

**FREE**  
**CHRISTMAS**  
**RECORD**  
12 MINUTES OF FESTIVE FUN

# Smash HITS



**DEXYS**

**ABBA THE HUMAN LEAGUE**

**WHITESNAKE SOFT CELL**

**YAZOO SHALAMAR**

# *Kid Creole & The Coconuts* *Dear Addy*



Is your name Addy Harned

Yes

Well, we have a telegram here for you ma'am  
Will you read it to me, please

Dear Addy much ado

I've got important news

Somethow I made it through

Be home again real soon

In case you want to know I'm all alone

Dear Addy I'm afraid I've lost more than I gained

Bewildered and ashamed I let her slip away

At least I get to keep the memories

Dear Addy

Dear, dear Addy

Addy

Dear, dear Addy

Dear Addy speak to me of how it used to be

It's hard now to believe she cared so much for me

And all I had to do was love her too

Dear Addy

Dear, dear Addy

Addy

Dear, dear Addy, Addy

Woh Addy

Dear, dear Addy

Oh Addy

Dear, dear Addy

Words and music by A. Darnell  
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On Ze Records

# Smash HITS

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AND THE  
BUNSHIEFS



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Also available on 12 inch  
with extra track  
A SLEEPING RAIN



MELT

# PERSONAL FILE

## GEORGE MICHAEL

(OF WHAM!)



**NAME:** George Michael  
**BORN:** June 25, 1963 in Finchley, North London.  
**FIRST MEMORY:** Seeing some goats at a zoo when I was three or four years old.  
**BIGGEST THRILL AS A CHILD:** Getting a purple-and-blue bike when I was seven. I dreamt about it for weeks before. I was really pleased with it.  
**DID YOU SIT AT THE BACK OR FRONT OF THE CLASS?** The back. I was always lazy academically but usually managed to scrape through. We're going back to our school before Christmas to do an end-of-term personal appearance for the teachers and pupils.  
**FIRST RECORD BOUGHT:** "The Right Thing To Do" by Carly Simon in 1973. I bought it in a record shop in Cyprus when we were on holiday there. I've not liked many of her records since then, although "Why?" this year was pretty good.  
**FIRST CONCERT ATTENDED:** Elton John at Eris Court in 1975. I think he was spot on, brilliant, especially considering how big Eris Court is. It was a fantastic show.  
**FIRST DATE:** When I was 14 I

went out with a girl called Lesley Bywaters who was in my class at school. Hooked a lot older than 14 and we used to go up to clubs in London, like the Global Village and Cherry's. But we only went out for about two months. I was well into being a soul boy then — I really liked people like Sylvester, Chic, etc.

**FIRST DISCO RECORD BOUGHT:** "You Make Me Feel (Mighty Real)" by Sylvester. Absolutely brilliant.

**LAST BOOK READ:** I don't read books often. I read *A Gun For Sale* by Graham Greene but it's the first book I've read for a long time.

**LAST FILM SEEN:** *E.T.* at a CBS conference. I couldn't really assess it because they put it on at one o'clock in the morning and I kept falling asleep. I didn't think that much of what I saw. It seemed like a real kids' film to me. Andrew liked it though.

**FAVOURITE SANDWICH:** Ham with mayonnaise. I love absolutely anything with mayonnaise.

**FAVOURITE ITEM OF CLOTHING:** A leather bikers jacket at the moment — but it's not mine. I'm going to have to give it back to my cousin.

**PREVIOUS JOBS:** Cinema usher, deejay in restaurants, labourer on a building site. I also had a Saturday job at British Home Stores. I got sacked for not wearing a shirt and tie in the stock room, believe it or not.

**MOST FAMOUS FRIEND:** Andrew (Ridgeley) my partner in Wham!

**FAVOURITE TIME OF DAY:** Just before going out when I'm getting ready, looking forward to the evening ahead.

**CLOUR OF BEDROOM WALL:** Brown with a big green space where I painted round a book rack. I moved the book rack but I still haven't got round to filling in the space where it was to match the rest of the walls.

**IDEAL HOLIDAY:** The Caribbean. I love sunbathing. And I'd love to have a Walkman with me and plenty of tapes.

**PASTIMES:** I don't really have any — just dancing, clubbing and drinking.

**AMBITIONS:** To be one of the best-known artists of my time. That'll probably include acting, I hope.

**FAVOURITE STATUS QUO RECORD:** "Rocbin' All Over The World". Actually, I don't like them very much. I haven't got any of their records.



All through December you'll probably notice people who you once thought perfectly normal starting to execute funny walks, make a selection of weird gurgling sounds and mumble things like "E.T. Phone Home!" at regular intervals.

Fear not, this is merely the outbreak of E.T. Fever, the movie in question having just been released at a cinema near you. Now we've hit upon a fool-proof method of improving your impersonation of the Extra-Terrestrial beyond all bounds. You can win an E.T. Kit. Each one contains the E.T. sound-track LP, a T-shirt, a colour poster and the official E.T. book.

We've got ten of these kits, all desperate to be claimed. If you want to try winning one, jot the answer to the following riddle on a postcard and rush it to Smash Hits E.T. Competition, 52-56 Canby Street, London W1V 1PF. The first ten correct answers picked on December 23 will find an extra-terrestrial package in their mailbox.

Here's the question: E.T. was directed by Steven Spielberg. Which of the following three films did he also direct? — a) Star Wars; b) *Brimstone & Treacle*; c) *Jaws*.



Through the miracle of modern photography, Penning Roger holds the rest of *The Beat* in the palm of his hand. The group are whipping up a following in America where their last LP, "Special Beat Service", is edging up the charts. Back in Britain a new single, "I Confess", has just been released in a special photo-love story sleeve.

# Start!



© Mike Power

© The Nolans

Here it is — the photo they thought would never be taken. Until this very day, A Flock Of Seagulls fans in their millions firmly believed that singer Mike Score (for it is he) was actually born with his ludicrous "horned" hairstyle. Not so. Our cameraman, thinly disguised as a hat and coat stand with his Pentax concealed in a handbag, risked life and limb to bring us this rare snap of the Head Gull before spray-time. We now ask: why the hell does he do it? Our readers must be told!

## YOUR FREE FLEXI

Only the most unobservant among you will have failed to notice there's something a little special about this issue. Attached to the cover is a free 7" flexi-disc which you'll soon discover is bristling with Christmas Greetings from forty-four famous pop stars and cunningly crammed with all manner of festive sound affects.

To shoulder the enormous cost in recording and pressing these records, we've linked up with Lavis who've included a brief advert in the middle of Side One and two smaller ones on Side Two.

To ensure you're getting the best possible quality, play your flexi on top of a normal single. If it jumps at all, simply increase the tracking weight on your playing arm (or tape a 2p bit to it or something).

Have fun.



## identity crisis

I was born in Glasgow, was once a slick kid, and I've even played with Thin Lizzy and Steve Strange. Who am I? (Answer on page 15).



© The Kerrs

The Brothers Kerr. Sharing a fraternal chuckle, Jim and Mark Kerr. When asked what he wanted to be when he grew up, ten-year-old Mark gave the Simple Mind next to him a shrewd glance and replied: "Nothing like him." Seems like a sensible sort of chap.

It's only love. While Japan prepare to split, Mick Karn is very close to an American model called Oriy. The newspapers are spreading rumours of their impending marriage but nothing has been confirmed.



© The Lammies



We all recognise the chap on the left in the Inspector Clouseau mac, but what about the tall, hunky one on the right? It's none other than 17-year-old Jonathan Le Bon who's currently in foreign parts. Big brother Simon enthused so much about the delights of Antigua after filming the "Rio" video, that Jonathan dashed off there to scuba-dive.



# WORLDS

Alf and Vince probably "wouldn't be friends if we weren't working together". They often don't meet up 'til just before going on stage. Dave Rimmer finds out what makes the Odd Couple tick.

Alf: "Entertainment!"

Vince: "Post-Futurism!"

Alf: "Dress sense!"

Vince: "Good looks!!"

Sat next to each other on a couch in a poky *Top Of The Pops* dressing room, the two who make Yazoo are inventing explanations for their popularity. . . . and falling about laughing in the process.

Your reporter suggests that, apart from the fact that they make undeniably excellent pop records, much has to do with the contrast between them. Alf, who simply sees the coupling of her bluesy vocals with Vince's sequenced electronics as "very logical" replies:

"I think it's strange that people think we're a strange combination. As far as we see it: a synthesizer is just another instrument, I'm just another singer. We're a vocalist and an instrumentalist — like any other group."

But things are never that simple, are they? The contrasts in their musical inclinations aside, on stage, in photographs, on record and through interviews Alf and Vince project two very different personalities. You can't help chuckling at Vince's cheek in replying to the advert for "rooty blues musicians" from which Yazoo first sprang, just as you can't help enjoying the joyous roughness of Alf's voice next to the digital precision of Vince's computers.

Meeting them, all impressions are confirmed. I talk to the pair of them separately. Vince is shy, mumbles so quietly you can hardly hear him, gives the briefest

possible answers to questions and elaborates only if you press him. Alf is enthusiastic, talkative, giggly and ever-ready to relate some long, involved anecdote.

Ask Vince how he relaxes and he'll tell you he watches television. "It's pretty mundane, I know," he mutters apologetically, flicking his massive quiff out of his eyes — "I can't see otherwise". His favourite programmes are *Minder* and *The Professionals*.

Ask Alf how she relaxes and a whole series of things tumble out. She goes out to the pub with friends. She enjoys playing pool on Southend sea front, especially on winter days when there aren't many people about. When she gets "a load of money" she's going to buy her own pool table. She sleeps. She used to enjoy riding round on her motorbike, but she failed her test, hasn't had time to re-take it because of the group, and has had to sell her bike.

Ask Vince what he enjoys most about his work and he'll reply: "Recording. The satisfaction at the end of a track. Starting off with an idea and ending up with an emotion or a meaning."

Alf on the other hand prefers live work: "I really like audience participation. The one big plus of being in a group is that you're able to gig."

Alf still lives in Basildon, or "Baz" as she calls it, and has no thoughts of moving. She's still hanging round with the same group of friends she was six or seven years ago. Vince, meanwhile, is thinking of leaving the town he grew up in for the bright lights and bustle of deeper Surrey.

"Don't ask me why. It's just a change of scenery really. It's nice and quiet there; I'm getting old I think. Probably start writing songs like John Denver. The countryside, you know . . ."

Vince's history you know, of course: how he threw in fame and fortune with Depeche Mode simply because he was "fed up with it" and then bounced right back with Yazoo. Things between him and his former colleagues are "fine now". Vince went to see a recent Depeche show at the Hammersmith Odeon and found

# SAPART

It "weird. I thought: 'So that's what we sounded like.' But I enjoyed it."

Alf's career in music began rather falteringly with a '77 Basildon punk band called The Vandals. "A brilliant band!" she exclaims, and then tells me that initially it was just herself and two friends singing as they walked into town of an evening. They would boast, however, that they had a band, and one day met a group of blokes who were in a punk group. Phone numbers were exchanged and a couple of days later they got a call. To their horror, they'd been offered a gig.

"We were really in trouble," Alf giggles. Rather than admit they'd been lying, they bandaged one girl's arm up to give her an excuse not to appear — "she couldn't play a note" — roped in a schoolfriend who could play guitar and somehow got through the concert.

Half-way through this "really awful" event, the singer just gave up and sat down. Alf, who was supposed to be playing guitar, took over. "It just went on from there."

A brief but chequered career of youth club performances came to an abrupt end when the guitarist left because no-one else was interested in rehearsing, and skinheads began beating up the few fans they had.

There followed a brief spell in a "Canvey Island-based R&B-cum-punk band". This was apparently "pretty dire", and when it split Alf formed a blues band called The Screaming Abdabs with the drummer and guitarist. This combo she remembers fondly, even though she was eventually slung out because the others thought that a real blues band should have a man playing mouth-organ instead of a girl singer.

And then, while Alf was advertising for a similar line-up with the intention of making a demo, Vince rang up.

Alf is still interested in blues, and has a hefty record collection to prove it. Blues is normally associated with guitars, and when I ask how she feels about synthesizers she thinks carefully before replying.

"It's difficult. I could say that a synth is just another instrument and also that it's irrelevant what instrument is playing behind me — if the chord structure is there I can sing on top of anything.

"But personally, the idea of blues on a synthesizer just sounds like blasphemy! It's such a 'roots' thing, a feel... The thing is, with computers you can't speed up or slow down or improvise which is so important in blues... Just getting off on the feel — you can't do that with synthesizers."

Alf doesn't have a boyfriend at the moment. She only likes "earthy people" and "you don't meet many of them nowadays". When I wonder if she'd describe Vince as an "earthy person" she replies, much to my astonishment: "I don't really know him."

It seems that they hardly ever see each other. Working in the studio accounts for only a couple of weeks in the year. While touring, like they have been recently, Vince spends most of his time with his girlfriend.

"We don't really see each other until five minutes before the gig and then on stage," she says. "I've been hanging around with the support band, Boys Own — they're really earthy people.

"Vince and I are just basically different people, but we're very alike in a way. We're both very set in our own ways, in our own beliefs. We got on fine, but that doesn't warrant an out-of-work relationship. He wouldn't choose me as a friend if we weren't working together, and I wouldn't choose him as a friend. We've just got different likes and dislikes."

While my chat with Alf ranges over a variety of subjects, my conversation with Vince is mainly about equipment. It may just be my line of questioning, but the pros and cons of particular computers and matters relating to the science of sound do seem to be the subjects he's happiest with, even though he protests he's "not really very technically minded".

It's rapidly becoming a cliché but I'm afraid it's true: Genevieve Alison Moyet and Vincent Clarke really are an Odd Couple.

That's what's so great about them.



# GUU!P!

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*Shakatak*

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RAWTENSTALL 27 Bank Street · SKIPTON Rackhams, High Street · ST. HELENS B Palatine Arcade · WARRINGTON 24 Bridge Street



# SOFT CELL

## Where The Heart Is

Atmospheres are tense today  
Mother and father are rowing again  
Silently seated around the table  
You're the one that's getting the blame

Father looks at you like a snake  
You play with the food upon your plate  
No one seems to be on your side  
Things that threaten to hurt your pride

Chorus  
Mother loves to be concerned  
Using lessons that she learned  
Fathers never understand  
When children have the upper hand

Smiling you did your time at school  
Crying quietly like a fool  
Saturday night and Sunday morning  
Did all the things they asked you to do

They say that home is where the heart is  
But home is only where the hurt is  
Pull the wool over the eyes  
Forget the worries that you've started

Repeat chorus

When you stayed out every night  
The first time from your parents' sight  
They started to show some concern  
But by then it was too late  
Feel it's time to pull away  
Shut your ears know it's true  
When in the end what's left is you

Repeat chorus twice

Words and music by Almond/Ball

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On Some Bizzare/Phonogram Records



PH. IANOS FERRARI



## Imagination CHANGES

I KNOW YOU THINK YOU'VE GOT ME WHERE YOU WANT ME  
TIED UP IN THE CHAINS YOU KNOW I CAN'T SHAKE FREE  
CAUGHT UP IN THE TRAP YOU CALL AFFECTION  
NOW I'VE SEEN IT ALL JUST TAKE YOUR HANDS OFF ME  
CHANGES, CHANGES

SOMEDAY SOMEHOW THERE'S GONNA BE SOME CHANGES  
YOU CAN SCREAM AND SHOUT BUT YOU DON'T HAVE  
THE RIGHT TO TELL ME  
HERE AND NOW THERE'S GONNA BE YOU'RE GONNA SEE  
SOME CHANGES, CHANGES, CHANGES

YOU JUST DON'T HAVE THE RIGHT  
YOU WON'T HURT ME TONIGHT  
TRUSTING YOU IT ALL ADDS UP TO NOTHING  
DEALING WITH THE LIES IT'S ALL A PART OF YOU  
PROMISES THAT SHOULD HAVE COME TO SOMETHING  
BUT I DON'T NEED YOUR EMPTY HEADED ATTITUDE  
CHANGES, CHANGES

SOMEDAY SOMEHOW THERE'S GONNA BE SOME CHANGES  
YOU CAN SCREAM AND SHOUT BUT YOU DON'T HAVE  
THE RIGHT TO TELL ME  
HERE AND NOW THERE'S GONNA BE YOU'RE GONNA SEE  
SOME CHANGES, CHANGES, CHANGES

YOU JUST DON'T HAVE THE RIGHT  
YOU WON'T HURT ME TONIGHT

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YOU CAN SCREAM AND SHOUT BUT YOU DON'T HAVE  
THE RIGHT TO TELL ME  
HERE AND NOW THERE'S GONNA BE YOU'RE GONNA SEE  
SOME CHANGES, CHANGES, CHANGES

YOU JUST DON'T HAVE THE RIGHT  
YOU WON'T HURT ME TONIGHT

CHANGES, CHANGES  
YOU JUST DON'T HAVE THE RIGHT  
CHANGES

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# COMPETITION WINNERS

**JAPAN COMPETITION (Issue Oct 28),** correct answers were: (1) Smash Hits and (2) Hisachi Suhametsu. Winner of the signed painting (by Mulligan) of David Sylvian was Anne McDonald of 81th Prince of 17; copies of Japan's "Life in Tokyo" go to the following 50 runners-up: Lisa Tokimasa, Manchester; Michael Arnes, Chignton; Arno Brydon, Liverpool; Susan Spary, Nottingham; Kerry Enrie, Duffield; Susanne O'Neill, Oldham; Rachel Gelin, Peterhead; Louise Jefferson, Faversham; Angela Douglas, Liverpool; Manoj Johnson, Fife; Loren Simpson, Southside; Tony Tucker, London; Julie Louise Evans, Newport; Iain John, Whiteinch; Dawn Holland, Leeds; Mark Baxter, London SE5; Sharon Dean, Brighton; Sally Brock, Torquay; M. Cresswell, Stonehouse; Teresa Ferguson, Bourne End; Brida Jones, Pen St. Mary; Stephanie Young, Weymouth; K. Jobel, Warrington; Paul O'Connell, Newcastle; Samantha Duerden, Macclesfield; Sarah Lee, Duffield; Sarah Simmons, Sidcup; Michelle Harris, Whitby; James Peter Williams, Bradford; Sue May, Farnham-on-Sea; Margo Hall, Glasgow; Fick Hoem, London N10; Julie Jones, Newport; Audrey Warren, East Kilbride; Francesca Ferrara, Bristol; Mike Matsuda, London SE5; Vicky Larva, South Crofton; Katherine Darko, Hale Barns; Sally Evans, Jersey; Sharon Giessem, Glasgow; Janette Williams, Clevedon; Carole Taylor, South; Iain Shephard, Shobdon; Bill Barker, London W4; Lucy Cameron, Huddersfield; James Barrow, Colwyn; Sarah Partridge, Nottingham; Sarah Stubbs, Bland; Karen Hickman, London N15; Nicolette Pitt, Norfolk.

**PIONEER COMPETITION (Issue Sept 30th),** correct song titles were: (a) "Walking On The Moon", (b) "Walkin' On Sunshine", and (c) "Walkin' In The Sunshine". First prize of a Pioneer stereo radio cassette recorder, 30 awarded two shirts plus an autographed Simple Minds album was won by: Leah Gilman, Mottack. Three more Pioneer stereo signed albums go to the following runners-up: Amanda Lee, Bilslerczy; J. Pearce, Sowerby Bridge; Gill Postaire, 56, Johns; Emily, 46 Signed Simple Minds albums to: Lisa Bath, Southall; Rachel Keavney, Donewick; Mattia Bassi, Colchester; Tracy Guthrie, Scam; Gill Evans, Stroud; Anne, Sally Bingham, Leeds; Stan O'Connell, Ramsey; Ian Handley, Birmingham; B. Cox, 42 Clouston Road, Wokingham; A. Bell, Wokingham; C. Stocomba, Duddleside; Debbie Jelinek, Northwick; David Clague, Northwiche; P. Overington, Barry; John Archer, Leeds; Gillian Tove, South Mallow; Charles De Ash, London NW4; John Hall, Bayes; Kathryn Butler, Miffield; Penny Mains, Harrogate; L. Freeman, Cleeveville; S. Soller, Gr. Clacton; Angela Ludford, Southsea; Jevy Bagley, Enderby; Ian Greenholm, Preston; Paul Bayes, Bournemouth; Geraldine Eastwood, Tony Cubes; Seamus, Timmy Thouse, Ipswich; Sara Camp, Gl. Yarmouth; Clive Sheffield, Bagley; Jason Rigg, 120, Bury; A. Kaczmarek, Chesham; Kim Bradley, Swanton; Janet Stanford, London SW4; Amanda Ross, Sheffield; Alan, 41, Bury; A. Deas, 10, Wetherby; Wellington, B. Woodin, Kent; Sandra Clark, Wurtlad; Wayne Chornew, London E12; Helen James, Batley; Keith Wiles, Wetherby; Alan, 41, Bury; Debbie; Debbie; Brodie; Scott; George; Marie Wilkinson, Chichester.

# 50 AUTOGRAPHED JAM ALBUMS TO BE WON!

SMASH HITS  
STAR  
PRIZES



As you now know, The Jam are going their separate ways. Not, however, before releasing a superb collection of live recordings that capture some of the most exciting moments of their six year career. From the 100 Club in '77 to The Rainbow in '79 to Glasgow Apollo in '82, 14 tracks in all.

And if you want a copy of this LP — and what sane person wouldn't? — then you're in luck

as we just happen to have 50 copies of "Dig The New Breed" waiting to be claimed by the winners of the following competition. And just to make them utterly irresistible, they'll each be signed by the band.

Here's how to get one. Send the answer to this extremely hard quiz to **Smash Hits Jam Competition**, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF, along with your name

and address, on a postcard or the back of an envelope. The first 50 right answers to be plucked from the mailbox on December 23 will earn something highly playable for the New Year.

The question: Which of the following songs has not been recorded by The Jam at some stage? — a) "Heatwave"; b) "War"; c) "Gilling Captain Autumn"; d) "Move On Up".

# SHALAMAR

From just another American disco outfit to an extremely hip modern dance band in only a matter of months. Is it all down to Jeffrey's haircut? Peter Silvertown thinks not.

If you can measure success by the amount of space you get to change in, then Shalamar are doing very nicely, thank-you. While most groups have to use the same dressing-room, all three members of Shalamar have their own. Backing singer, Jermaine, whose dancing was such a feature of Shalamar's first UK show at London's *The Venue* earlier this year, uses Jody's bathroom to get ready for the show. Offstage, he's Jody's closest friend on tour. They chat together, they shop together. Onstage, he's now tucked in with the band, a couple of paces back from the spotlights, restricted to a few on-the-spot twitches.

Jeffrey Daniel, the bodypoppin' star of Shalamar, insists this isn't a deliberate squeezing out. Just that the bigger stages they're now using means Jermaine is noticed less. But there's no doubt that the last six months have seen a big upheaval in the state of Shalamar.

For most of us, Shalamar became public figures the first time Jeffrey Daniel appeared on *Top Of The Pops*. His dancing, his jerky stop-go-stop motions, lifted Shalamar straight out of their previous 'nice dance band' category. Overnight, the bodypopper and his music became fashionable, putting Shalamar on a run of four straight hits — "I Can Make You Feel Good", "Night To Remember", "There It Is" and now "Friends", the title track of the album which provided all those hits.

But, contrary to all appearances, it was far from an overnight success. Despite Shalamar's obvious youth, "Friends" was no less than their sixth album since Jeffrey Daniel and Jody Watley had put the group together while they were star dancers on *Soul Train*, America's number one black music TV show.

Or, if you want to go back to the beginning, it's 23 years since Jody was born into a gospel family then living in Chicago, and 27 years since Howard arrived in a similarly churchy family in Akron, Ohio — the same home town as Chrissie Hynde. Both of Shalamar's principal singers were deeply influenced by the church. "It's the base situation, especially for black people," is how Howard put it. He describes himself as "still a very spiritual type of cat".

As a child he was exposed to gospel music at its highest professional level. His

mother promoted gospel shows featuring stars of the music such as the Staple Singers, the Mighty Clouds Of Joy and the James Cleveland Singers. From the age of twelve he'd travel with them, learning his vocal skills at the feet of masters. Even now he keeps up his links with the music, hopes that Shalamar will do some gospel tunes, has plans to produce a gospel artist from back home in Ohio. "He can sing so good, it makes your heart melt."

Jody's gospel background was even more intense. "We must have lived in ten different states when I was a child. My father was a minister and a gospel disc-jockey with a large following so we just travelled around everywhere." But, unlike Howard, she never sang in church. "I was too bashful. I never sang until Shalamar came along."

At the idea that Jody was "bashful", Howard snorted and recounted how, before they met up, he'd watch her dancing on *Soul Train*, telling his cousin, "I'm going to talk to that lady 'cos she's fine."

When they did finally meet, she all but ignored him. She's rather snotty, then, is she?

"Yeah."  
"No, I'm not. It's just because I'm shy."  
"Okay, she's nice snotty."

Unlike Howard and Jody, Jeffrey was somewhat elusive about his birth date. After pausing for thought, he placed it on February 13th, 1962. The delivery room, he assured me, was London's Embassy Club. It was there, on Shalamar's first visit to Britain, he met Lillian, a Chinese friend who sat, expressionless, in his dressing-room. This, he explained, was the turning point of his life, "a rebirth". Immediately, the figure you'll find on the sleeve of "Friends" — wild Afro, leopard skin jacket and heavy metal guitar hero pose — gave way to a new Jeffrey Daniel. A swift tour of London clothes shops and — on Lillian's advice — a visit to hairdresser Raymond Bird followed. By the time of that pivotal appearance on *Top Of The Pops*, he'd moved so far away from the visual stereotype of the black American artist that I, for one, briefly assumed he was actually British — an error which he not only accepts but even welcomes.

"The black artist in the States is forced into one of two positions. Either you're a

funkster and you wear those tight Spandex suits or you're a soul act and you wear those old-fashioned suits.

"It's so stiff in the States. They won't accept new ideas. When I came here for that first tour, I found they were open to new ideas, creative concepts and energies.

"When I watched *Top Of The Pops* for the first time, it was . . ." Lost for words strong enough to describe the impact, he ran down what had impressed him. "ABC. They were something I'd never seen before. White guys in gold lame suits, doing all those choreographed steps with a funk backing. Bow Wow Wow, Imagination, Marc Almond — they all had their own concepts. Which is something you don't get in the States. Everyone just hears a guitar lick on someone else's album and thinks, that's great, we'll rip it off. English acts are gen-you-ine."

Of all the group, he's by far the most Anglicized. His favourite listening of the moment is Culture Club and he describes "Lexicon Of Love" as "a classic". Yet he didn't have too hard a time winning the other two over to his new ideas. "They were used to me. I'd always arrive at rehearsals dressed odd. I'd turn up on skates or on my unicycle. So, when I came in with the new haircut, they just shrugged, that's Jeffrey."

By pure chance, Jeffrey was able to spend most of this year creating a new public image for Shalamar simply because Jody was out of action, having a baby. When I arrived, she was worrying away at a "Guide For Mothers and Babies" like any mother of a five-month-old girl child. She's bringing the baby up alone.

"I'm an unmarried person. At this stage in my life, having a baby seemed a natural thing to do but marriage didn't. I didn't want to do it just for the sake of it. Also, I don't live with the father — although we're close friends — because I value my independence too much."

She grins with amused determination. Jeffrey, with customary candour, describes this interlude as "getting us out of the market for a while". Looking to the future, he enthuses over Colonel Pop.

"He's my alter ego. A character I created. He's the leader of the street dance movement. He's kind of a modern day super hero. Which is something people really need — especially in this business."



JEFFREY

## CANDY CAMERA

**Bow Wow Wow** have been filmed performing "Go Wild in the Country" for a short sequence in a new feature film, *Scandalous*. The film stars Pamela Stephenson and veteran stage and screen actor, Sir John Gielgud. Annabella's mob are also about to star (with Nicky Teco of the Members) in a big budget Indian film and, on a more mundane level, they're playing at The Ace in Erixton, London, on December 13.

"The Happy Loss" is **Echo And The Bunnymen's** third LP and it'll be released on January 21. The group are busy rehearsing a new stage show for their lengthy tour which begins in Glasgow on December 22 and runs through till February. The full list of dates is in *Nightsout* (P.34).

## SMASH HITS STAR PRIZES

Books, it's also received the group's blessing. You can either buy a copy or, much more sensibly, you can receive one free and autographed by the band. Pruteus have showered us with ten such treats and if you fancy winning one, just solve the following brain-buster. Someone rather famous joined Duran Duran on stage for an encore during their recent London concerts. Was it: 1) Junior Waite; 2) Steve Harley; 3) Mulligan; 4) Dave Wakeling? Entries must arrive before December 23 and should be posted to **Smash Hits Duran Duran Competition**, 52-55 Canaby Street, London, W1V 1PF

## MY TOP TEN



## SIOBHAN (Banarama)

- ISLEY BROTHERS: Tell Me It's Just A Rumour Baby (Motown)** Footstompin' music at its best! It reminds me of the days when the boys showed off their backflips as the girls watched in awe — we couldn't exactly do that in skirts.
- PARLIAMENT: P. Funk (Warners)** "That's the law around here — you gotta wear your sunglasses". Too right! An unwritten law at the Watersplash London Colney, my local disco.
- THE MARVELETTES: When**

**You're Young And In Love (Motown)** A favourite slow number at our local pub disco.

**4. ARETHA FRANKLIN: Don't Play That Song (Atlantic)** When I first heard this on the radio, it was then I decided that I wanted to be a singer.

**5. SEX PISTOLS: Pretty Vacant (Virgin)** When my mate Pete came round with his copy of the Pistols' "Anarchy In The UK", it was ages before I could make out any sort of tune but at least it was exciting. "Pretty Vacant" however, has to be my favourite.

**6. JOAN BAEZ: The Night They Drove Old Dixie Down (Vanguard)** Me and my Dad used to sing along to this on the car radio.

**7. THE WOLFETONES: James Connolly (Emerald)** Never fails to stir up my patriotic fervour...

**8. DOLLY PARTON: Diver (RCA)** A sad tale, with a lovely voice to go with it. I love songs that tell a good story.

**9. SHALAMAR: Night To Remember (Solar)** My fave single by them.

**10. SMOKEY ROBINSON: Being With You (Motown)** Sez and Kez (Sarah and Karen) used to laugh at me when this came on. Apparently, I used to sway to it, with that faraway look in my eye...

## GALS TALK



McLaren: President of the Mole Marketing Board

It's the soundtrack of the whole adventure, of my journey all over the world looking for magic and the origins of rock 'n' roll.

This is how Malcolm McLaren — once manager of both The Sex Pistols and Bow Wow Wow — describes his forthcoming LP and his current single "Buffalo Girls". It's the latest advance in his ever-changing vision of what current music "technology" should be.

"Records have become out of date," he says. "Cassettes were fun as, by editing them, people could become their own deejays."

But his new technique is strikingly simple. Called "scratching", it's based on the hip New York street activity of playing bits of records — backwards or forwards — then recording them over a drum machine and "yodeling over the top". In other words, using records as instruments.

"This gets rid of the idea that to make a record you have to go out and buy a synthesiser or a guitar. It also means you're reconstructing music out of old debris. It's like getting all your brother's records out of the attic and picking out all the best bits. It's all about realising you can put those favourite bits together and make a record. Just out of old debris. Rather ecological, really!"

## AFTER MARC

Considering it's five years since early 70s teen star **Marc Bolan** died, his fan club is a remarkably thriving affair. As well as providing a service for a growing membership, they've released two LPs this year, "Billy Super Duper" and "The Children Of Ram Suite", a single, "Mellow Love", and have now bought the rights to all Marc Bolan and T.

Box records released by EMI from 1972 on wards. "Christmas Top", a previously unissued Marc Bolan and T. Box single recorded in 1975 has just been issued by them.

If you want to join the fan club, send £3.50 to: The Official Marc Bolan Fan Club, PO Box 10, Bath, Avon BA1 1YH. In return you'll get a membership card, four 10" by 8" photographs and a six-times-a-year magazine.

## TEARDROPS EXPLODE



Juliee Cooper: "I'm not that together."

Well, you can't blame her. "I've been in a bit of a muddle" she says, "but I'm not that together." She says it with a slight smile, but it's clear she's not kidding. She's a bit of a mess.

Juliee Cooper's pop career has been a bit of a mess. The "Teardrops" single, which she wrote and produced, was a flop. She says she's "not that together" and she's not kidding. She's a bit of a mess.

though she says she's not that together, she's not kidding.

"We want to take the music as far away from what we used to do," she explains. "But I can't do it."

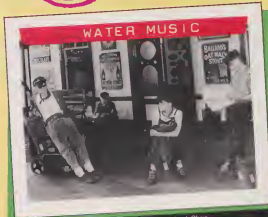
"I'm not that together," she says. "I'm not that together."

"I'm not that together," she says. "I'm not that together."

"I'm not that together," she says. "I'm not that together."

BITZ BITZ BITZ BITZ

# BITZ



The Pale Fountains (left to right): Andy, Jack, Michael, Chris

"When we heard the name, they thought we were kidding. They said we were a joke. But the Pale Fountains is a young rock and roll band. Not to worry, says lead and fellow Fountain of knowledge Ian Grann, McCafferty was participating in Chris's battle with a cold, so we had to spruce up an old and exhausting record by writing to the new sound. Now we're a 17-piece band. You'll recognise the sound in our charting single 'The Pale Fountains', which has been climbing the charts with their favourite-orchestra accompaniment this time.

"When we were asked who we were a cover of, we were asked by Geoff Love Orchestra, if that isn't the most beautiful compliment you can give. Their first gig was in a 1950s-style restaurant where they were the only band. Their eyes lit up when we came to play 'The Pale Fountains' and they were in front of London gigs, with the band being led by Ian being signed to OpusOne/Twenty for a contract. Always looking for My Mind. Their special blend of romance, strings and a sensitive piano accompaniment of talent, particularly among the strings, is a real treat. It's a chunky cheque book.

Having written of Virgin Records, it's hard to believe that McCafferty, Andy Diagram to their credit, has a record with a name as long as it, regardless of critics that they're a little over the top.

Just want to be a song writer says McCafferty, and we'll see you to do the songs.

Shirley Rooney fills in.

An LP for 99p? That's what Cherry Red Records have just released. Titled 'Pillows And Prayers', it features 17 tracks by Cherry Red artists like **The Menochrome Set**, **The Marine Girls**, **Attila The Stockbroker**, **Everything But The Girl** and **The Passage**. Sounds like a bargain. Survival Records, meanwhile, have produced a limited edition of six of their recent 7" releases, including singles by **Tik And Tok** and **Richard Bone**, in a clear perspex package, claiming that it's "the ultimate hipness in coffee table chic". Should make a change from mugs of Nescafé.

## TAKE 5

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

1. **VIRGIN PRUNES**: Baby Turns Blue (Rough Trade)
2. **TREVOR HERION**: Kiss Of No Return (Impartial)
3. **CHINA CRISIS**: No More Blue Horizons (Foot Foot Foot) (Virgin)
4. **SIMPLE MINDS**: King Is White (Virgin)
5. **XTC**: Drums And Wires (Virgin)

**Identity Crisis** answer (from page 5): Midge Ure.

## SMASH HITS STAR PRIZES

It was the smartest Xmas LP last year and this year "A Christmas Record" on the Ze label has new contributions by The Three Courgettes and James White as well as the brilliant Christmas-with-a-difference songs by The Waitresses, August "Kid Creole" Darrell, Christina and others.

Ten copies of this oh-so-ownable record have come into our possession and you can try and win one by answering this question.

How many hit singles have Kid Creole And The Coconuts had in the U.K. this year?

Send your answer on a postcard or the back of an envelope to: **Smash Hits Ze Christmas Competition**, 52-55 Carnaby Street, London W1V 1PP.

**Spandau Ballet** have returned from the sun-baked island of Nassau where they recorded chunks of their next LP and are busy putting the finishing touches before it's released in February. A single will precede it in January.

Gary Kemp is also making a name for himself as a TV theme tune writer. After writing the music for *The Late, Late Breakfast Show*, he's provided the music for a new TV South programme, *D.J.*, presented by David Jensen and Pauline Black which kicks off in early January.

## FAN CLUBS

**DURIAN DURIAN**  
375 Broad Street  
Birmingham B1 2PB

**ADAM ANT**  
P.O. BOX 401  
LONDON W1A 1UE

**MUSICAL YOUTH**  
c/o Press Office  
MCA Records  
1 Great Pultney Street  
London W.1.

The haunting piano music that accompanies **David Sylvian** on Japan's "Nightporter" single owes a lot to the turn-of-the-century French composer, Eric Satie. David began to develop an interest in Satie and his wry, delicate music during the recording of "Quiet Life": "I liked the way he turned away from the public, lived like a recluse and created music basically for himself."

Satie's music has attracted many other pop admirers, among them Bill Nelson and Gerry Numan (who recorded one of Satie's "Trois Gymnopédies" as the flip side of his "We Are Glass" single).

## HAPPY BIRTHDAY

**Danny Dornand** (25) December 9.  
**Geoff Deane** (28) December 10.  
**Frank Sinatra** (67) December 2.  
**Simon Bates** (35) December 17.  
**Sarah Dallon** (21) December 17.  
**Neil Edmonds** (34) December 22.

**Teyah** plays a special concert on December 15 at the Shaftesbury Theatre in London. All tickets cost £4.50.

## ARTY PARTY

Steve Strange raved about it in last issue's **Personal File** and now comes the soundtrack LP. We're talking about **Party Party**, a new film that's due to open in February. While you're gnawing your nails in anticipation, check out the album which has eleven well-known names singing a salty selection of unusual songs. Sting battles the rock and roller, "Tutti Frutti", while Bonanza goes grapple with the Sex Pistols' oldie, "No Feelings". Contributions also come from Bad Manners, Modern Romance, Midge Ure, Madness, Altermed Images and Elvis Costello with His Attraction. The first track to appear on a single is the title song, written and performed by the Costello clan.

Since **Carmel** supported ABC on their tour, ABC's record company and fan club have been contacted by people asking where they can try the sultry torch singer. The address is: Carmel Correspondence, Flat 3, 11 Maple Avenue, Manchester 21 2BD.

## GILLAN ME SOFTLY



A rare snap of Ian Gillan not singing.

**Gillan** has been known to stop singing and talking for a moment or two. He's a bit of a chatterbox, but he's also a bit of a loner. He's been known to stop singing and talking for a moment or two. He's a bit of a chatterbox, but he's also a bit of a loner. He's been known to stop singing and talking for a moment or two. He's a bit of a chatterbox, but he's also a bit of a loner.

# Malcolm McLAREN and the WORLD'S FAMOUS SUPREME TEAM

## BUFFALO GALS



(All that scratching's making me itch)

First buffalo gal go around the outside  
Round the outside, round the outside

(you know it)

Two buffalo gals go around the outside  
Round the outside, round the outside  
Three buffalo gals go around the outside  
Four buffalo gals go around the outside  
Round the outside, round the outside  
Four buffalo gals go around the outside  
And da-da-da your partners

(She's looking, she's looking, she's looking  
Just-just-just-just-just looking like a hobo)

Three buffalo gals, three buffalo gals  
Three-three-three-three-three buffalo gals  
Gals-gals-buffalo-buffalo-three-three-three-three

Girl it's a pity that you're so dirty  
You're only dancing just to be friendly

So pretty you drive me loco  
You're so silly you make me blush so-o-o, yeah  
No, you're my buffalo girl, yeah

It's a pity that you're so dirty  
You're only dancing just to be friendly

So pretty you drive me loco  
You're so pretty you make me blush so-o-o

(Looking like a hobo)

Promenade-promenade-promenade-prum-prum-prum

First buffalo boy go around the outside  
Round the outside, round the outside (aha)

Two buffalo boys go around the outside  
Round the outside, round the outside (aha)

Three buffalo boys go around the outside

(You know it)

Four buffalo boys go around the outside  
Round the outside, round the outside

Four buffalo boys go around the outside

And da-da-da your partners

(Dancing-dancing-dancing) the buffalo  
(Dancing) the buffalo, (dancing) the buffalo

(Dancing) the buffalo, (dancing) the buffalo

(Dancing) like a buffalo

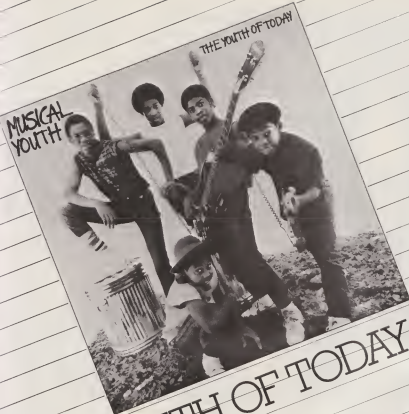
(Dancing, dancing, dancing)

(Dancing like a hobo)

Too much of that Snow White

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# S SINGLES

Reviewed by  
Tim de Lisle



## KID CREOLE AND THE COCONUTS: Dear Addy EP (Ze)

The man who proves once and for all that you can be 100% hip and highly commercial at the same time, goes for his fourth hit in six months with a bossa-valse Christmas EP, "Dear Addy" is a delicious reggae ballad which finds the Kid singing with real emotion for the first time in his life. Flip it over and you get "No Fish Today", one of the gems on "Tropical Gangsters" and a natural single in its own right. **★★★★★**

## KEVIN ROWLAND AND DEXYS MIDNIGHT

**RUNNERS: Let's Get This Straight From The Start/Old (Mercury)** Side one is mediocre — the usual Dexys thump without much tune or spark; side two is pleasant — an old-fashioned rock ballad, nicely played, but not a single. Has the Dexys revived bubblegum?

**YOKO ONO: My Man (Polyder)** The last few weeks have been a great time for those nonsensical lines that people fill their lyrics with. After years of Oh-la-la and pop-bop-showaddywaddy it's refreshing to hear bedang-bedang-hiddley-hiddley-bong ("Pass The Dutchie"), shabimidi-shabimidi ("State

Of Independence") and now Yoko's babalubabalubabalu. This is a first-rate pop song, cleverly arranged with all the right synthesized noises — either Japan with a jokey face or Dollar with style, depending on your point of view.

## ALVIN STARDUST



**ALVIN STARDUST: A Picture Of You (Stiff)** Alvin hasn't had much luck recently and this stodgy re-make of an old rock and roll classic won't help matters. Surprisingly it was produced by Peter Collins who has recently worked the dials for both Musical Youth and The Tigers Of Pan Tang.

**THE PINKES: Holding Me Tight (Creole)** Just like "Danger Games", but worse. Of interest only as an illustration of why powerpop never caught on.

**SOFT CELL: Where The Heart Is (Some Bizzare)** Home life has become a favourite topic recently. We've had "Our House" from Madness and now Soft Cell deliver their fireside fun. Marc's Dad looks at him "like a snake", Mum just "loves to be concerned" and poor Marc is forced to conclude that "home is only where the hurt is". And the music? Pleasant tune, predictable treatment.



**ELVIS COSTELLO AND THE ATTRACTIONS WITH THE ROYAL GUARD HORNS: Party Party (A&M)** Elvia's singles are a problem. He's always releasing them and they're nearly all good but they don't sell very well. On this track — specially written for a British youth movie of the same name, due out in February — he reverts to the raw, upbeat style of his first two LPs. The result is like Pigbag slowed down, not bad but not brilliant.

**SHARON REDD: In The Name Of Love (Prelude) This**

is more like it. Lively, uplifting disco track that shows up Sharon's voice a lot better than the irritating "Never Give You Up".

**THE FARMER'S BOYS: More Than A Dream (Backs)** You have to want to a record that has "3 Swan Lane, Norwich" written on the back, even if the band responsible are the darlings of evening radio and soon to sign a massive deal with some multi-national company. It's a good song, reminiscent of early Orange Juice.

**KOOL & THE GANG: Hi-De-Hi, Hi-De-He (De-Lite)** A silly title — nothing to do with the silly TV series — and a dreary record.

**ALAN CLAYSON AND THE ARGONAUTS: Lost Respect (Fente-Cox)** Five tales of loony Anglo-Saxon melodrama crossed with cartoon sketches of World War in a coating of thrashing early '70s 'rock'. There's never been anything like this before and, quite probably, never will be again.

**DONNA SUMMER: I Feel Love (Casablanca)** Number three in the All-Time Sexiest Singles Chart after Marvin Gaye's "Let's Get It On" and Jane Birkin's "Je T'Aime (Moi Non Plus)". American ultradisco producer Patrick Cowley has retitled the song, throwing in a few faulty vacuum cleaners, fan heaters and other household appliances. Better than ever!

**FRANK SINATRA: To Love A Child (Reprise)** Old crooners never die: they just team up with cutesy American kids and make gooey singles dedicated "to Mrs Nancy Reagan to honour her interest in the Foster Grandparent's Program".

**ABBA: Under Attack (Epic)** Never can two Abba singles have been released in such quick succession as "The Day Before You Came" and this one. "The Day" only just scratched the Top 40 and if you're Abba that's a flop. This is crisper and catchier but not in the same league as, say, "One Of Us". Have they lost their touch?

**MALARIA: Your Turn To Run (I Will Be Your Only One) (Jungle)** Grindingly dull synthesizer fare from an extremely severe-looking German all-girl quintet.

**FOX IN SOCKS: Sound Patterns (Gestaltculture)** Soft, tinkly apres-OMD songs of mildly engaging quality from a little-known London four-piece. Can't see the words "Fox In Socks" up in lights in the future, myself, but then Altered Images didn't do too bad.

**FUN BOY THREE: The More I See (The Less I Believe) (Chrysalis)** Light, rhythmic FB3 backing track setting off serious, political lyrics. The subject is Belfast; the message, that no one gets concerned enough about it. That's true, but an obvious, cliché-ridden song like this won't help much. Sting made the same point much better in "Invisible Sun", but maybe that didn't help either.



**FIAT LUX: Feels Like Winter Again (Cocoon)** 1982 has thrown up several new electronic bands that strike the right balance between commercialism and originality. If you like Tears For Fears, A Flock Of Seagulls and Blancmange look out for Fiat Lux, who could be the best of the lot.

**THE SPECIAL A.K.A.: War Crimes (2-Tone)** Showing his old mates the way, Jerry Dammers comes up with a single you have to admire for being so different. With a violin hook nicked from the modern Italian cinema, slick female harmonies and uncompromising lyrics about Belsen and Beirut, this has to be the serious pop song since "Sealed With A Kiss".



**DIONNE WARWICK: All The Love In The World (Arista)** Written and produced, like the magnificent "Heartbreaker", by the Bee Gees, it's another masterpiece of medium-paced pop.

**IMAGINATION: Changes (R&B)** I don't know what to make of Imagination. Are they, as Phil Oakey would have it, "the best soul band in the world", or are they the multi-racial society's follow-up to Gary Glitter? Either way they've discovered the art of making disco music work equally well on the radio. This has the usual Swain-Jolley tricks, a passable melody and sure-fire hit potential.



Madness  
- Rise And Fall



Bad Manners  
- Forging Ahead



Madness  
- In The Heat Of The Night



Culture Club  
- Kissing To Be Clever



Kids From Fame



Kids From Fame Again



Party Party (Original Soundtrack)  
- Various Artists



Chas 'n' Dave  
- Job Lot



Grace Jones  
- Living My Life



Squeeze  
- Singles 40's And Under



Status Quo - From The Makers Of  
(Cardboard Boxed Set)



Japan  
- Assembling

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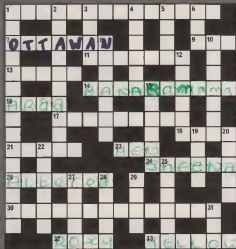
# Crossword

## across

- 1 Shaky a statement regarding contentment (3,2,9)
- 7 Their real biggie was spelt D.I.S.C.O.
- 8 Joy Division Curtis
- 11 What it's doing — according to Supertramp
- 13 Album segment
- 14 That fruity threesome
- 16 Recently they remembered "The Day Before You Came"
- 17 American city famed for its country music
- 18 Music sign to show the length and pitch of a sound
- 21 Foster's mate
- 23 But are they At Work?
- 24 "For Your Eyes Only" theme singer
- 26 Clare's sort of images
- 30 With Dave Stewart, he asked "What Becomes Of The Brokenhearted?" (5,9)
- 32 Ferry's Music
- 33 Colour of Phil Lynott's pearl

## down

- 1 Eddy Grant declines to bop (1,4,5,5)
- 2 Sweet duo
- 3 "---- maker"
- 4 "----- Do It With You" (Barry Manilow) (1,5)
- 5 This Kinney had a UK No. 1 in 1987
- 6 Label for Duran Duran (1,1,1)
- 8 She fought an "Iko Iko" battle with The Belle Stars
- 10 Data man turns into superstar (anag, 4,3)
- 12 Graeme of The Goodies
- 15 They're in the mood for dancing
- 19 'Love ---- Gold' (Dixie Straits album)
- 20 Wipe a tape clean
- 22 Not long ago — a Stevie Wonder hit
- 25 Les Hat turns into that well-known dance (anag.)
- 27 Starr drummer with The Beatles
- 28 Synth man whose name gets on most pre-recorded tapes
- 29 Royal Evelyn
- 31 He's worked with 32 across, plus Bowie and Talking Heads



Answers on page 46.

## Robert Palmer

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ISLAND

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

# Get SMART!



I read recently that Jerry Dammers is working with The Members. Is this true? Also, when will the promised tracks from The Special A.K.A. be released?

Ray O'Leary, Co. Cork.

● A new Special A.K.A. single titled "War Crimes" is released this week with the new line-up of John Shipley (guitar,

ex-Swinging Cats), Stan Campbell (vocals, ex-Selator), Rhoda Dakar (vocals, as featured on "The Boiler" single), Gary McManus (bass, ex-The Defandanta), and original Specials members Jerry Dammers (keyboards) and John 'Brad' Bradbury (drums). An album is expected early in '83 but, while Dammers has not worked with The Members, he has produced The Hipsons' "Tar of The Whole Thing Down" and The

Apollinaires' single, "The Feeling's Gone".

In the diary section of the Smash Hits Yearbook '83 we noticed that in June '78, Joe Strummer and Topper Headon (of The Clash) began their weekend in Newcastle Prison. Can you tell us why?

Taffy & Jock.

● Because Strummer and his cohorts have experienced a number of colourful confrontations with 'the law', we had some difficulty in determining which episode this related to but this time, we believe, it was for 'causing a disturbance' when a scuffle broke out among fans who were turned away from a Clash gig. Strummer attempted to break up the fight but, instead, became part of it and ended up, with his fans, singing songs all night in a Newcastle nick. The B-side of their single at that time ("White Man In Hammersmith Palais") proved a popular number: the title was "The Prisoner".



Kajagoogoo: further proof that the age of the Silly Names is far from over!

Can you tell me anything about Kajagoogoo, the band currently supporting Fashion on tour? Will they release a single soon?

Ruth Morrison, Macclefield and A Dedicated Follower Of Fashion, Bradford.

● Originally from Lighton Buzzard, they are: Limahl (vocals, aged 23), Stuart Meele (keyboards, 22), Steve Askew (guitar, 24), Nick Beggs (bass, 19) and Jez Strode (drums, 24).

Friends of Nick Rhodes (Duran Duran), he's also produced their first single "Too Shy" to be released early next year on EMI, at which time they'll undertake their own tour.

How can I get hold of of "Away"/"Mantovani" by The Swinging Cats, released on 2-Tone records in 1980? Steve Webster, Atherstone. ● The single is still on the Chrysalis catalogue and you should be able to order it from your local dealer once you quote the cat. number CHS TT14. This record is not to be confused with the current "Mantini" single just released by The Swinging Laurels.

Can you find out whether there are any Yazoo programmes left over from their last tour? I want to see them at Coventry Apollo but there wasn't any on sale.

● A quantity of Yazoo programmes are available for £1.00 (plus a large 10" by 8" SAE) from the fan club at: Yazoo, PO Box 26, Basildon, Essex SS16 4EB.

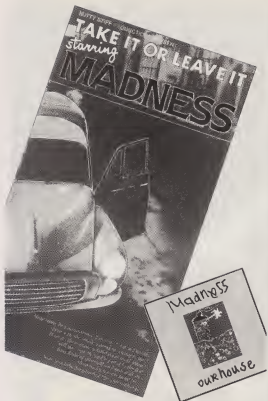


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# FOUR- HA

## As Abba enter their second decade Johnny Black notes a rift in the ranks.

When Benny Andersson told a journalist some years ago, "We are very ordinary people", he put his finger on Abba's greatest strength, and also their greatest weakness.

In the Penthouse suite of the opulent — some might say vulgar — Dorchester Hotel in London's Park Lane, Benny and Bjorn survey their surroundings with evident distaste, condemning the fussy, gold-painted ornamentations and laughing at the tasteless 3-D tableaux set into the walls.

Even after ten years of international stardom, Abba remain steadfastly ordinary, sensible, quiet living (if incredibly wealthy) people, characteristics you either find lovable or tedious. Expensive, extravagant hotels are not to their taste. They refuse to buy castles or

live in tax exile. Throwing TV sets out of windows would be as alien to their nature as a daily shave would be to Kevin Rowland.

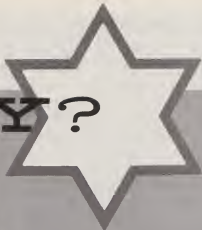
Apart from the slender blonde Agnetha, none of the group is particularly glamorous, or even charismatic, and their lives outside the group are kept as private as possible. Even the divorces of Agnetha/Bjorn and Frida/Benny did nothing to reduce their commitment to making the finest easy listening pop music of the '70s.

Talking to them in the Penthouse Suite, it began to seem as if the ordinary people have finally had enough, and their relentlessly efficient music machine is winding down as they plan new careers, new lives and new directions away from

Abba in '73: (left-right) Bjorn, a pregnant Agnetha, Frida, Benny. Possibly the biggest fares in trouser history



# PART ARMONY?



In '76: just look at those shoes

each other. Will there be an Abba in ten years time?

"Who knows?" asks Bjorn evasively, as both men smile through thin lips and exchange significant glances. Nervous laughter. "It would be stupid to say yes or no. It depends on what happens."

It's a reasonable enough response but, asked the same thing half an hour later, Agnetha is more positive.

"No. I don't think so, not another ten. All of us want to develop in other ways. Acting seems very important to me. If we can keep it together for another two years . . ." She never finishes the sentence, but it seems certain that for the moment she's more excited by her first film role, as an innocent fisher-girl seduced by a Swedish Casanova. Swedish magazines are linking her romantically with the film's director, Gunnar Hallström (who also directed *Dallas*), since she stopped living with her policeman boyfriend, Torbjörn.

Similarly, the boys are planning to work on a musical with Tim Rice, and Frida is busy making another solo album. According to Agnetha, the group has never been particularly close. "Even

when we were couples, we never saw much of each other. The boys stick together a bit in private life, but Frida and I have very different lives because my children are still young, while hers are already grown up."

In fact, despite their undeniable success, Abba seem almost more believable as responsible parents than as pop stars. Concerned that his children's lives will be run by computers, Bjorn and his new wife have enrolled in a course "to learn to programme. I'm becoming fascinated by computers, not necessarily to use for music, but just because I don't want to be left behind. I think everyone should learn about it."

Somahow it makes sense for Bjorn although it would be difficult to visualise Adam Ant or even Mick Jagger popping out to evening classes.

One of Bjorn's biggest fears, incidentally, is being still thought of as a member of Abba when he's 50. "Can you imagine anything more terrible?"

"We have a subscription to the British and American Top Forty," he says, changing the subject slightly, "so we are

always aware of current music trends." And, currently, they have the greatest admiration for? "Nobody, Wall, the old guys, Chicago, Stevie Wonder, that bunch."

As the Abba organisation goes into low gear, the foursome are finding more time on their hands. Benny now owns two racehorses, "but they don't often win. I do it for fun rather than as a business."

Agnetha, as well as her filming activities, is involved in an anti-drug organisation in Stockholm. She also participates in peace marches, such as one in which a human chain, five kilometres long was formed between the Russian and American embassies in Stockholm. "We went in the streets and held hands to bring peace between them. It

felt good."

And punk rock has finally spread to Sweden, it seems, and Bjorn has some sympathy with it.

"I understand why it has that aggressive tone, but I don't appreciate it as music. When we grew up, we were quite well off, so there was never any need to be so rebellious. We have a high standard of living in Sweden, so really punk rock is more like a fashion there."

Abba blatantly flaunt the rules of the music game by wallowing in their ordinariness. In an age when most pop musicians are extolling the virtues of individualism, eccentric dress, make-up for men and flamboyance, Abba represent security, commonsense and the right to be ordinary in society.

And why not?

In '82: the suave, sophisticated music moguls (note Frida's "Sue Ellen of Dallas" haircut)



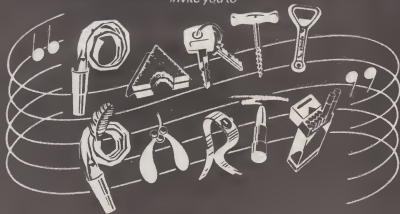
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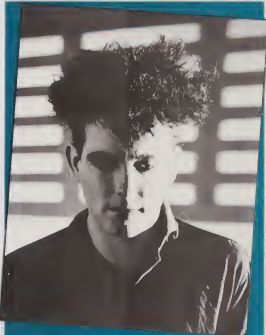
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# THE CURE LET'S GO TO BED

Let me take your heads I'm shaking like milk  
Turning turning blue all over the widows and the floors  
Fires outside in the sky look as perfect as cats

The two of us together again  
It's just the same, a stupid game

Chorus

But I don't care if you don't  
And I don't feel if you don't  
And I don't want it if you don't

And I won't say (play) it if you won't say (play) it first

You think you're tired now but wait until three  
Laughing at the Christmas lights you remember from December

All of this then back again  
Another girl another name  
Stay alive but stay the same  
It's a stupid game, a stupid game

Repeat chorus

You can't even see now so you ask me the way  
You wonder if it's real because it couldn't be rain  
Through the right doorway and into the right room  
It used to be the best that would lay here  
When they came here alone

Repeat chorus

Let's go to bed, let go to bed  
Let's go to bed

Words and music by Smith/Talhurst  
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On Fiction Records

# THE FUN BOY THREE

## The More I See (The Less I Believe)

The more that I see the less I believe  
The berbed wise forces have replaced all the trees  
The houses of God are full of sinners every week  
Praying for forgiveness for those they leave to bleed  
And they keep telling me it's not my concern  
But when the petrol bombs fly  
When cars overturn  
When you see children cry  
Because their cities are burning  
Who's gonna show concern?

Belfast's only hell an hour away  
Close your eyes but it won't go away  
Belfast's only hell an hour away  
Belfast's only hell an hour away

The more that I see the less I believe  
Like cocaine split in two through religion, tradition and greed  
The devil's curse is put upon those who have solutions  
And those like me too ignorant to find my own conclusions  
Is that why they're telling me it's not my concern

But when I see children cry  
Cos that's all they can do  
They are crying for help  
And they're looking at you  
What are you supposed to do?

Belfast's only hell an hour away  
Close your eyes but it won't go away  
Belfast's only hell an hour away  
Belfast's only hell an hour away

The governing powers are confused  
The army's becoming confused  
Another hero becomes defused  
And our terrorists aren't amused  
Paisley is getting his shirt off  
Shirley Fain are going insane  
They strive to divide the countryside  
But the border line remains  
Another attack leaves a widow in pain

Grieving for her bereaved  
Another kid with a brick gets shot in the back  
And gets left on the pavement to bleed  
And they keep telling me it's not my concern  
It's not my concern  
It's not my concern

Belfast's only hell an hour away  
Close your eyes but it won't go away  
Belfast's only hell an hour away  
Belfast's only hell an hour away

Does anybody know any more?  
Does anybody know any more?  
Does anybody know any more?

Words and music by Gelding  
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# 2 ALBUMS

**THE JAM: Dig The New Breed (Polydor)** Not a musical chitany — the "Greatest Hits" LP that will, no doubt, be released next year should provide that — but more a documentary of The Jam's live career. Extracts of performances from '77, '78, '81 and '82 capture the sound and atmosphere of The Jam in public, as fierce in the 1982 Glasgow Apollo as in the 1977 100 Club. You can't ask for more from a live LP. (7½ out of 10)

Neil Tennant



**MICHAEL JACKSON: Thriller (Epic)** The long-awaited follow-up to "Off The Wall" has finally arrived. Produced by Quincy Jones, it has nine tracks, including "The Girl Is Mine" with Maroca, "Wanna Be Startin' Something" and the title song, which features a rap by honor film star Vincent Price, bear the funky rhythms of "Wall" while, once again, Rod Temperton comes up with a couple of tear-jerking ballads in "The Lady in My Life" and "Baby Be Mine"; by no means as instant as "Wall", this is still a first class product. (7½ out of 10)

Rev Hillier

**WINSTON GROOVY: African Girl (Top Ranking)** Reggae comes in two varieties. One reaches out to a white audience. One prefers to stay in the black ghetto. Winston Groovy is firmly in the former camp. Only he

doesn't reach far enough to connect with these ears. (4 out of 10)

Peter Silverton



**OZZY OSBOURNE: Talk of the Devil (Jet)** Four sides, twelve long live tracks and a cover that shows Ozzy riding himself a mouthful of strawberry jam. Guitars equal mercilessly from his quaking speakers while the whoops and cheers of the crowd sound positively wimpy behind the rapid renderings of "War Pigs" and "Children Of The Grave". Not as wacky as Alice Cooper but vile nonetheless. (5 out of 10)

Kimberley Leston

**PSYCHIC TV: Force The Hand Of Chance (Some Bizzare)** Once purveyors of shrieking electronics, former Throbbing Gristle Genesis P. Orridge and Sleazy Christopherson may well dumbfound their followers with this collection of slush, strings and disco. And a good thing too. Well weird and some vocals from Marc Almond to boot! (6½ out of 10)

Dave Rimmer

**SHAKATAK: Invitations (Polydor)** This one's just like the last Shakatak stack o' tracks which, in turn, was just like a disco version of any late '60s album by latin lightweight Sergio Mendes. But then, as I've always been a bit partial to the jazz piano and twin girl vocal approach, "Invitations" offends my aural orifices not at all. (5 out of 10)

Fred Dollar

**PAT BENATAR: Get Nervous (Chrysalis)** A loud, boorish album full of gut-wrenching vocals and squealing, aching guitars. Predictable and horrible. (4½ out of 10)

Kimberley Leston

**LED ZEPPELIN: Code (Swansong)** The first of (no doubt) several forays into the unleased back catalogue of the now-defunct Led Zep, the founding-fathers of what's traditionally known these days as "hard rock". Often poorly produced, these eight tracks were recorded between '83 and '78 either as experiments or, simply, stuff then considered too dice for inclusion on their current

LPs. Diverting but hardly essential. (4 out of 10)

Mark Ellen

**GREGORY ISAACS: Levers' Reek (Pre)** In 1980 and '81 Gregory Isaacs produced two LPs of his own soulful reggae songs, "The Lonely Lover" and "More Gregory", which have now been reissued in this double-LP set. The songs have a cool beauty and conviction while the sparse elegance of the arrangements provides an intimate setting for Isaacs' warm, intent voice. It's a pity the record company couldn't have provided some informative sleeve notes, however. (9 out of 10)

Neil Tennant

**SUZI QUATRO: Main Attraction (Polydor)** There's certainly nothing offensive about Suzi Q but then there's nothing very exciting about her either. If she took her tomboy image one stage further, she could become either ranchier and more interesting or more feminine and appealing. Instead, we get a safe album that you'd expect to hear drifting from any of a million mid-West American radio stations. Dullsville. (4½ out of 10)

Kimberley Leston

**ALLEE ALLEE: Promises (Virgin)** After a promising debut earlier this year, the Belgian six-piece stretch to another album of medium-paced funk and imitation African rhythms that might have worked with a lushes production than that provided here by B.E.F.'s Martyn Ware. Disappointing. (6 out of 10)

Dave Rimmer



**JONI MITCHELL: Wild Things Run Fast (Geffen)** One of the most compelling singer-songwriters of the '70s, Joni M moved from folk music through intimate, piano-based ballads to adventurous jazz. Her first LP in two years, this trends safer ground than its fearless, jazzy predecessor, "Mingus". Most of the songs are up to her usual high standard but their arrangements are sadly ordinary. There's too much of that dated guitar funk that appears on endless West Coast records. (6 out of 10)

Ian Birch

**WHITESNAKE: Saints & Sinners (Liberty)** Despite recent castings and goings in the personnel department, Whitesnake remain much the same — a blues band in heavy metal clothing. The songs are mainly rehashes of familiar favourites but Coverdale and his mates have a way of freshening up even the most pensionable material. Give or take a saxist line or two, Whitesnake leave no cause for real complaint. (5 out of 10)

Fred Dollar



**SAMSON: Before The Storm (Polydor)** What an apt name. Samson's thunderous heavy metal does indeed sound like the pillars of the temple crashing down around your ears. I just wish they'd come round and clear up the mess they've left on my front parlour floor. (4 out of 10)

Peter Silverton

**GEORGE CLINTON: Computer Games (Capitol)** Various as Funkadelic, Parliament and The Brides Of Funkenstein, for years Mr. Clinton has been producing hard-edged funk that's both utterly compulsive and completely bankers. Here he is at his best. (8 out of 10)

Dave Rimmer

**PRINCE: 1999 (Warner Brothers)** Dance, sex, romance: these are Prince's themes. He makes an effort to be sultry, sexy and streetwise amid a barrage of synthesizers, electronic burps and crashes but comes across as more of a Black American Gary Glitter (and that's a compliment in my book). The best song here, however, is the title track when war is his theme and the cries of "Paazette" take on an unsettling irony: "Life is just a party and parties weren't meant to last." (8½ out of 10)

Neil Tennant

**A CERTAIN RATIO: I'd Like To See You Again (Factory)** Be wary of the claim that abouts Warning! This recording may cause offence to people with limited thrill capacity. The perfunctory jazz funk here fails to match their earlier output. ACR seem to be following a course of audience alienation and it seems to be working. (3 out of 10)

Peter Stockton

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PHOTOGRAPH BY PETER LINDBERGH



# SHAKIN STEVENS

## LAWDY MISS CLAWDY

HERE'S LAWDY MISS CLAWDY ALRIGHT

WELL LAWDY, LAWDY, LAWDY MISS CLAWDY  
GIRL YOU SURE LOOK GOOD TO ME  
WELL NOW PLEASE DON'T EXCITE ME BABY  
YOU KNOW IT CAN'T BE ME

WELL I GIVE YOU ALL MY MONEY  
BUT YOU JUST DON'T TREAT ME RIGHT  
I HAD TO GO HOME EVERY MORNING  
AND LOVE YOU AT NIGHT

I'M GONNA TELL, TELL MY MUM  
YEAH LAWDY WHAT YOU BEEN DOING TO ME  
I'M GONNA TELL EVERYBODY THAT  
YOU DON'T LOVE ME FOR REAL

WELL HERE'S LAWDY, LAWDY, LAWDY MISS CLAWDY  
GIRL YOU SURE LOOK GOOD TO ME  
WELL NOW PLEASE DON'T EXCITE ME BABY  
YOU KNOW IT CAN'T BE ME

WELL I GIVE YOU ALL MY MONEY  
BUT YOU JUST DON'T TREAT ME RIGHT  
I HAD TO GO HOME EVERY MORNING  
BE ALL ALONE AT NIGHT

WELL BYE, BYE, BYE BABY  
GIRL YOU WON'T BE TROUBLED NO MORE  
WELL, GOODBYE BABY DOLL  
OH, DOWN THE ROAD I GO

REPEAT LAST VERSE TO FADE

WORDS AND MUSIC BY LLOYD PRICE  
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# LOVE

## JOHN LENNON

LOVE IS REAL  
REAL IS LOVE  
LOVE IS FEELING  
FEELING LOVE  
LOVE IS WANTING  
TO BE LOVED

LOVE IS TOUCH  
TOUCH IS LOVE  
LOVE IS REACHING  
REACHING LOVE  
LOVE IS ASKING  
TO BE LOVED  
LOVE IS YOU  
YOU AND ME  
LOVE IS KNOWING  
WE CAN BE

LOVE IS FREE  
FREE IS LOVE  
LOVE IS LIVING  
LIVING LOVE  
LOVE IS NEEDING  
TO BE LOVED

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# THE JAM



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# SNAKE OR BREAK

They've had the break — all 18 months of it — and now Whitesnake are back for more. Mark Steels rolls out the red carpet.



The new (and old) recruits: Cozy Powell, Colin "Bomber" Hodgkinson, Jon Lord, David Coverdale, Micky Moody and Mel Galley.

Think of a pop star. Anyone you like. Now, let's just say that your chosen celeb was to down tools and not release one single record or play one live show until the summer of 1984. What do you think the chances would be of them returning to the fray as popular as they are now? Not very good, I suspect.

And yet, David Coverdale, mainman of hard-rockers Whitesnake, has just come back from eighteen months in the wilderness with a new album — "Saints Sinners" — and a tour which, far from suggesting he has reached the end of the yellow brick road, both indicate that Whitesnake are hotter than ever.

"I think it was Segovia who said — hang on, is he still alive? Well, if he is, he said it when he was pretty ill — 'I'm still learning.' Which is the same for me. I'm still learning. I mean I don't really need the money anymore but I'm very hungry artistically and that's why when the effervescence left the old line-up, I had to knock it on the head. We'd gone 'gold' but I seemed to be the only one who wanted to go 'platinum'."

Once the disillusionment had set in, however, the proverbial scales fell from David's eyes and he discovered to his horror that, behind the "buns", the business-side of Whitesnake was not all it should have been either.

"Look," he says, "I don't like washing my dirty linen in public so I'm not going to give you lots of those 'kiss and tell' stories. I prefer to learn from the past, not live in it."

So before David could start putting a new Whitesnake together, he had to sort out his management contract — a lengthy process which not only cost him "a substantial amount". In an out-of-court settlement but condemned the tousele-haired warbler to official silence. This, of course, did him no harm whatsoever. Rumours started circulating to the effect that Whitesnake were no more whilst others speculated on who new members might be. It was a cat-and-mouse game with the media which David obviously relished.

"It was great," he smiles. "We put out a few red herrings and the press fell for them. Some were saying that I was putting together a 'Super Group' and others were saying that Whitesnake was going to be full of young rockers. What I didn't need was some prima donna guitarist who thought he was responsible for the band. Anyway, Whitesnake is a super group!"

When the music was finally removed and the new Whitesnake announced, those who had been campaigning for a

transfusion of young blood were to be disappointed. With ivory-tinkler Jon Lord as guitarist, Micky Moody retained from the previous line-up, David dragged in Cozy Powell after a spell with Rainbow and the Michael Schenker Group to thwack a few drums and went for the highly experienced Trappas guitarist Mel Galley and the hugely respected bassman, Colin "Bomber" Hodgkinson to complete the crew.

"It's like a new girlfriend," enthuses David. "A new passion, an opportunity to play new tricks... you know that bubbly feeling you get inside when you know you've found the right person? It's like that."

"Mel is the rock 'n' roll Sting — he's got a great voice and I've known Bomber for about ten years, ever since he was in this jazz-rock group called Back Door. He's quite easily the best bassist in the world... his playing is absolutely staggering."

"And Cozy? Well, me, Lordy and Cozy have been friends for a long time and at one point Cozy actually talked to me about joining the Michael Schenker Group. Unfortunately, Michael was signed to the same Mickay Mouse managements I was in the process of divorcing so I said no. But when Cozy left M.S.G. I went and sought him out. I think he was in retirement for about twenty-four hours!"

With experience oozing out of Whitesnake's very scales, I wondered why David had chosen not to enlist the services of someone a little younger, the type in tight leather pantsions who was probably flashing peace signs from the third row of the stalls when Coverdale was making merry with Deep Purple.

"They don't play the same kind of music as us. One day, Iron Maiden came up and wanted to know the chords of 'Don't Break My Heart Again' because they couldn't get it right. Now I think Iron Maiden are great at what they do and if their bassist Steve Harris hadn't been so successful or so good-looking, he might have been given an addition!"

"But I needed people who could play 'Don't Break My Heart Again'. The trouble with so many of these young metal bands is that whilst the passion and the commitment's all there, the songs aren't — their roots only go back to the '70s."

Probably the major reason why Whitesnake have survived where others have failed — apart from the fact that they're pretty good — is that they are not 'trendy'. That's why we've lasted so long — we're not fashionable. Whitesnake's never been about production companies and Swiss mime artists. We're certainly not heavy metal — the only thing metal about Whitesnake is the guitar-strings."



# FUN BOY THREE

**NEW SINGLE**

---

**THE MORE I SEE  
(THE LESS I BELIEVE)**

---

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# Changes

## IMAGINATION



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# RENÉE & RENATO

## SAVE YOUR LOVE

CHORUS

SAVE YOUR LOVE MY DARLING SAVE YOUR LOVE  
FOR SUMMER NIGHTS WITH MOON AND STARS ABOVE  
A SERENADE I LONG TO SING YOU  
THE REDDEST ROSE I ALWAYS BRING YOU  
SAVE YOUR LOVE FOR ROMA AND FOR ME

DARLING I WILL LOVE YOU ENDLESSLY  
EVEN THOUGH YOU'RE FAR AWAY FROM ME  
I CAN'T FORGET THE WORDS I TOLD YOU  
HOW IT FELT TO LOVE AND HOLD YOU  
LOVE LIKE OURS WILL LAST ETERNALLY

REPEAT CHORUS

EVEN THOUGH IT'S BEEN SO VERY LONG  
THE MEMORY OF OUR LOVE STILL LINGERS ON  
I CAN'T WAIT TO HOLD AND KISS YOU  
DON'T YOU KNOW HOW MUCH I MISS YOU  
DARLING SING FOR ME OUR LOVERS' SONG

SALVA L'AMORE CARA SALVA LAMOR  
SI-AMORE

LE NOTTE D'ESTATE LA LUNA L'ESTELLE LA SSU  
A SERENADE I LONG TO SING YOU  
THE REDDEST ROSE I ALWAYS BRING YOU  
SALVA L'AMORE PER ROMA E PER ME

IO TI AMO CARO  
I LOVE YOU

I CAN'T WAIT TO HOLD AND KISS YOU  
DON'T YOU KNOW HOW MUCH I MISS YOU  
DARLING SING FOR ME OUR LOVERS' SONG

REPEAT CHORUS AND AD LIB TO FADE

WORDS AND MUSIC BY EDWARD EDWARD  
REPRODUCED BY PERMISSION HOLLYWOOD MUSIC  
ON HOLLYWOOD RECORDS

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And if you've missed a token somewhere along the line, fret not as we'll be printing an extra one in the next issue.

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<b>1</b>	ADDRESS _____
<b>TOKEN</b>	_____

# star teaser



**ROD STEWART**

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

ANSWERS ON PAGE 46

- AIN'T LOVE A BITCH
- ANGEL
- BALL TRAP
- BIG BAYOU
- BLONDES HAVE MORE FUN
- DA YA THINK I'M SEXY
- DIXIE TOOT
- DRIFT AWAY
- FAREWELL
- GASOLINE ALLEY
- GET BACK
- HOT LEGS
- HOW LONG
- I DON'T WANT TO TALK ABOUT IT
- I'VE BEEN DRINKING
- JEALOUS
- JOOIE
- JO'S LAMENT
- LADY DAY
- MAGGIE MAY
- MINE FOR ME
- MY GIRL
- OH NO NOT MY BABY
- OLE BLA
- PASSION
- REASON TO BELIEVE
- SAILING
- SHAKE
- STAY WITH ME
- TEAR IT UP
- TONIGHT I'M YOURS
- TONIGHT'S THE NIGHT
- TORA TORA TORA
- YOUNG TURKS
- YOU'RE IN MY HEART
- YOU WEAR IT WELL

R	T	S	Y	X	E	S	M	I	K	N	I	H	T	A	Y	A	D
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I	T	F	R	G	Y	T	I	I	G	I	E	R	I	L	S	D	B
T	I	S	E	T	I	A	I	D	F	L	X	A	O	S	N	Y	I
U	R	R	A	R	L	N	B	O	T	G	I	O	E	S	D	T	
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L	Y	O	V	A	I	S	L	E	A	M	T	L	L	R	R	N	T
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T	J	E	T	T	E	G	H	F	R	E	N	A	D	E	N	K	A
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D	S	I	N	U	I	T	N	I	T	H	T	Y	R	B	E	R	I
I	R	I	S	R	S	G	R	I	Y	T	M	K	A	T	S	R	O
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It seemed so right

Thank you for this lovely sort of place  
Emily is just a name to say  
Thank you for this almost heavenly time  
It seemed so right

And then we'll be  
There's just something for me  
And I know deep inside what I'm trying to be  
And God say right and I'll be there in time  
There's just something for me

And I think to myself  
Well there's no place I'd rather be  
And I know deep inside of my love  
And God say right and I'll be there in time

There's just something for me  
I'm not trying to be free  
And God say right and I'll be there in time  
There's just something for me

And I think to myself  
Well there's no place I'd rather be  
And I know deep inside of my love  
And I'm trying to

Thank you for the way you try to say  
There must be another kind of way  
Thank you for that almost heavenly time  
It seemed so right

And God say right and God say right  
And God say right I'll be there in time  
Just something for me  
And God say right and God say right

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Hail! This is Dawn who likes Duran Duran, The Associates, Arsenal and Sex. Ft. Simon. Le Bon and Numan lookalikes between 17 and 19 welcome. Pics not necessary. Contact Dawn J, 3 Goodridge House, 147 Wootton Road, Walthamstow, London E17 4HF.

Hi guys! I am a lovely 14 year old girl who needs you. I'm into Tears for Fears, A Flock of Seagulls and Visage. So get those peeps going (with pic if poss) to Stephanie Hayton, 31 The Fairway, Leatherhead, Surrey KT22 7QR.

Two 15 year old female rockers seek two male seabangers (16+). Must be into AC/DC, Scam and Led Zep. All letters answered. Contact Nikki and Dia at 39 Burnt Tree, Tipton, West Midlands, DY4 7TZ.

Hi! I'm a quiet 13 year old rude boy in search of female penpals between 12 and 14. I like Madness, FB3, Bod Jam and The Belle Stars, so write to 4 Freddy's Close, Abbot's Bromley, Nr. Rugely, Staffs WS15 3EE.

Hello all you talk to these who want a penpal! I'm a 12 year old boy into Duran Duran, Dexys and many more. My hobbies are cycling, reading and sports. I would like someone my own age to write to, so come on you, lot contact Jason Smith, 148 Cocklaws Street, Kelly, File, Scotland.

16 year old girl seeks boys with similar tastes in music. (Duran Duran, Japan etc.) No pics required but Simon Le Bon lookalikes welcome. Write to Katrina McFarlane, 25 Mayfair Avenue, Whitton, Tickenham, Middx TW2 7TA.

Hi, I'm 17 years old and into the Human League, Altered Images, Depeche Mode and other futurist groups. I'd like males or females of any age from any where to write to me, all letters will be answered. Contact Shelagh, 62 Littlemore Lane, Balby, Doncaster, South Yorkshire DN4 0LB.

I'm Mark and I'm looking for anyone under the age of 11-14 to write to me. I'm into ABC, Soft Cell and Talk Talk. Send pic if possible to me at 296 Newton Road, Rusden, Northants NN10 0SY.

My name is Loreita, I'm 18, like individual people and original clothes. I love going to night clubs and I'm into Yacco, Steve Strange and Culture Club but I dislike Heavy Metal and no r'n'r. Write to Loreita Nicol, 53 Toner Drive, North Hill, Milton Keynes.

Male Numenoid also into Toyah and Japan wants nice girl with similar tastes. I dislike Punks and Skinheads. Write, with pic, to C.F. 42 Ightenhill Park Lane, Sunbury, Lancs.

This is!! My name's Jim and I'd like to write/meet girls aged 17+ in the N.West area. My interests are many and include D.A.F., League, LK7, reading, good films, photography and more. So get it on, girls, to: J. B. Mitchell, 25 Northmaide Road, Woolton, Liverpool L25 9NS.

We are two girls, aged 14 and looking for penpals. Teresa is crazy about BC 100 and bananas, while Lisa is mad about The Human League and Duran Duran. Please write to us at:

**RSVP**

Teresa, 10 Parkway, Study Camps, Combs, or Lisa, 34 Fincham Close, Linton, Cambridge CB1 6NE.

My name is Rachael Monks and I am 11. I like Shy and all rock 'n' roll music. Please enclose a picture. Contact me at: 87 Merrill Way, Ailstone, Dewby DE2 9N. I hope to answer every letter!

I am a male, aged 16 and would like to write to females aged 16-20. Hobbies include most sports and listening to music like Ultravox. The Jam, Heaven 17 and Japan. Contact: Martin McKinnon, 11 Holland Road, Westcliffe-on-Sea, Essex.

Wanted! Long haired males into heavy rock, aged 16+, for one nutty female. Likes include Led Zepplins, Black Sabbath and AC/DC, Dishes, Motehead! I also like motorbikes. Write to: Yvette Wooster, 62 Meadowlands, Kirton, Nr. Ipswich, Suffolk IP10 0PP.

Nice shy female would like to write to males aged 15 upwards. Into new wave. Anyone welcome, especially Mike Score lookalikes. Write to: Adelle Whitlam, 23 Waverley View, Cuckfield, Botherham, S. Yorks S80 5TE.

Hi there stranger! I am 13 and would like a boy penpal, interested in Duran Duran, Spandau Ballet, Modern Romance and some heavy metal. If interested, write to: Joase Doman, Cedar Lodge, 36 New Road, High Cliffe, Chischester, Dorset. Please enclose photo.

Hi, I'm Sue and I'm 14. I'd love to write to a guy aged 15-16. I like Dexys, Culture Club and other groovy music. Please send a pic to Sue, 10 High View Close, Marlowe Bottom, Marlowe SL7 0QN.

One strange little girl is looking for a nice strange little boy to write and to cheer her up. She's into Japan, Tears For Fears, sport, fashion, art etc. So any Boy George, David Sylvian or Nick Rhodes lookalikes aged 16 plus, take a risk and leap into the unknown! Contact: Becky, 28A Ipswich Road, Norwich, Norfolk.

I'm a Norwegian girl aged 15. I love many types of music but pop is best. Fave groups are Duran Duran, Leo Sayer, Barry Manilow, ABC and many more. Please write to: Anne Stilloff, Bjorne Skansen 7, 1347 Hoale, Norway.

# PHIL EVERLY

## Louise

Louise, why did you come today now  
What have you got to say now  
Oh, oh, Louise, Louise

Louise, are you such a strange girl  
You look just like an angel  
Oh, oh, Louise, Louise

Why do you always come here  
What are you running from  
I'm captured by your presence  
And now we're all alone

Louise, are you just a vision  
Out on another mission  
Oh, oh, Louise, Louise (Louise, Louise)

I've got to ask a question  
I know you won't refuse  
Are you back to fiction  
I've got to know the truth

Louise (Louise, Louise) we can live forever  
And always be together  
Oh, oh, Louise, Louise

Louise you are an angel  
What are you hiding from  
We're just two perfect strangers  
And now we're all alone

Louise (Louise, Louise) why you got to go now  
Don't leave me on my own now  
Oh, oh, Louise, Louise (Louise, Louise)

Louise (Louise, Louise) why did you come today now  
(Louise, Louise)  
What have you got to say now (Louise, Louise)  
Oh, oh, Louise, Louise

Louise (Louise, Louise) are you such a strange girl  
You look just like an angel (Louise, Louise)  
Oh, oh, Louise, Louise

Louise (Louise, Louise) are you just a vision  
Out on another mission (Louise, Louise)  
Oh, oh, Louise, Louise

Louise (Louise, Louise) we can live forever (Louise, Louise)  
And always be together (Louise, Louise)  
Oh, oh, Louise, Louise

Louise (Louise, Louise)

Words and music by Ian Gomm  
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On Capitol Records



Looking for pen friends? Send a postcard with brief personal details to RSVP, Smash Hits, 52-55 Cornaby 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.

# SQUELCH!

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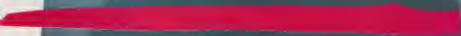
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RAWTENSTALL 27 Bank Street · SKIPTON Rackhams, High Street · ST. HELENS 8 Palatine Arcade · WARRINGTON 24 Bridge Street

# CLIFF RICHARD



## Little Town

O little town of Bethlehem how still we see thee lie  
Above thy deep and dreamless sleep the silent stars go by  
Yet in thy dark streets shineth the everlasting light  
The hopes and fears of all the years are met in thee tonight

How silently, how silently the wondrous gift is given  
So God imparts to human hearts the blessings of his heaven  
We hear the Christmas angels, the great glad tidings tell  
O come to us, abide with us, Our Lord Emmanuel

No ear may hear his coming but in this world of sin  
Where man's souls will receive him still the dear Christ enters in

Twinkle, twinkle little star  
Now I know just what you are  
Twinkle, twinkle little star  
Now I know just what you are

Repeat end ad lib to fade

*Traditional Words. Music by C. Eaton  
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# STRAIGHT

**"DEXYS IS MY WORK, MY LIFE", CLAIMS KEVIN ROWLAND.  
MUCH MORE THAN THAT HE'S NOT SAYING.**

**DAVE RIMMER WAITS WITH BATED BREATH. PICTURES: MARK RUSHER.**

As the Belfast to London shuttle taxis out on to the runway, your reporter begins to sink into a deep despair.

Only five minutes of the interview have elapsed and already Kevin Rowland has managed to lecture me on my approach to the job, refused to answer several questions he regards as "silly", wondered in heavily sarcastic tones whether I've ever actually listened to a Dexys record, angrily dismissed me as "just an observer" compared to "a do-er" like himself, and declared that though I'll say nice things to him now, I'll no doubt scurry off and "stitch him up" like "loads of other writers" have done in the past.

Well, if this encounter is typical of his attitude to journalists, it's hardly surprising that he's come in for some stick. In 1980, so fed up was Rowland with what was written about him in the music papers that he declared there would be no more interviews. Instead, the band would take out full-page ads in the press and print essays announcing their intentions. Only with the release of "Come On Eileen" this summer did Rowland — determined to sell records once more after a long lean patch — begin talking again.

Even so, there are still a lot of things he won't talk about.

A lot of Rowland's tetchiness this morning is probably attributable to extreme tiredness at the end of an exhaustive European tour. The previous night, Belfast's *Usher Hall* had played host to their final gig. So excited was the audience that they danced their way through the floor in the first half hour. For the rest of the show, men with overalls, torches and tools were to be seen pushing their way through

the cheering crowd to assess the damage.

The show was billed as "The Bridge — The Live Performance". After the first few numbers, Rowland spoke to the audience for the first

crossing that bridge. Yes, I'm going to cross that bridge...

When I asked Rowland if he'll explain this he replies with a curt "no".

"If you saw the show and you didn't understand it then

song down and indulge in an intensely emotional vocal improvisation. A lot of the audience talked through these quiet bits. When he did it half way through their final number — a rousing version of "Come On Eileen" — the audience lost patience completely and took over the song, "Too-Rye-Ay"-ing loudly until the band came back in again. This has happened, Rowland tells me, three other times on the tour.

Despite this occasional conflict between the emotions on stage and the reaction of the audience, it's a tight, fierce, exhilarating show and everyone leaves satisfied. Except, of course, for the men who have to repair the floor.

"If you can't see it I can't explain it," is also Rowland's answer to a question about how the current ragged and rustic look relates to the group's lifestyle, a connection Rowland has always been keen to stress, albeit vaguely. "There's a certain looseness and freeness about this whole thing. It just feels... right, you know."

When I wonder whether he sometimes finds it difficult to take his clothes seriously — a fair question, one might have thought, to someone who even on the plane home is still clad in deliberately patched dungarees that might have been filched from Worzel Gummidge's wardrobe — Rowland explodes:

"I take deadly seriously what I do. It's very important to me to be an individual. I don't care if people laugh. That's what Dexys Midnight Runners is all about: showing your feelings and not giving a damn what other people think.

"People will always laugh at Dexys. That's fine. But I know that what I'm doing is



Dexys look delighted to be back in Belfast airport (left-right): Billy Adams, Steve Brennan, Helen O'Hara, Kevin Rowland and Seb Shelton.

time. "Hallo, welcome to The Bridge," he muttered, then pointed to his head. "This is The Bridge." Later on, more stuff about this mysterious object turned up in the live version of "Until I Believe in My Soul": "It's there, I can see it. I'm thinking about

there's nothing I can say. I think most people do understand it. And even if they don't then they probably enjoy it at some other level."

This is something that becomes apparent throughout the show. Rowland often likes to slow a

# TALKING



totally honest. I believe in myself. I will pin my soul up on the wall and let people read it. They can laugh, they can cry. It's up to them, I really don't mind. But I'm doing it."

And that is as clear a statement of the aims and intentions of Dexys Midnight Runners as you're likely to get. Aside, that is, from statements like:

"I'm going to carry on making brilliant records. You've seen nothing yet. The second LP was better than the first and the next one is going to be brilliant."

Of all the musicians working in the world today, the only person Rowland can find a kind word for is Steve Torch — "a good singer" — of White and Torch. He's not keen about Roy White, mind. And as for the current pop crowd:

"They don't really care, their music doesn't mean that much to them. You get that bloke from ABC here. I'm sure he'd agree that their music hasn't got any feeling."

"Dexys is my work, my life. It means everything to me. I put all I can into it."

This kind of commitment and confidence ("the most important thing you can have") is something that's reflected when talking to other members of the group. Drummer Seb Shelton comes over to chat to us in the hotel after the gig, explaining the three or four months it took he and Rowland to audition for the current line-up. He's impressive in his quiet dedication to Dexys' music. Rowland attributes to Shelton's personality the "rigid tightness" of the band.

Helen O'Hara had been offered a job with the Bilbao Symphony Orchestra, but refused it for a place in Dexys. The reason?

"These days," she says, "many orchestras haven't got the finance to rehearse a lot, so you literally have to go on stage and sight-read the music as you play it. How can you possibly play with any feeling or commitment like that? That's why I feel so

On stage at Ulster Hall.



right with Dexys: we work hard and rehearse a lot. It's total involvement."

Despite all this, there was a point recently when Rowland's confidence was slipping, just after the "Celtic Soul Brothers" single came out — and flopped.

"People were saying to me 'well, you've tried that and it didn't get anywhere. Have you thought about using synths?' And I began to think maybe these people were right."

In the event though, Rowland "stuck to his guns". It's paid off. Apart from their success in Britain, Dexys are now taking off in Germany, Switzerland, Australia, New Zealand, Japan and Canada. Here, they've a new single out, "Let's Get This Straight From The Start", and in the New Year they intend to "concentrate on America".

Meanwhile, Dexys clones are beginning to pop up around the place, clad in their own customised sackcloth and ashes gear. A couple of years ago, in the days when he would rant at hapless audiences for their "stupidity", Rowland would have told them not to copy him. Now:

"It doesn't really matter. If they want to follow it — great. Who cares? In a safe little country like England it doesn't matter. In the rest of the world there's millions of people starving you know. Who cares what a few people in England are wearing?"

In the course of our conversation, Rowland somehow manages to lose his plane ticket. Worried hostesses gather round him, explaining gently that when the plane lands he must proceed to the front so he can be led off to be interrogated by stern British Airways officials.

Rowland shrugs, sighs, leans back in his seat and closes his eyes. He is very tired. What, I wonder, is he going to do when he gets back to Birmingham?

"Nothing. Just nothing for a few days. Not make any plans. Just do... nothing."

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# Cut & Show with

Hiho, readers! Not near a bed or some type of comfy lit surface by any chance are you? Hmm? Oh, nothing, nothing, huh? Just that — my, well — you might need a little bit of a lie-down after you pounce on gonzo bits revealed this lab's batch of fruity facts. Why? Can this week, we take a peak at the creamy side of showbiz. Dry it, dry out, friends, your scooter-powered *Koolhaas* doesn't draw into that!

you-forsaken galaxy of glamour, those tickle-festivities of fame feat that Fame, IWHI, that suspect soap-opera of stars, the vaudeville of very famous people (but without this Dictionary, not) to living you, gratified readers, piping-hot, the truth that others dare not print! for something like that anyway. And the fact is, close friends, that the truth is only too often brim-ful of fraud, falsehood, fakas, fickle doings and probably loads of other equally dodgy things beginning with 'F' (watch out, 'F' is pretty next).

Freak, wataas, things are not always what they seem on stage. Let's talk Yazsa. Fab sound, brilliant synth, phonetic dance beat, how old *Vinca* must have about eight miles, you guess to yourself while doing a crazy wad-out routine at the Zoo's hip gig. Until... hallo, knock me down with a feather! — you viddy *Vinca* everything about the old plunking not ravelously twiddling dancesteps of his mountain of v. expensive keyboards. Magic? No, mates. Tape. But, silt! Here's more... Deays. Know a very tough wouldn't *know a razor* if I saw one look that is much beloved of Kay and his stubby snook/mates? Shot, chrome. And lots of it. Applied to the old beat-rap pro-*re* go to give us an impression of loads of v. butch licks it has been known to happen, *mez zims*. Plus — very big and noisy lot of drama — Helen O'Hara is no more called Helen O'Hara, mates, than not, Helen Bevington is the name but she presumably tells herself O'Hara to



sound all rustic and stuff. But underneath more scandalous things await.

Like *ABC*. You heard right, lesser models. Even *Martin Fry* and his — *me* — men cannot escape the probing pen of Baz, protector of the penniless punter. Why, you must — when tapping it toe and generally getting right down to *ABC*'s brisk sound and zaphire stage-act — does "the man they're all calling *Steven Singletan*" (is Merz, cello him) keep doing these weirdo dance routines all over the shop, not playing a very great deal end generally getting the light? Because, mates — to say — the man they're all calling *Steve Singletan* is not v. hot socks at going for saxophone, whereas the bloks behind him in the orchestra was absolutely brilliant and did loads of sensitive solos. Nice work if you can get it, though, readers. Wouldn't mind getting paid loads of crisp green woppers to jiggle about in time to "Bazers Are Not Enough" (kiss me, that)

and wear loads of v. dazzling jenkins of his leavening. Only music! I know whose clothes are louder than his playing (cough).

Next hiands week, any of you still standing? Baz wishes to switch your attentions to devious doings of a different kind. La nicking of peep-boys over the latest single, no less. Or, in a word, *Bananas* (rather a big word actually). Know that ad on an gaggle for that stuff you heap in your cafe when the milk's gone off? Little lute about how "Coffee tastes better with *Collophane*". Well cog a listen to the *la*'s new angle. Stay no more, mates (stay nose knowingly).

Well, I will say a bit more actually. About the new (and quite fab) *Pala Fontaines* disc, "Thank You". Do you think, honest citizens, that the person who penned this minor classic has ever heard the *Pretenders*' brill "I Go To Sleep"? So, scound'ers, does mo' list "an worried now, friends, believe me, they'll never work again (shrinks in evil mirth).

Tell you the only homast piece of pop to have raised the taste of latte, mates, and strike me, bit of holiday by curry crockers, *Rena* and *Renata*. Thanks a lot from mo' Puts Daraa Daraa in the shade. Now in that dynamic duo there lurks a parcel of real talent in the old werbing stakes. A star of epic proportions, *Renata*? Don't see it, myself. In fact you don't tend to see an awful lot where old *Renata* is to the fore, yet it is, he, culture-lovers, who gets Baz's coveted vote for *Best Male Singer* in the *Smash Hits Peel* (results next ish; can't wait, mel).

Touch of class, I reckon. Rest of the singers these days are "either complete twits" or raving loons like surfaces *Ozta Gebeurle*, lead singer of heavy metal group, *The Blizzard Of Oz*. Told you about him before — you know that twit that eats live animals and stuff. Anyway, *Oz* — raving mad at the best of times — is enjoying a quiet sojourn with the masses (mauder, surely) in his new abode, *le 232,000 16th Century maison*. Probably having a light snack around ya flaming hatch, sharing the neighbour's cat-cowps of hot-dogs or something. All of a sudden, ye crackling leg spread a bit whitish and *Oz* and Mrs. *Oz* are herded to exit smartly as ye v. prickly guff is burnt to a crisp. Teach the little nature-nasher a lesson, I reckon (probably won't actually, mates).

Can things worsen in the wicked world of pop? Will more careers be left in tatters and more evil pop persons be wrodden eternally asunder in Baz's constant search in the name of Justice Society, putting rather curved away letters to weak, mates? Till then, as the Name would say.

## Smash HITS

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## star teaser

ANSWER (FROM PAGE 36)



## crossword

ANSWER (FROM PAGE 20)

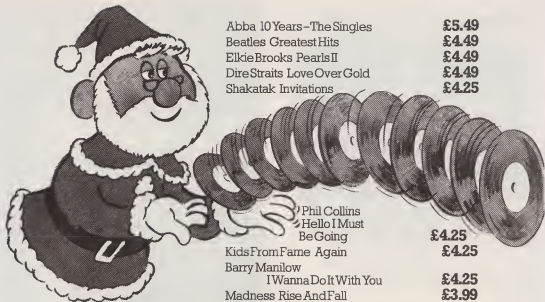
ACROSS  
1 "I'll Be Satisfied"; 7 Ottawa; 9 In  
(Curtis); 11 "It's a Rainy Day"; 12  
Track; 14 Bananarama; 16 Abba; 17  
Nashville; 18 Note; 21 (Foster) And  
Allan; 23 Men (At Work); 24 Shena  
(Enslin); 26 Altered Images); 30  
Colin Blunstone; 32 Roxy (Music);  
33 "Yellow Pearl"

DOWN  
1 "I Don't Wanna Dance"; 2  
Blanchard; 3 "Starmaker"; 4 "I  
Wanna (Do it With You)"; 5 Fern  
(Kinney); 6 EM; 8 Natasha; 9  
Adam Ant; 12 (Gordon) Gordon; 15  
Nollins; 19 (Low) Over (Gold); 20  
Erase; 22 "Lately"; 25 (The) Hustle;  
27 Ringo (Stary); 28 (Thomas)  
Dooby; 29 (Evyn) King; 31 Ero



Found this rather funny photo looking about the office. Really had my eye on you. Probably vote for the job spokesman in next let's get me. (Is that really mine Charles bottom hole?)

Cheers then!!  
Barry



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# AUTOGRAPHED MICHAEL JACKSON ALBUMS

... and that's not all, of course, loads more little surprises in store and all that, but we're not giving 'em away, oh no, you'll have to place a firm order at the old local newsagents or simply walk straight out and purchase a copy of this extremely festive issue on

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What's all this fuss about E.T.? I know he's an ugly little monster capable of terrorising people with his gruesome looks but — what the heck — we've already got Adam Ant, haven't we? Grace Jones' sticking-plaster, no fixed above.

Q: What's the difference between David Sylvian and E.T.?  
A: Nothing.  
Mick Karn, Codsall.

#### There'll be more...

If I see another Fame product, I'll be ill. I mean, soon you'll be advertising "Kids From Fame Again For The 27th Bloody Time".

So far, you can get Fame records, dresses, t-shirts, calendars, even an official Fame 'fan' magazine (so wacky!).

If you're lucky I might write again on Fame writing paper with a Fame pen with a Fame envelope and Fame Stamps. Sick, isn't it? George Orwell was right about what he wrote in "1984", but little did he know we'd be taken over by Fame. *Toyah fan, Reading.*

#### Either that or E.T. ...

Most people at the moment seem to think that TOTP is rubbish but it's Channel 4 opposition. The Tube, is great. Fly there's no run-down of the Top 30 and no videos of the songs already high up in the charts, but otherwise the programme is a lot better than TOTP. *Kevin Christie, Birmingham.*

Our feelings on the first two episodes of the new Channel 4 pop programme The Tube were rather mixed. The had hits were rather Yates — were our eyes deceiving us or had she just fallen off a Christmas tree? Joels Holland — he didn't pay any attention to what his interviewees were saying; and The Little Wimp who cracked pathetic jokes and did useless impressions.

The good hits were Sting — although these wasn't enough of him, and please tell him to shave his beard off: The Jam — good songs as per usual; Pete Townshend — still going strong; Duran Duran; Muriel Gray — who tried very hard to get any sense out of the stubborn Paul Waller; Yasoo — you can't criticise them; and The Go-Go's — a nice change from male-orientated groups. *Jayne and Allie, Leicester.*

Did you see Paula Yates on The Tube programme with her hand on Simon Le Bon's leg? Boy are we green! Just as well it wasn't John Taylor or Nick Rhodes' leg or she'd be six foot under by now. Two seething Duran Duran fans.



It cost me £40 and I had to travel 187 miles to see the unique Duran Duran in concert and it was more than worth it. They were absolutely perfect. It was the best thing that's ever happened to me in my whole life (and probably the other 2009 people that were there). Tell John I was the girl with a hat on like his. A devoted Duran Duran fan (in case you hadn't noticed). *Shatland.*

**This is but one example of the abundance of appreciative mail we've received over the last fortnight from satisfied viewers of Duran Duran concerts. Everything from details reviews to claims to the ownership of Nick's "psychiatrist" who appeared in last issue's centrepiece. We simply haven't room to print any more but let it be said that a new high seems to have been reached in the world of Value For Money. Blue Rondo, take note.**

I went to see Blue Rondo in Nero's Nightclub in Cardiff the other night. Admission was £4 and found out later — to our amazement — that this was cut-price "for our mates in Wales". After arriving about 10pm we were then made to hang around 'til 12.30am and by this time we were all wishing we'd had an early night instead.

When the band came on, everybody's spirits were lifted until 38 minutes later when Mr Sullivan announced "that's it — I'm off!" and ran off stage. We all thought he'd gone off for a rest until the band walked off after him and all these men piled on stage and started taking down the equipment. We left Nero's at 1.25 am totally disappointed, disoriented and completely ripped off.

One last word. Thank you very much Blue Rondo for honouring us with your company. After all,

you did do us a favour by turning up in the first place. Next time, don't bother. *Theresa Kelly, Pontypridd.*

I'm fed up with hearing complaints about concerts so I've written to settle the score (joke: never mind!).

I'd like to thank A Flock Of Seagulls for the time of my life on Tuesday at the University of East Anglia. They were wonderful. OK, so Mike sang out of tune once or twice but the atmosphere was so good nobody seemed to notice or care. It was great to see punks, heavies, mods, futurists and even — dread of dreads, cringe, horror — Fame t-shirt wearers, dancing and cheering together.

After the concert my friend and I went backstage to meet the band. They were lovely. They signed autographs, chatted happily and didn't say "paranormal" once. And I don't care what anyone says, I think Mike's hair looks a lot better than it did before. *Nicola, Smallburgh, Norwich.*

**This is still open to debate, actually: see page 5.**

After reading that article about John Cougar (November 11), we took exception to his obnoxious and conceited manner. Why doesn't he go back to concrete-mixing and leave the real music to groups who are not plagiarists and can sing!

John Cougar obviously doesn't care about his fans (whoever they may be) since he doesn't bother to create any kind of visual effect using costumes, make-up, etc at his concerts. Other groups spend a lot of time creating a popular image which their fans can imitate, so why then does he persist in wearing the same clothes on stage as he does off? He should keep his opinionated ideas to himself. *Jill, Pauline, Clare, Mary and Sara, Merseyside.*

**Personally I think Cougar's a thinly-disguised play on behalf of the UK Government to try and spread a little patriotism. And I'm not alone ...**

How dare John Cougar criticise British groups like The Human League? How ridiculous to condemn someone's music because of something they may have said.

His comments about Soft Cell also show what a bigoted prat he is. British music is far superior to anything the Americans can produce. As far as I'm concerned the Yankee twerp can buzz off back to the States and take Joan Jett, Kool & The Gang and those awful Go-Go's with him. *Kate Bush's husband, Bristol.*

**And I didn't even know she was married.**

I've cracked it. How to make a hit record. It's the titles, you know. You've got to have the titles beginning with 'The' and ending with 'Love' — e.g. "The Meaning Of Love", "The Look Of Love" and "The Other Side Of Love". *Alf's twin, Southampton.*

**Having "E.T." in there helps a bit as well.**

Dear Sir,

I have been asked by Mary Whitehouse to compile a report on the disgusting lyrics of some of today's records. And, quite frankly, I'm appalled.

In listening to the Top 40 on November 14th I counted eight records whose lyrics seemed to be preoccupied with a certain sensitive subject. The minor offenders were Kid Creole (singing about not being the father of some girl), Diana Ross (wishing she had a nice muscle man to grab hold of) and John Cougar (singing about how Jack took Diane behind a tree and did what he pleased, whatever that may have been).

The next two in the indecency stakes were Raw Silk and Status Quo. Raw Silk appear to be singing about the pleasures of "doing it to the music"; Status Quo are singing about how they want to "take and make" Caroline.

By far the worst offenders, though, are (I can hardly bring myself to mention their names) Shakin' Stevens, Barry Manilow and Marvin Gaye. Shakin' Stevens sings about something so unmentionable I can't even mention it. Barry Manilow — who I always thought was such a nice boy — was singing about how he wants to "do it with you" (though how he can do it with several million listeners all at the same



# LETTERS

From previous page . . .

time is quite beyond me). And Marvin Gaye even has the audacity to include the word S-E-X-U-A-L in his record's title. Honestly, it's quite disgusting and if something isn't done about it soon I'll have to burn my bra, stockings, suspenders . . . Reverend J. Prude, Sobó.

**Things could get worse, Reverend. Imagine if bands started doing "rude things" in public, instead of just saying them!** Thank God for small mercies, I say.



Not long ago Captain Sensible brought himself into the public eye by going straight to Number One with "Happy Talk". Old ladies and Mums rushed out to buy it. Was this the new Nick Hayward?

Going eagerly along to see the Damned concert a couple of weeks ago, I was surprised to see a lot of families with young children in the audience, all there to see the "Good Captain". When at last The Damned came on, we were greeted with the usual friendly abuse from Sensible. Not long afterwards, he dropped his trousers, much to the delight of his fans — good ol' Sensible, always such a laugh — but what of the families? They walked out in disgust and kicked up a big fuss to the local papers.

Well, what did they expect? Did the posters say: "Sensible Sings South Pacific (With Backing Group The Damned)"? No, they didn't. Fans of The Damned go to hear The Damned as a group, not Sensible on his own churning out stuff from his solo album. These people could surely wait 'til his solo tour.

It makes me mad that The

Damned should get bad press because of them. Surely even the band's name suggests that they could never be comparable to Abba or The Nolans? Captain Sensible's red beret, Liverpool.

**Frankly the very word "Nolans" (or even anything beginning with "N") strikes a note of pure terror among laint-hearted folk like myself but that's neither here nor there.**

I'm quite convinced that a lot of people who write to *Smash Hits* write some brief, totally meaningless letter just so's they can put some silly name at the bottom. This is no exception. *J. Taylor (Miss, but wouldn't mind being Mrs — think about it).*

**The next person to write an even remotely sensible letter gets a £5 Record Token and no questions asked.**

In your interview with Yazoo a few months ago, Alf said that they chose the name because it doesn't mean anything, like their music (who said it, not me). But — hear ye — 'tis not true. It's a river and a geographical phenomenon.

A "yazoo" is a tributary river which meets a main river which has "flood banks". It got its name from the Yazoo River which is a tributary of the Mississippi in North America and I'll bet even "Superbrain" Baz didn't savour that 'til now. *Jon Davey, Brantham, Essex.*

**Take your word for it. On behalf of a little-known section of this magazine — entitled the Revelation of an Unknown Brain-Box In Smash Hits (or R.U.B.B.I.S.H., for short) I hereby award you the princely sum of a £5 Record Token. This of course means we'll be flooded with letters claiming that Toto Coelo is a rare strain of South American tree frog, or that Bananarama is some kind of weirdo religious ceremony known only to the natives of Potters Bar, but I suppose that's par for the course.**

Dear Paul Tucker (Letters — November 11).

My God, aren't you such a hero! You really think you're great, don't you, just because you can use long words. So Tears For Fears deserve great fame and recognition (due to about eight members of the public of course). Well, how are they supposed to achieve one this without your so-called "teenyboppers"? Of course, you heard about TFF ages ago, didn't you? And that of course makes you a "true fan". Well, what about all those people

who didn't hear them when you did and only heard of them on *TOTP* therefore not making them real "aficionados"? An *Oxford Dictionary*, Dorchester.

**We get all sorts writing to us, you know.**

After reading Paul Turner's letter, I was convinced everyone would like to be as knowledgeable, pleasant and broad-minded as him so here's a few tips.

How to be the trendy cool-guy — of whom everybody thinks "wow he's so unconventional, intelligent and mature" — in four easy lessons:—

1. Never like the music the majority like. Always pick on minority groups and tell everyone how classy they are compared to the 'fickle rubbish' — note this phrase, it will come in useful — that people actually enjoy.
2. Use lots of long and impressive words. Take a tip from our hero, Paul Turner. He describes your mag as "a journal primarily concerned with music: an art." Well, I think pronunciation is also an art and this guy's really mastered it.
3. Insult perfectly harmless and well-meaning groups of people left, right and centre.
4. On no account enjoy yourself. Never have fun. We know the music business is only out to make serious points and cause everyone to be depressed.

Paul Turner — though he tries desperately not to — is the ultimate in "posing". I can only pity the rest of the population of Huntingdon.

*Someone in Reading.*

Is the "clothes-seller George" in your issue September 17 '81 our very own Boy George? Looks like him. *Tracey Owen, Sheffield.*



Is too. This was back in the halcyon days of yore when George was a mere pedlar

ol' togs in a rather outlandish shop round the back of Carnaby Street. Here he demonstrates the subtle art of juggling broken 'medley' records. Such talent even then.

Life's an illusion caused by lack of alcohol. *A little blue leg-warmer with "Bowie" tattooed on her wrist. P.S. Could someone stick Barry in a barrel of untreated sewage.*

**Ne point. He'd probably enjoy it.**

Q: Why does David Sylvian wear glasses?

A: Because he's blind as a bat without them. *Anon, Poole.*

**There's plenty more where that came from . . .**

Knock knock!  
Who's there?  
Cornflake  
Cornflake who?  
I'll tell you next week — it's a cereal. *Melanie Bingham, Welling, Kent.*

Q: What's the difference between Kevin Rowland and a pocket of Polos?

A: People like Polos . . . *J. Taylor's hat, Penwortham, Lancs.*

Dear Duran Duran,

I do hate to criticise, but I think someone ought to advise you on certain matters before you make any more TV appearances:

Simon — please learn the words of your songs properly. (Practise in front of a mirror or something.)  
Andy — take that ridiculous cap off! It makes you look like Norman Wisdom.  
John — get your hair cut! (Considering Andy is married to a hairdresser this shouldn't be too hard.)

Nick — don't smile so much. It makes you look positively evil.  
In fact, all four of you should take a leaf out of Roger's book. He always looks fresh, clean and tidy, even on Saturday mornings. *A tag packet*

**A tag packet? A tag packet! Where have all the proper names gone? What happened to Ken, Julie, Tracey and Lance? Where are Norman and Karen? Vaughan? Derek? (I think they joined Blue Rondo A La Turk — Ed).**

My dad went to the same school as Barry. *Neville Wright, Hebden Bridge.*

**Yes, we've seen your dad. Cycling up and down Hebden Bridge High Street with a carrot in each ear singing "I I Ruled The World" . . .**

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## THOMAS DOLBY London

Until this series of four shows at London's Marquee, live appearances from the redoubtable Mr Dolby have been rare indeed. He was, apparently, locked up somewhere busily training his computers to play on stage.

In the event though, Thomas found the business of trying to re-create the complex arrangements of his excellent "Use Of Wireles" album too difficult, and instead recruited former Soft Boy Kevin Armstrong and ex-Thompson Twin Matthew Seligman to help out in concert. He also armed himself with a battery of projectors to provide visuals.

In addition he scouted around and unearthed a series of bizarre

and unusual "artefacts" to provide support. The Hors D'Oeuvres, for example, who dance around doing bad conjuring tricks and juggling with pork chops.

Sad to relate, but Dolby was disappointing. This had nothing to do with the strength of his material — the set included such sterling stuff as "She Blinded Me With Science", "Windpower" and "Europa And The Pirate Twins". The problems were mostly technical: the band seemed under-rehearsed, the sound-mixing was poor and there was no space on stage to use the visuals properly.

Worst of all was the venue: The Marquee is vast, dingy and completely without atmosphere. Often, it's impossible to see the stage.

Dolby is one of our better young performers — let's hope it works out better next time.

Dave Rimmer



Dolby in stereo

## dates

Check locally before stepping out. A Bev Hillier production.

**Bucks Fizz:** Edinburgh Playhouse (March 3), Glasgow Apollo (6), Aberdeen Capitol (5), Dundee Caird Hall (8), Irvine Megrim Leisure Centre (7), Middlesbrough Town Hall (8), Newcastle City Hall (10), Harrogate Conference Centre (11), Manchester Apollo (12), Blackpool Opera House (13), Hanley Victoria Hall (14), Bradford St. George's Hall (15), Corby Festival Hall (19), Nottingham Royal Centre (20), Hull City Hall (21), Birmingham Odeon (22), Leicester De Montfort Hall (26), Ipswich Gaumont (28), Bessillon Festival Hall (27), Crawley Leisure Centre (28), Eastbourne Congress Theatre (28), Portsmouth Guildhall (April 1), Oxford Apollo (3), London Dominion Theatre (4,5).

**Echo And The Bunnymen:** Glasgow Tiffanys (December 16), Leeds Uni. (17), Hanley Victoria Hall (18), Chippenham Golddiggers (19), Poole Arts Centre (20), Nottingham Rock City (21), Aylesbury Friars (22), Lincaster Uni. (January 15), Edinburgh Playhouse (15), Newcastle City Hall (17), Sheffield Lyceum (18), Liverpool

Royal Court (21), Birmingham Odeon (22), London Hammersmith Odeon (24), Southend Cliffs Pavilion (25), Guildford Civic Hall (26), Brighton Dome (27), East Anglia Uni. (28), Ipswich Gaumont (28), Leicester De Montfort Hall (30), Cardiff Top Rank (February 2), Bristol Colston Hall (3).

**Grandmaster Flash:** Coventry Warwick Uni. (December 8), Manchester Hacienda (10), Leeds Uni. (11), Chippenham Golddiggers (12).

**Kids From Fame:** Brighton Dome (December 27, 4 & 8pm), Brighton Centre (28, 4 & 8pm), London Royal Albert Hall (30, 31, 3 & 7, 30pm), Birmingham National Exhibition Centre (January 1, 3.30 & 7.30pm).

**Killing Joke:** Manchester Fagane (December 12), Liverpool Warehouse (13), London Clarendon Hotel (14), Brighton Extremes (15), Leeds Warehouse (16).

**Scarlet Party:** London Marquee (December 10), London The Venue (13), Sussex Hoveham Capitol Theatre (16).

**Shakatak:** Hatfield Forum Theatre (December 8, 10), Tunbridge Assembly Halls (11), Southsea Kings Theatre (12), Hanley Victoria Hall (13), Derby Assembly Rooms (14), Margate Winter Gardens (18), London Wembley Conference Centre (17).

# nights OUT



## MARILLION Sheffield

When I tell you that the name Marillion comes from a Tolkien book called *The Silmarillion*, you'll probably think of oddball punning through the whole course of your one-way Glasgow commute. Well, there's much more in this powerful quintet than that.

Fronted by a 2.5 ft Scottish neo-neoclassicist named Fish — who has a real love for mathematics and stage props — Marillion are a spectacularly versatile neo-progressive rock band whose superbly entertaining set includes hard rockers like "The Web" and "Five Roots Down From The Candy", slow 'n' soft for a little, wistful pieces like "A Question of Money" and a 10-minute epic called "Greatest".

They'll be at the Glasgow Apollo on Wednesday (9.15), and at the Glasgow Playhouse on Thursday (8.15). Tickets are £4.50 (incl. p.p.).

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London HammerSmith Pallas (18), Chippenham Golddiggers (20), St. Austell Coliseum (21).

Stranglers: Chippenham Golddiggers (January 26), St. Austell Coliseum (29).

Thin Lizzy: Scarborough Futurist Theatre (February 9), Leeds Queens Hall (10), Manchester Apollo (12), Liverpool Royal Court (13), Sheffield City Hall (14), Leicester De Montfort Hall (17), Dorby Assembly Rooms (18), Coventry Apollo (19), Birmingham Odeon (21), Ipswich Gaumont (24), Brighton Centre (26), Portsmouth Guildhall (28), Oxford Apollo (27), Southampton Gaumont (March 2), Gloucester Leisure Centre (4), Poole Arts Centre (6), London HammerSmith Odeon (9, 10), Preston Guildhall (14), Cardiff Market Hall (15), Aberdeen Capitol (17), Edinburgh Playhouse (18), Glasgow Apollo (19), Newcastle City Hall (20).

Tyohs: Lancaster Uni. (December 10), Salford Uni. (11), Helix Civic Theatre (12), Ipswich Gaumont (13).

Blencmens: Nottingham Rock City (December 14), Birmingham Odeon (15), Liverpool Royal Court Theatre (16), Manchester Hacienda (17), Sheffield Lyceum (18), London HammerSmith Pallas (20).

## TALK TALK London

Talk Talk appear through the thick smoke and lights to thunderous applause. Surprising for a band who have only had one hit single and a moderately successful album.

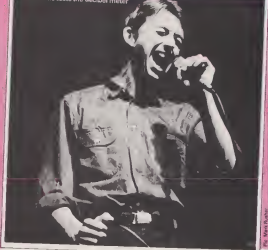
These effects work well in the early stages of the set. They match the Japan-styled mood which is created by saw-edged synthesizers, climbing bass and drum rhythms plus Mark Hollie's powerful voice which sends mild shivers up my spine.

However, they also cover a somewhat limited stage presence that becomes more obvious as the show progresses. The effects become more grandiose, culminating in a needlessly bombastic climax of sound, smoke and light in the penultimate song, "The Party's Over".

But is all this really necessary?

Peter Stockton

Mark Hollie tests the decibel meter



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