed at the top for five weeks). They recently starred in a US TV Special that featured the best of British acts such as ABC, The Human League and Dexys. The surprising thing was that the Twins actually headlined the whole event. Thompsonmania, just wait and see.

The group haven't been doing bad with TV appearances back home either — at least five in the past three weeks. But all this promotion work has taken them away from their fans. As Alannah points out, "we need that personal contact with Real People rather than facing TV cameras all the time. I can't wait to tour again," she says, "but it's funny because when we reform the band we said we'd never play live again 'cos we were sick of riding around in manky old vans and smelling for months."

Funny how success makes this a small sweeter.

LOVE ON YOUR SIDE

I hear you laughing
In some other room
And it makes me feel locked out
You say my passion often stifles you
And you need to move about
Well I was taught that
Boys need girls
And girls need boys
You say that's not true
You would rather fool around
Than be alone with me
Well that's alright for you

Chorus
Causa you got love, love,
Lova on your side
Causa you got love, love,
Lova on your side
You got love, love,
Lova on your side
You got love, love,
Lova on your side

I thought you sentimental I roses
But you gave them all away
I played you all
My favourite records
We spent the night in talking,
Talking all the time
You sent me home
I was so surprised
To find that after all
It doesn't hurt to be alone

Repeat chorus

Well all the things you say
Make perfect sense to me
But somehow, I'm still unsure
But I catch myself going
Through the same old rhapsody
Rag, boys, rag

Well I don't understand
Just what I'm doing to myself
I guess that a nothing new
Causa when you meet someone
Who doesn't follow all the rules
It changes everything you do

Repeat chorus to fade

Words and music by
Bobby Curtis/Leeway
Reproduced by permission
Pony Music Ltd./ATV Music
On Arista Records

Blowing their own trumpets:
(left-right) Alannah Currie, Tom
Bailey, Joe Leeway.





The Belle Stars have been to Japan. Why? Why does anyone go to Japan?

"We were doing a TV commercial for beer," says Jennie Bellestar, following hot on the heels of other Nipponese commercial stars like David Bowie, Bananarama and Madness.

"I think we were offered it on the strength of Madness going over there to do a Honda ad. They thought we'd be a female version. I don't think it's the done thing for women over there to drink alcohol so they wanted several women to drink it."

She thought Tokyo was absolutely "brilliant" and would even like to live there.

"I got off the plane and my eyes and mouth were open wide for the time I got there till the time I came back."

Did you do much shopping?
"I bought myself a pair of long-legged leather boots — they're like gloves for the feet — and some baggy trousers and a short canvas kimono to go on top. It all looks really good."

"Sign Of The Times" will be released in Japan soon and The Belle Stars are hoping that the TV commercial will give the same boost to their career there that the Honda advert gave to Madness.

"You see kids walking down the street in Tokyo doing a nutty train as soon as they see a Honda car. So let's hope they'll soon be taking us off."

The Belle Stars future plans include some dates in Scotland, where they didn't play on their British tour at the end of last year, and maybe in London. The next single, meanwhile, looks likely to be a brand new track, not one of their new LP.

"We should give the world something they ain't heard before!"
An ambitious girl is Jennie.

limmy Pursey has re-emerged as **James T. Pursey** with a new solo LP on Stage One Records called "Revenge Is Not The Pastword".

THE FIN WHITE DUKE

More piping hot bulletins about **David Bowie**. He has left his long-standing company RCA for EMI America at a signing fee, rumour has it, of a staggering 17½ million dollars. That is not small change. A new single should appear in March and an album in April, while the British leg of his world tour should happen in May/June. What's more, our David has apparently just finished filming a guest role in the new comedy movie *Yellowbeard* (which also stars Peter Cook and John Cleese). Bowie plays a shark. That is, as in jaws.

TAKE 5

The current listening pleasure of a Smash Hits pen-pusher. This issue, Neil Tennant.

1. **AFRICA BAMBAATA & SOULSONIC FORCE:** Looking For The Perfect Beat (21 Records)
2. **FORREST:** Rock The Boat (Profile)
3. **YVONNE ELLIMAN:** Love Pains (Moby Dick)
4. **YARBROUGH & PEOPLES:** Heartbeats (Total Experience)
5. **AZTEC CAMERA:** Oblivious (Rough Trade)

OMD have added some dates to their already extensive Spring tour. The new dates are: Belfast Mansfield Hall (March 12); Dublin Francis Xavier Hall (13, 14); Nottingham Royal Concert Hall (May 5); Ipswich Gaumont (6); Oxford New Theatre (7); London Hammersmith Odeon (8). Tickets are on sale from February 18, apart from the London date for which tickets are already being sold.

POWELL-PLAY

Fans of *No Problem*, Channel 4's Friday night comedy series, will doubtless wish to know that the show's smokin' theme tune is released by Island Records this week. It's credited to the Powell Family, the name of the show's characters who include reggae star Janet Kay as 'Angel'. Two chaps from *Aswad* also play on the disc and John Collins, producer of "Ghost Town", is at the controls.

The Eurythmics are on tour to promote their new LP, "Sweet Dreams Are Made Of This", with a band including Clem Burke of **Blonde**, Mickey Gallagher of **The Blockheads** and Eddi Reader of **The Gang Of Four**. You want the dates? You know where to look. (*Nightout*, page 44.)

MY TOP TEN



FISH (Marillion)

1. **PINK FLOYD:** *The Wall (Harvest)* An intricate catalogue of depression. Blueprint and guideline for future days?
2. **GENESIS:** *The Lamb Lies Down On Broadway (Charisma)* An epiphany for the enlightening era.

SMASH HITS STAR PRIZES

Win a prize worth £1000 by answering each page's quiz with extremely attractive items and deposits to boot. **SMASH HITS** offers the following prizes:

1. **£1000** prize, complete a **Kajagoogoo** scarf, poster, cassette and autographed 10-page of current chart-cruiser, **The Shy** — Irresistible stuff, we agree.

2. **£500** prize, to try your luck, complete the answer to the question below on a postcard, send it, along with your name and address, to: **Smash Hits Kajagoogoo Competition**, c/o Carnaby Street, London W1V 1FF before March 3.

The question: **Who produced (a) Mick Rhodes; (b) Elvis Costello; (c) The Police; (d) Phil Ochsby.**

Pete Shelley is busy finishing the follow-up LP to "Homo-Sapien" with Martin Rushent at Genetic Studios. The LP will be released in the early summer but you won't have to wait that long for some new Shelley product because a **Shelley** telephone operator will be released on February 21.

3. **PETER HAMMILL:** *Over (Charisma)* The stereophonic volume for the head-inhabitant.
4. **YES:** *Close To The Edge (Atlantic)* Music to trance to, another banner for the sea.
5. **KATE BUSH:** *The Dreaming (EMI)* For bravery and experimentation in the face of commercialism.
6. **RANDOM HOLD:** *The View From Here (Polydor)* An example of misguided justice.
7. **THE TEARDROP EXPLODES:** *Kilimanjaro (Mercury)* Tipping the light fantastic.
8. **THE DOORS:** *The Doors (Elektra)* The embryo that grew into a statesman, poet, visionary. Timeless — one of the few albums that makes me wish I was older.
9. **ULTRAVOX:** *Vienna (Chrysalis)* Interpretation of the grey. Pulse talk.
10. **ABC:** *The Lexicon Of Love (Nonesuch)* For interpreting a seventies influence and being accepted.



PHOTO: CHRIS WATSON

Never one to do things by halves, **Laurie Anderson** is bringing her performance art show to London's ICA on Sunday February 20. The lady who brought you "O Superman" intends to perform the whole of *United States*, a show that looks at various aspects of American culture including "transportation, politics, money and love".

LEATHER REPORT

Remember The Creatures? Of course you do. **Siouxsie** and **Budgie** formed the splinter group to do what they couldn't in The Banshees. The duo have just returned from Hawaii where in a mere two weeks they've recorded enough material for an album. The tentative title is "Teast". While there Siouxsie amused themselves heartily with bouts of hand-gliding and sightseeing. Sunbathing, however, was definitely out. When Siouxsie ventured into the sun, she stuck to her leather gear. "People used to stare at me all the time" adds Siouxsie. Funny that.

Oh Wow. The new **Pink Floyd** album is due in March. It's called "The Final Cut" and it carries the sub-title, "A Requiem For The Post War Dream". A series of concerts to promote the LP has also been threatened.

HAPPY BIRTHDAY

Yoko Ono (50) on February 18.
Dave Wakeling of The Beat (27) on February 19.
Hankin Reger of The Beat (22) on February 22.
Take Myself of Orange Juice (28) on February 23.
David Sylvian (25) on February 23.
Linda Nelson (24) on February 23.
Eddie Brooks (38) on February 25.
Paul Humphreys of O.M.D. (23) on February 27.

FAN CLUBS

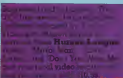
Motorhead
PO Box CR8
Leeds LS7 4QZ

The Strenglers
PO Box 32
Studios Road
Shepperton
Middlesex

The Belle Stars Info
Stiff Records
115-123 Bayham St
London NW1

The second edition of "Street Sounds", the regular series of disco compilation LPs, is out now. 12" mixes of recent disco hits by **Gwen McCrae**, **Whodini**, **Mentana Sextet** and **Neirah!** (the brilliant "Soul Makossa") shake their hips next to lesser-known tracks by **First Light**, **Rocket**, **Sunfire** and **Mellee Mel & Duke Boots**. Thumping good value and the cheapest way of transforming your bedroom into an ultradisco.

Identity Crisis answer (from page 5): Eddy Grant.



DURAN DURAN Q&A HERE

After hours of tense debate we can proudly announce that the floodgates are open: the Smash Hits **Duran Duran** Q&A officially starts now.

All five members of the band have declared themselves ready, willing and able to face any amount of queries you intend to aim in their direction. Deft questions, serious questions, deeply penetrating questions, send them all to **Duran Duran Q&A**, Smash Hits, £2.55 Carnaby Street, London W1V 1PF as fast as is humanly possible.

All questions must be either on a postcard or on the back of an envelope and you're only allowed one question per card so think very carefully who you want to answer it and write his name at the top — e.g. **Andy Taylor**, **Nick Rhodes**. All five of the band will be allotted the same number of questions.

And don't forget to include on the card your name and address as any questions printed will earn their senders a copy of Duran Duran's new single personally autographed by the band.

Do we need to say more? The mailstarts start getting sifted on March 1, so get right to it . . .

Judging by the name of their new LP, "Techno Pop", it doesn't sound as though **Kraftwerk** have gone rockabilly or anything. The LP will be released in late March or early April and will be their first since "Computerworld" two years ago.

Paul Weller's new group will be called **The Style Council**. At present he has only one recruit — Mick Talbot (ex-Merton Parkins and The Bureau) who Paul reckons is "the finest young soul/jazz organist in the country" — but others will be enlisted when he finds them.

There'll be a special performance by Weller and the group on February 20 (for under-18's only) at 3.30 in The Drill Hall, 16 Chancery Street, London WC1. Also appearing will be **The Questions**, **Bananarama** and also **Tracey**, the girl who featured on "Beats Surrender". She, incidentally, has a solo single out March 18 on Weller's Respond label called "The House That Jack Built".

The Style Council's first single should be out on March 11. Paul says, they're concentrating on 45's at the moment with no plans as yet for an LP. "Expect nothing," he says, "and I'll give as much as possible in return."

Yet more UK groups storm the US singles chart. At the time of writing **The Clash** are No. 8, **Phil Collins** 10, **Adam Ant** 12, **Musical Youth** 13, **Culture Club** 18, **Duran Duran** 19, **A Flock Of Seagulls** 30, **Joe Jackson** 33, **Deoxy** 47, **ABC** 49 and **The Thompson Twins** 55.

TO-ING THE LINE



Toto try for the Annual **Foster Brothers** Best Dressed Man Award: what chance, readers?

Quite why **Toto** should stand a good chance of winning the Best Dressed Man Africa is anyone's guess, but "Africa" it is, because it's the name of their native America and doubtless about to bubble to the surface in exactly the same manner.

Compared to a load of experienced songwriters who've, between them, worked with everyone from **Donna Summer** to **Steeley Dan** stopping off at **Earth Wind & Fire**, **Michael Jackson** and **Pink Floyd** along the way — they first hotbed their soothing tones into the US charts in 1970 with the million-selling "Hold The Line".

And now they're doing it in Britain, thanks — say their record company — to an influential show from one of music's loudest Elms. In much the same way as he featured **Mex At Work** in some length in his American chart rundown spot on **Top Of The Pops**, he gave a chunky airing to **Toto's "Africa"** video some weeks back and the UK public have been devouring said piece of plastic in ever-growing numbers ever since.

If you like it, you're probably one of them. If you don't, you know who to blame.

SUBSISITS SPAN PRIZES

Remember **Seis** call's video for "Say Hello, Wave Goodbye" with **Marc Almond** wiggling about on a

high stool in a nightclub? Recall **Tears For Fears'** "Mad World" promo with **Curt Smith** staring out of a window while **Roland Orsabal** goes potty by a lake? They're both on a new compilation called **Video Rock Attack** along with 11 other videos from groups including **Roxy Music** and **Dexys**. And you could win one of five copies of it. All you have to do is correctly answer this question.

Which two of the following have established themselves as video directors? a) **Midge Ure**; b) **Sharon Hedd**; c) **Hayat Fantasye**; d) **Godley And Creme**.

Push your answer on a postcard or the back of an envelope to: **Smash Hits Video Rock Attack Competition**, £2.55 Carnaby Street, London W1V 1PF. And get it here by March 3 because that's when the winning entries will be snatched out of the sack.

ROCKERS REVENGE

The Harder They Come

Oh yeah, rock it baby oh yeah

Well they tell me of a party up in the sky
Waiting for me when I die
But between the day you're born and when you die
You see they never seem to hear you cries

Chorus

And as sure as the sun will shine
I'm gonna get my share now what's mine
And then the harder they come the harder they fall one and all
Wenno say now, I wanne say now
The harder they come the harder they fall one end all

Well the oppressors are trying to keep me down (they're trying to keep me down)
Trying to drive me underground
And they think that they have got the battle won (they think they got it won)
I say forgive them lord they know not what they've done

Repeat chorus

Give to me, give to me
Give to me, give to me
Gonna give it give it give it give it
Give it give it give it give it give it

Repeat

You know unemployment has ripped the nation
We're all fighting double digit inflation
Children please get that education
Because the country needs more communication

Oh yeah rock it baby oh yeah

And I'll keep on fighting for the things I want (for the things I want)
Cause I know that when you're dead you're gone
And I'd rather be a freeman in my grave (a freeman in my grave)
Then living as a puppet or a slave

Repeat chorus end ed lib to fade

Words and music by Jimmy Cliff
Reproduced by permission Island Music Ltd.
On London Records



LEVEL 42 THE CHINESE WAY

Take a journey back in time
Leave the western world behind
Cross the mountains to Peking
Where the paper lanterns gently swing

Chorus

The Chinese way who knows what they know
The Chinese legend grows
The Chinese way who knows what they know
The Chinese legend grows

My eyes wide open
I feel a breeze
Words softly spoken
In Cantonese

Standing at the master's side
Then with patience he confides
Secret knowledge secret ways
Pearls of wisdom from the dragon gods

I could never lie
For honour I would die
Following the Chinese way
So many years ago heroes reled the world
Some died for love
They were the only ones in a cruel world

I could never lie
For honour I would die
Following the Chinese way
From the mountains to Peking
Where the paper lanterns gently swing

Repeat chorus to fade

Words and music by M. King/
P. Gould/W. Badrou
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On Polydor Records



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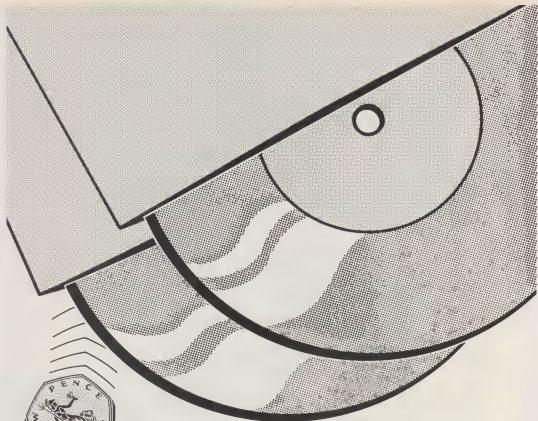
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Got a musical question? No matter how major, no matter how slight, Linda should be able to dig up the answers. Write to: Get Smart!, Smash Hits, 52-55 Carnaby Street, London W1V 1PP.

Get SMART!



Can you tell me if Musical Youth singing the signature tune to "Jim'll Fix It", as I reckon they do but my sister disagrees. Devoted, Bury.

● You win the bet; they recorded it specially for the programme about two months ago and it's now turned up on the B-side of their current single "Never Gonna Give You Up".

According to "The Guinness Book Of Hit Singles", Eddie Cochran reached number one with "Three Steps To Heaven" yet in a book called "They Knew On Rockin'" and also Jimmy Saville's "Nostalgia" book, they suggest it only reached number two and three respectively. Which one is correct? Steve Penton, Cheshunt.

● Because there were about three different charts operating when Eddie Cochran had a hit with this in 1960, it is impossible to say which book is the more accurate but as "The Guinness Book Of Hit Singles" relied on the *New Musical Express* chart at that time, we would assume this one to be the most dependable. The most widely-used chart since 1960, however, is the one which appears in *Music And Video Week* every Wednesday.

Can you give me any information as to whether a record called "E.T. Boogie" by The Extra T's is available here? Pamela Dowd & K. West.

● This is an American import on the Sunnyside label and should be available from most large record stores. The HMV shop in Oxford Street have recently imported a batch, selling at £4.99 a copy.

What has happened to Visage? Last November they brought out a single called "Pleasure Boys" and we were promised a follow-up single plus an album around Christmas, but as yet, neither has happened. Brian Lister, Wirral.

● We haven't been given any explanation for their recent disappearance, but we have heard Steve Strange is just about to go into the studio with plans to record a new single. He still retains the old line-up of Rusty Egan, Billy Currie, Dave Formula and, on sax and drums, the Barnacle Brothers. They've also

hinted, for the first time, that they may undertake a tour in the near future.

Could you tell me whether John Lennon was shot on the 7th, 8th or 9th of December 1980 as each time you print the details, you claim a different date! Gary Clarke, Dundee.

● To settle the matter once and for all... due to the time difference of five hours between Britain and the USA, the date was December 8th in the States and the 9th by our time.

Now that The Teardrop Explodes have split, could you please tell me what Julian Cope is up to in the musical world, and if "When I Dream" (from "Kilimanjaro") was ever released as a single. Steve Houghton, Maghull.

● Having spent some time rehearsing and putting together a band in Liverpool, Cope has just recorded a session for the John Peel show on Radio One and, by all accounts, appears to be back on form again after a "troublesome" last six months. The band, which contains two ex-members of The Teardrops, will continue rehearsing till the end of February, when Cope will release a solo single. Further to this, an EP of previously unheard Teardrop tracks will be issued in March, featuring songs recorded as far back as two and three years ago by three different line-ups! Meanwhile, "When I Dream" was their first single to be released on Phonogram Records, issued around Sept '80.



Having heard "Shot By Love" by Tokyo Olympics on Kid Jensen's show, I would like to know any info on the band and also, what label it's on.

Andrew King, Nawark & Joe, Leicester.

● The group hail from Dublin and

had four singles released there on PolyDor (Ireland) until their manager thought of getting in touch with an old friend, Kid Jensen, and whether Kid remembered him or not, he proceeded to play the single and this in turn played its part in securing for them a deal with the London-based Ritz label.

Together for 18 months now (although four members made up a previous group called DC Nein!), they are Daniam Gunn (vocals), Paul McGuinness (guitar, vocals), Brian Seeles (bass), John "Sarge" O'Hara (keyboard), Ken Mahon (drums) and Joey Ceshman (sax). Now resident in London (they've been here three weeks), they're playing a series of club dates around the country.

We all know what happened to "Marco, Merrick, Gary Tibbe And Yours Truly..." but please can you tell me where Terry Lee Miall has disappeared to? I'm very worried.

The Georgia Queen, North Shields.

● I'm afraid I don't have space here to break it gently to you, but... Gary Tibbe tells us that Terry has at last tied the knot with his American girlfriend, and the newly-weds are now happily settling to a new life in Los Angeles.

I sent off to the Olivia Newton-John fan club (as advertised in your recent Fan Club Directory) but instead of an application form to join, I instead received a note saying "No Fan Club!" If possible, could you tell me the correct address? G. Hems, Cockfosters.

● Due to a blunder on the record company's part (EMI) we were led to believe there was a fan club operating from the BBC in Manchester but it now appears that it operates solely as a way of passing on mail to Olivia when she visits Britain. Furthermore, that address cannot handle a large amount of fan mail and they request that any fans wishing to get in touch should now address their letters to: Olivia Newton-John, Press Office, EMI Records, 20 Manchester Square, London W1, enclosing a plain envelope and a 26p stamp inside with the letter. And there are more changes to be noted: the ELO fan club has ceased operations, and any new members who may want to join are advised not to write although they will still keep in touch with some of the original

members. The David Essex Club also has changed address to: Ziboon House, 43 Wolverton House, Boscombe, Bournemouth, while the Siouxsie & The Bananua, Human League, Heaven 17 (info only) and Status Quo clubs are all now based at: c/o Hammersmith Studios, 55a Yeldham Road, Hammersmith, London W6.



Bono (second left) sporting v.rare and deeply wonderful Smash Hits t-shirt

While watching U2 on "The Tube" recently, Bono suddenly revealed hiat-shirt which had a colourful design and the words "Smash Hits" written in bold letters. I know you once operated a mail order service for the sale of these and wondered if the offer was still open. Claire, Radlett.

● We completely sold out of those t-shirts soon after we advertised them in the summer of 1980, but it is quite possible that a new style will be designed and made available later in the year (i.e. when it's not so cold!).

I recently bought a copy of "Too Shy" by Kajagoogoo and while my friend has an instrumental on the B-side, I have a track called "Sweet Little Women" which doesn't sound at all like it might be them. Can you explain this? Two Duran Duran Fans, Bath.

● When we phoned the record company involved, they hadn't realised there were two different flip sides but we were able to assure them that this was so, judging by the amount of letters we've been getting. So far we can't tell exactly how many copies were sent out, but we do know that "Sweet Little Women" is definitely not by Kajagoogoo. The 12" version of the single contains an extended version of "Too Shy" with "Take Another View" as its B-side.

THE CHINESE WAY

There's two sides to the **China Crisis** story. One's called Gary; the other's Eddie. Actually there's a third side, the bloke who wrote it: Neil Tennant.

Scenic snaps: Mark Rusher.

First we went on the Ferry across the Mersey. Then we walked through Liverpool for some tea. Gary Daly and Eddie Lunden of China Crisis had caught the train up from Kirby, a suburb six miles out of the centre of Liverpool where they both live with their families. With Gary's little case and Eddie's neat tweed jacket, they didn't really look like pop stars, but this week they were celebrating their first week in the Top 30. To make the point, two young girls stopped them in the street to ask them for their autographs. Eddie ran off embarrassed; Gary signed. It was time to sit them down separately and ask them a few questions.

How old are you?

Ed: I'm 20. 21 in June.

Gary: 20. I was born on May 5, 1962.

What's your first memory?

Ed: I was really ill as a baby. I remember that. I had all sorts of things so I remember I used to have to go to the doctors a lot.

Gary: Getting bathed in the sink at my Auntie's and staying with her and her son in her bed. The three of us. I was really small.

What was your first day at school like?

Ed: I don't remember it. I should remember it because it was a local school. I come from a big family — there's eight children — and all the other children went to a school in another part of Kirby. Just before I started we moved so I went to a different school right opposite. I can remember being in the infants but not the first day.

Gary: I can't remember it. Not at all.

What did you want to be when you grew up?

Ed: Always something in music. When I was in junior school I used to like Slade and Bowie and T. Rex. I used to have other interests, though. My brother was an electronics engineer so I was really interested in circuits and things like that.

Gary: A Hall's Angel. I can remember being in the second year at junior school and we had to write down what we wanted to do and draw a picture of ourselves. I drew myself on a motorbike.

Do you work in the shadow of The Beatles in Liverpool?

Ed: Yeah, I think everyone does. My oldest sister is 29 so she was, like,

there when it was happening, but I never lived in their shadow until recently when we started doing it ourselves and you feel the pressure of how big they were. You're never going to achieve what they achieved — no one is.

Gary: Yeah, you're always in the shadow of them because they were so colossal. It's like if you wanted to be a fireman and the person next door was chief fireman.

Gary's class so we just kicked off from there.

Gary: I can't remember first meeting him. It seems like he's been there for eternity. As far back as I can remember, Bighead was there.

What's the most irritating thing about Gary?

Ed: He won't give in in arguments. We're both the same. Very stubborn. He's a bit more stubborn than me.



EDDIE

First musical moment?

Ed: When I was at school, in the second or third year at St Kevin's, about 13 or 14, I got a guitar. I could pick things up really easily — I was always competent — so I thought then: this is it. Then I got a synthesizer and I just carried on from there.

Gary: Singing in a nativity play at school. Well, I wasn't actually in the play, I was in the choir. The teacher said I couldn't sing but, because I really wanted to be in, she let me be in. I was about 6 or 9.

When did the two of you first meet?

Ed: At school. We were in the same class at St Kevin's (St Kevin? — Ed) when I was thirteen. In the first and second year, I was in a higher class but at the end of the third year I got moved down because I was never in. I couldn't stand school. I used to go to my sister's. I came back one day and I wasn't in the same class — I got put in



GARY

actually. It makes things hard sometimes when you just argue and you can't come to any compromise.

What's the most irritating thing about Eddie?

Gary: He says yeah and I say no. We always disagree. He's sweet and I'm sour. He's got dark hair and I've got light hair.

How does living in Liverpool affect you?

Ed: It's a very down-to-earth place, Kirby; industrial. There's no clubs or anything like that. Most of the people are college, school, industry or dole; there's really high unemployment, the highest in Liverpool, in fact. It's a friendly place but it's a bit of a sad place — you don't know what's going to happen. It was good a few years ago when the industry was much better, because that's all there is, that's all they know in Kirby: it's a big industrial estate. But two places that my brother

worked in have closed down, the factory Gary's Dad worked in closed down. It used to affect what we wrote in the early days, but it doesn't as much now because we're writing about more personal things.

Gary: Just having friends and family. Knowing that your Mum works nights at Jacobs and your Dad goes out and works as a painter and decorator and your two brothers go out doing roof-tiling — that's what I was doing before I was in the group. It's just that basic reality — and knowing that what you're doing is not a job, it's a career.

Will you stay in Liverpool?

Ed: Yeah, most definitely. Kirby's down-to-earth and everyone just takes things as they come.

Gary: Yeah. I haven't seen anywhere else that hits me as much.

How did the name China Crisis come about?

Gary: There was a gang of us and they were saying names like "Russie In Winter" and someone started saying about Gary's eyes.

Ed: At school I used to get called "Chink" anyway because of my eyes so when we were in this pub one night there were loads of Eastern suggestions coming out. Chinese this and that. It just came out that night and we kept it. I don't know why — it's a bit naïf.

Do you have a washing machine or go to the laundrette?

Ed: We have a washing machine. It broke though. We just got it fixed the other day. Fifteen pounds it cost to get a pump put in it.

Gary: My Mum's got a washing machine.

What do you dream about?

Ed: I can't remember many of my dreams. I stay up so late usually that I just conk out when I go to bed and I can't remember. The ones that I can remember are always horror ones, though.

Gary: I very rarely remember dreams but when I do, every dream is that I'm getting beaten up or someone's inflicting pain on me. Usually I've said something sarcastic to someone and they visit me with a punch. It's really distressing. I hate remembering my dreams because I feel like I've just lived a whole day when I should have been asleep.

Are you just another synthesizer duo?

Ed: We're more acoustic than synthesizer! The synthesizer only holds a melody line for us. We've only got



Gary succumbs to the terrifying pressures of sudden Chinaman



Sunbathing in front of the Liver Building

one synthesizer between us. We've also got a couple of guitars, a bass, drums. We write the songs acoustically on electric guitars or a drum machine and the synthesizer line comes afterwards.
Gery: You can't be a synthesizer duo with only one synthesizer! When we got our advance we went out and bought loads of synths and drum machines and started to write electronic songs because of what we'd bought but we gave all that up within a month or two.

What's your home like?

Ed: It's a four-bedroom house and it's really run-down. We had to have a big house because there was a lot of lads. Until I was 15 I never had my own bed; I had to share with my brother because there was so many of us. But now I've got my own room.
Gary: It's one of the first parts of Kirby to be built, so it's not as run-down because the population's older. I don't think adults go round ripping up bus shelters, do they? Our house has got three bedrooms and I share one of them with my younger brother and my sister's got a room to herself. I spend most of my time in the parlour — I've got all our equipment in there.

What was the best film you saw that made you cry?

Ed: *Being There* with Peter Sellers. One of my favourite films of all-time. I cry very easily at television as well — *Boys From The Blackstuff* and plays.
Gery: I haven't seen a film that's made me cry. I've seen a film that's made me cry with laughter. It was a *Woody Allen* one but I can't remember the title.

What's the most embarrassing re- and you've got?

Ed: An E.P. Triple Album. That's the one I keep at the back of the collection.
Gary: My Roger Whitaker album's pretty embarrassing. It's like a K-Tel compilation. I like it. "Tim Gonne Leave Did Durham Town" is one of my hit picks of the century.

What would you like to forget?

Ed: I haven't done anything to be ashamed of.
Gary: I slugged off the promotion office of Virgin in the press. I didn't know what I was talking about.

What's the most boring job you've ever had?

Ed: I've only ever had one job — in a garage. It was really exciting at first but towards the end it did become boring. I packed it in and went on the dole for a year, writing songs and that.
Gery: I've done a few. Working on pumps in a beer factory.

What's the point of China Crisis?

Gery: A sense of understanding. Just being able to associate with certain things in the lyrics.
Ed: There's no big point about it. The songs that we write are obvious, you could call them statements, like "African And White". They don't need thinking about much. The whole point of it is just to carry on and enjoy it. I'm not trying to preach to anyone or tell anyone what to do. They're really simple songs: just observations.

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Intrepid fans shuffle past a regiment of niggly security men and into the Hemmersmith Odeon. On stage a whole troupe of combers bounce on and off stage shouting "hey" and "ho", announcing that Michael Jackson's in the audience tonight and introducing everything in sight.

This is the "Total Experience" tour, here to launch a new black label founded by Gap Band manager and producer Lonnie Simmons. Yerbrough and Peoples and the Gap Band are going to appear later, but the evening opens with a brief set from a chap called Robert "Goodie" Whitfield. He sings, plays keyboard, sings around in a blue satin jump suit and does his best to get the half-full hall warmed up, but it's a thankless task.

More fans shuffle in. So do more celebrities. Also in the audience now are Paul Weller, Lee John and Errol Kennedy from Imagination, ex-Linx-er David Grant, three of the Gong Of Four and soul veteran Isaac Hayes.

The atmosphere's a bit warmer as Yerbrough And Peoples take the stage. "We came all the way from the United States to party here with you tonight!" they cry, and launch into their death-defying hit "Don't Stop The Music". Soon they've got the audience singing and waving their arms.

But meanwhile, deep in the murky bowels of the Odeon, all is not well. Somebody has got the Gap Band's trousers mixed up. In their dressing room, Charlie — one of the three Wilson brothers who are the nucleus of the Gaps — holds up a silvery sequinned pair of strides that

DON'T STOP

THE MUSIC

DAVE RIMMER GETS DEEPLY INVOLVED IN A TOTAL EXPERIENCE WITH THE GAP BAND, YARBROUGH & PEOPLES AND SOME CHAP CALLED GOODIE. PICTURES: STEVE RAPPOLT

no sane human being would be seen dead in.

"These eran't my ahinglael!" he exclaims disgustedly. "These are Robert's." He throws them down. Lying about the place are equally lurid hats, boots and jackets.

Back on stage, Yerbrough And Peoples are launching into what — if there's any justice in the world — will be their second hit single, the excellent "Heartbeats". The place is warming up.

"What magazine did you say you're from?" demands Goodie with a grin in the dressing room he shares with Yerbrough And Peoples.

"Smash Hits."

"Smash Hits? Well, you came to the right room, boy!"

Despite having found the audience "cold", this trio are in high spirits. No trouser troubles here. Peoples declares her ambition while in England is to sample some Shepherd's Pie. Yerbrough had some once and he loved it.

Meanwhile, having given up the search for the missing baco-foil keks, the Gap Band bounce on stage — all sixteen of them — in a spangly combat gear. Instead. There follow ninety minutes of dry ice, hard funk, natty dance routines, soulful ballads, community singing, acrobatic body-popping, hot hits, cool postures, more community singing and endless assurances that we're a "wonderful" audience. You can't lose with that lot, really.

On the final note of the encore, body-popper Baby Joe does a back-flip. As his feet hit the stage, the music stops, the lights go out and fireworks explode. Goodnight London.



The Gap Band making with the razzmatazz.



Rimmer (second left) being instructed in the art of the soul-shake by Goodie, Peoples and Yerbrough.



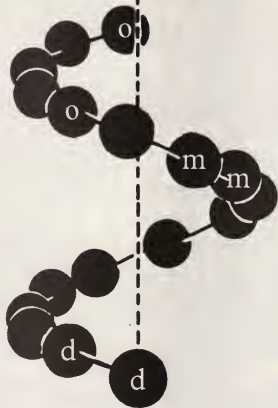
"I'd like to thank you all personally..."



"Mmm... kinda tasteful..."



Sitting down on the job.



〈Genetic Engineering〉

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TELEGRAPH

REQUEST SPOT

ARTIST: Pat Benatar TITLE: Heartbreaker
LABEL: Chrysalis YEAR: 1979
REQUESTED BY: Mick Stead, Beeston, Leeds.

PAT BENATAR

HEARTBREAKER

Your love is like a tidal wave spinning over my head
Drawing upon your promises that are left unaid
You're the right kind of sinner
To release my inner fantasy
The invincible winner
And you know that you were born to be

Chorus
You're a heartbreaker, dream maker, love taker
Don't you mess around with me
You're a heartbreaker, dream maker, love taker
Don't you mess around no, no, no

Your love has set my soul on fire haring out of control
You taught me the ways of desire now it's taken its toll
You're the right kind of sinner
To release my inner fantasy
The invincible winner
And you know that you were born to be

Repeat chorus

You're the right kind of sinner
To release my inner fantasy
The invincible winner
And you know that you were born to be

Repeat chorus to fade

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MADNESS

TOMORROW'S (JUST ANOTHER DAY)



TRYING HARD I THOUGHT I'D DONE MY BEST
 ALL MY LIFE I CAN'T GET NO REST
 SOME WHO'VE CLOSED THE DOOR BEFORE
 SAY I CAN'T CARRY ON NO MORE

I HEAR THEM SAYING TOMORROW'S JUST ANOTHER DAY
 I HEAR THEM SAYING IT GETS BETTER EVERY DAY
 I HEAR THEM SAYING TOMORROW'S JUST ANOTHER DAY
 TOMORROW'S JUST ANOTHER DAY

LISTENED LONG TRIED TO TAKE IT IN
 ALL THESE FACTS LEAVE ME IN THE SWIM
 DOWN AND DOWN THERE IS NO UP
 I THINK THAT I'VE RUN OUT OF LUCK

I HEAR THEM SAYING TOMORROW'S JUST ANOTHER DAY
 I HEAR THEM SAYING AND IT GETS BETTER EVERY DAY
 I HEAR THEM SAYING TOMORROW'S JUST ANOTHER DAY
 TOMORROW'S JUST ANOTHER DAY

WALKING NOW OVER COVERED GROUND
 THERE'S A CHANCE IF I MOVE AROUND
 I NEED A MOMENT TO REFLECT
 ON THE FRIENDSHIPS I HAVE WRECKED
 WHY IS IT I DON'T I ALWAYS TRY

I HEAR THEM SAYING TOMORROW'S JUST ANOTHER DAY
 I HEAR THEM SAYING IT GETS BETTER EVERY DAY
 I HEAR THEM SAYING TOMORROW'S JUST ANOTHER DAY
 I HEAR THEM SAYING IT GETS BETTER EVERY DAY

I HEARD THEM SAYING TOMORROW'S JUST ANOTHER DAY
 I HEAR THEM SAYING TOMORROW'S JUST ANOTHER DAY
 TOMORROW'S JUST ANOTHER DAY

I HEAR THEM SAYING TOMORROW'S JUST ANOTHER DAY
 I HEAR THEM SAYING IT GETS BETTER EVERY DAY
 I HEAR THEM SAYING TOMORROW'S JUST ANOTHER DAY
 TOMORROW'S JUST ANOTHER DAY

I HEAR THEM SAYING TOMORROW'S JUST ANOTHER DAY
 I HEAR THEM SAYING IT GETS BETTER EVERY DAY
 I HEAR THEM SAYING TOMORROW'S JUST ANOTHER DAY
 TOMORROW'S JUST ANOTHER DAY

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MALCOLM McLAREN • SOWETO

ALL YOU GOTTA DO IS START
 FORGET ABOUT PUSHING YOUR CART
 I WILL MAKE YOU STEP OUT

ALL THE MEN SHALL BOOGIE AND BARK, OH YES YES YEAR, NEVER BE AFRAID
 OF THE DARK
 ALL THE MEN SHALL BOOGIE AND BARK, NEVER BE AFRAID OF THE DARK
 OH BELIEVE ME BABE
 ALL THE MEN SHALL BOOGIE AND BARK, NEVER BE AFRAID OF THE DARK
 ALL THE MEN SHALL BOOGIE AND BARK, NEVER BE AFRAID OF THE DARK
 DOH YES YES YEAR

ALL XHOSA ZULU SANGOMA WITCHDOCTOR
 SAY SHANGAAN BOOGIE BEATER
 ALL XHOSA ZULU SANGOMA WITCHDOCTOR
 SAY SHANGAAN THE BOOGIE BEATER, OOH YES YES YEAR
 ALL XHOSA ZULU SANGOMA WITCHDOCTOR
 SAY SHANGAANS THE BOOGIE BEATER

ALL THE MEN DO THE BOOGIE (DON'T FEAR), LIVING ON THE ROAD IN SOWETO
 OH YES YES YEAR
 ALL THE MEN DO THE BOOGIE (DON'T FEAR), LIVING ON THE ROAD IN SOWETO
 OH YES YES YEAR
 ALL THE MEN DO THE BOOGIE (DON'T FEAR), LIVING ON THE ROAD IN SOWETO
 ALL THE MEN DO THE BOOGIE (DON'T FEAR), LIVING ON THE ROAD IN SOWETO
 OH YES YES YEAR

ALL YOU GOTTA DO IS BREAK AND FALL
 HEAD OVER HEELS MOVE BACKWARDS
 GET DOWN ON YOUR HANDS AND KNEES GO FORWARD
 CLAP, CLAP, CLAP, CLAP
 MOVE YOUR LEGS FROM SIDE TO SIDE
 LIKE AN ANIMAL WITH NOWHERE TO HIDE
 ROLL OVER WITH YOUR BACK ON THE GROUND
 LET YOUR SEAT BUMP UP AND DOWN
 STAND UP WITH YOUR KNEES BENT AND HANDS DOWN
 GALLOP LIKE A HORSE ACROSS THE GROUND
 HANDS ON YOUR HIPS UP AND DOWN UP AND DOWN
 AND WITH YOUR LEGS LIFT UP AND DOWN
 AND THEN GO TWISTING ROUND AND ROUND, SHITWELAI! SHITWELAI!

ALL XHOSA ZULU SANGOMA WITCHDOCTOR
 SAY SHANGAANS THE BOOGIE BEATER
 ALL XHOSA ZULU SANGOMA WITCHDOCTOR
 SAY SHANGAANS THE BOOGIE BEATER, OOH YES YES YEAR
 ALL XHOSA ZULU SANGOMA WITCHDOCTOR
 SAYS SHANGAANS THE BOOGIE BEATER
 ALL XHOSA ZULU SANGOMA WITCHDOCTOR
 SAY SHANGAANS THE BOOGIE BEATER
 ALL YOU GOT TO DO IS START

ALL THE MEN DO THE BOOGIE (DON'T FEAR), LIVING ON THE ROAD IN SOWETO
 ALL THE MEN DO THE BOOGIE (DON'T FEAR), LIVING ON THE ROAD IN SOWETO
 OH YES YES YEAR
 ALL THE MEN DO THE BOOGIE (DON'T FEAR), LIVING ON THE ROAD IN SOWETO
 ALL THE MEN DO THE BOOGIE (DON'T FEAR), LIVING ON THE ROAD IN SOWETO
 OH YES YES YEAR

ALL DRESSED UP MAGIC IN MY HEAD IN MY HEAD
 SOUNDS THAT MAKE YOU DANCE TIL YOU'RE DEAD
 ALL DRESSED UP MAGIC IN MY HEAD IN MY HEAD
 LIVING ON THE ROAD IN SOWETO, OH YES YES YEAR
 LIVING ON THE ROAD IN SOWETO, LIVING ON THE ROAD IN SOWETO
 ALL THE MEN DO THE BOOGIE, LIVING ON THE ROAD IN SOWETO

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S SINGLES



JOBOKERS: Baxer Beat (RCA) I don't mind girls who want to look like Bananarama but when the boys start... Hopefully, it'll be bands like the stunning Jobokers who will blow all the peating pretties back whence they came. No synths, no wimpy vocals. "Baxer Beat" is a real burnstorming debut with native New Yorker, Dig Wayne, leading Vic Godard's old band through a thunderous stomp which has captured all the passion of old 1960's soul. Watch 'em go...



ORCHESTRAL MANOEUVRES IN THE DARK: Genetic Engineering (Telegraph) Well worth the wait, OMD's knack of coming up with exhilarating singles has not been affected by their year off. Nobody can resist a plea on behalf of all those created, innocent bambinos and when you marry such sentiments to a great tune, even your goosebumps get goosebumps.

THE THE: Perfect (Some Bizzare) When you've got one of those deep and meaningful voices — as Matt Johnson has — and can spin a good yarn, you shouldn't call yourself something as ridiculous as The The. How about Lou Reed?

BONNIE TYLER: Total Eclipse Of The Heart (CBS) Jim Steinman, who wrote this, doesn't write songs — he writes five minute operas. This is an epic tearjerker very much in his Meat Loaf vein but one which suggests that the combination of the Welsh gal's gutsy voice and Springsteen's E Street Band is a winner.

BLANCHMANGE: Waves (London) After the brilliant "Ceiling", this is rotten. Neil Arthur puts on his Martin Fry tuxedo, dives head-first into the sea of strings... and drowns.



LALA: Jell Fille d'Alger (Charisma) Though Plastic Bertrand was dirty? Well, mes enfants, this Lala bloke really is a bottle of crisps. My friendly interpreter tells me that he's singing about how he's a pretty girl from Algeria. Does his maman know about this?

HONEY BANE: Dizzy Dressers (EMI) A chance wasted. A great, catchy song about the fatness of shaking your booty down the disco hut Honey blows it all by being far too coy about delivering the goods. Give it some oomph, girl...

ANNABEL LAMB: Once Bitten (A&M) Hey, this is really snazzy. A pertinent ditty about how all the nice girls end up with broken hearts. Ms. Lamb has come up with something a hit special. Walking jazz bass, fingerpops and a soaring trumpet solo. This oozes with late-night cool.

AUSTRALIAN CRAWL: Downhearted (EMI) More munchers of vegemite scribble out to convince the world that there's more to the Antipodes than hillbongs and Ned Kelly. Better luck next time.



EURYTHMICS: Sweet Dreams Are Made Of This (RCA)/LEISURE PROCESS:

Cashflow (Epic) MEN WITHOUT HATS: The Safety Dance (Stoth) All of these are extended club mixes which means that whoever was responsible for them thought that they'd go down a treat at the local hop. Unfortunately, even the lemming-like aerobics brigade don't dance just because a platter has a drum machine crashing away for ten minutes. Take away the industrial steamhammer and what have you got? In the case of the Eurythmics, a darned good song in which Annie Lennox gives her most engaging performance yet: in the case of Leisure Process some fab playing and a whole bunch of lyrical ideas not unreminiscent of something Robin 'M' Scott might cook up: as for Men Without Hats, just a bit of electronic doodling and a fabulously stupid name. Longer does not necessarily mean better.

MATCHBOX (FEATURING KIRSTY MACCOLL): I Want Out (Magnet) There's a new way rock 'n' roll acts who are worse than Shakin' Stevens but here's one. Nevertheless, this is saved by a real roasty-toasty vocal from Kirsty who once had a hit about a chippy or something.

GENE OCTOBER: Suffering In The Land (Illegal) Unless you're Kevin Rowland, you can't massacre a good song and although the punk mainman from Chelsea lacks a brill set of tonsils, Jimmy Cliff's reggae chestnut is given a reverent treatment.



ONE THE JUGGLER: Fission Killer (Regard) Quite a powerful introduction to the juggler's band of silly names and far sillier trousers. Loads of power chords and loud brassy hits but ultimately spoilt by a hideous Bowie-type vocal.

WALL OF VOODOO: Mexican Radio (Illegal) It doesn't matter how many synthesizers you give them to play with. American west-coast bands always end up sounding like the Doors. Getting played on Mexican Radio is, apparently, no big deal but then beggars can't be choosers can they?

TRIO: Anna Letmeout Letmeout (Mercury) From the outfit that broke the language barrier with their Torsemolinos Trenchler, "Da Da Da", comes

more Teatonic trips. Even now I can hear the Lederhosen being playfully slapped in time to this up in some Alpine lodge...



ORANGE JUICE: Rip It Up (Polydor) Nothing to do with Little Richard's moment of mayhem. In fact, this lot would find it difficult to rip their way out of a wet paper bag. Oh well, if all else fails, copy the Belle Stars and drag out that jangly James Brown guitar.

PIGGAB: Hit The 'O' Deck (Y) Get the brass section to do the soundtrack to a western immediately. Every time they burp in unison I get visions of Big John Wayne ridin' out cross the canyon. When they don't, all I see are a hundred disco dances being bored in submission by the kindest of toe-tappers.

LUTHER VANDROSS: Never Too Much (Epic) Blessed with a simply beautiful voice, old Luther reaches the parts of a girl's heart other soul singers only fantasise about. This is a romantic ballad at its most spine-tingling and the perfect thing to have playing just after that candlelit dinner for two. No such luck — it'll have to be Jobokers to the washing up...

MADNESS: Tomorrow's Just Another Day (Stiff) Brilliantly produced and poignant in a French sort of way (accordian-player-in-beret-outside-cats) but there's something highly suspicious about the tune of the chorus... Of course! It's a direct pinch from the Move's '50s smosh, "Blackberry Day". Suggs, you're sussed!



ALLEZ ALLEZ: Flesh And Blood (Virgin) Stirring stuff indeed. Disco at its most exotic with punchy brasswork and bubbly guitar aiding and abetting a divine vocal. You want to dance with me, stranger? Oui.

result is harmless, pleasant and rather timeless. (3½ out of 10)
Jim Shelley



WALTER STEDING: Dancing in Heaven (Anisim) There's some confusion about this man and his music. On the record sleeve his name's spelt Steding and on the label it's spelt Steding. Side one on the sleeve is the 'B' side on the label. He or his record company don't really seem to know what they are doing as this collection of average New York rock-pop songs demonstrates. (4 out of 10).
Peter James

THE VIBRATORS: Guilty (Anagram) Quite why The Vibrators want to reform after four years to sing "Jumpin' Jack Flash" or "Baby, Baby, Baby", I can't imagine. This album has more in common with American rock and roll than '77 punk. Not very exciting. (3 out of 10)
Peter Stockton

THE PASSAGE: Enigma (Cherry Red) Second album from The Passage, one of many unusual artists featured on the hill 99 Cherry Red compilation, "Pillows And Prayers". They play spiky electronic pop that dashes along, clattering with synthesized trickery and packed with much off-beat humour. An acquired taste: catchy, eccentric, interesting. (6½ out of 10)
Josephine Hocking



BILLY GRIFFIN: Be With Me (CBS) Billy's current hit single, "Hold Me Tighter In The Rain", is undoubtedly the best track on this his debut LP. The other seven are a collection of average dance songs and second rate versions of the single. They won't guarantee Mr. G a season ticket on *Top Of The Pops*. (5 out of 10)
Bev Hillier

JAH WOBBLE: Bedroom Album (Luge) From the comfort of his bedroom ex-PIL bass man Jah embarks on an evocative musical journey that takes in Brazil, Korea, Egypt and Spain, passing through city, jungle and desert on the way. Light up your joss-sticks, lie down, shut your eyes, ignore the couple of duff tracks and go with him. (8 out of 10)
Peter Stockton



JANET JACKSON: Janet Jackson (A&M) With credits that rival the complete Oxford English Dictionary (no less than nine people get namechecks for handclaps), I had my doubts, and they were confirmed. A desperately ordinary soul record from Michael's sister. (4 out of 10)
Peter Silverton



RIC OCASEK: Beatitude (Geffen) This man is best known as the big-eared singer with Stateside New Wavers, The Cars. He proves he's still in the driving seat by turning out a confident, well-produced synthpop LP. The kind of record that could race up the US charts but might have trouble getting started here. (8 out of 10)
Peter James

AUSTRALIAN CRAWL: Sons Of Beaches (EMI) They may be Australian but everything about them smacks of crass American MOR rock. Produced by Mike "Blondie" Chapman, it has every rock pose and clumsy cliché known to man. There's even a 'play loud' slogan. Somehow it's even worse than J. Geils... (1 out of 10)
Jim Shelley

HAYSI FANTAZEE: Battle Hymns For Children Singing (Regard) Like most bands, the Tanyzes (sorry) just really have one idea. The trouble with theirs — whacking together

bits of anything even remotely fashionable and adding singing, snarling and babytalk — is that it might make the occasional, appealingly odd single but stretched over ten tracks on an album it becomes simply maddening. "John Wayne" is here, so is "Shiny Shiny", but this album is so full of tricks that it's difficult to trust it at all. Expendable. (4 out of 10)
Dave Rimmer

UB40: Live (Dep International) A generous helping of nearly an hour's worth of stage favourites like "Food For Thought", "Tyler" and "One In Ten" which were all recorded during last year's tour of Ireland. Though this is probably designed as a stopgap between studio albums, they create a much tougher, fuller sound on stage than they do on record. Maybe that's something they should consider when they do the next LP. (8 out of 10)
David Bostock



KC & THE SUNSHINE BAND: All In A Night's Work (Epic) Leading American funksters in the '70s, this Miami-based outfit have moved towards the mainstream with pleasant, inoffensive pop tunes. (4 out of 10)
Peter Silverton

MATHILDE SANTIAG: Mathilde Sating (djet Records) This Dutch singer packs in seven songs on a 10-inch. Her voice is deliciously light and smoky, breathing new life into old tuxedo-clad standards. (7 out of 10)
Jan Birch

DUSTY SPRINGFIELD: White Heat (Casablanca-Import) The greatest British female vocalist of the '60s, Dusty's influence is stronger than ever among outfits like The Pale Fountains, Weekend and Mari Wilson. Her skill lay in the way she injected deep soul into well-crafted pop songs. In 1982 her voice still has that hitless-sweet brilliance but, alas, founders in disgracefully ordinary rock tunes and soggy disco workouts. She even manages to throw away Elvis Costello's iridescent "Losing You" which was, rumour has it, written for Dusty. It's not surprising then that the British leg of Casablanca have refused to release it here. (4 out of 10)
Jan Birch

ALBUMS

ANNABEL LAMB: Once Bitten (A&M) With a hunch of session musicians and a veritable battery of synthesizer technology, Ms Lamb makes gently personal, 'adult-oriented' ballads that neither grab nor offend the ear. Nice but by no means essential. (8½ out of 10)
Dave Rimmer



MARI WILSON: Showpeople (Compact) The Mari Wilson vision — a sort of Dusty Springfield-cum-Supremes with tongue firmly in cheek — translates well into the 1980's but not quite so well onto long-playing record. Her warm rose-limed dramas sound a little dampened by those dry compressed drumbeats and the awkwardly modern production and some of the numbers seem complicated by fancy arrangements when, if anything, they need to be simpler. Still, the LP contains songs (like "The End Of The Affair") and singing that are head, (hair) and shoulders above the current competition. I'd buy it, and not just for the extremely fab free calendar. (7 out of 10)
Mark Ellen

FIGURE: Land An Ear (Y) Their second LP and they've lost all traces of the radicalism they once claimed to have. The sound remains restless with a hazy, bitter buoyancy and new vocalist Angela Jaeger has added some direction but, nevertheless, the



THE SM

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AFRICA

TOTO

I hear the drums echoing tonight
She hears only whispers of some quiet conversation
She's coming in twelve thirty flight
The moonlight wings reflect the stars that guide me toward salvation
I stopped an old man along the way
Hoping to find some old forgotten words or ancient melodies
He turned to me as if to say
Hurry boy it's waiting there for you

Chorus

Gonna take a lot to drag me away from you
There's nothing that a hundred men or more could ever do
I bless the rains down in Africa
Gonna take sometime to do the things we never had

The wild dogs cry out in the night
As they grow restless longing for some solitary company
I know that I must do what's right
Sure as Killmanjaro rises like Olympus above the Serengeti
I seek to cure what's deep inside
Frightened of this thing that I've become

Repeat chorus

Hurry boy she's waiting there for you

Gonna take a lot to drag me away from you
There's nothing that a hundred men or more could ever do
I bless the rains down in Africa
I bless the rains down in Africa
I bless the rains down in Africa

Repeat to fade

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On CBS Records

PHILIP JAP RED DOGS

NEW SINGLE

ALSO ON 12"



FUN BOY THREE

TUNNEL OF LOVE

Consequences a-ha comes

Broken hearts after faces
My eye showed around eyes
Whenever I go so does me go

Walk through the fields where the flowers are growing
Curve out your noses on the first tree you see
There are twenty two catches when you strike your matches
Get down on your knees

Chorus

In the tunnel of love (the tunnel of love)
You fell in feet first (in the tunnel of love)
You think of yourselves as really good friends
But you know how it always ends in the tunnel of love

So you get engaged and have a party
Only seventeen when the wedding bells chime
Got a room with a view and a kid on the way
Hope you make it to the church on time
'Cause the wedding list is getting longer
The bottom divorce is getting taller
And you're not getting any younger
Can things get any better

Repeat chorus

The tunnel of love

So consequences showed cases
You tried honeymoons in far off places
But the trial separation worked
And ended up in a divorce case

You gave up your friends for a new way of life
And both ended up as ex-husbands and wife
There were twenty two catches when you struck your matches
And throw away your life

In the tunnel of love (the tunnel of love)
You fell in feet first (in the tunnel of love)
And thought of yourselves as really good friends

But you know how it had to end
In the tunnel of love (the tunnel of love)
In the tunnel of love (the tunnel of love)
The tunnel of love (the tunnel of love)
In the tunnel of love (the tunnel of love)

Words and music by The Fun Boy Three
Reproduced by permission Plantagenet Melons Music Ltd.
On Chrysalis Records

XX1
12XX1

Pete Shelley



● Telephone Operator

Special Limited Edition 12" Single
For The Price Of A 7"



star teaser



Elkie Brooks

The names or titles listed right are hidden in the diagram. They may be horizontally, vertically or diagonally—many of them are printed backwards. But remember: just the names or titles are always on an unbroken straight line with the letters at 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.

ANSWERS ON PAGE 41

- BE POSITIVE
- BLUE TONIGHT
- COME
- SEPTEMBER
- DANCE AWAY
- DON'T CRY OUT LOUD
- GO RIGHT WOMAN
- DREAMDEALER
- FALLING STAR
- FDDL IF YOU THINK IT'S OVER
- GASLINE ALLEY
- GOT TO BE A WINNER
- HE'S A REBEL
- IF YOU LEAVE ME NOW
- LILAC WINE
- NIGHT BIRD
- NIGHTS IN WHITE SATIN
- NOT ENOUGH LOVE
- DUR LOVE
- PEARL'S A SINGER
- PLAY THE WAY I FEEL
- PULL ON THE RIDGE
- RESCUE ME
- SAVED
- SPIRITLAND
- SUNSHINE AFTER THE RAIN
- SUPERSTAR
- THE RUNAWAY
- TOMORROW
- TOO PRECIOUS
- WARM AND TENDER LOVE

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

the stranglers

MIDNIGHT SUMMER DREAM

(SPECIAL 7" & 12" REMIX)

THE NEW SINGLE



7" & 12"-REMIXED FROM THE ALBUM 'FELINE' BY VLADIMIR & OLGA (UNAVAILABLE ELSEWHERE)

A3167



Crossword

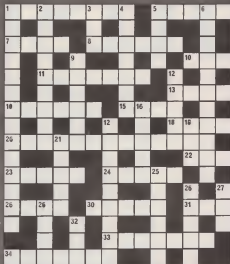
across

- 1 and 25 down. Thoroughfare frequented by 2 down (8,6)
 5 David immortalised by The Jam
 7 The colour of Sharon?
 8 Duo worth at least one hundred cents
 10 Label for Kajagoogoo (1,1,1)
 11 Billy who likes being cuddled in downpours
 13 'Last Night A DJ Saved My Life' (Indeep)
 14 Genesis' 1981 biggie
 15 Once sax man for The Beat
 18 '---- The Pigeon' (Genesis oggins)
 20 Big Daddy of The Smurfs? (6,7)
 22 Nugent --- the mad axeman
 23 Additional Melba?
 24 Leading reggae outfit
 28 She provided a hit for Kenny Rogers
 30 Strange one
 31 Alphabetically, they're second only to Abba (1,1,1)
 33 It came before February for Barbara Dickson --- and all of us!
 34 'Doo Loo' hitmaker

down

- 1 Just the girl for The Stranglers (8,6)
 2 Dandy Geri converts to a regular hitmaker (4,5 cross)
 3 Mr Stewart, we presume
 4 Phil you'll find in a 21 down
 5 Their latest is a rap
 6 John Williams' cinematic success (5,4,1,1)
 9 Midge and Co.
 12 They rocked the Casbah last year
 16 'Poison-----' (A hit for 31 across)
 17 Barbara Nick
 18 Like butter, like Benatar
 21 'You Can't----- Love' (Phil Collins)
 25 See 1 across
 26 Could be Manilow --- or our nifty scribel
 27 Label on which you'll find 2 down
 29 '---- Stand So Close To Me' (Police)
 32 'When She --- My Girl' (Four Tops)

ANSWERS ON PAGE 41



NEW SINGLE

◆
WAVES
 (new version)

◆
BLANCMANGE

◆
 7" & 12"

1" - blanc 4, 12 - blanc 4

EXTRA TRACK ON 12"



Just out.




PIGBAG: Lend an Ear.

£3.99  £3.99

Just in.

WHSMITH



WHERE YOU SEE THIS SIGN. 

Prices correct at time of going to press. Subject to availability.

And you can take them with you...

Pictures: Eric Watson

Cassette machines. Radios. Hi-fi's. TV's. There are masses of them on the market — all shapes, sizes and prices. You can even get all four in one system. And best of all, they're portable. We asked eleven music people, never known to step outdoors without some kind of musical accompaniment, to test drive some of the latest technology on the market.



Laughing in the face of traffic, middle-of-the-road group Bananarama are toting a range of light but hardy hi-tech. Siobhan (left) handles a JVC stereo cassette recorder with a detachable centre that converts into a portable for headphones. "I like the colour, it's beautiful." She'd "like this model very much" for all her compilation tapes made up of dance records. Better than the battered £30 Walkman she's got at the moment.

Keren (centre) has a Panasonic stereo cassette with two pairs of headphones. "Perfect. Me and Sarah have got one that we plug into and groove down the road together. It's really like being in a film with a soundtrack."

And Sarah's got a Panasonic cassette player radio with a Panasonic mini centre that, like Siobhan's, clicks out of its loudspeaker base. "Great to carry around with you" for, in her case, the playing of "heavy dub reggae".

What more blessed relief from the tedium of Arctic life than a Sharp Play-Disc Stereo system? Such an item has fallen into the hands of Lee Dury of Ereserhead who reckons it's "a bit heavy but it would be handy to have indoors and move from room to room".

It plays 7" and 12" discs, gauges them automatically, and includes a stereo radio. What records would he use to raise the temperature a little? "Our stuff — Ereserhead. And early rock 'n' roll and The Ramones and a group I really like called Spyder."



Afloat on both the waves and the wavebands is Mick Mulline of Modern Romance, rarely seen without his collection of Soul cassettes, and here equipped with a Sony domestic hi-fi system made up of a stereo radio, cassette deck and detachable speakers. "It's really good, this," he claims. "A little bit heavy but the quality is good enough to reproduce home stereo so if you're travelling around a lot it's great."

He doesn't care much for people who carry them around in public. "It's a bit annoying when you're running around shopping and there's a guy wandering round Sainsbury's with one blaring away at top volume."



Undeterred by the climate, Annie Lennox of Eurythmics (below) is manning the Sony camera and video recorder pack, one of the smallest and lightest portable film-making units in the world. She and partner Dave have won prizes for their own videos. "There are a lot of avenues open for that sort of thing," she says. "This pack's marvellous. If you're inventive enough you could come up with some very good stuff. Maybe even make your own little feature story or documentary and then take it along to Channel 4. You shouldn't be too scared to try just because it's only you doing it."



Tired of awaiting their four-wheeled transport, the Wham! quartet (above) play around with their various music-makers. Shirley (left) is plugged into a Sony Auto Reverse Walkman. It's the top of the range and plays either side of the tape without it having to be taken out and flipped.

"I'd love one," she says, "if I could afford it."

George (next left) catches a desirable JVC TV radio cassette. Want one? "Not really, no. I don't like watching television."

Dee's got a Sharp stereo radio cassettes. The centre section slips out and converts to a mini cassette and radio for headphones. "It's great and I want one," is the instant response.

And Andrew? He's tuning a Panasonic TV radio alarm clock. "Ideal for Breakfast TV," he points out. "It's a nice idea to have a miniature by your bed. In fact everything should be by your bed, close at hand."

Carting a JVC stereo radio cassette recorder across this cactus-ridden plain is Gary Tibbs, a lover of Blomanga, Besties, Bowie and Police tapes. "Looks quite impressive," he says. "Got lots of knobs on it but whether they're all necessary, I don't know. Soundwise it's good. Great for the bedroom but a little big to carry around." (It weighs eleven kilograms).



And you can take them with you...

THE PRICE GUIDE

A brief breakdown of what they're called and the Recommended Retail Prices at the time of printing.



SHARP V2-2500E Both-Sides-Play Disc System: £259.00 (Lee)



JVC RC M90L Stereo Cassette Recorder: £333.00 (Gary)



Panasonic Way Stereo Cassette: £66.50 (Karan)



Panasonic TR-1001G TV/Radio/Clock: £233.50 (Andrew)



Sony WM7 Auto-Reverse Walkman: £99.95 (Shirley)



JVC CX-5000 GB TV/Radio/Cassette: £299.00 (George)



SHARP QT-19ER Stereo Radio Cassette: £99.00 (Dee)



(Above) Sony SL-F1 Video Recorder; (below) Sony F1 Tuner/Timer



Sony HVC 3000P Colour Video Camera: £1248.00 including Recorder & Timer (Annie)



Panasonic RXF80 Tuner/Deck: £199.95 (Sarah)



JVC RCS55L Detachable Stereo Radio Cassette: £149.00 (Siobhan)



Sony FH7 Mini System: £299.95 (Mick)

Organisation: Zed Zawada/Petra Elken
Equipment kindly loaned by JVC/Sony/National/Panasonic/Sharp

50 AUTOGRAPHED

HAYSI FANTAYZEE

ALBUMS TO BE WON!



Silence, clamouring hordes. The Haysi Fantayzee LP is now upon us. Said disc, entitled "Battle Hymns For Children Singing", is — even now — being loaded onto lorries and shifted to places of purveyance (shops — Ed.) to tempt pennies from the general public.

All, that is, except a special pile of 50 copies that have been set aside for a very special reason: they're autographed by the band and they're being given away FREE to the winners of the following competition.

Wrestle with the question below (v. hard), jot the answer on a card, along with your name and address, and send it to *Smash Hits Haysi Fantayzee Competition*, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF by March 3. The first 50 cards bearing right answers will win an extremely bumper package.

Here's the question: Aside from Kate and Jeremiah, there's a third member of Haysi Fantayzee.

What's their name? a) Paul Humphreys; b) Melissa Caplan; c) Paul Caplan?



CENTRAL LINE

Nature Boy

There was a boy, a very strange enchanted boy
Said he wandered very far, very far
Over land and sea
A little shy, sad of eye
Very wise, very wise was he

And then one day (then one day), one magic day
He passed my way
And while we spoke of many things (many things)
Fools and kings (fools and kings)
This he said to me

The greatest thing you could ever learn
Is just to love and be loved in return
(To be loved, in return)
(To be loved, in return)

And then one day (then one day), one magic day
He passed my way
And while we spoke of many things (many things)
Fools and kings (fools and kings)
This he said to me

The greatest thing you could ever learn
Is just to love, show your love in return
(To be loved, in return)
(To be loved, in return, to be loved)

It's your nature
You know it's your nature, nature boy
Repeat to fade

Words and music by Eden Ambez
Reproduced by permission Chappell Morris Ltd
On Mercury Records

MERRICK & TIBBS



C A L L O F T H E W I L D

THEIR FIRST SINGLE

Available on 7" plus 12" extended version. Both in picture bags.

MAT 1



Malcolm McLaren
Soweto →

7+12" VERSION CUT NOW ON
CHARISMA RECORDS MALC 2+ MALC 212



Christ! It really annoys me! Kajagoogoo, that is. They release a single which is OK and should go into the lower twenties, and thousands of people rush out to buy it. I wonder why. Do you think it has anything to do with the fact that darling Nick Rhodes (?) co-produced it?

Most of these offenders (fact) are Duran Duran fans who dole on everything they do or say. Nick Rhodes may be good-looking (?), but does this mean that you must buy the singles he produces? Does it make you a real fan?

Do you notice the similarity between Kajagoogoo and Duran Duran? Strong chorus. Weak lyrics. Wimpy. *Lil, Boreham Wood.*

Aren't they absolutely gorgeous? That pic of Kajawotsit! Just made me scream with delight. I thought "here's a group to take over where Weller and Co left off" and was well impressed with lyrics to "Too Shy" (aussi shades of Baz?).

Man, I could really feel the passion and quality sensation inherent in aforementioned song. And imagine my astonishment at the link with Duran Duran. Makes me wonder if anyone really listened to "Beat Surrender". *K. Barron, Colchester.*

Recently, while listening to Roundtable, I was surprised to hear the pizazz, headed by the infectious Mark Ellen, sing off Kajagoogoo on the grounds that they were "fashionable". It seems to me that whenever a band take the trouble to create a strong visual image, they are immediately branded as "fashion dummies" who have no interest in music whatsoever.

And the people who spend most of their time complaining about the way bands dress are the first ones to tell you that they wear bands dress at no importance. So why bring the subject up in the first place?

These days, the way a band present themselves is very important, as people are more likely to take notice of a band who look the part than some boring scruffs who couldn't give a damn how they look. And I don't think that's a bad thing.

I found it amusing to hear Mick Karn criticising them, at least they don't have to shove off their eyes to get noticed! *A Strawberry Switchblade, Glossop.*

Did you know that Limahl of Kajagoogoo's real name is Chris Hamill and if you change Hamill around you get Limahl. Depressed Koala Bear From Down Under, Barnet.

For a "Progressive Rock Band", U2 have some very odd and boring attitudes to today's music.



"They're getting someone standing up there who's not wearing make-up, who's wearing shabby jeans". What the hell has wearing shabby jeans got to do with it?

U2 have made it big and congratulations to them, but if there is such a great demand for their type of image why have they not made it before now?

They're now getting the famous Flavour Of The Month treatment that Culture Club, Adam Ant, Duran Duran and many more received, and it stinks!

We've had enough of this "know it all" stuff before from Kevin Rowland, without the whole of U2 joining in. Take a hint, lads. You so-called "clean cut" image wars against your music, certainly not for it. Surely a good group should not have to wait until the fashion changed! *The Numanoids, Newry, Northern Ireland.*

Hey!!! I MUST thank you for that fabulous article on the one and only, truly sparkling U2 and to Mr Tim de Lisle (Sir) a medal in the next Honours list.

That was probably one of the most amazingly brilliant decisions in printing you've made since the last U2 article (I even remember THAT). Anyway, more, MORE!

I'll tell you something else as well. Looking through the Letters in the self same edition I came across one from Paul Hewson. I nearly choked! I mean it is THE Paul Hewson? If it is, it's a jolly good job he does like U2, that's all I can say!! *Girl, Sheffield.*

P.S. For all you uninitiated ones out there, Paul Hewson is Bono's other name.

Q. What has happened to Haircut One Hundred?
A. They've parted.
Eleanor Hicks, Braintree.

I think it's a right shame that Nick Heyward's left Haircut One

Hundred but could I, via your Letters page, wish Nick every success with his solo career and the same to the NEW Haircut One Hundred and hope they continue to make great records in 1983. *Haircut One Hundred & Nick Heyward Fan.*

In 1982 I spent a staggering £137.21 on seeing my favourite groups in concert: about £75.00 on records and tapes; £55.00 on a Sony Walkman, not to mention £16.46 on batteries for the thing; £29.00 on a stack system; also an incredible £20.00 on Smash Hits magazines.

Now then, if I'm going to maintain this high standard of expenditure in 1983 I'll have to take out a second mortgage—unless, that is, you send me a record token . . . or two (or three or four or five or six . . .)! *Simon le Bon & The Bon-Bons fanatic somewhere in the county of Sussex.*

P.S. And did you know the biggest waste of money is the 15p? I've spent on posting this mind-blowing information to you because I doubt if you'll print it!

Karl Marx said "Religion is the opium of the masses". Although religion retains its place as the hard drug of the old, pop music has undoubtedly become the most common and effective soft drug. If Marx were still here in today's hi-fi and radio world, he might comment "Duran Duran is the cannabis of the young".

The trouble is not with pop music itself but with its effect: it hots out reality and stifles discontent. Young squanders earn very little, but they squander what they do have on records and concerts in desperate attempts to fulfill their craving for escapism. Duran Duran, Blancmange etc., use the money they extract to visit far-off places which we will never go to.

Some groups, it is true, sing protest songs condemning the system. These groups are, however, part of the system. The

songs of anger don't encourage action — if they did, they'd be banned, wouldn't they? And most of these "radical" singers have lined their pockets quite nicely. John Lennon sang "imagine no possessions", yet he wasn't short of a bob or two.

Pop music is a drug we must kick. We must face the issues — nuclear disarmament, unemployment, whether Leeds United will get promoted, the significance of astrology etc. Your magazine is a lackey of the capitalist imperialism and a servant of bourgeois imperialism. Up the revolution! If you want to be revolting like me, send all donations of £100 and over to: *Denis Thatcher's Hip Flash, Newbury.*

No, but seriously, what do you think about Leeds' chances?

What would you get if you crossed E.T. with Kevin Rowland?

I don't know either but I bet they'd never have it on Breakfast Television.

The Loan From The Lagoon.
Why not? They had Mark Ellen, David Hewporth, Ian Birch's back and a fleeting sidelong glance of Kimberley Leaton the other week. Oh, missed it, did you?

Just who the hell does Dave Rimmer think he is, slugging off jazz-funk? He doesn't know the slightest thing about it, and so when fifty or more kids bang around HMV or Ruby Red Records sending out the latest imports and this person has the nerve to slag off Medium Wave Band, of course most of us are offended.

Maybe he should listen to records like: "Planet Rock", "E.T.", "Scorpio" or any other good rapping song by Grandmaster Flash and then he will see how damn good jazz-funk is.

Could you please tell Jeffrey Daniel to come and body-pop next to my body. *Sonia Spence, W'lon.*

If you're a Shalamar or Grandmaster Flash fan, I think you'd find an silly in Mr Rimmer. If the kind of jazz-funk you're taking about is the sort where some average sax player needles around the same riff for days on end, then the two of you clearly aren't going to get on.

Now come on, Smash Hits! Since April last '82, you've had a large enough cash flow to send various reporters and photographers to no less than twenty concerts in London, four in Liverpool, one in Birmingham, one in Reading, one in Nottingham, two in Sheffield and one in St Austell.

You've also managed to scrape enough fivers together to send Dave Rimmer and Steve Rapport to New York to interview Culture Club and again Dave Rimmer and Mark Rusher to Belfast to quiz Dexys.

You've also banished Ian Birch to France to aggravate Bryan Ferry and to California with Sheila Rock to catch the latest from Duran Duran. All bands mentioned so far could have been interviewed in this fair country, so saving infinite expense.

Also, that same lucky pair Birch and Rock have been sent to Los Angeles to quiz Gary Numan, Mark E. Smith and Meat Loaf in Connecticut. Neil Tennant and Eric Watson had a close encounter with Squeeze in Sweden and Ian Crauna went to Germany to bag a seat in XTC's touring van.

Just to rub it in, someone in your office has spent a lot of money buying an average of twenty-one singles and eleven albums per issue in order to write offensive reviews of them. This is not to mention the vast amount of cash spent on discs to print the songwords to. So why on earth do you lavish just £5 per ink on only one fah letter writer?

I hope your cheeks are crimson in shame.
Callmate 670, Loughborough.

That's quite enough of that kind of talk. Here, take this £5 Record Token and be off with you. Not a word to the others, do you understand?

It seems to me that amid all the sensation of The Jam, Japan and Squeeze splitting up, everyone has overlooked the re-arrangement of one of the world's supergroups.

This winter Bryan Ferry and his fellow Raxies emigrated to Australia. There they decided to change the group's name and image, but not their sound.

The result of all this is a single called "Hey Little Girl" under the name of Icehouse, which is going up the charts in leaps and bounds. I would like to take this opportunity to wish Mr Ferry the best of luck with this new venture.
Bryan's Old Tuxedo, North Devon.

You want suggestions to improve this already magnificent magazine (grovel)? Well, how about this?

A 3-D mag! The 3-D spec, 3-D Simon Le Bon's nose, I can see it all or even!

Or even better, a pop-up *Smash Hits*! Can you imagine it? A Boy George plat to poke your eyes out or a novel way of picking one's nose!

Fantastic!
How about it?
Miss G. de Wit, South Wirral.

What would you be if you ate your parents?
An orphan!
Lisa Le Grove, Glasgow.



I'm writing to complain about all these Beatles re-issues. OK, they were a great group in their time, as your interesting facts article showed, but re-packaging all their singles and bringing them out twenty years later is just a sophisticated rip-off by their record company. Surely they should be leaving the charts free for new bands instead of filling it up with ancient songs that have already been big hits. If EMI spent as much money promoting new talent as they do bringing Beatles' records back from the grave, we'd all be a lot happier.
Moore, Lisburn.

I bet you a £5 Record Token you can't find anything sarcastic to write at the bottom of this letter.
Simon Le Bon's Greatest Fan, Sheffield.

How's about "you're too late"?

New look, all you Fascists! You think you're really trendy for not liking The Nolans. But you're wrong. Ha, I'll tell you who's really great. Greater than my red dungarees or Lenti! nihiles. Right on The Nolans. I mean, we were going to join their fan club, but, come on, 15 1/2 is 15 1/2.

Ha, ha, that fooled you. I HAD MY FINGERS CROSSED ALL THE TIME!
Rik Mayall's Left Hand Plat.

I do not think this letter will get printed, probably because what I am writing about is true. Now, correct me if I'm wrong, but I thought *Smash Hits* was supposed to be a music magazine for all tastes of music?

Well, it certainly doesn't look like it to me, judging by your covers. This is how your covers have gone since December, 1981: Haircut One Hundred, OMD, Depeche Mode, Japan, Heaven 17, ABC, Altared Images, Simon Le Bon, Bamanorama, Nick Heyward, Yazoo, Toyah, Belle

Stars, Fun Boy Three, Soft Cell, Madness, The Associates, Duran Duran, ABC (again), Mari Wilson, The Brothers Kemp, Culture Club, Bauhaus, Orange Juice, Japan (again), Dexys, Tears For Fears, Malcolm McLaren, Wahl.

Now, don't get me wrong. I like all the above-mentioned groups a lot, and your magazine! But could you not, at least once a year, feature on your cover groups like Whitesnake, Deep Purple, Gillan or Meat Loaf, to mention but a few decent groups?

I am sure that once a year would not be too much for your other readers who dislike such groups to face a picture of them so frequently as this. So come on cover designers, be fair and give groups such as these a bit of the limelight too.
Gillan's Hair Brush (don't be cheeky — he has got one).

I am writing to say how disgusted I am with the way the general public are brain washed by the media — to be more precise, the way DJs have the power to force records upon us. Recently Kid Jensen and John Peel decided that "The Story Of The Blues" by Wahl was "a good record".

So, we have to listen to it at least ten times a day, we have to read numerous articles on it in music magazines and eventually we begin to think "we, it must be good; why else would they play it so often?"

We are also told that Pete Dinklage is the new Meat Loaf and we are undergoing a massive change in modern music.

I listen to music for pleasure and relaxation and must admit that I enjoy the sound of it, the record. I just can't understand, though, what's supposed to be so shockingly honest and rebellious about it.

Before your Letters page is inundated with angry notes from people who are now fan Wylie disciples, I would just like to say that I am not trying to influence anyone in any way. If they like it, good for them. But would they just as soon say "what a load of rubbish" if Kid Jensen did?
C. Roberts, Stanford-le-Hope.

So far your knowledge of group's names has extended to The Spends, Spandau, The Ballet Boys, The Simps, The Funsters, The Whamsters, The Kid and The League.

So we've decided to give you some of our suggestions. How about "The Japs" for Japan, "The Softies" for Soft Cell, or "The Alphabet Boys" for ABC? Or maybe you'd prefer "The Bucksters" for Bucks Fizz, or "Hot Chocs" for Hot Chocolate or "The Boustlers" for Bauhaus?

Anyway, we're sure you've got plenty up your sleeves for your next exciting issue!
Louise B. & Korrie Reid, Edinburgh.

Smash Hits

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Publisher

Peter Strong

star teaser

ANSWERS (FROM PAGE 32)



crossword

ANSWERS (FROM PAGE 33)

ACROSS: 1 and 25 down 'Electric Avenue'; 5 (David) Watts'; 7 (Sharon) Redd; 8 Dollar; 10 EM; 11 (Biny) Grinin; 13 (Last) Nape; A DJ; 14 (Sevd) My! Lisa; 16 'Abacost'; 15 Sexx; 18 (Spot) (The Pigeon)'; 20 (Father) Abraham; 22 Ted (Nugent); 23 (Melba) Moore; 24 Anand; 28 (Lidy); 30 Steve (Strange); 31 ABC; 33 'January (F) January'; 34 Natasha Down; 1 'European (F) Europe'; 2 (Eddy) Grant; 3 Rod (Stewart); 4 (Phil) Collins; 5 (Whet); 6 (Theme) From; 7 (Visage); 12 (Clash); 16 (Passion) Brown; 17 'Lungonia (Nick); 18 Pat (Benatar); 23 (You) Can't Hurry (Love)'; 26 Berry (Manilow); 27 ice; 29 'Don't (Stand) So Close To Me'; 32 (When) She) Was (My Girl)'

My name is Catherine and my love groups include Duran Duran, Kenyargo, Toyah and U2. I dislike heavy metal. Males aged 18-18 are very welcome. Contact: Catherine Francis, Llandydr House, Llandydr, Trimsaran, Dyfed, S. Wales.

I am 17 and looking for someone who's interested in punk. I like Killing Joke and lots more. Write to: Charron Nathalie, Les Marchandoux, Ayr, 24 210 Thenon, France

My name's David, I am 18 and I would like to write to girls aged 18+. I like Grandmaster Flash, Thompson Twins, Pete Shelley, photography and lots more. Please send pics to me at: 38 Vauxhall Park, Belfast, N. Ireland.

Hi, I'm aged 12, I'm female, and looking for anyone into The Beatles and Duran Duran. Any young George Harrison lookalikes especially welcome! Write to: Julia Brent, Roderic House, Suffolk Square, Cheltenham, Glos.

Kate, 17, wishes to swap words and thoughts, ambitions and ideas, with anyone into good music, like Bowie, Whites And Torch, Japan and Bauhaus. Write to me at: 24 Crozier House, Ebdon Way, London SE3 5PT.

Fancy a friend from Paris? I'm male, aged 18 and my music tastes include bands like Kool And The Gang and singers like Evelyn King and Melba Moore. Write to: Bertrand Stelbold, 15 Rue du Cl. Plot, 92300 Neuilly Sur Seine, France.

My name's Karl and I would like to hear from girls and boys aged 16+. I enjoy all kinds of music except punk and heavy metal. My interests include animals, photography and writing. Write to: Karl Brode, High Abbey, Bay Horse, Nr. Lancaster, Lancashire.

Two nutty sisters would like to write to people with similar music tastes. Karen (12) is a Duran Duran, Japan, Depeche Mode and Yazoo freak while Denise (14) is a Humanoid and likes a lot of futuristic music. Our nicknames are Rio and Grasshopper! Write to us at: 108 The Avenue, West Wickham, Kent BR4 6DZ.

Male (18) will write to anyone into Bauhaus, Siouxsie, Nash The Slash, Joy Division, Dislikes are leg warmers and Duran Duran tracks. Write to: Rob, 37 Lisskill Terrace, North Shields, Tyne & Wear NE30 2EH.

Dear Santa, I'm very annoyed because you forgot to send me a male pencil, aged 14-16, into Madness, The Jam and Duran Duran. I'll never forgive you unless you send me one quick 'n' fast. Send him to Lucy, Yew Tree House, Kings Stanley, Stonehouse, Glos.

Three looney guys wish to write to three equally mad girls with a good sense of humour. We enjoy FB3, The Pale Poutains, Shalamar and Yazoo. Pics if possible (Shalamar lookalikes welcome) to: Flakun, 10 The Green, Great Houghton, Northampton.



Hi, I'm a 17 year old Scots trendy (but hi! please!) living down south, into the Jam, Shakatak, Thomas Dolby, Discharge, Wizzard, AC/DC and more. I'm also into Tron, driving my Hillman Imp and lawnmowers. 12-16 year old males or females welcome to write to: Butch Woolven, 5 Woodview Rise, Strood, Kent.

If anybody in the big wide world out there is lonely and bored with life, how about writing to me: my interests include travelling, sport, Culture Club, The Jam and others. Write to: Nathalie Palmer, 25 Parson Lane, Easton On The Hill, Nr. Stamford, Lincs PE9 3NF.

Dedicated mod (aged 16) would love to hear from mods all over the world and who are into mod bands such as Small World, Squire, Secret Affair and Small Faces. Modettes also welcome to write. Contact me: Stephen Barry, at: 2 Struttley Bank, Kelbrook, Co. Lancs BB6 6TE.

I'm a 15 year old strange German female and I would like to hear from anyone anywhere who'll second my emotion. I like black clothes, Japan, Simple Minds, Marc And The Mambos, Echo And The Bunnymen and others. Please write to: Ulrike Loos, Iostersweg, 2, 4500 Osnabruck, West Germany.

I'm aged 15 and from Hungary. I like Status Quo and collect pictures of them. I would like males to write to: Szabolcs Anikó, Tota 11, Eysweg ut 11, 2850, Hungary. You won't regret it!

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

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KEEP FIT with BARRY

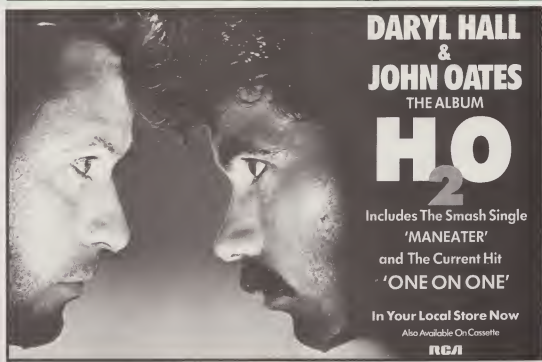


cat and fed sound of new Lionel Richie record waiting from the music-box when, all of a sudden, deafening racket resembling some complete brit hammering on ya sacred front door of Cestle Bez, Cousin Keith. Who Eise? Before thumping said bezs squarely on conk, your eagle-eyed reporter can't help but notice his v. fetching attire. Gone is the fur-trimmed parka. Gone is the lime green nylon "Work 'n' Weer" strides. Gone, too, the wiggly sun-hat with "Whipsnade Zoo" stickers. In their place, meise, a v. netty "Kung-Fu Style" track suit, ripple-soled running shoes, round the bounce a rather degey towelling head-band affair, in one mitt a quart of orange juice, in the other a bowl of musstid. Oh mighty Bez, quise said nightmerish aspects, still recolling from the stunning blow freshly dealt him by yours truly. Let moi in a mo for to tell you something rather interesting. DO YOU KNOW WHAT'S ON THE TELLY?, howls our excitable chem. Of course I know what's on the telly, twit, ripoates Bez — what's *awfully* on the telly — i.e. box of choccs, bowl of fuligs, two copies of "Rembling Free" and a half-satan packet of Bovril crispis. Why? He, no, sez he. What programme on the telly?! In a trice, meise, the two of us are upstairs with the gogglor on end — oh wow — what's on but this reelly fab ledy called the "Green Goddess" in a v. trendy bathing suit doing loads of knee-bends, back-flips, getting a bit of weight off the old *Vestae Externus* (whatever that is — not sure if I want to know actually!) — and generally telling *zout le monde* to juff, pent end perspire for a better vey

of life, etc. Oh, *Christmas Trees*. Keith old chum. Why didn't you tell moi earlier? Just the ticket for becoming extremely hanky and impressing all the girls in the office — namely Bev, Linda, "Rockin'" Kimberley Lewton and of course Ien Birch (k/ills me, that). So from here on in, worshippers, it's *Breakfast TV/Herewith* a typical day in the life of your reporter (plus Keith, unfortunately) . . .
06.00 at Cestle Bez: woken by heath-food alarm-clock (rather clever design by yours truly where lenails fall out of sock onto bounce causing eventual lack of kip). Leap out of *!!!* snap on box, climb into wiggly Japanese kimono and start doing *Disco Dancercias* as they over the sleep. V. difficult as they don't *overly* have ya trendy leath-r-cled lady. In fact most of the time they have these reelly boring blokes jabbering on about News and Current Affairs and whether or not there's a water-strike in Potters Bar, etc. and quite how crazy keep-fit fanatics like moi are supposed to execute v. strenuous back-bustin' burpees and rather echo-worthy pelvic tilts in firm friends, one of nature's great unanswered riddles. This *Frost chappie* — [Keith says he's the weatherman — gads!?! Wor did I] — and Anne Ford [who I rather fancy, as it happens] and Angie Rippon and Frank Bough and Selma "Beem Me Up" Scotny don't even have any crazy palpitating disco music bloring away in ya background so what kind of Keep-Fit programme is that, eh?
07.15 at Brexington Mensions: pause for refreshing bowl of v. health-giving brekki — i.e. *namely* oat

fliekes, a carrot, two or three daffodi bulbs and generous portion of bird seed.
07.45: Keith shows up, completely knackered after jogging 100 yards up road to Cestle Bez (pneitic, eh?). Yours Truly, Keith and cat Renato begin wiggly work-outs of v. tiring variety. Keith quite often wearing a rather embarrassing Jimmy Savile type v. doggy pastel blue 3-piece track suit and singing Nolans numbers rather loudly in time with said rhythmic movements.
08.15: stopping but briefly for the quaffing of about nine gallons of "Eazi-Squeez" Scandinavian turnip juice, Bez and Keith set out for the Bowl Test — i.e. very lengthy jogging session from Bez Towers. Wapping to his v. plush piece of work in Cornaby Street.
08.00: Arrive in office in time for swift shower and rub down with copy of "Sporting Life", heat with mirth at rest of staff crawling into office looking normal v. peaky and unfit selves, and prepare to start another health-packed jour.
By and large, all things considered and everything taken into account, mates, it's a *Better Life* with *Breakfast TV* (well, I think so anyway, as there.) See you next time, same mag, same page . . .

Cheers!!
Barry



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for
full
range of



'22'
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'16'
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Ladies Bowling Shoe
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'11'
MS 1210
Button Down Shirt
Suits 34-42 Available in Black, Red, Blue, Green, White, Also Red/White, Blue Stripes, Union Jack Colours

and
much
more



'29'
MS 1307
Motorcycle Boot
Suits 5 1/2 to 6 1/2 Available in Black, Red, Grey, Leather, Black Patent, Black Suede



'14'
MS 1172
Padded Backs Boot
Suits 5 1/2 to 6 1/2 Available in Black, Red, Blue, Green, White, Also Red/White, Blue Stripes, Union Jack Colours

and
much
more



'14'
MS 1172
Anorak
Suits 5 1/2 to 6 1/2 Available in Black/White, Navy/White, Red/White, Blue/White



'14'
MS 1205
Ladies Bowling Shoe
Suits 5 1/2 to 6 1/2 Available in Black, Red, Blue, Green, White, Also Red/White, Blue Stripes, Union Jack Colours

and
much
more



'19'
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DATES

Check locally before stepping out
A Bev Hillier production.

Joan Armatrading: Southampton Gaumont (April 2), Brighton Centre (3), Cornwall Coliseum (4), Oxford Apollo (5), London Wembley Arena (6, 7), Birmingham National Exhibition Centre (9), Manchester Apollo (11), Newcastle City Hall (13), Glasgow Apollo (14), Aberdeen Capitol Theatre (15), Edinburgh Usher Hall (16), Bristol Colston Hall (18), Cardiff St Davids Hall (19), Portsmouth Guildhall (21), Bournemouth Winter Gardens (22).

Bluz Zoo: Reading Uni. (February 18), Southampton Uni. (19), Bath Uni. (21), Manchester Ashton Under Lyne Metro Cinema (23), Ashington Leisure Centre (25), Streethclyde Uni. (26), Birmingham Aston Uni. (March 4), Canterbury Kent Uni. (8).

China Crisis: Bristol Poly. (February 17), Cardiff Uni. (18), Exeter Uni. (19), Nottingham Trent Poly. (21), Liverpool State Ballroom (22), Manchester Hacienda (23), Leicester Uni. (24), Birmingham Poly. (25), Brighton Poly. (26).

Eurythmics: Sheffield Dingwalls (February 17), Birmingham Aston Uni. (18), Bristol Dingwalls (19), Lancaster Uni. (20), Newport Adm's College (22), Keele Uni. (23), Newcastle Dingwalls (24), Glasgow Nite Moves (25), Aberdeen Uni. (28), Dundee Dance Factory (27), Liverpool Dingwalls (March 2), Manchester Hacienda (3), Nottingham Trent Poly. (4), Loughborough Uni. (5), Hatfield Poly. (7), Portsmouth Poly. (8), Southampton Uni. (8), Bournemouth Academy (10), Swansea Uni. (11), Norwich East Anglia Uni. (12), London Lyceum (13).

Fun Boy Three: Leeds Uni. (March 5), Portsmouth Guildhall (7), Bristol Locarno (8), Birmingham Odeon (9), Brighton Dome (11), Poole Arts Centre (13), London Hammersmith Palais (14, 15), Cardiff Top Rank (16), Glasgow Tiffans (18), Edinburgh Playhouse (19), Sheffield Top Rank (21), Manchester Apollo (22), Newcastle Mayfair (23).

Mataos: Preston Poly. (February 17), Scarborough Taboo (18), Coventry Poly. (19), Manchester The Gallery (23), Sheffield Limit Club (24), Colne Francis (26), Kingston Poly. (March 1), Brighton New Regent (10), Norwich Jacques (11).

OMD: Belfast Ulster Hall (March 12), Dublin Franca Xavier (13, 14), Nottingham Royal Concert Hall (May 5), Ipswich Gaumont (6), Oxford New Theatre (7), London Hammersmith Odeon (9).

One The Juggler: Nottingham Asylum (February 18), Coventry General Wolfe (18).

Plogab: Nottingham Palais (February 17), Manchester Hacienda (23), Liverpool Uni. (24), Newcastle

Uni. (25), Edinburgh Uni. (26), Glasgow Tiffans (27), Leicester Poly. (March 2), Dunstable Queensway Hall (3), Bristol Union Anson Rooms (4), London Deodar (5), Bournemouth Town Hall (7), Portsmouth Southsea (8), Gaiety Bar (8), Birmingham Aston Uni. (11), Loughborough Uni. (12).

Southern Death Cult: Liverpool Warehouse (February 17), Retford Portershouse (18), Aylesbury Friars (19), London Heaven (21), Newcastle Tiffans (23).

Tears For Fears: Norwich East Anglia Uni. (March 17), Hanley Victoria Hall (18), Leeds Uni. (19), Manchester Palais (20), Liverpool Royal Court (21), Newcastle City Hall (22), Aberdeen Capitol Theatre (24), Glasgow Tiffans (25), Lancaster Uni. (26), Bristol Locarno (27), Cardiff Top Rank (28), Poole Arts Centre (30), Dunstable Queensway Hall (31), Nottingham Royal Centre (April 2), Ipswich Gaumont (3), Brighton Top Rank (4), Margate Winter Gardens (5), Guildford Civic Hall (6), Oxford Apollo (8), Birmingham Odeon (9), London Lyceum (10), Bath Pavilion (11).

UFO: Ipswich Gaumont (March 21), Sheffield City Hall (22), Nottingham Rock City (23), Oxford Apollo (25), Birmingham Odeon (26), Leicester De Montfort Hall (27), Bradford St Georges Hall (28), Newcastle City Hall (29), Edinburgh Playhouse (30), Aberdeen Capitol (31), Glasgow Apollo (April 1), Preston Guildhall (2), Liverpool Royal Court (3), Manchester Apollo (4), Cardiff St Davids Hall (5), Bristol Colston Hall (8), Cornwall Coliseum (9), Poole Arts Centre (10), Southampton Gaumont (11), Brighton Dome (12), Southend Girls Pavilion (13), London Hammersmith Odeon (14).

UZ: Dundee Caird Hall (February 26), Henley Victoria Hall (March 4).

Dionne Warwick: Coventry Apollo (May 12), London Hammersmith Odeon (13), Bournemouth Winter Gardens (16), Manchester Apollo (18), Newcastle City Hall (19), Nottingham Royal Concert Hall (20), Preston Guildhall (21), Liverpool Empire (22), Bridlington Spa (24), Glasgow Apollo (25), Harrogate Royal Hall (26), Croydon Fairfield Hall (27), Southend Cliffs Pavilion (28), Cardiff St Davids Hall (30), Brighton The Centre (31), Portsmouth Guildhall (June 1).

Mari Wilson & The Wilsontons: Cornwall Coliseum (March 12), Bristol Colston Hall (13), Brighton Dome (14), Poole Arts Centre (15), Derby Assembly Rooms (16), Newcastle City Hall (18), Glasgow Pavilion (19), Edinburgh Pavilion (20), Leeds Uni. (23), Birmingham Odeon (25), Manchester Free Trade Hall (26), London Palladium (27).

NIGHTS OUT

THE STRANGLERS ST. AUSTELL

"Behold, The Stranglers bring you Aural Sculpture!", says a voice from nowhere. Enter the Men in Black, and, no messing, it's straight into the familiar "Nuclear Device". But it sounds toned down. The Stranglers aren't nasty, snarling punks anymore. J. J. Burnel, despite the inevitable black shirt and strides, and a selection of menacing poses, looks about fourteen years old. A faint air of boredom has been substituted for the old aggression.

Roars of approval indicate that "Duchesse" and "No More Heroes" are what the crowds want to hear. But The Stranglers don't seem very keen on playing them; they rush through to get the old songs over with as quickly as possible. They linger, however, over many of the tunes from "Feline". With the exception of the wistful, wonderful, "Midnight Summer Dream", these are rather dull.

It is a good idea to change. After all, Hugh Cornwell can't keep on singing, "There's lots of rats . . . down in the sewer", for ever. The Stranglers are in a dilemma — are they punks or crooners? I suggest they sharpen their songwriting pencils and compose some more like "Golden Brown".

Josephine Hocking



Hugh Cornwell: a man in black in black.

Photo: Mick Fisher

A Certain Ratio play a short set (Oh, dear—Ed).



A scene of wild, rock and roll abandon at London's Brixton Ace.

A CERTAIN RATIO LONDON

If you've ever seen Channel 4's *Whatever You Want*, you'll already be familiar with Brixton's Ace. The converted Edwardian cinema regularly stages live events and that can do nothing but good for the deprived areas.

The grey, enigmatic image of Manchester Factory Records has always attracted a loyal and sombre following, and tonight is no exception. After around four years A Certain Ratio can no longer hide behind the Factory identity and khaki shorts and, instead, choose to expose themselves to a new sophistication:

Gone are the bugle bursts and whistle squeaks that jolt and, instead, they combine the trance of each musical style with the ability to surprise.

A Certain Ratio remain aloof but never appear smug. Their flexible use of instrumentation keeps alive the interest of both audience and group. Each song sees them swapping roles: Simon Topping and Donald Johnstone play a combination of bass, drums and keyboards, while the others swap instruments in rotation. The accomplishment of each member of their chosen instrument is unique.

The band played mainly unreleased songs that covered a dazzling array of styles — disco, jazz, funk and even reggae. A Certain Ratio revolve around an axis of rhythm.

But considering the rhythmic nature of the music, the audience remained surprisingly motionless. A knowing nod of the head was all they could manage. This finally changed during the encore which delivered the classic "Shack Up" and their recent, magical single, "Knife Sits Water".

A Certain Ratio were bathed in soothing pools of light and hovered unpredictably in limbo. They are pursuing various musical tangents that might lead nowhere but you can be sure that they won't follow or set any trends.

Peter Martin

ICEHOUSE



HEY LITTLE GIRL

HEY HEY
WHEN EVERYTHING GOES WRONG
SOMETIMES IT MAKES NO SENSE
HEY HEY
THERE ONCE WAS A TIME
I SHOULD HAVE KNOWN BETTER
HEY HEY
ALTHOUGH YOU MAY TRY
IT WON'T COME YOUR WAY AGAIN

CHORUS
HEY LITTLE GIRL
WHERE WILL YOU HIDE
WHO CAN YOU RUN TO NOW
HEY LITTLE GIRL
WHERE WILL YOU GO
WHO CAN YOU TURN TO NOW

HEY HEY
SO WHY SHOULD I CARE
IF SOMEBODY LETS YOU DOWN
HEY HEY
AND IT'S NO SURPRISE
LITTLE GIRLS HURT SOMETIMES

REPEAT CHORUS
WHO CAN YOU TURN TO NOW

HEY HEY
WHEN EVERYTHING GOES WRONG
SOMETIMES IT MAKES NO SENSE
HEY HEY
HEY LITTLE GIRL
SHOULD HAVE KNOWN BETTER
SHOULD HAVE KNOWN BETTER
HEY HEY

REPEAT CHORUS TO FADE

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I'VE GOT MINE

I CAN TAKE THE PRESSURE HERE
I DON'T WALK THE STREETS IN FEAR
I'M TALLER THAN I WAS LAST YEAR
'CAUSE I'VE GOT MINE
WHAT YOU WANT I'VE GOT MINE
WHAT YOU WANT I'VE GOT MINE

NO ONE'S GONNA TAKE FROM ME
OFFEND ME OR MY FAMILY
'CAUSE IF THEY DO IT'S PLAIN TO SEE
THAT THEY'LL GET THEIRS
WHAT YOU WANT I'VE GOT MINE
WHAT YOU WANT I'VE GOT MINE

SO IF YOU WANT THE SAME AS ME
FEELING OF SECURITY
THEN I'VE GOT SOMETHING YOU SHOULD SEE
YOU CAN GET YOURS
WHAT YOU WANT I'VE GOT MINE
WHAT YOU WANT I'VE GOT MINE

OOH WHAT YOU WANT I'VE GOT MINE
WHAT YOU WANT I'VE GOT MINE

Repeat to fade

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