

SMASH

HITS

Depeche Mode



Colour features on The Fun Boy Three & Bananarama & The Go-Go's & Video & songs by Soft Cell & Shakin' Stevens & The Mobiles & lots more...

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COVER DEPECHE MODE BY ERIC WATSON



RONNY

To Have And Have Not

blue cabaret

and free track

if you want me to stay

Available as 7" and 12" Single

limited edition



A CLEAN BREAK

"It's a Him And Us situation," according to Depeche Mode. The Him (songwriter Vince Clarke) has gone off on his own. The Us (Messrs Gahan, Gore and Fletcher) fearlessly face the future. Mark Ellen hys omelette and alcohol. Eric Watson provides the longer-lasting snap.



Vince Clarke — "a loner, I don't think anyone knows him" — Dave; "he'd starve himself to save up for something" — Andy; "tries hard, if he sets out to do something he does it" — Martin.

"I never expected the hand to be this successful. I didn't feel happy. Or contented. Or fulfilled. And that's why I left."

Vince Clarke prods at an almost forgotten chicken omelette and then resumes his tale of woe.

"All the things that come with success had suddenly become more important than the music. We used to get letters from fans saying: 'I really like your songs'; then we got letters saying: 'Where do you buy your trousers from?' 'Where do you go from there? There was never enough time to do anything," he adds, mournfully. "Not with all the interviews and photo sessions."

The obvious reaction to all this would seem to be: what did he expect? By way of reply, Vince embarks on a succession of old music biz chestnuts about "wanting more control" and wanting to "keep playing small venues", the kind of things The Police were always rahbiting on about 'til they found they could fill Wembley Arena three nights running.

The reason's obvious. When the time came to cross that crucial bridge between Basildon cult heroes and British public property, Vince simply decided he wasn't the man for the job after all. And left. Contrary to the statement by Mute Records, he won't even contribute songs anymore.

He's now devoting his time to recording with a 20-year-old blues singer called Genevieve Alison Moyet in their new electronic duo named Yazoo.

"I met her," he recalls, wistfully, "as she floated ashore on a boat from Afghanistan, heard her singing and formed the band . . ."

I'm not so sure about this, "Oh, alright then — she comes from Basildon," he grins. If it's any help, the rest of the band call her "Ali".

Success, on the other hand, seems to settle on the three remaining sets of shoulders with all the ease of a tailor-made suit. They're just off for a brief club tour of the States, their LP's just



Martin Gore — "nice hair, funny beard, you could never hold anything against him" — Dave; "very quiet, introvert, reliable" — Andy; "he's a genius but he doesn't know it" — Vince

charted there before even being officially released, they've signed distribution deals just about everywhere har Japan, they've a new UK single out — "the band's best ever", Vince modestly claims — they've secured his replacement, Alan Wilde, for stage work, they haven't got a single day's holiday in the next five months and — frankly — they're loving it. Who's complaining?

Over a couple of glasses of lager in a pub in South London, they don't appear to regard those early amateurish days in the band's career with quite the same nostalgia as Vince: "Remember when the 'light show' was one neon hulk in a wooden box?" Peals of laughter rise above the hearing juke-box.

A mention of Vince's departure and silence is swiftly restored. "There's a hit of a hick between us . . . It's a Him and Us situation".

It soon transpires that they've seen or heard little of the errant Vince since he opted to leave at the close of the last British tour.

Even that was after a European tour on which he'd tended to "sit up the front of the van, saying nothing". Noting these early warning signs, Martin began to take on the lion's share of the song-writing which, Andy claims, "has brought us together much more as a band. Before we used to rely on Vince; now we've got to try a lot harder. And it'll be different," he adds. "Martin writes music around his words, whereas Vince used to write the tunes first and then fit the lyrics to them."

No had thing, I suggest. After all, the words to "New Life" were a little on the "twoe" side.

Andy can't suppress a smile. "Words," he declares, "were never Vince's strong point. As a matter of fact, we were sometimes quite, er, embarrassed by his stuff! We didn't understand a lot of his songs. He'd never tell us what they were about!"

"I remember," says Dave, with a distinctly pained expression, "walking through town in Basildon one night and I saw



Andy Fletcher — "nice enough bloke, bit clumsy of times but he can't help that" — Dave; "likes to wind people up" — Martin; "a great make-believe sense of humour, a bit tactless" — Vince.



Dave Gahan — "Good-looking chap (so he tells us), worries a lot, doesn't get a lot of sleep, generous" — Andy; "very argumentative" — Martin; "his greatest charm is his vulnerability" — Vince.

these two girls following along behind me. I knew they'd recognised me. And they start singing, y'know, (high-pitched squeak) *I stand still stepping on a shady street*. And I start walking a bit faster," he laughs. "turns me collar up like this! And then . . . (wails) *And I watch that man to a stranger*. And I'm thinking: 'oh no, this is embarrassing! Do they understand these lyrics? Perhaps they do and we don't!'"

"After 'New Life,'" Andy takes over, "a lot of people thought Depeche Mode were 'sweet' and 'cute' and everything, and we wanted to show them we could be a lot of other things as well. On the new B-side, 'Reason To Be', we tried to . . ." pause while they all burst out laughing again. . . . "we tried to sound . . . really . . . mean! Didn't work though," he admits.

Perhaps part of the blame for the band's slightly self-conscious image could be placed on their lack of on-stage visuals. Rocketed from virtual obscurity

to three fair-sized hit singles in a matter of months, they readily admit they hadn't had the time to adjust the live act accordingly. One minute, Croc's in Bostidon; the next, the Lyceum Ballroom in London. Six times as big and no way to fill up the vast empty space behind them. No film, no slides, no backdrops. A couple of straw hats, a few suits and that was your lot. It speaks reams for the quality of their music that they still set the whole place on its feet.

"Better than fifteen months ago," says Dave defiantly. "You should have seen us then! Andy used to wear these plus-fours, football socks and slippers. It was so funny!" He waves an arm to silence the protesting Andy. "And Martin had half his face painted white. And Vince looked like this Vietnam refugee — he'd tanned his face, had black hair and a beardband!"

"We've had loads of ideas since then, but ended up using none of them. One idea was to have these drum majorettes on stage. Another was to have

someone up top operating these life-sized puppets. The thing is," he points out, faced with the eternal problem that tend to afflict motionless synthesiser bands, "you can't have films and slides and things like that because it's all been done before and people'll say: 'oh it's not as good as The Human League' or whoever!"

Still, nothing's proved quite as strenuous as the shaking off the dreaded "New Romantic" tag. Dave puts it this way: "Obviously the sort of people who buy Duran Duran or Spandau Ballet records might buy ours as well, but I think we're in a slightly different market. A slightly older market. There's not so many New Romantics in our audience as there used to be. Not so many frilly shirts. I mean we've done about thirty interviews — mostly in Europe — where they say (back German accent): 'are you zee Bleets Keeds please?' Or 'Are you six Futrist scene?' and getting the cameras to focus on my 'nose earring' as they call it. And all we can do is deny it and

then they go and print this right next to these awful photos of us in frilly shirts! That was from the first photo session we ever had done and they were so bad! They keep turning up all over the place."

"That," asserts Martin, "is why we'll never be like Duran Duran. 'Cos our photos are so awful!"

These minor hurdles aside, they're doing alright for a band who agree they were "in the right place at the right time," though Andy's approaching the new year with caution.

"We realise 1982's the most important year for us. We either establish ourselves or go to pot. What do I hope to achieve?" he ponders. "A couple more hit singles in the bag and a copy of the album that doesn't jump."

"We just want our fans to stay with us," Dave decides. "Because we'll deliver the goods, don't you worry. Here . . . that might get into 'Quotes Of The Year' next Christmas!"

Well, 'Quotes Of January' at very least.

THE PICTURES



It's funny the difference a hat can make. Back in '79 Pauline Black (above), was one of the lads in Selector with her tiff and tonik togs. Come '82 and the band's demise, she's all soft focus and soft curls (right). As well as writing and rehearsing new material, she's appearing in a play called "Trojans" at London's Riverside Studio from January 27 to February 21. Written by one Farrukh Dhondy, it's an ultra 'modern' update of the Greek myth about the Trojan women. Pauline sings and acts through the romp.



Is the back of your head a thing of beauty? Doug Trendle reckons his is. From the rear — as this snap makes uncomfortably clear — our Doug resembles a very large toe with a couple of ears either side. (For those

wanting an idea of scale, check the foot ruler down below). Band news: a European tour in March with a new single in tow. Can you face it?

Haireut One Hundred

LOVE PLUS ONE

I, I went off to the right
Without saying goodbye, goodbye
Where does it go from here
Is it down to the lake I fear

Ay ah ah ah ah ah
Ay ah ah ah ah ah
Then I call

Ring (ring), ring (ring), ring (ring), ring (ring)
La, la love plus one
Ring (ring), ring (ring), ring (ring), ring (ring)
When I call love

Give love some soul
If I may be quite so bold
Where does it go from here
Is it down to the lake I fear

Ay ah ah ah ah ah
Ay ah ah ah ah ah
Then I call

Ring (ring), ring (ring), ring (ring), ring (ring)
La, la love plus one
Ring (ring), ring (ring), ring (ring), ring (ring)
La, la love plus one
Ring (Anna), ring (Anna), ring (Anna), ring (Anna)
La, la love plus one
ring (Anna), ring (Anna), ring (Anna), ring (Anna)
When I call love

Love plus one
Repeat to fade

Words and music by Nick Heyward
Reproduced by permission Bryan Morrison Music Ltd.
on Arista Records



ORCHESTRAL MANOEUVRES

in the dark

Maid Of Orleans

If Joan of Arc
Had a heart
Would she give it as a gift

To such as me
Who longs to see
How an angel ought to be

Her dream's to give
Her heart away
Like an orphan on a wave

She cared so much
She offered up
Her body to the grave

Words and music by McCluskey
Reproduced by permission Dindisc/Dinsong Ltd.
On Dindisc Records

REQUEST SPOT

ARTIST: Go-Go's
TITLE: We Got The Beat
LABEL: I.R.S.
YEAR: 1981
REQUESTED BY: Adam Spence,
London SW18.



See the people walking down the street
Fall in line just watching all their feet
They don't know where they want to go
But they're walking in time

They got the beat
They got the beat
They got the beat, yeah
They got the beat

All the kids just getting out of school
They can't wait to hang out end he cool
Hang around till quarter after 12
That's when they fall in line

They got the beat
They got the beat
Kids got the beat, yeah
Kids got the beat

Go-Go music really makes us dance
Doing the Pony puts us in a trance
Do the Watusi, just give us a chance
That's when we fall into line

'Cause we got the beat
We got the beat
We got the best, yeah
We got it

We got the beat
We got the beat
We got the beat
Everybody get on your feet

We got the beat
We know you can dance to the beat
We got the beat
Jump back
Get down
We got the beat
Round and round and round
We got the beat
Repeat to fade

Words and music by C. Caffey
Reproduced by permission Chappell Music Ltd.
On I.R.S. Records

The weird thing is we've sold nearly a million albums back home and about 20 in the UK," says the Go-Go's, sounding a little bemused that anyone anywhere could resist their charms. But they mean to change all that. They're a Hollywood band. They play to win.

Belinda Carlisle, round and rosey-cheeked singer, went there when she quit her California home and high school one hot summer. "It's a place for dreamers," she said, then promptly translated the myth into a less dewy-eyed reality. "It's for people who want to make it."

She met guitarist Jane Wiedlin early in '78, just as British punk bands like the Buzzcocks, Pistols and Clash were penetrating the lazy West Coast consciousness. Naturally, they couldn't really understand the raging rebelliousness those bands expressed but they did, erm, 'relate to' the do-it-yourself spirit.

It suddenly struck Belinda, a member of the Beatles Fan Club at seven, that she needn't be an admiring listener all her life.

If the Go-Go's started out as a 'punk' band it was only because, in America, it was another word for 'awful'. When they'd learnt how to tune a guitar and play real joined-up chords it emerged that they were actually a pop group.

The present line-up gathered gradually as Charlotte Caffey (lead guitar/vocals) and the thunderous Gina Schock (drums) joined up, followed finally by Kathy Valentine, a much-travelled Texan, once a member of our very own Girlschool, who replaced bassist Margot Glavero on New Year's Eve, 1980. Margot was seen on their first British tour supporting Madness and her late illustrates another aspect of what it takes to be a cuddly Go-Go in your early 20s and survive the Hollywood assault course.

She was laid low by hepatitis when the band were booked for a three-nighter at the prestigious Whiskey A Go Go in Los Angeles. Kathy, a guitarist, learnt bass and the set inside five days and Margot was out on her ear. "You couldn't deny the fact we were a better band with Kathy — so what are you going to do?"

Belinda mused.

That Madness tour which led to the one-off Still single "We Got The Beat" had been exciting, but not easy. Go-Go's music is light and, in those days, the girls were heavy — as in puppy fat. "Often we were playing for skinheads who only wanted ska," recalled a slimmer Belinda. "Madness encouraged us a lot though. They helped us to learn that we couldn't rely on an audience always liking us, we had to be ourselves regardless."

In the States it worked. Police manager Miles Copeland spotted them when they were filming their slot for the "Urgh!" movie.

For about six months he harassed them until they signed to his IRS label (an independent licensee to A&M) in April last year.

He offered them former Blondie producer Richard Gottehrer to handle their LP debut and warned them he was going to tour their tails off. The Go-Go's ran over-time and over-hudget in the studio, but delivered IRS's first hits: Top Twenty album with "Beauty And The Beast" and single with "Our Lips Are Sealed".

Over there the girls are up for so many of the music industry's annual Grammy awards that Belinda couldn't remember them all, though they included Best New Group and Best Album Cover for a sleeve which neatly sums up their appeal. On the front they're unrecognisable, swathed in towels and faces daubed with cosmetic mud-packs. Glamour denied. On the back individual shots catch them in variations on the traditional starlet-in-bubblebath routine. Rampant titillation.

Evidently for America their image has it both ways. Spunky and cute. Whether a British audience will hit the bait or take to their currently rather empty sound and songs remains to be seen.

Their next chance to persuade you is a single called "Automatic," out in February. Anyway The Go-Go's insist they like us in an upside-down sort of way. "We get on cloud nine sometimes and working here deflates our egos," said Belinda, seeming grateful for our lack of interest. **Mike Stent**



GO-GO'S

FATHERS DAY

Surfing on the success of his recent Variety Show performance — and that of daughter, Kim — **Marty Wilde** has his first single out for God knows how long on January 29. That's Mart down below, back in the '50s when he was packing 'em in with toons like "Teenager-in-Love". The new one's called "In Dreams", written by another '50s pop idol Roy Orbison, and produced by Pete Bellotte who's been at the controls for Donna Summer lately. Synths are expected.



It's the return of "Fascinating Facts!" Did you know... that the line "I don't need no suitcases because the truth loves to go naked!" in **BewWawWaw's** new single "Wild In The Country" refers to one of the original names for Malcolm McLaren's "Sex" Shop — "Craft Must Wear Clothes But The Truth Loves To Go Naked"?

Now you can't get much more fascinating than that!

Rumours abound that **Jepson** are thinking of splitting up. Not so, according to their record company. Virgin claim the band have been on the verge of packing it in at least three times already in their career and insist they're just intending "to take time off a way from each other".

NO FUN

Fun Boy **Lynval Golding** has been badly hurt in an attack in his home town of Coventry. He and Neville Staples were in a local nightclub, presenting a copy of their new single "It Ain't What You Do, It's The Way That You Do It," and became caught up in a fight between two rival gangs.

As if this wasn't bad enough, some idiot printed his home address in a Coventry newspaper and his flat was then promptly burgled.

Lynval was in intensive care after receiving a total of thirty-two stitches in his throat and beneath one eye. The rest of the group, not surprisingly, are "extremely shocked and upset".

All this happened after we talked to Terry Hall (see pages 20/21).

The new **Stevie Wonder** single, "That Girl", is taken from his upcoming album, "Stevie Wonder's Original Musiquarium." Although most of the album is made up of previously released material (songs like "Superstition", "Master Blaster" and "Sir Duke"), "That Girl" is one of a handful of new songs featured.

UB40's old label, Graduate, have just been presented with the world's first ever ball gold disc. CBS in Australia apparently told them that if the band toured there, they'd be sure of selling a quarter million records and thus secure a gold disc.

They didn't, but still clocked up 125,000 copies of "Food For Thought". Hence the half disc. Sales being still on the increase, the other ball can't be far behind.

ABC's new single should be out in the shops on January 29. It's "Poison Arrows" backed by "Man Trap" and produced by Trevor Horn of Buggles.

KTC release their fifth LP on February 12. A double set, it's entitled "English Settlement".



CENTRAL LINE: Left to right: C. Beckles, Camelle G. Hinds, Lipson Francis, Henry Defon.

With "Walking Into Sunshine" riding high in the American disco charts and their debut album just received to enthusiastic reviews, **Central Line** are shaping up as the first British funk band to really break through in America. "We seem," says Linton C. Beckles, lead singer, "to be more accepted in the US than we are in the UK."

Which is odd, given the fact that Central Line have been working away in Britain for about four years now. And though they've been largely overlooked in the recent enthusiasm for all things British and funky (Boyz n the Bay excepted) they've been producing rhythm and blues-based dance material of a consistently high standard.

Central Line were born in April 1978 out of the ashes of East London group FIB, whose members also included Kenny Wellington (now trumpeter with Light Of The World) and Errol Kennedy (these days drumming with Imagination). Their first single, "What We Got (It's Hot)", led to tours with acts like Roy Ayers, The Real Thing and Grover Washington. The follow-up, however, sank without trace and a re-think was called for. The result was last February's "You Know You Can Do It", which did well in both the national and disco charts and, as Linton puts it, "set us on the road

to recovery".

They then teamed up with the production skills of Roy Carter, ex-Heatwave and old friend of Linton's, and the outcome was "Walking Into Sunshine", followed by the "Breaking Point" album and single "Don't Tell Me".

"I'll tell you one thing," Linton insists when we get on to the subject of British funk bands. "None of them sound American. Not one. I'm reading all the time in the music papers that such and such a band's sound American and such and such doesn't. None of them do. When the Americans listen to a British band they say: "Man, this sounds different!"

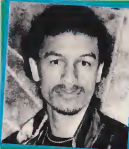
Linton attributes their American success to the fact that they write songs, rather than just stringing together a few meaningless clichés. "And hopefully we're opening a few doors for other people to follow."

Junior Giscombe will be the next one, Linton reckons. His excellent single "Mama Used To Say" was cruelly ignored over here, but is apparently getting played everywhere in New York.

"I tell you man, America is looking forward to more things from the UK. But if you want to make it big, it's good songs that will do the trick."

Too right.

Dave Rimmer.



Sashaying up the charts is a slicky disco shuffle called "I Just Wanna (Spend Some Time With You)" by **Alton Edwards, Mr. E.**, however, is no newcomer to the microphone. Born in Zimbabwe,

he first tried his hand at the cal drums and then moved on to Zambia where he studied the flute for a year.

By now it was the early '70s and returning home, Alton joined a soul outfit called Saba as its vocalist-cum-bassman. The next step was to form his own band, *Unity*, before embarking on a spot of globe-trotting.

In '78 he went to Zurich and started writing songs for Superlove, a year or so later he leapt over to Los Angeles to work with Clay McMurray, a producer at Motown Records.

Then last year he put his shippers down in Britain, landed a contract with Streetwave (an offshoot of CBS) and recorded a clutch of his own songs — including "I Just Wanna".

Not a bad way to start '82.

EXIT STATUS CYMBALS



PH. ANDY DUNN

The result of saying "bye bye" to the barber's: (left) Coghlan in '65 and (right) the late '70s.

One of the longest running sagas in British pop, **Status Quo**, has just entered another chapter.

Drummer John Coghlan has decided to pack it in and devote more time to his own group, John Coghlan's Diesel Band, "to get back to playing the clubs again".

For those unaware of Quo's startling track record, here's a brief potted history.

1962: Formed as *The Spectres*.

"Pekham's answer to Kenny Ball", John on drums, Alan Lancaster bass, Francis Rossa guitar and Jess Jaworski on organ.

1963: Jess left to be replaced by organ-player Roy Lytess. They

continue their residency at Butlins Holiday Camp, Minehead.

1967: Roy leaves and the band change their name to *The Status Quo*.

1968: Their first real hit, "Pictures Of Matchstick Men", Rick Parfitt, a friend from Butlins, joins on guitar. Shortly after they change again to just *Status Quo*.

1982: John, now known to his mates as "The Mod Turk", quits as "Rock 'N Roll" notches up their 23rd hit single.

Quite some staying power, eh? According to our calculations, the next one'll be packing his bags sometime in 1996.



Yemi Beaulieu, the American singer/dancer whose TV special was on BBC-2 the other night, is a performer who seems well equipped to make the most of the video medium. As a designer, dancer, choreographer, video director and general jll-of-all-trades she's worked with a whole host of well-known names.

David Bowie hired her to choreograph the routines for his "Diamond Dogs" tour in the early '70s and she taught Bette Midler a few steps for the movie, "The Rose".

Her most distinguished recent

achievement was the direction of Talking Heads' brilliant "Once In A Lifetime" video.

And now she's working both sides of the camera at once with the release of her video album "Word Of Mouth" (containing her much-played single "Mickey"). The songs, written by folks like Devo and Chitin and Chapman, are framed as brilliant production numbers (lots of good dancing, well-used special effects) and come over with the kind of infectious confidence which many other would-be video artists would do well to study.



Joey of The Romones and **Holly of The Italians** (pictured slouching around above) have formed a temporary alliance to revive the '60s hit "I Got You Babe". This vintage heart string-tugger was a giant hit in 1965 for hippy double act Sonny

and Cher. Eagle-eyed Meat Loaf fans will no doubt have spotted the aforementioned Cher gyrating around on Mr Loaf's video for "Dead Ringer", looking remarkably well-preserved for someone of her years. (Back in the knife box, you! — Ed.)

HITZ 'N PIECES

ACQUAINTANCE TOP 10

THEREZE (of Dollar)

- 1. ABBA: Dancing Queen (Epic)** The most classic pop record ever made.
- 2. MICK GILDER: Hot Child In The City (Chrysalis)** My most favourite raunchy rock track. Number One in the USA but unfortunately didn't make it over here.
- 3. 10cc: I'm Not In Love (Mercury)** The most lucratively produced ballad I've ever heard.
- 4. DIRE STRAITS: Rennie And Juliet (Vertigo)** Great lyrics.
- 5. THE BEATLES: All You Need Is Love (Parlophone)** My favourite Beatles track and who could have a Top Ten without a Beatles track?
- 6. ELVIS COSTELLO: Oliver's Army (Roder)** My favourite of Elvis's original style.

- 7. DAVID BOWIE: Ashes To Ashes (RCA)** The video combined with the LP makes this the most memorable of Bowie's recordings.
- 8. CHRISTOPHER CROSS: Sealing (Warners)** Most relaxing. Lovely production.
- 9. WINGS: Band On The Run (Apple)** The whole LP is great but the title track brings back happy memories.
- 10. JOHN LENNON: Imagine (Apple)** A very commemorative song and the sentiment behind it is something I think everyone should endorse.



INDEPENDENT SINGLES TOP 30

1	STREET WISDOM
2	DO YOU BELIEVE IN THE AFTERLIFE
3	THIS GIRL'S GONE NUTTY
4	PAPA MAMA (A BANNED RECORD)
5	IN GOOD COMPANY
6	DON'T LET MY LOVE GO DOWN
7	SHOWING IN BIRMINGHAM
8	THIS IS YOUR CAPTAIN SPEAKING
9	BOBBY (REALLY)
10	SOLICITORS TO GO
11	BAMBI
12	LOVE ME TONIGHT
13	FOUR MORE FROM TEXAS
14	THE DREAM OF A COUNTRY
15	EXPERIMENT IN SCIENCE
16	REAGAN
17	THE WIND UP
18	PROJECT THE WIND UP
19	WATERLOO
20	100 BARS
21	JAZZ THE CLASS
22	THE BIG BLUE DREAM
23	SO LONG
24	ANDREY IN CARIBBEA
25	DOLFACE
26	PROCESSION
27	THAT HEAVENLY CREATURE
28	HEART MAN
29	SEAMEN OF HEAVEN
30	LAST PEARL

INDEPENDENT ALBUMS TOP 10

1	SPY AND SHY
2	THE BLUE WINDS
3	MOVEMENT
4	STYL
5	PARADE
6	EXPLORE
7	THE SUN
8	UNKNOWN
9	PRESENT
10	PRESENT

TAKE 5

The current listening pleasure of a Smash Hits scribbler. This time, **David Hepworth**.

- 1. XTC: English Settlement (Virgin)**
- 2. ROBERT PALMER: Some Guys Have All The Luck (Island)**
- 3. DUSTY SPRINGFIELD: Dusty In Memphis (Mercury)**
- 4. SIOUXSIE & THE BANXSHEE: Once Upon A Time (Polydor)**
- 5. THE JACKSONS: Triumph (Epic)**

FAN CLUBS

52
c/o Island Records
25 St. Peter's Square
London W8

Duran Duran
76 Huxst Street
Birmingham B5

The Jets
14 Westbourne Grove
London W2 3RT

Olivia Newton-John
c/o SAC
Oxford Road
Manchester

DISCO TOP 40

1	GET DOWN ON THAT (MCA)
2	LAST WARRIOR (MCA)
3	CALLA (MCA)
4	LET'S GOVERN (MCA)
5	LET'S GOVERN (MCA)
6	FLASHER (MCA)
7	NEVER GET UP ON A GOOD THING (MCA)
8	YOU'RE THE ONE FOR ME (MCA)
9	TURN YOUR LOVE AROUND (MCA)
10	SOFT FEVER (MCA)
11	NEVER TOO MUCH (MCA)
12	THE BEST OF ME (MCA)
13	THINKING FROM ME (MCA)
14	STAYING OUT (MCA)
15	WHERE MY LOVE GOES (MCA)
16	YOU DON'T LOVE ME (MCA)
17	BOBBY SHAW (MCA)
18	FREDDY WARREN (MCA)
19	LET'S GOVERN (MCA)
20	LET'S GOVERN (MCA)
21	MADE UP YOUR MIND (MCA)
22	WANT YOU (MCA)
23	BY AT BY WOODER (MCA)
24	STARBUCKS (MCA)
25	KEEP FIGHTING (MCA)
26	WANT YOU (MCA)
27	WANT YOU (MCA)
28	WANT YOU (MCA)
29	WANT YOU (MCA)
30	WANT YOU (MCA)
31	WANT YOU (MCA)
32	WANT YOU (MCA)
33	WANT YOU (MCA)
34	WANT YOU (MCA)
35	WANT YOU (MCA)
36	WANT YOU (MCA)
37	WANT YOU (MCA)
38	WANT YOU (MCA)
39	WANT YOU (MCA)
40	WANT YOU (MCA)

ETHE



Ann Craig
March
1977

NAME: Ann Craig Marsh.
BORN: 11.11.56.
EDUCATED: Walkley Infant Junior School and Myergrrove Comprehensive, Sheffield.
HIGH POINT: Being expelled as an undesirable subversive element in the 6th form.
FIRST CRUSH: Snow White.

FIRST RECORD: "School's Out" by Alice Cooper.
FIRST CONCERT: A Billy Graham Biblical extravaganza in Sheffield.
PREVIOUS JOBS: Mac-Market warehouse and computer operating job at Spear & Jackson's in Sheffield; being in The Human League.
PREVIOUS BANDS: Musical Vomit Mix 1/4, Dead Daughters, The Future.
GIRLFRIEND: Jane HOME; I'd like to live in a flat in Tower Bridge.
ACTORS: Robert De Niro, Peter O'Toole, Dirk Bogarde.
FILMS: Taxi Driver, The Running Class, Death in Venice.
T.V.: Get Out Of That Weekend Wildlife On One.
FOOD: Brown rice, squashed bananas, brown bread and mussels.
BOOK: "Trouble And Strife" by David Bailey.
PET HATE: Landlords. They should be 'topped'.
SOCKS: Grey.
HERO: Tony Benn.
HEROINE: Charlotte Marsh (grandmother).
PROUDEST ACHIEVEMENT: Becoming a Managing Director.

•REFORMATION•

SPANDAU BALLET

THE NEW SINGLE
AVAILABLE IN
12" & 7"
VERSIONS

S H E L O V E D L I K E D I A M O N D



XTC

Senses Working Overtime



Hey, hey, like clouds are whety
There's straw for the donkeys and
The innocents can all sleep safely
All sleep safely
My, my, sun is put
There's fodder for the cannons and
The guilty ones can all sleep safely
All sleep safely
And all the world is football shaped
It's just for me to kick in space

Chorus

And I can see, hear, smell, touch, taste
And I've got one, two, three, four, five
Senses working overtime
Trying to take this all in
I've got one, two, three, four, five
Senses working overtime
Trying to taste the difference
Between a lemon and a lime
Pain and pleasure and
The church bells softly chime

Hey, hey, night lights day
There's food for the thinkers and
The innocents can all live slowly
All live slowly
My, my, the sky will cry
Jewels for the thirsty and
The guilty ones can all die slowly
All die slowly
And all the world is biscuit shaped
It's just for me to feed my face

Repeat chorus

And birds might fall from black skies
And bulles might give you black eyes
(But to me they're very, very beautiful (England's glory)
Beautiful (striking beauty)

And all the world is football shaped
It's just for me to kick in space
And I can see, hear, smell, touch, taste
And I've got one, two, three, four, five
Senses working overtime
Trying to take this all in
I've got one, two, three, four, five
Senses working overtime
Try to tell the difference
Between the goods and crime
Dirt and treasure and there's
One, two, three, four, five
Senses working overtime
Trying to take this all in
I've got one, two, three, four, five
Senses working overtime
Trying to taste the difference
Between a lemon and a lime
Pain and pleasure and
The church bells softly chime

Words and music by Andy Partridge
Reproduced by permission Virgin Music Ltd.
On Virgin Records

OH JULIE

SHAKIN' STEVENS

Woh-woh Julie
If you love me truly
Do you want me Julie
To be, to be, to be your very own

Julie love me only
Julie don't be lonely
'Cause I want you only
To be, be my very own

Baby don't leave me
Honey don't grieve me
Julie why leave me alone
Stay with me baby
Lay with me maybe
Honey don't leave me alone

Julie never leave me
Please don't deceive me
Julie oh believe me
And be, be my very own

Woh-who Julie
If you love me truly
Do you want me Julie
To be, be your very own

Baby don't leave me
Honey don't grieve me
Julie why leave me alone
Stay with me baby
Lay with me maybe
Honey don't leave me alone

Julie never leave me
Please don't deceive me
Julie oh believe me
And be, be my very own

Woh-woh Julie
If you love me truly
Do you want me Julie
To be, be your very own
To be, to be, to be, to be, to be your very own
To be, to be, to be, to be, to be your very own

Words and music by S. Stevens
Reproduced by permission Shaky Music Ltd.
On Epic Records



THE MOBILES

Drowning in Berlin



Awake, a dream
In the distance a scream
Advanced, entranced
Taking only a chance

In and out my mind goes
In and out it goes to show me it's cruel
My trust in you
Berlin is drowning me
In and out my mind goes
In and out it goes to show me it's cruel
My trust in you
Drowning in Berlin

Enraged, incensed
There's no reason, no sense
Awake, a dream
In the distance, a scream

In and out my mind goes
In and out it goes to show me it's cruel
My trust in you
Berlin is drowning me
In and out my mind goes
In and out it goes to show me it's cruel
My trust in you
Drowning in Berlin

Sind sie allein in Berlin?
Sind sie allein in Berlin?

In and out my mind goes
In and out it goes to show me it's cruel
My trust in you
Berlin is drowning me
In and out my mind goes
In and out it goes to show me it's cruel
My trust in you
Drowning in Berlin

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Rock

Issue One is at newsagents now, with Issue Two free.

S

SINGLES

Reviewed by
Mark Ellen



DEPECHE MODE: See You (Mute). Light years ahead of the rest. Listening to this you can hardly believe that — even a year back — the mention of “synthesised pop” conjured up images of doomy one-dimensional treks to the space-lab in even the most light-hearted of listeners. “See You” sounds warm, colourful and surprisingly durable and even has a few Beach Boys harmonies thrown in. If it doesn’t make Number One, I’ll write and complain.



THE JAM: Town Called Malice (Polygram). In which Weller lashes his obsessive ‘suburban’ images — about housewives clutching milkbottles and the like — to a fairly belting backbeat lifted from the early ‘60s soul style of The Supremes. Pity he didn’t nick a tune while he was about it.

JAPAN: European Son (Hansa). A remixed version from the “Assemblage” LP with all the usual Japan hallmarks in tow — jazz bass and tons of arty sound textures that fail to combine into an overall sound. Just what is attractive about that fearful hoodless drone David Sylvian prefers to ‘vocals’? Will somebody tell me?

SOFT CELL: Say Hello Wave Goodbye (Some Bizzare). A

risky release, this Miles apart from the LP version but still sorely lacks the briskness and balance of the last two singles and thus leaves their weaker points wide open for inspection. Notably Marc Almond’s water-thin lyrics. Wants to find “a nice little housewife” he says. Worrying.

MODERN ROMANCE: Queen Of The Rapping Scene (Nothing Ever Goes The Way You Plan) (WEA). Ancient music his proverb: being coray earns you big bucks. And you can’t get much corner than this. They’ve licked all the salsa bands with the right credentials and now look all set to pip the hip rapping outfits like Funkapoplatin to the post with this one, their best yet. A thrilling saga about Geoff Deane trying to pick up “the mistress of the microphone”, strewn with hysterical Pink Panther-type furynashe accents. Natty but nice.

BOWWOWWOW: Go Wild In The Country (RCA) The theme tune for the band’s latest “leisure concept”. No more skates and technology: it’s all romping in general, hunting, fishing and generally making A Very Loud Noise. Not wearing a lot of clothes, either. This won’t sell as it’s just too cluttered to sound convincing on the radio. Shame.



SPANDAU BALLET: The Loved Life Diamond (Reformation). Some quantity old-fashioned lyrics that seem to sit comfortably on the shoulders of the current Romantic vision. This soft-shoed lilting shuffle is somewhat marred by an embarrassing operatic warble from the man they’re all calling “Foghorn” Hadley. The B-side’s the same song without him. An improvement.

THE FRESHIES: Dancin’ Doctors (Pinnacle) Sarcasm, daft lyrics and the kind of song that used to be called “underground” when it was invented in New York in the early ‘70s, and now sounds quite commercial. Troopers, this lot.

OK JIVE: On Route (Frenzy) Fails dismally to convey the

waxie liquid feel of their African pop sound, despite a Joe Jackson production. Wait for the next one.

DEFUNK: The Razor’s Edge (Hannibal) Sidewinding its way between ‘rap’ and ‘funk’. In other words, nothing lacking in the hipness department. Good, actually.

HAZEL O’CONNOR: Calls The Tune (A&M) Not really a “new” single, just a track from the “Breaking Glass” soundtrack LP which pales by comparison to the recent and rousing “Will You”. As do all her others.



SHAKIN’ STEVENS: Oh Julie (Epic). And when it comes to corn, this man’s virtually a combine harvester. Moving away from straight rockabilly into a “cajun” squeezebox sound, it’s fairly mobile but wears a hit thin on repeat. Wrote it himself, though.

ZEITGEIST: Ball Of Confusion (Jamming!) A spirited rant about the precarious nature of this planet of ours that’s either a joke or very naive. “The only safe place to live is on an Indian Reservation” indeed! What’s wrong with Shepherd’s Bush?



OLIVIA NEWTON-JOHN: Landslide (EMI) “Physical” being one of the most successful career-revivers in living memory, the follow-up’s bound to sound pretty thin. Earth-shattering it is not. The back of the sleeve features a colour snap of Liv wrestling with a dolphin and I’m damned if I know why.

A

ALBUMS

A CERTAIN RATIO: Serket (Futura) A release to match the weathered Funk-based music is normally a summery sound but ACR’s dense and gloomy pieces being more to the bleak mid-winter. ACR are somewhere between disco and the discordantly experimental; this means that though the bass and percussion are tight and bright, the trumpet is a little out of tune and you can’t hear the words. It’s meant to be like that of course and pretty good it is too, even though all the tracks are a little samey. (6 out of 10) Dave Rimmer

ASSOCIATES: Fourth Drawer Down (Situation 2) A well-packed draw of too — and one that includes all the band’s recent hit singles including the engaging “White Car In Germany”; the odd-jog rickshaw ride that’s “Message Oblique Speech” and the ever active iron laundry known as “Kitchen Person”. Billy Mackenzie’s strung-out, passion-packed vocals are upper echelon stuff and even though I haven’t got a clue about most of the songs’ lyric content, the Associates’ ever-changing sound makes for aural pleasure. Dundee fruit-cake — nutty but nutritious. (7 out of 10) Fred Dellar

VARIOUS ARTISTS: A Splash Of Colour (WEA) The first major showcase for many of the bands to have emerged from the much-talked-about New Psychedelic and it’s deadly dull to say the least. Most of the eight outfits here (with names like Miles Over Matter, The Earwigs and The Marble Staircase) can see no further than copying the style and ideology of the long-gone, original psychedelic sound of the mid-‘60s. The songs lack not only imagination but also melody and seem even more sorry when compared to their psychedelic predecessors. ‘New Psychedelic’ is nothing more and nothing less than yet another in a very long line of revivals... (3 out of 10) David Bostock



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KRAFTWERK



THE MODEL

She's a model and she's looking good
I'd like to take her home that's understood
She plays hard-to-get she smiles from time to time
It only takes a camera to change her mind

She's going out tonight but drinking just champagne
And she has been checking nearly all the men
She's playing her game and you can hear them say
She's looking good for beauty we will pay

She's posing for consumer products now and then
For every camera she gives the best she can
I saw her on the cover of a magazine
Now she's a big success I want to meet her again

Words and music by Hutter/Bartos/Schult
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On EMI Records

COMPUTER LOVE

Computer love, computer love
Computer love, computer love
Computer love, computer love

Another lonely night
Another lonely night
Stare at the TV screen
Stare at the TV screen
I don't know what to do
I don't know what to do
I need a rendezvous
I need a rendezvous

Computer love, computer love
Computer love, computer love

I call this number
I call this number
For a data date
For a data date
I don't know what to do
I don't know what to do
I need a rendezvous
I need a rendezvous

Computer love, computer love
Computer love, computer love

Words and music by Hutter/Bartos/Schult
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On EMI Records



FUN BOY THREE

BANANARAMA

Cast your eye to the right. You know the girls. That's a well-lover. It's the Fun Boy Three. But the ladies? Seeing as it's New Year, we'll head a clue in your direction. They recently had a turntable hit with a rollicking re-make of the mid-'70s stomper "Aie Aie Aie".

You've got it. Bananarama. The two outfits have just linked microphones in the studio and come up with a joint single entitled "It Ain't What You Do, It's The Way That You Do It".

Terry Hill (the fluffy mushroom haircut) excavated the song from a Decos compilation called "These Goes That Song Again" by one Adelaide Hall.

The song was written by the veteran trumpet player Sy Oliver as long ago as 1939 and has since become a staple on the late-night jazz circuit. And, to complete our information service, Adelaide herself recently resurfaced in the film version of Shakespeare's play "The Tempest" alongside a newcomer called Toyah.

But how did this meeting of six extraordinary haircuts come about, Terry?

"We were looking around for people who were doing stuff like us. We're concentrating on vocals and so are Bananarama. They're more or less in the same boat as us."

The single marks the first time that Terry has played piano in the studio. Although he found the experience "quite exciting", don't expect him to be taking on Liberace. He has a theory that venues spontaneously over-learned on it.

"As soon as I think I'm getting good at an instrument, I'll give it up and go on to something else. It sounds more natural than

lessons. I don't think you can take an instrument seriously. It's only a bit of wood after all."

The single's B-side sees another meeting and is cheekily called "Funrama". After the girls added their vocals they had to belt off to Bristol for Christmas leaving the boys to fill in round the edges — which they did with an assortment of noises created by dropping everything from ash trays to drum cases. "It sounds quite funky!" laughed Tel.

Fun Boy Three have also been recording their debut LP, which will be sardine-packed with other such oddball percussive effects. As well as reculling a bundle of ethnic African instruments, they bought a xylophone at Habitat for a massive £2.

Over to Terry: "It sounds just as good as one that cost £1,000! Anything we see, we try out. That's what makes recording so interesting. The album isn't, say, like a collection of 12 ska songs."

A lot of the bands at the moment are crossing the gender lines and, as a result, enjoying greater success than ever. Just ponder a jilly on the Human League. Terry agrees about the healthiness of this situation.

"Girls are very interested! Both the bands are interested in the same kind of look which is really just being yourself... being natural."

"In the Specials we all dressed up in suits but I don't know if everyone really wanted to. In the Specials it was one big influence whereas now everyone does what he likes."

"What's your look, Terry?"
"Oh, I'm just an old punk."
Does that mean that the spiky pineapple cut of the mid-'70s has turned into that fluffy mushroom?

Ian Birch

PC clockwise from top: Terry, Sarah, Neville, Lynal, Karen, Bobban



PHILIP LYNOTT •

YELLOW PEARL



Attack, attack, attack, attack, attack, attack, attack
That's what we lack
We will arise, we will control, we will command, we will patrol

It is foolish under the guise of love and liberty
That we should capitalise and rob and fell
The poor for the socialistic tree

We will arise, we will control
Attack, attack, attack, attack, attack, attack, attack
That's what we lack

We will arise, they will arise, we will control, they will control
We will command, they will command, we will patrol, they will patrol

We must fight back
We will arise, they will arise, we will control

We are now living in a situation
Where that self same situation depends on the yellow pearl

We will arise, they will arise, we will control
Attack, attack, attack, attack, attack, attack, attack
That's what we lack

Control, we will control
It is genocide
Beware of the yellow pearl
We will control, control
Beware of the yellow pearl
We will control, control

Words and music by Ure/Lynott
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On Phonogram Records

FEBRUARY

SIOUXSIE *Longest lasting one night stand*

Flares and platform shoes? Can it be true? **PX**

ALEX SHARKEY ON JAMES BROWN *Get up, Git on up*

Liverpool's leading (electric) lights **OMD**

STATE ARTS SHIRTS *Underwear in the Art Gallery*

Brutality, love, death and blood **LYDIA'S LUNCH**

NOW SOUNDS *TV21, Blue Nile, White Brothers, Wide boys awake*

Tainted Style: the designers behind **SOFT CELL**

AVANT *Christiane F, Duggie Fields, Gil Scott-Heron*

Panny Charrington is photography in motion **GALLERY**

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NEW SOUNDS NEW STYLES



R.S.V.P.

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.

Howdy! Blonde, blue-eyed female (14) wants crazy 14-15 year old male to write to. Likes Duran Duran, Spandau Ballet, Haircut One Hundred, Human League etc. Dislikes The Tweets, Dollar, Midge Ure's moustache and oil disco music. Any remaining guys, especially those living near Liverpool, Birmingham or Leeds, please write to: Adrienne McGone, 385 Clontarf Road, Dollymount, Dublin 3, Eire.

All males and females required to write to Mary Frawley aged 15. Favorite groups are The Police, Teardrop Explodes and Duran Duran. All letters unwanted, hopefully! Write to Mary at 31 Clapham Road, London, SW4.

Two female Ant fans are desperately

longing to write to two London lads, aged 12-13. We also like Madness. Photos if possible to Louise and Claire Louise, 17 Rother Stone, Devizes, Wiltshire

17 year old male, tall, dark and handsome, requires a Kate Bush fan to write to. I like Hazel O'Connor, Toyah and most of all, Kate Bush. Please include your photo when you put pen to paper and write to: Adrian Cooney, Rabon Demense, Tallamore, County Offaly, Tipperary.

My name is Linda Pender, and I am 17. I am a rock 'n' rollers and mainly into Shakin' Stevens. I have a good sense of humour and lots of different hobbies. Photo appreciated. Contact: Springfield Flat, Growthom School, Broadhead, Edgworth, Near Bolton.

Two girls, Nic (better known as Luptie) and Tina (better known as Fluffy Bunny) are looking for a couple of hunks. We're aged 13 and 12. We're into Duran Duran, Depeche Mode, The Human League. Also interested in CB radio. Send your pics to: 13 Linden Avenue, Halesowen, West Midlands B62 3EL.

I am 16 and adore OMD (especially the stuff on their first album) I also love U2 and Kraftwerk, and would like to write to anyone over 16 with similar tastes. A.K.A. Pic if possible to Annabelle, 11 Bughley Road, Wimbledon, London SW18

Hi! My name is Gary Beck, I am aged 17½ and I'm a hunk into all kinds of funk, jazz, soul, reggae and the occasional dose of futuristic stuff. So if you're nice, write to me at: Kingscroft Road, Woodzanserne, Borestead, Surrey.

17 year old girl would like to write to anyone, male or female. My likes include anything mod or urban jacked. The Queen, Peter Powell and more! Write to: Karen Joyce, 13 Green Moor Link, Winchmore Hill, London N21. P.S. I'm mod — but loveable!

15 year old boy dying to scribble to anyone who is female (14-17) and into Japan, OMD, Depeche Mode, gigs, parties etc. Write to: Brian Jones, 18 Brynness Avenue, Rock Ferry, Merseyside L42 1NG.

I would love to hear from anyone in America. I am 15 and love groups are Madness, The Police and Adam. I am very interested in the latest fashions. My dislikes include heavy metal and punk. Please write to: 74 Charlton Road, Andover, Hants SP10 3JN

20 year old male wants to write to females aged 17+. I like most sports and most music, especially Blondie, Toyah and The Human League. Pic if possible to: Paul Chapman, 64 Lye Copse Avenue, Hawley Estate, Farnborough, Hants GU14 8DX

Cute brownie female with big brown eyes, fluffy hair etc, seeks boy aged 15-17. Into all music, but not so fond of reggae. Also likes sci-fi. Send pic to: Lucy (15), Lower House, School Of St. Mary And St. Anne, Abbotts Bromley, Staffs.

14 year old boy wants to write to girl aged 13-14. Into: The Jam, Secret Affair and all other mod groups. I hate politeness! Interested, write to: Michael Morris, 7 Catherine Cottages, Calvert Road, Middle Claydon, Bucks.

My name is Denise (21) and I'd like any nice males to contact me. Music tastes: The Jackson, Barry Manilow and Real Thing. Send photo if possible to: Denise Furlong, 12 Greshamere Grove, Watergate Estate, Crook, Co Durham.

Loony female, nearly 16, wants to write to anyone, anywhere. I can endure most types of music, but I especially like Madness and futuristic music. I do like punks, greasy rockers, M. Thatcher and early morning. Please send photo to: Marie Scholfield, 101 Moor Lane, North Hykeham, Lincoln LN6 8AA.

I am a 15 year old girl and love heavy metal (AC/DC, Thin Lizzy etc). I also like Kenny Everett, Michael Palin and Rowan Atkinson. Males aged 15-18 preferred. Contact with pic at: Lisa Dawson, 12 Parter Road, Croydon, Surrey CR0 1DU.

CROSSWORD

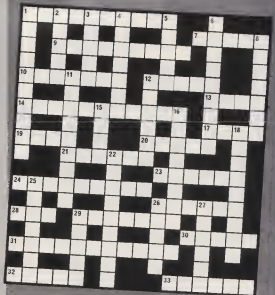
ACROSS

- 1 He wrote and had the original hit with "I Must Be Love" (4,6)
- 7 Seasonal disco star
- 9 First Jam hit (2,3,4)
- 10 & 27 Midge sale rate (anag. of group 7,6)
- 12 Picture-sly anarchist punks
- 13 TV surname of husband and wise detectives Wagner and Powers
- 14 London rockabilly band (3,8)
- 15 Personal title?
- 19 & 31 Talking Heads hit (4,2,1,8)
- 20 "— Mary" was written and originally recorded by Creedence Clearwater Revival
- 21 "No 1 Song in Heaven" boys
- 23 Bob Marley L.P. and epic movie
- 24 A hit for Martha & The Muffins (4,5)
- 26 Rock'n'roll dancing
- 28 Their big hit was "How Long"
- 29 Bone lid rearranged
- 30 Sybil's TV spouse
- 31 See 19
- 32 David of Talking Heads
- 33 A street musician

DOWN

- 1 Human League smash from '81 (4,6)
- 2 Rod's ex
- 3 Indian instrument, a kind of eastern guitar
- 4 King Queen!
- 5 "— The Dragon"
- 6 Who's Pete?
- 8 See 18
- 11 They sound like the ideal coffee bar group!
- 12 Cultish American group who mix rockabilly with Hammer horror imagery
- 15 Kinks oldie/Female name
- 16 Her real name is Susan Ballion
- 18 & B Police smash (7,2,1,6)
- 22 Tatsumi's dad (4,5)
- 25 Steve Harley's rebel was a Londoner by birth!
- 26 There were two of them in an Undertones hit!
- 27 See 10
- 29 "I Knew The — When She Used To Rock And Roll"

ANSWERS ON PAGE 37



THE PASSIONS



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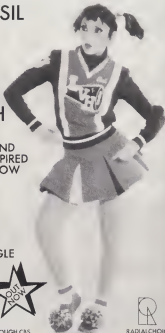


TONI BASIL

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LANDSLIDE *Olivia Newton-John*

Cold winds rarely blow
Here at the end of the rainbow
Guess it's hard to believe
I'd be willing to leave
Someone walked up behind me
Seemed to find me
I felt him standing there
I turned around and saw the face of an angel
I fell, it wasn't fair
It just wasn't fair

Chorus

He took my heart, it was a landslide
You know it was a landslide
My head was saying this is the man
My heart agreed
My minor desires turned to major needs
My needs won't be denied
It was a landslide

Some are thrilled by all he says
High on his campaign promises
I don't wanna come down
I don't wanna come down
No promise he made me
Could persuade me (I love him)

Loneliness

It comes on when I try to go on without him
Doubt him, I confessa
I have to confess

Repeat chorus

I'm in heaven when he's around (I'm in heaven)
In heaven when he's around (oooh this is heaven)
I'm hoping that he might be
Hoping that he might be
The same as me
I'm in heaven, heaven
It isn't hard to see

Repeat chorus and ad lib to fade

Words and music by J. Farrar
Reproduced by permission Rondor Music Ltd.
On EMI Records

CHRISTOPHER CROSS

Arthur's Theme (Best That You Can Do)

Once in your life you'll find her
Someone who turns your heart around
And next thing you know you're closing down the town
Wake up and she's still with you
Even though you left her way across town
Wondering to yourself, hey, what have I found

Chorus

When you get caught between the moon and New York city
I know it's crazy but it's true
If you get caught between the moon and New York city
Best that you can do (best that you can do)
Best that you can do is fall in love

Arthur he does as he pleases
All of his life his master's toys
Deep in his heart he's just
He's just a boy
Living his life one day at a time
He's showing himself what a really good time is
Laughing about the way they want him to be

Repeat chorus to fade

Words and music by P. Allen/B. Bacharach/C. Cross/C. Bayer Sager
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Bros. Records



Soft Cell

SAY HELLO WAVE GOODBYE



NEW SINGLE NOW AVAILABLE
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some
bizarre

Get SMART!

Don't get lost in the dark! Maybe Linda can answer your sexual question. Try writing to Get Smart! Smash Hits, 35-35 Century Street, London W1V 1PL.



Which members, if any, of Duran Duran smoka?

Louise Milner.

They all do, but to varying degrees. Simon Le bon will smoke "anything really, but mostly other people's!". Nick Rhodes will try "St. Moritz, though only sometimes". John Taylor and Andy Taylor always opt for Kents 100 and Marlboro respectively. Most reluctant smoker is Roger Taylor who will "very rarely try a Marlboro".

Where can I obtain "Release The Bats" by The Birthday Party on mail order?

Sarah Ragg, Birmingham.

The single is available by writing to: Ivo, c/o 4AD Records, 8 Hogarth Road, London SW5. Price (inc. P&P) is £1.20.

Is the Specials fan club still in operation?

Rude Boy.

Due to the Specials split last year, there was also a change of management which left the club in disarray. However, new plans are currently under negotiation, and anyone who has since written should expect their reply soon. In the meantime, the Fun Boy Three have set up an Info Club, details of which will be

issued with the release of their debut album in early March.

Please tell me the name of Chris Foreman's (of Madness) baby! Dawn, Norwich.
Chris and his wife Sus have a little boy, Matthew, aged four.

Where did Andy Fletcher (Depeche Mode) buy his tea shirt, the one emblazoned with drums and cymbals as medallion in the last September issue. Also, will he marry me?
Me, Essex.

Andy made his purchase in Johnsons of Kensington Market, London. Yes, he'll marry you.

Any info on Talk Talk, recent support to Duran Duran on their tour?

D/D Fan, Manchester

A recent signing to EMI, the band have been together about a year and all hail from Essex or East London. Average age being 19, they are: Mark Hollis (vocals); Simon Bremnar (keyboards); Lee Harris (drums); Paul Wabb (bass). The debut single "Mirror Man" is released on Feb 5th.

In Kim Wilde's band there's a guitarist with black spiky hair. Is he her brother Ricky?

Helen Wragg.

Fraid not, Helen. The person in question is James Stephenson, a session musician who has appeared in Kim's videos. However, a permanent band will be formed when Ms. Wilde starts touring.

Talk Talk



New single!

◀ BOW WOW WOW ▶



from the album **SEE JUNGLE! SEE JUNGLE!**

also available as special Cassette Pack

SPANDAU BALLET

SHE LOVED LIKE DIAMOND

She ran the risk from unity
Obsession dies alone with tragedy
She loved like diamond
She loved like diamond
And cut so hard
She died

A passion course that leads to pain
An acid taste that leeches her soul again
She loved like diamond
She loved like diamond
And cut so hard
She died

Another path, I've run, them all
The rain has cleared the stains, no trace at all
She loved like diamond
She loved like diamond
And cut so hard
She died

She loved like diamond
She loved like diamond
And cut so hard
She died

Words and music by Gary Kemp
Reproduced by permission Reformation Publishing Co Ltd
On Reformation Records



SHAKATAK

EASIER SAID THAN DONE

Say I don't miss you everyday
I don't need you anyway
You can take your love away
Mmm, but it's easier said than done
Can't shout out when you've won
Can't hide my love and run

Say I don't miss you everyday
I don't need you anyway
You can take your love away
Mmm, but it's easier said than done
Can't shout out when you've won
Can't hide my love end run

Say I don't miss you everyday
I don't need you anyway
You can take your love away
Mmm, but it's easier said than done
Can't shout out when you've won
Can't hide my love and run

Repeat to fade

Words and music by W. Sherpe/R. Odell
Reproduced by permission Skretch Music Publishing Ltd
On Polydor Records



CELLULOID PRESENTS DISCO-ROUGH

DISCO ROUGH
MATHEMATIQUES MODERNES

PRODUCED BY JACNO

SECRET LIFE
MATERIAL

PRODUCED BY MATERIAL WITH MARTIN BISI

MAD AFFAIR

ELLI & JACNO

ARRANGED AND PRODUCED BY JACNO

JUKE BOX BABE

ALAN VEGA

PRODUCED BY ALAN VEGA

UPRIVER
MATERIAL

PRODUCED BY MATERIAL WITH MARTIN BISI

RECTANGLE

JACNO

PRODUCED BY JACNO



MATHEMATIQUES MODERNES
LES VISITEURS DU SOIR ILPS 0600

ELLI & JACNO
TOUT VA SAUTER ILPS 0688



CELLULOID

METROPOLIS

MADE IN FRANCE

Video

The rise and rise of the pop video has brought mini-movies into every living room; Adam in panto, The Human League in detective thrillers, Barry Manilow in triplicate, Ultravox mooching around Vienna (Covent Garden actually), Toyah charging around in a chariot. These days the visuals are as important as the music. We sent **Johanny Black** out to talk to the people behind the video cameras, the folks who put the fun on film.

INTRO

This is the electronic age. Just as music can be created electronically so can the visual image of a group be captured, presented and even improved by the electronic visual recording medium — video.

Videotape looks much like ordinary sound recording tape,

but pictures and sounds can be recorded on its surface and immediately played back, making it a much more instant medium than film.

A video director can produce a promotional video (promo for short) featuring a chartbreaking single in less than a week. If the promo gets a showing on "Top Of The Pops", which is seen by sixteen million viewers, sales of the record will

usually soar, and it has been said that a good video can sell a bad record.

Before the video age, groups were forced to tour ceaselessly, attracting a few new fans at each show until there were enough to put their records in the charts. When Queen topped the charts in 1975 with "Bohemian Rhapsody", thanks to a brilliant video made by Bruce Gower, the new way was clear.

Videos allowed artists to project exactly the image they wanted and save the expense of touring. Many people have seen Adam Ant or Gary Numan via video than could ever see them in concert. A whole new industry has sprung up to make these powerful mini-features and the people who put them together, the directors, are often responsible for creating the public images of the artists they shoot.

THE PRODUCERS

MIKE MANFIELD, probably the best known and longest-established video-maker, started off directing "The Epilogue" for Southern TV and moved into pop in the early 70's when he made short films with groups like The Bay City Rollers. He then directed pop show "Supersonic" but is currently best known for his work with Adam on videos for "Stand And Deliver", "Prince Charming" and "Ant Rap". Here's how he sees his trade:

THEORY: "We have to provide differing images to keep the kids entertained week after week. We try to encapsulate a fragment of Hollywood, a fragment of escapism. Glamour, extravaganza, excitement... all the things we need in these depressing times. It's a blend of art and business."

PRACTICE: "You can make excellent videos really cheap. One I did for The Dickles cost £2000 and I can watch it again and again."



Mike Manfield directs Adam during the making of "Ant Rap".

"During 'Prince Charming', it took Adam four hours to do his make-up. Have you any idea what it costs to keep a twenty five man crew waiting for four hours? A good lighting director alone costs £250 a day."

ADAM: "He isn't an experienced

actor, but he's willing to try anything. When he crashed through that window in 'Stand And Deliver' he slashed his wrist and forehead. Then we had to ask him to do it again."

"Basically, he devises the scripts and I orchestrate them.

We try to have a surprise guest in all the Adam videos. We've had Diana Dors, Lulu and we've got a sensational stage star for the next one..."



Video

THE PRODUCERS



DAVE ROBINSON is the king of do-it-yourself, low-budget video. As boss of Stiff Records, he became annoyed by video makers charging him £7000 per video and so, without any training, decided to make his own. His first effort, for Lene Lovich's "Lucky Number", cost a mere £1,500 and proved he could do it better and cheaper than half the so-called professionals. His series of Madness videos are unequalled for style and humour on a shooting.

TRICKY: TV producers are not interested in music. They're interested in performers who can make their show look good.



Madness feel the heat in the "Shot Up" video.

We're always in the Australian charts and it's totally down to videos because only Madness and Ian Dury have ever been there.

"It's a three minute commercial at peak viewing time on the BBC. You just can't buy that sort of thing."

PRACTICE: "Absolutely

anyone can make a video if he has the facilities and a feeling that nothing is impossible. I'm not interested in making videos for cameramen to enjoy. I do them for the public who see it quickly and like it quickly. If I take more than a day to make a video, I think I've totally screwed up."

MADNESS: "They're natural

performers, but they can't get out of bed in the morning. You have to catch them quick, because after the tenth time through a scene they've lost interest." **HEADACHES:** "We had to edit out the underwater guitar sequence in Madness's "It Must Be Love" because the BBC thought it might give kids ideas."

THE PRODUCERS



STEVE BARRON, who learned his own craft from Hollywood, is BBC need to be a serious musician on screens like "Cappuccino". Since then he has made almost 100 videos for groups like The Struts, Lipps, Harlem TP, The Human League and Kaja And The Feds. In connection with many videomakers, he built after the best advice ever given him: "Don't be afraid to experiment. It's better to make a bad video than not to make one at all."

PRACTICE: "A company can only do it a certain number of times. It's better to make a video in

and give it to them by the end of the week."

HEADACHES: "One reason for the success of "What We" by The Human League was that they put a lot of money into it. It was a very good video, so it was successful. However, the story is wrong, because you think it's better when they are at the end of the video."

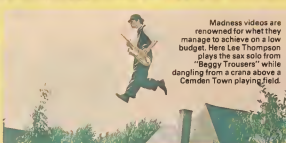
"I would say that video makers should be able to make a video in a week. It's better to make a video in a week than not to make one at all."



Spandau Ballet never tour and therefore video is of paramount importance to them. In order to get that wide-screen spectacular look for "Musclebound" they travelled to the Lake District with director Russell Mulcahy and crew.



The Specials filming "Ghost Town", a song about Coventry, in a tunnel under the Thames.



Madness videos are renowned for what they manage to achieve on a low budget. Here Lee Thompson plays the sax solo from "Beggly Trousters" while dangling from a crane above a Camden Town playing field.



Attention to detail is all important for Mike Mansfield (centre). Here he makes sure Boney M have got clean hands before filming "We Kill The World".

Video

THE PRODUCERS

DEREK BURBRIDGE, the man responsible for those super-cool Police videos, started off making commercials. Nowadays he works in the USA for a lot of the year (with his wife Kate operating the camera) and steers clear of the big budget approach.

THEORY: "You can cover the world market by doing a package of four live numbers and a promo. The promo is for the first single off an album, live numbers are good for American shows and one of them is usually the second single. That's how I like to work."

PRACTICE: "I tailor my videos to the artist, so you feel you are watching a Police video or a Numan video and not a Derek Burbridge video. My generation is now the establishment, the old boy network. This makes it very hard for new young people to come through."



PH: MARK PUGH



Gary Numan and Gary Numan in 'We Are Glass'

PH: MARK PUGH



PH: MARK PUGH

THE PRODUCERS

5

BARNEY BUBBLES is the mystery man of video; he refuses to have his picture taken. After a successful career as a record sleeve designer, he has branched out into video with productions for *The Specials*, *The Fun Boy Three*, *Squeeze* and



Elvis Costello. His approach is down to earth but imaginative. **THEORY:** "A good video can sell a record which otherwise might not do so well. The record companies know that. I think Chrisyris would agree that *The Specials'* 'Ghost Town' video helped sales a good deal. This year I intend to start making videos which are really inexpensive but really inventive. It can be done, you know."

THE SPECIALS: For *Ghost Town* we had a convoy of three camera cars, started filming about midnight on Saturday and finished at ten on Sunday morning. They really got into all the lighting and action scenes, leaping out of moving cars as if they'd done it a... their lives. At one point a £2000 camera fell off the car roof, but when we saw the results we kept the shot in because it looked great."

OUTRO

Britain leads the world in the making of rock videos. Even acts like Barry Maitlow, Olivia Newton-John and Blondie usually have their videos made by British directors. As well as being cheaper than touring, promos are also more cost effective than TV ads. A thirty second ad can cost over £70,000 but a three minute video can be made for a tenth of that.

Although there are only a limited number of outlets for rock

video in this country, the opening of the new independent Channel Four will improve matters and the future may see developments like cable TV (in Los Angeles there's already one channel showing rock promos 24 hours a day).

The next video explosion could be direct selling to the public. Blondie, Queen, Siouxsie and others have already released video albums but compilation tapes featuring twenty hit groups from various labels will soon become widely available over the counters. When mass

production bring prices down they could be competing with or ultimately replacing conventional record albums.

As the video age settles down bands begin to write their songs with the video in mind and the visual image becomes as important as the music.

Dave Robinson sounds a cautious note: "Live music could die as a result of all this. In the future nobody will bother to tour because it costs too much. I don't think that's depressing, it's just a fact. We must use the technology if it is there."



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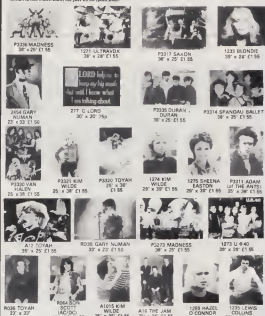
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The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them. Solution on page 37.

AC/DC
ALTERED IMAGES
BAD MANNERS
BARRY MANILOW
BAURHAUS
BONEY M
BOOMTOWN RATS
BOW WOW WOW
CRIF-LITES
CLIFF RICHARD
DAMNED
DOLLAR
DRAMATIS
DURAN DURAN

FOUR TOPS
FUN BOY THREE
GENERAL SAINT
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N S W O A G M N E L M N A O N B I O
E Q O W M Y E D N I F W A E N S R
B U W A E G O N D E Y F K G T S S R N
E O W N K D E E E D R U N E I P E R
G E O D G O R E D R N S M I T O T E
R B B M R E O A R D A E P A P T N D
O G O E T A W L E H R L T O T R I O
E A B L I O H T A C T S S U I U O M
G M A A H W W C D N D Y L A K O P R
O I C S R K E N I U R D T O R I F F A
D I D I R F R A L R R T E B F N O I
C L A E N Y Y A A A F W H U N R T N
C S S I E J N M V N T F N E R U U B
G O E L B D A O A F O S I E G R F O
J O D T U T X P A N U J D L A A G W
W O N R I O O R A A I R O L C R N A
G O A S W L K S H N O L L S A O A G
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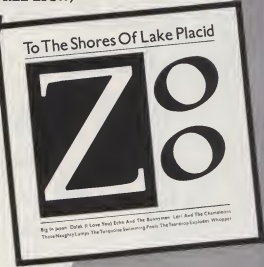
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The first five correct answers to leap out of the mound on February 4 will win a Kodak Instant Picture Camera plus a copy of the new Zoo compilation LP "To The Shores Of Lake Placid" autographed by members of The Tearjerkers Explodes and Echo & The Bunnymen. The 20 runners-up will just (just?) get the LP. And if that ain't a bargain, what the hell is it?

Here's the song titles — a) "I Am A Camera"; b) "Gentlemen Take Poltroads"; c) "Pictures Of Lily"; d) "Girls On Film". Who recorded them? Was it — **Jepson, Duran Duran, The Eggles, The Who?**

COMPETITION WINNERS

SOFT CELL COMPETITION (Issue Dec 10), correct answers were: (1) Southampton and Blackpool; (2) 24 and 22; (3) at college in Leeds; (4) Memerabilia; (5) Julie Andrews or Dianna Dors. 50 winners receive copies of "Wax-Step Erotic Cabaret" s' Cars Fender, Oxford; Pedro Galvan, London SW9; Melina Cook, Coventry; Tracey Hewitt, Dorset; Alexia Vernon, Taunton; C. Lee, Hitchin; Deborah Prosser, Mount Drive; Julia Burdet, Brighton; James Mellory, Wigan; Linda Weston, London W12; Marion Buzace, Chesterford; Bernice Kaye, Bradford; Shirley Wares, South Brent; Richard Smith, Longleaves; Jeanette James, Gosforth; Helen Wilkinson, Pimlico; Sara Hitchcock, Barry St; Edmunds P. Davies, Newport; Susan Brown, Donatoble; S. Day, Leathwood; Ruth Shakespeare, Kings Heath; Mary Storrow, Hoxham; Melanie Kecking, Wilmslow; Lisa Anthony, Allenton; Keith Parker, Uxbridge; Christine Euston, North Shields; Abigail Levy, London E18; Samantha Crowden, Milton Keynes; David Thompson, Avon; Nicola Craschett, Exeter; Janet Grodowski, Bristol; S. Filbery, Portsmouth; Nicola Cooper, Dyfed; Rachel Bowen, Stockport; Susanna Glover, Sheffield; Andrea Linn, Woking; K. Harvey, Potehead; Angela Jain, Wakefield; Tracy Bracken, West Denton; Julie Smith, Huddersfield; Angela Brown, Longton; Kate Peachey, Halesowen; Denise Waters, Alfreton; J. Fitzgerald, London E12; Hazel MacPherson, Yelverton; Denise Billman, Old Cotton; Scott Webster, Exochry; Amanda Thompson, Alveston; Elaine Robinson, Northfleet.

THE BEATLES COMPETITION (Issue Dec 10), correct answer was: "Help". Special limited edition boxed set of Beatles EP's was won by: K. Welch, Lichfield; Anam Obaid, Birmingham; Ian McPherson, Hamilton; J. Brown, Irvine; Fiona McLeod, Surrey.

MODERN ROMANCE COMPETITION (Issue Dec 24), correct answers were: (1) Leyton Buzzards; (2) The Greenham Betty-Webbie. 50 winners receive autographed copies of "Adventures in Clubland": Carol Giles, Trowbridge; Deborah Livingstone, Newton Hall; Sarah O'Neill, Blackley; Jenny Khan, Luton; Nicki Edwards, Saltash; S. Blackburn, Chesterfield; Adele Ross, Lincoln; J. Smith, Levedale; Mark Joseph, London N16; Louise Bedford, Ely; Andrew Tomlin, Leicester; Susan Greenough, Salford Moor; Paul Guyll, Chester-le-Street; Alison Buckenham, Beccles; Christine Panton, Hill; Linda Heron, Croydon; Sally Boyce, Kingswood; Jane Richmond, Redcar; Annis Burns, Glasgow; James Hall, Rye; Caroline Sewg, Kilbirnie; Nigel Adams, St. Leonards-on-Sea; Claire Mallett, Bath; Liz Jones, Stourport-on-Severn; Alex Taylor, Alcester; Deanna Rank, Goswold; Kathleen Tilley, Aston; Andrew Brown, Barbaque; Janice Large, Seacroft; Gill Kitchen, Golee; Karen Balsara, Chelmsford; Della Sevier, Mousley; Richard Day, London NW9; Heather Meddows, Ongar; Frankie Neary, Southill; J. Fox, Enfield; Helena Kubinsky, Woking; Pam Bealmond, Newton le Willows; F. Bingham, Bournemouth; Lynn Johnson, Kiveton Park; Jonathan Crossley, Holt; Shazna Woolley, Heasor; Karen Knox, London E10; Angela Ferguson, Billerica; Laura Preston, Stanford-le-Hope; Hazel Fairley, Hamerton; Molly Reichle, Newton Aycliffe; Ruth Chitty, Harrow Weald; Zoe Helsdon, Busden, Mares Greenway, Chatswood.

And finally, our BOWIE COMPETITION (Issue Dec 24), the correct answer was: Bowie made an advert for ice-cream. 25 "Changes-tweebies" albums go to: Carol Hart, Chorley; Rika Barton, Dorset; M. Sherwood, London N1; Linda Mullin, Chislewood; Karen Penzance, Great Haywood; Denise Conner, Blackburn; Lucy Gregory, Brighton; Diann Middleton, Wigan; Helen Jones, Doochester; F. Rose, Rye; Claire, Aylesbury; Lesley Howell, Truro; Jeremy Cox, Truro; Neil Harrison, Puddsey; Glina Robbans, Northfield; Rosalind Siddaway, Middlesex; Samantha King, Swindon; David Catlin, London SW18; Clive Product, Chalfont St. Giles; Michael Robson, Newton Aycliffe; Jacqueline Walden, Kent; Jon Kemp, Bracknell; Anita Popham, Essex; Jude, Essex; M. Bateman, Alkeshide.

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Letters

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WITH BOOK taken held tight. In Smith's I searched with my own might. For books of every kind they've got

Except the blessed one I want
A "Topper", a "Beano" and a
"Swap Shop" too!
But not so much as a word from
the "Smash Hits" crew.
I don't ask for much for my cousin Daniel.
All I want is o' "Smash Hits"
annual!!!
Ashley F., Portsmouth.

**Pins are already in hand
for just such a bumper book
so you'd better start saving
now for Christmas '82.**

OH WOE am I and such a tale of
sorrow I have to tell you as you
have never heard before. The
story of two love-torn hearts
dashed on the rocks of the sea of
desire, he a handsome young
prince (well, almost) and she the
most attractive piece of vinyl this
side of the cosmos.

'Twas in the local record shop I
saw her; peeping shyly out from
among the LP rack. She was small
and cute with curves in all the
right places. The man behind the
counter made her sing for me and
his voice was sweet music to my
ears. This was the real thing —
this was love.

But alas, the romance was not
to be. Even as we touched I knew
that an awesome power greater
than both of us had already
decreed that we should never
share the joy of our mutual bliss
together. She asked too much of
me (£4.99 to be exact) and I, but a
poor peasant boy, had no way in
which to raise such a sum. And so
it was decided that she and I
must not run away together. And
we would have done so had a
hairy, stern detective not pointed
out the terrible wrong we were
doing (and the fact that there
were two policemen waiting
outside).

And so we must part and she
can never more serenade me
with her sweet, seductive tones. I
know I should try to forget her but
I simply cannot rid my mind of
the terrible thought of her alone
in that shop, so near and yet so
far away. They say the course of
true love never did run smooth.

Ah, well, that's life.
Damon Parthly, Tilbury.

**Here's a £5 record token.
Put it towards the fine.**

I WAS looking through my old
Smash Hits the other day when I
came across a review of the
album "Magic, Murder And The
Weather" by Magazine. It was
reviewed by Geoffrey Deane.
Was it Geoffrey Deane, the
gorgeous lead singer of Modern
Romance?
Midge Use Fan.

The very same.

EVERY WEEK, come rain, come
snow, come sun, I trudge down to
my local newsagent just to buy
my favourite mag (creep creep).
But I'm not sure how long this
will go on for. Every other week I
walk in to the shop and go
straight to the mag rack and there
standing in front of me is
Smash Hits.

Great, you may say, but I am
getting really fed up of seeing
The Human League plastered
across the front. I know there are
some idiots that like them but
please would it be possible to
publish a Smash Hits that didn't
contain anything at all about The
Human League? Thanks,
Lisa, Reading.

**The only thing about The
Human League contained in
this issue is your letter, Lisa.
(Stir, stir).**

I'M REALLY pleased Red Starr
had the bottle to shout down the
independent records scene like
he did in the Dec 24 issue.

For a start I agreed with his
theory that once an indie single
makes the Top 75 surely it cannot
be classed in the same bracket
as say, a Postcard, Jamming or
Woop record which must have
far inferior distribution to the
likes of Safari, Albion or Mute.
Why can Toyah, UB40 and
Depeche Mode make the top ten
and equally (?) big sellers like
Clint Eastwood and General
Saint, Cross and Fed Gadget
can't?

Looking back through my
collection I have only bought
three so-called indie singles in
1981.

In your independent page
worth having anymore if the
chart carries the same records as
"Top Of The Pops"?
Shanking Lung, St Austell.

WHICH BRIGHT spark thought "if
he parks his bum on the floor and
we drop the poll forms on him
(issue December 24) it will look
like he's standing up and has to
wade through the office because
we got so many replies. Those
dopey readers won't be able to
tell."

I've caught you out — you don't
have electric sockets halfway up
the wall.
Eileen, Leeds.

**You've obviously never met
our small but perfectly
formed designer, Steve
Bash. Not only was he
standing up, he was drawn
up to his innit height.**

"IT'S OVER," I said, looking at
my feet. He was silent.

"Look, I'm really sorry. I'll never
forget the good times we've had
and all the laughs. It's been
great, but... " my voice trailed
off into a whisper. He looked
straight into my eyes and said
quite calmly, "Is there and said
quite calmly, "Is there and said
quite calm then?"

"No, no there isn't, but I just
want to be free for a while, not
tied down or anything and it was
getting boring, wasn't it?"

He nodded then smiled
slightly. "I understand," was all
he said.

I kissed him gently on the
cheek.

"Goodbye," I breathed. I
walked away, slowly and sadly,
knowing he was watching. "I've
got to look back once," I thought.
I turned my head to give him a
last longing glance — and
walked straight into a lamp post!
Human League Fan, Hastings.

**Is this a music paper or
what?**

IF THERE is anyone in the whole
world who understood anything
about "Artemis '81" with Sting in
it, I would like to meet them.
Kiss Fan.

TV critic of the month.

MY SISTER has changed the
chorus of "Ant Rap". She sings
"Marco, Merrick, Dairy Lea..."

In case you don't know, Dairy
Lee is a brand of cheese spread,
and so now as far as she is
concerned it goes:

"Marco, Merrick, Dairy Lea
We'll have this on bread for
tea!"

Think she'll make it into the top
ten?
Mad Ant Person, Hayling Island.

WHY HAVE none of the vast
numbers of David Bowie fans not
written in yet, or been published
yet, in the Letters pages, to say
word or two about the History Of
Bowie. Just writing to say it was
absolutely "fab".

Congratulations to David
Hepworth for a fantastic
write-up.
Dave Evans, Luton.

ON LEAVING the Duran Duran
concert (December 19) I came to
the conclusion that Andy Taylor
can change chords faster than
me.

Thank you and goodnight.
Jacqui Nisbet, Edinburgh.

**The Letters Editor would
appreciate the help of any
reader who knows what this
young lady is going on
about. Sentions on a
postcard please.**

DON'T MIND me, I'm just trying
out the new pen I got for
Christmas.
Simon Griffin, Stockfield.
P.S. Don't bother with the £5
record token. I got plenty of those
for Christmas.

Good job tee.

SMASH HITS

52-55 Carnaby Street
London W1V 1PF
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STAR TEASER ANSWER (FROM PAGE 34)



WORD

ACROSS: 1 Lulu Siffers; 7 Denise
(Summer); 9 "In The City"; 10
Altared; 12 Ciras; 13 Hart to Hart
14 The Politicians; 17 Name; 19 "Once
7 20 Proud; 21 Sparks; 23
"Exodus"; 24 "Echo Beach"; 26
Juvver; 28 Ace; 29 Blondie; 30 Bassi
31 "In A Lifetime"; 32 Byrne; 33
Diner; 1 "Love Action"; 2 Britt; 3
Down; 4 Freddie (Mercury); 5 Enter; 6
Townsend; 8 "A Bottle"; 11
Expresso; 12 Creams; 15 "Lola";
16 Siouxie; 18 "Message In
22 Ryan O'Neal; 25 Cockney (Rebel);
26 "Jimmy Jimmy"; 27 Images; 29
Bride.

IN THE NEXT ISSUE OF **SMASH HITS**



Japan

Will they stick together?
David Sylvian sets the record
straight

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The working day in words
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NIGHTS OUT

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YOUR DETAILS

Altered Images: London
Hammersmith Palais (February 7).

Fad Gadget: Glasgow
Nightmoves (January 28),
Edinburgh Niteclub (23), London
Kings College (February 19).

Sammy Hagar: St. Austell
Cornish Lido (January 23),
Southampton Gaumont (24),
Bristol Colston Hall (25), Sheffield
City Hall (26), Glasgow Apollo
(28), Newcastle City Hall (29),
Liverpool Empire (31),
Birmingham Odeon (February 2),
Ipewich Gaumont (4), Lancaster
Uni. (6), Manchester Apollo (7),
London Hammersmith Odeon
(8, 10).

Haircut One Hundred: London
Kilburn National Club (January
27).

Meat Loaf: Birmingham National
Exhibition Centre (April 24).

Modern Romance: London The
Venue (January 22).

New Order: North London Poly.
(January 22).

Ohio Players: Watford Baileys
(June 7, 8, 9, 10, 11, 12), Manchester

Golden Garter
(14, 15, 16, 17, 18, 19).

Orange Juice: Manchester
Ratters (January 21), Norwich
East Anglia Uni. (22).

Shekatak: Heywards Heath
Taverners (January 22), Leicester
Poly. (23), Margate Winter
Gardens (26), Middlesex & Herts
Country Club (27), Sunderland
Close Encounters (28, 29).

Stranglers: Sheffield Poly.
(January 21), Aberystwyth Uni.
(22), Leicester Uni. (3), Brighton
Top Rank (25), Guildford Civic
Hall (26), Cornwall St. Austell
Colliseum (27), Hamel
Hempstead Pavilion (28), Hanley
Victoria Hall (29), Swindon Oasis
(30), Poole Arts Centre (31).

Mari Wilson: Bath Uni. (January
22), Cardiff Neros (23), London
Dingwells (28), Sheffield Uni.
(29), Bradford Uni. (30), Oxford
Scamps (February 1), Cambridge
Sound Cellar (5), Keele Uni. (6),
Leeds Warehouse (9), Liverpool
Warehouse (10), Manchester
Poly. (11), Edinburgh Niteclub
(12), Bedford Portmouth Club
(13), Reading Uni. (16), London
Uni. (Mait St.) (19), London
Badford (26), Coventry Warwick
Uni. (27).



Nick Heyward gets down.

HAIRCUT ONE HUNDRED

As 1982 slipped off the starting blocks, London's Institute of Contemporary Arts (usually a hotbed of the avant-garde) put together a special rock week. It featured a clutch of 'experimental' bands with silly names like *Gene Loves Jezebel*.

When Haircut One Hundred were first booked for the jamboree, they were little more than a twinkle in their manager's eye. But by the time they played, they had already notched up a hit in "Favorite Shirts (Boy Meets Girl)". The single had energy, enthusiasm and a touch of romance.

On stage the 'Cuts came over just as well despite the sound

quality. From the moment they banged the first cymbal, they bounced and danced, generating irresistible excitement. The ICA might not be very big but everybody managed to find six inches of space in which to move a leg.

Even though all the band look good, Nick is unquestionably the centre of attention — this kind of person who could scuba a rubber diving suit fashionable! Tonight however, he had gone for the white shirt and the towel-around-the-neck look and very suitable it was too. It was far too hot for thick V-neck jumpers.

Mark Rasher



Elvis Costello returns to another venue, but he does not know any more tricks.



ELVIS COSTELLO & THE ATTRactions

Who'd have thought it? That the scrawny bloke who spat fire and brimstone in seedy London clubs during the late '70s would now be a contender in the Frank Sinatra stakes?

Elvis Costello didn't so much play a gig as stage a spectacle. True to his mischievous nature, he chose the home of classical music — the majestic Royal Albert Hall. And as if that wasn't enough, he hired the Royal Philharmonic Orchestra for the night with their penguin suits and professional polish. After an hour from E.C. and the Attractions (joined by pedal steel guitarist John McFee), the two mighty forces came together.

Their early efforts betrayed the fact that they had only practised for eight hours. Following a shaky "Shot With His Own Gun" and a jaunty "Accidents Will Happen", the Phils fluffed the intro on "Sweet Dreams". Elvis cracked a smile and quipped: "And then again it could sound like this!"

The mating wasn't a complete success. Sometimes the orchestra decorated the song like a Christmas tree — lots of gaudy knick-knacks that added nothing of any value. But at other times (as with "Watching The Detectives") the song was transformed. Costello's words were given a suitably chilly feel.

The material came largely from the "Almost Blue" and "Trust" albums with a smattering of new items like the scalpel-edged "Town Cryer". The other big difference was El's voice. He has learnt how to sing and yo-yoed his vocal chords with a dexterity that the Las Vegas crooners would give their cumberbunds for. His versions of "Clowntime is Over" and "Just A Memory" were epic.

Finishing on "What's So Funny Bout" Peace, Love And Understanding", the audience then demanded more. Elvis, his grey suit now a tad sweaty bounced back on and shouted: "We simply don't know anymore".

Seems he was right.

Ian Birch

SMASH HITS

ABC

