

SMASH

HITS

**FREE
BADGE**



ABC

PAUL WELLER, THEATRE OF HATE & HUMAN LEAGUE ★★★★★

★★★★★ HIT SONGS BY ROBERT PALMER, GARY NUMAN, KRAFTWERK & MANY MORE

SOFT CELL, TONI BASIL & THE NOLANS IN COLOUR ★★★★★

GARY



With various pretence
And I'll wave my flag for you
Interest in heart

We are not savage
Like children
We're people
What difference, say

Music for chameleons
Music for chameleons

Dream of Siam
We could leave in the morning
Old friends and shy

We need to win
Like you need to breathe
I've an interest in games

Music for chameleons
Music for chameleons
Music for chameleons
Music for chameleons

Words and music by Gary Numan
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Noman Music Ltd.
On Beggars Banquet Records

MUSIC
FOR
CHAMELEONS

NUMAN



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COVER, MARTIN FRY OF ABC BY SHEILA ROCK

Private Lives

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You're Young

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Crypsis

ATF

AFTER THE FIRE

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in picture bag.12" also available featuring
additional track 'Billy Billy'*

*Recorded live at the Rainbow - 14th November 1980

7"-CBS A 1951. 12"-CBS A 13 1951.

'RICH BOYS' b/w 'One Rule For You'



these are a few of

WHY FAVOUR

PAUL WELLER SORTS OUT THE STUFF HE'D TAKE TO A DESERT ISLAND, IAN CRANNA TAKES NOTES.

Is it really all gloom and doom with Paul Weller these days? We decided to find out by selecting a dozen topics and asking Paul to pick his favourite things within these categories. We ran the earnest young man himself to earth in the depths of Polygram's studios where a few last touches are being added to The Jam's latest waxings. As smartly turned out and as friendly and down to earth as ever, here's what one of pop's more sombre characters has to say about his interests, influences and obsessions...

FILM



Young lovers in "The Crowd".

"**The Crowd**" (directed by King Vidor. An American silent film from the '30s about a poor but happy family whose life is jinxed by sudden wealth until the central character is considering suicide but is saved by the faith of his young son.)
"The bit that always gets me and sends shivers up the spine — his kid looks up and says 'I still believe in you, Dad. When I grow up I want to be just like you.' Great!"

Also any Hammer horror films ("They remind me of an era long gone — the horror films these days are all arms being chopped off and really really sick. These have got a sense of innocence about them that I really like.") and any "Carry On" films ("Same for that — it's just the innocence in them that I really like. You don't get that any more.")

RECORD

"**Waterloo Sunset**" by The Kinks.

"That's my favourite record of all time, my Desert Island Disc. It's the most complete song I've ever heard. It's got everything — it's an emotional record, the lyrics are brilliant and it's got a great melody."

AUTHOR



George Orwell — "Collected Essay And Journalism". "I like his politics. I like his version of socialism, and also I think he had a lot of just basic common sense. Or he realised that the working class had that common sense and that's what he was striving for."

"And also the quote: 'If liberty means anything at all, it means the right to tell people what they don't want to hear.'"

FOOD

Indian, Italian, Israeli.

"I don't eat meat or fish. My girlfriend's a vegetarian, and I started living with her. And also when you move away from home and you've got to cook your own food, it's different. For six months I just used to buy frozen beefburgers and all that and so

that's two reasons why I gave up. I like these three types of food because the vegetarian food they have is a lot more interesting." Menu: Falafel (ground up chick peas in tiny balls); Fried potato; salad with salt and lemon; pitta bread and garlic sauce.

TV PROGRAMME

Now — "**Minder**".

"There's not many good programmes — that's probably the best. Basically because it captures ordinary life or one aspect of ordinary life." All time — "**Coronation Street**".

"Like the 'Carry On' films, it's like a piece of England that doesn't really exist that much any more. All the camaraderie between the neighbours — I remember all that stuff. We used to live in Stanley Road in Woking, a terraced street like that and it was true — you could always leave your back door open."

"It's only broken down in the last few years. This is a new thing, this breakdown in integrity of working class people — leading off your own kind, mugging some old girl down the road who's got sold all."

George Cole and Dennis Waterman in "Minder".



MUSICAL PERIOD AND INFLUENCES

1963-67, 1976. Black music in general plus The Who, The Kinks and The Small Faces. "I don't like the three minute pop song as in the sort of crap you get in the charts, but I like the idea of just three minute simple stuff."

"All the soul of Motown and Stax — and the English stuff like The Kinks and The Who and The Small Faces, all the bands that I really like, was happening then. Maybe that's stayed with me because in my teenage years I

never turned on to all that glam-rock stuff. I thought it was really boring, all that music in the '70s. So I suppose till I saw the Pistols I just kept listening to all then old records."

"The Kinks because of Roy Davies' songwriting — I think he's the greatest songwriter, or he was. The Who and The Small Faces because of their image, the style. The clothes attract me more, though I like the music as well."

CITY

Amsterdam

"It's really modern — the people are modern-thinking. The government in Holland in general has actually thought about their nuclear protesters and shelved nuclear development. And Amsterdam is really cosmopolitan — there's loads of cultures and races — it's great. And it all seems to work together."

GIG

Newcastle City Hall.

"It's always great there — it's got a great atmosphere. Glasgow's great as well. A lot of the places up North are good because they don't get so much as people down South — they're not, like, cool about it. It's a really honest reaction you get there."

"There was also a great time at Newcastle when the front P.A. went and we had no vocals at all. We just played 'In The City' — just the backing — and the crowd sang it. That was really good."

HERO



Paul listens to advice from father John, "my hero".

My dad. (John Weller is also The Jam's manager.)

"I like his attitude, always have done. He's never been conventional and that's why I like him."

"He's a lot shrewder than people thought as well. If he looked it in I would as well. Definitely. A lot of the times he's the one that's kept it all going."

LAUGHS

Laurel And Hardy.

"They're timeless, and universal as well. And they don't have to rely on cheap gags. Some of the people you see today are really sick — Jim Davidson and all those people make me sick."

WITTE THINGS

paul weller



PH: VIRGINIA TRINNET

CLOTHES

Cufflinks ("I don't know what that style was called — the late '50s really modern design, cubist shapes and stuff."); **Levis** ("Only Red Tag ones, the original ones. They always look good with whatever you wear"); **Sunglasses** ("Mine are black"); **Mohair suit** ("I've got a black shiny one. That's the sort of style of dress I like, that I'll always be into.")

"I don't know what it is — I think it's a thing I latched onto in '74/'75 as a kind of base and that's always stuck with me. I'll never get out of that. It always be that way."

POETRY

"Mask Of Anarchy" by Shelley (Percy Bysshe, not Pete)

"You know the back of 'Sound Affected'? Those three verses on the back — they're from that."

"We used to get all the crap at school — Wordsworth and that — all the wrong aspects. I never realised that Shelley was a revolutionary or an anarchist. If they ever used Shelley at school it would just be a love poem or something. His stuff is really striking — a lot of it still makes sense today."

LOVE MAKES THE WORLD GO ROUND

THE JETS

There's been a lot of talk about the game of love
It's a what everybody everywhere's thinking of
The love bug's busy as he can be
And I got a funny feeling that he just bit me

Chorus

'Cause love makes the world go round and round
Love makes the world go round
Your pulse will beat and your heart will pound
'Cause love makes the world go round

I met a little guy about four feet small
(yeah, yeah, yeah, yeah)

Who fell in love with Annie who was eight feet tall
(yeah, yeah, yeah, yeah)

And everytime I see 'em coming down the street
(yeah, yeah, yeah, yeah)

I know that true love it just can't be beat
(yeah, yeah, yeah, yeah)

Repeat chorus

A goose got loose at the County Fair
(yeah, yeah, yeah, yeah)

They looked high and low but she wasn't there
(yeah, yeah, yeah, yeah)

Up jumped the gander saying leave her alone
(yeah, yeah, yeah, yeah)

When she missed ole dad, she'll come back home
(yeah, yeah, yeah, yeah)

'Cause love makes the world go round

No matter what you do everywhere you go
(yeah, yeah, yeah, yeah)

You get kinda lonely when the fights are low
(yeah, yeah, yeah, yeah)

Everybody got to have a love that's true
(yeah, yeah, yeah, yeah)

And I've just a gotta have you, you, you
(yeah, yeah, yeah, yeah)

Repeat chorus

Love makes the world go
Love makes the world go round
Yeah, yeah and yeah, yeah

Words and music by Ollie Jones
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On EMI Records



RUN TO THE HILLS

IRON MAIDEN

White man came across the sea
He brought us pain and misery
He killed our tribes he killed our creed
He took our game for his own need

We fought him hard we fought him well
Out on the plains we gave him hell
But many came too much for Cree
Oh will we ever be set free

Riding through dustclouds end barren wastes
Galloping hard on the plains
Chasing the redskins back to their holes
Fighting them at their own game
Murder for freedom and stab in the back
Women and children the cowards attack

Run to the hills, run for your lives
Run to the hills, run for your lives

Soldier blue in the barren wastes
Hunting and killing's a game
Raping the women and wasting the men
The only good Indians are tame
Selling them whiskey and taking their gold
Enslaving the young and destroying the old

Run to the hills run for your lives
Run to the hills run for your lives
Repeat to fade

Words and music by Harris
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On EMI Records



This is your Orange Juice booklet, designed by the band themselves for you to cut out and keep. Slip the page into four parts along the dotted lines. Fold these quarters down the middle, arrange them by the page numbers in the corners and use the result to impress your friends. No paper aeroplanes or origami, please.



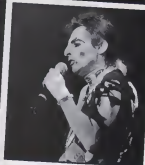
YOU CAN'T HIDE YOUR LOVE FOREVER



the PICTURES



Left: meet Buzz. They're London-based merchants of knuckle-cracking funk and firm believers in the old tradition where the singer always gets to wear the coolest shades and the only white jacket. It's music strictly for fun: a new single, "Sorry My Dear", and a nationwide tour just drawing to a close. Be there or behave!



By Andy Crane

Handsome old Devil, isn't he? Fun-loving Vince Furnier (Alice Cooper) back in London, showing all the wear and tear of his 34 years. The shirt hasn't fared much better, by the looks of things.



Depeche Mode are a four-piece on-stage and a three-piece in the studio. That's the odd piece above; Alan Wilder. The 22-year-old synth-player first cut his teeth with The Hitmen before being plucked from

Hempstead to brave the surging throng at "Crocs." Rayleigh, in the New Year. He may join up yet, say the threesome: it's just a "trial period".

HAIRCUT ONE HUNDRED.



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TONI BASIL

MICKEY

Oh Mickey you're so fine
You're so fine you blow my mind
Hey Mickey, hey Mickey

Repeat 3 times

Hey Mickey
You've been around all night
And that's a little long
You think you've got the right
But I think you've got it wrong
Why can't you say goodnight
So you can take me home Mickey

'Cause when you say you will
It always means you won't
You're giving me the chills
Baby please baby don't
Every night you still leave me all alone Mickey

Chorus
Oh Mickey what a pity you don't understand
You take me by the heart
When you take me by the hand
Oh Mickey you're so pretty
Can't you understand
It's guys like you Mickey
Oh what you do Mickey
Do Mickey, don't break my heart Mickey

Hey Mickey
Now when you take me by the
Who's ever gonna know
Every time you move I let a little more show
There's something you can use so don't say no Mickey
So come on and give it to me any way you can
Any way you wanna do it, I'll take it like a man
But please baby don't leave me in the, damn Mickey

Repeat chorus

Oh Mickey you're so fine
You're so fine you blow my mind
Hey Mickey, hey Mickey

Repeat 3 times

Repeat chorus to fade

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On Redialchoice Records

TRUMAN NATURE

Yet More Interesting Facts: "Music For Chameleons," the latest **Gazze** offering, is also the title of the latest collection of short stories by American author Truman Capote. And, as if that wasn't enough, Gary (or Biggles, as we call him on the light deck) has even roped in David and Theresa of Dollar to croon on the B side, "Noise Noise".

SARNIE SIDE UP

Very silly promotional gimmicks department. With their latest kitchen marvel, the GRILL Double Sandwich Maker, Sunbeam are offering a FREE copy of the **Stranglers** "Golden Brown" single.

Next week Danish Bacon are giving away Pigbag LPs with every six rashers . . .

An unusual marriage of reggae and **Paul McCartney** has resulted in an LP bearing the faintly ridiculous title, "Beagability". In translation this means **The Clash** are with skanking interpretations of Macc's classics such as "With A Little Luck", "Love Me Do" and — as you've doubtless guessed — "Mull OI Kintyre".

EMI are not a record company to languish on their laurels. They've already corralled a clutch of recent hits in a new compilation called "**Twenty With A Bullet**". It's terrific value: the twenty tracks include: "The Model" by Kraftwerk; "Golden Brown" by The Stranglers; "Cambodia" by Kim Wilde; "Love Makes The World" by The Jets; "My Own Way" by Duran Duran and "Daddy's Home" by Cliff Richard. Not bad eh?

BUNNY SIDE UP

Video bams take note. Just out is a video cassette of two short films made by **Echo and the Bunnymen** — "Shine So Hard" and "Le Via Luongo". It costs £16 (plus £1.00 for postage and packaging) and is available from Atlas Adventures, The Palace, 21 Dundonald Road, Redland, Bristol BS6. Don't forget to state whether you want the 'VHS' or 'Betamax' format. This is all very well chaps, but when are we going to get something new from you?

VICE GIRL IN CIVIL SERVICE RIDDLE



VICE SQUAD (left to right): Dave, Beki, Mark & Shane — waiting for the leather forecast.

Sebeaus Bond was 13 in 1977. Punk's vaseline and venom attack had just begun and Becky was hooked. She became **Beki Sengade** and from the ashes of two local Bristol bands, the TV Brakes and The Contingent, put together **Vice Squad**. The present line-up includes Beki (vocals), Dove (guitar), Mark (bass) and Shane (drums).

Beki recalls: "I loved punk's idea of rebellion and the fact that you could wear ragged clothes and still be trendy. Punk was also more sexist."

The squads played their first gig in April '79 as support act to punk heavyweights Crisis. They contributed a track ("Nothing") to

the Bristol compilation "Aven Calling" and in November 1980 released the "Lost Rockers" E.P. on Riot City Records.

But grizzly reports about the violence of their gigs meant that doors were slammed stoutly in their faces. They only managed to scrape together three live dates in Bristol during 1980.

In order to make ends meet Beki found work as a clerical assistant ("the lowest of the low") in the Department of the Environment. Didn't the powers-that-be object to Beki's delicate combination of haystack hair and studded leather?

They never minded. They had bikers, skinheads, punks, all sorts there. They even let me take time off to do gigs."

The band signed to EMI and recorded an album "No Cause For Concern" in live days. Everyone, including the band, hated it.

Beki feels strongly about the violence of their gigs. She's anti-sexist, anti-racist, anti-meat eating, anti-war and anti-vivisectionist ("that's experimenting on animals").

"I still wear leather though. God knows why."

The band who've just had a minor hit with "Out of Reach" are currently locked in a Bristol studio recording their first proper album.

Adds Beki: "Some of it is a bit heavy metalish for us. But I think that's quite good. At least it shows a bit of progression."

FROM BAND TO VERSE

The Skids — the band who Virgin Records admit have been through "considerable personnel changes" — have now not got any personnel left to change. In short, they've split up.

Actually there was only one Skid left to leave, apart from Richard Jobson, and that was bassist Russell Wehb who'd stood firmly to his ground while Jobbo was off doing all his poetry readings. Guitarist and co-founder of The Skids, Stuart Adamson, left the band nearly a year ago. Jobson has decided to devote all his time to his various solo activities — mainly poetry reading and fringe theatre.

They went in at number one. They were the first group in years to play both sides of a single on Top Of The Pops. We're talking about **The Jam** and their next L.P., "The Gift", is out on March 12. Side One goes like this: "Happy Together", "Ghosts", "Precious", "Just Who Is The 5 O'Clock Hero?", "TransGlobal Express" and Side Two: "Running On The Spot", "Circus", "The Planner's Dream Goes Wrong", "Carnation", "Town Called Malice", "The Gift". It comes in a special candy-striped paper bag.



Pete Shelley steps out on his first collection of live dates since the Buzzcocks split up a year back. It's billed as "The Machine Tour", possibly because Pete's entire backing band is non-human. An electric 12-string guitar, tapes, computers, a drum machine and that's your lot.



GIVE IT

ARREST

Nobody — but nobody — can deny that we're generous. And just to prove the point we've decided to bring you the first ever "Competition-Within-A-Competition!"

Not only are we offering 10 12" copies of the latest **Madness** outing "Cardiac Arrest" — signed by the boys themselves — but also, on the sleeve you'll find details about your chance of winning a juke-box choc-full of 100 singles.

Daft, isn't it? Have a go. Peruse the following brain-teaser and jot the answer on a postcard — along with your name and address — and post it to "Smash Hits Cardiac Competition", 52/55 Carnaby Street, London W1V 1PF. The first ten correct answers that leap to hand on March 18 will get a 12" package for keeps.

Here's the question: What was so special about "The Return Of The Los Palmas 7"? The fact that — a) it was recorded in a Turkish Bath; b) there's only one word in it; c) David Sylvian plays drums on it; d) it was inspired by the famous Mexican bandit Juan Cometto.



"Dimples": check that cheek cressage PH: TERRY LON

"Dimples" they call him, and it's not hard to see why. Every time he reveals that gleaming rack of dental work, vast great valleys appear in his cheeks.

And the ladies love it, apparently. Well, the American housewives at any rate. Sad to say, **Richard "Dimples" Field** hasn't captured the heart of all the feminists back home with quite such success. "Bit of a male chauvinist" they reckon, and there's no denying they've got a point.

The San Francisco-born warbler first dumped his leanings towards baseball when he discovered he could drive 'em all bananas in the local Bay Area clubs with his smoky vocal performances. After producing the likes of The Ohio Players and his own debut LP "Dimples", the multi-instrumentalist has now shot into the limelight with his first chart hit about the rigours of being frightfully popular with the girls, movingly entitled "I've Got To Learn To Say No". The feminist faction are, however, even less enamoured of his B-side, a plaintive tale about the misery of that legal heading known as marriage called "She's Got Papers On Me".

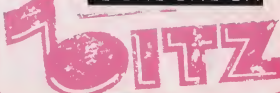
Not that he cares, mind. Nothing seems to stop it selling.

THROWING A MOODY

Contrary to recent rumours, **Whitesnake** have not lowered the final curtain. However, guitarist Mick Moody has left and the rest of the band can't decide whether to replace him or not. All this has delayed the next LP and postponed their projected April tour.

To paste over the gap, Purple Records have slipped out "North Winds" by David Coverdale — a long deleted antique from '78.

TZ BITZ BITZ BIT



QUESTION MARC ...AND DAVID

GEILS TALK

Due to enormous public demand we're delighted to announce the return of **The Smash Hits Readers' Q&A!** And the lucky one with the letter-opens this time around are Marc Almond and David Ball of **Soft Cell**.

Now's your chance. All the questions you've always wanted to aim their way but never had the chance. Daft ones, meaningful ones or just plain down-to-earth ordinary ones.

Send your question — one only — on a postcard or on the back of an envelope to **Soft Cell Q&A**, Smash Hits, 52/55 Carnaby Street, London W1V 1PF. Keep 'em short and to the point and don't forget to include your name and address.

Everything comes to be who waits department. Have patience, would-be-papstans. Pay heed to the example of the **J. Geils Band**, "the bad boys from Boston" as they were initially known. It's taken them eleven albums and thirteen years to get themselves a major hit in the shape of "Centerfold".

While they've always been reliable when it came to providing a cracker live show, it's taken them some time to make a proper hit album like the current "Freeze-Frame", America's biggest selling LP at the time of writing.

Not bad for a band whose biggest claim to fame a couple of years ago was that their lead singer Peter Wolf had once been married to Faye Dunaway.



Pete Kircher. the satin jacket!! have to go PH: MARY PUGH

Having combed their way through some 400 tub-thumpers, **Status Quo** proudly unveil their new recruit. He's Pete Kircher (34) who has — at various times since the mid-'60s — parked his kit with The Loving Kind, Honeybus and the gangster rock-soul outfit, Shanghai, before he met up with Quo on a '76 UK tour.

He'd just quit The Original Mirrors in late '81 when Francis Rossi phoned him from Switzerland and asked him to bash a few symbols along with the remaining trio.

And last week, they made it a permanent arrangement. Lucky that, as they release an LP, "1982", in April and then set out on a massive nationwide trek.

And there was a gnashing of teeth and a slapping of wrists around the office as it was discovered that — horror! — two of the anagrams in last issue's Crossword were incorrect. Sorry about that.



The Brothers Cotton (left-right) Ray, Bob, Tony

Lead singer Bob Cotton — who with his younger brothers Ray and Tony — comprises Northampton rockabilly band **The Jets**, has two rather different hobbies. One is a fairly mundane "messing about with cars", but the other is a rather startling "making shirts" — including the band's stage gear.

"I always patched my jeans whenever they wore out," explains the quiffed one, whose trade as an electrician gives no hint of his flair with a needle and thread. "And collars would wear out on shirts. Because they were favourite shirts, I would take the collar off and turn it inside out."

Then, during a craze for covering denim jackets with patches, Bob went one step further by ditching the patches in favour of cutting out a pattern and making a whole jacket.

"And then I started to make shirts for the band. I designed them, cut them out and sewed them up. Our LP comes out in March and there's a picture on the front. I made all the shirts in that, and the one on the back. When you see it, you'll know where the shirts came from!"

The album's title? Not inappropriately, it's "100% Cotton". IAN GRANGE

ULTZ 'N PIECES

ALL TIME TOP 10 JAKE BURNS

- (In no particular order apart from Number One).
- 1. THE CLASH: White Man In Hammerhead Peltis (CBS).** Simply the best record ever made.
 - 2. ELVIS COSTELLO & THE ATTRACTIIONS: Watching The Detectives (Stiff).** The best drum sound ever recorded and a truly labh-0 lyric.
 - 3. CULTURE: Two Seven Clash (Channel One).** A real breakthrough as far as I was concerned in so much as it was the first reggae album I bought. Magnificent.
 - 4. MARVIN GAYE: Heard R Through The Grapevine (Motown).** An honest-to-goodness classic before the term was abused to include Sot Cell, etc. A real record.
 - 5. U2: Out Of Control (Island).** The best 'Irish' record ever made from one of the most exciting and original bands since.
 - 6. THE WHO: Won't Get Fooled Again (Polydor).** From the band with

an embarrassment of riches. Brilliant record from a group who don't know the term 'sell-out'.

- 7. BOB MARLEY & THE WAILERS: I Rebel Music (Island).** God alone -- or perhaps Jah alone -- knows how he can sing the high notes on this. A real genius was Marley.
- 8. BUNNY WAILER: Roots Radics Rockers And Reggae (Island).** My personal favourite reggae tune, which was massacred by Stiff Little Somebody Or Other.
- 9. ASWAD: Behold (Island).** From their second album, 'Hujel', and a great track it is! Brilliant live band, Aswad.
- 10. THE ROLLING STONES: Start Me Up (Rolling Stones).** Oh... how do you pick one? My favourite at the moment!



DISCO TOP 40

DISCO TOP 40	WEEKS ON CHART	ARTIST	RECORD
1	1	THE JAM	GO TO THE TOP
2	1	THE JAM	GO TO THE TOP
3	1	THE JAM	GO TO THE TOP
4	1	THE JAM	GO TO THE TOP
5	1	THE JAM	GO TO THE TOP
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34	1	THE JAM	GO TO THE TOP
35	1	THE JAM	GO TO THE TOP
36	1	THE JAM	GO TO THE TOP
37	1	THE JAM	GO TO THE TOP
38	1	THE JAM	GO TO THE TOP
39	1	THE JAM	GO TO THE TOP
40	1	THE JAM	GO TO THE TOP

INDEPENDENT SINGLES TOP 30

INDEPENDENT SINGLES TOP 30	WEEKS ON CHART	ARTIST	RECORD
1	1	THE JAM	GO TO THE TOP
2	1	THE JAM	GO TO THE TOP
3	1	THE JAM	GO TO THE TOP
4	1	THE JAM	GO TO THE TOP
5	1	THE JAM	GO TO THE TOP
6	1	THE JAM	GO TO THE TOP
7	1	THE JAM	GO TO THE TOP
8	1	THE JAM	GO TO THE TOP
9	1	THE JAM	GO TO THE TOP
10	1	THE JAM	GO TO THE TOP
11	1	THE JAM	GO TO THE TOP
12	1	THE JAM	GO TO THE TOP
13	1	THE JAM	GO TO THE TOP
14	1	THE JAM	GO TO THE TOP
15	1	THE JAM	GO TO THE TOP
16	1	THE JAM	GO TO THE TOP
17	1	THE JAM	GO TO THE TOP
18	1	THE JAM	GO TO THE TOP
19	1	THE JAM	GO TO THE TOP
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22	1	THE JAM	GO TO THE TOP
23	1	THE JAM	GO TO THE TOP
24	1	THE JAM	GO TO THE TOP
25	1	THE JAM	GO TO THE TOP
26	1	THE JAM	GO TO THE TOP
27	1	THE JAM	GO TO THE TOP
28	1	THE JAM	GO TO THE TOP
29	1	THE JAM	GO TO THE TOP
30	1	THE JAM	GO TO THE TOP

TAKE 5

The current listening pleasure of a 50000. His picture. Some work. **Tom Neri**, **1. ASIC: Theatrical From 'Mastop' (Shirley's 'Fusion Sound' (Neutro).** **2. NICK LOWE: Mick The Eddie (F. Sea).** **3. KRAFTWERK: Computer World (S&W).** **4. THE TURQUOISE SWIMMING POOLS: The Night (S&W). The Night (S&W). The Night (S&W).** **5. ELVIS COSTELLO & THE ATTRACTIIONS: Armed Forces (Reddy).**

PERSONAL FILE

JOANNE (from the Human League)

NAME: Joanne Cothelall. **BORN:** 18.9.62. **EDUCATED:** Frencheville Comprehensive. **FAVOURITE TEACHER:** Mr. Farmer, the history teacher, because he was patty and he used to get chalk on the end of his nose. He was a bit like Magnus Pike. **FIRST CRUSH:** Gosh! Our dog, Max. **JOB:** It was straight into the wonders of the Human League!

FIRST RECORD: 'Smash (It's Supremes Style)' when I was 11. **FIRST CONCERT:** Showaddywaddy at the City Hall in Sheffield when I was 14. **TV:** 'Hart To Hart' though it's got as good now as it was first time 'round. **MOST PRIZED POSSESSION:** Earrings that Philip bought me.

BOYFRIEND: I **CARTOON CHARACTER:** Elmer from Bugs Bunny. **HEROINE:** I haven't got one. **FAULTS:** Eating too much chocolate because it gives me spots. **AMBITION:** Make a record of my own. **FOOD:** Chinese. **WHAT YOU'D DO WITH A MILLION QUID:** Buy a Jaguar. **FAVOURITE PHRASE:** 'Oh Philly!' When he does something, I always say 'Oh Philly!'. **MOST HATED EXPRESSION:** Any swearing word. **HAPPINESS IS:** Being at Number One for five weeks. **WHERE ARE YOU GOING NOW?:** Into Boarsemouth to do some shopping with Philly!



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London SW5
- The Jam**
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Moulton Estate,
Woking Surrey

INDEPENDENT ALBUMS TOP 10

INDEPENDENT ALBUMS TOP 10	WEEKS ON CHART	ARTIST	RECORD
1	1	THE JAM	GO TO THE TOP
2	1	THE JAM	GO TO THE TOP
3	1	THE JAM	GO TO THE TOP
4	1	THE JAM	GO TO THE TOP
5	1	THE JAM	GO TO THE TOP
6	1	THE JAM	GO TO THE TOP
7	1	THE JAM	GO TO THE TOP
8	1	THE JAM	GO TO THE TOP
9	1	THE JAM	GO TO THE TOP
10	1	THE JAM	GO TO THE TOP

RAP YOURSELF SILLY

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Train

YOU'RE THE ONE FOR ME

I stand up from the cloud
Shout out loud
You're the one for me

With true love by my side
The world will be mine
You're the one for me

With this true love I've found
Take my feet up off the ground
To fly away

With this true love my dear
Behave my every fear
I can't go away

Chorus
You just don't know (just don't know)
What you sit to me
But I'm not the same (I'm not the same)
Since you gave me
Love and a life from the rain
You just don't know
How you make me feel
Your sweet thing (your sweet loving)
Isn't so unreal
I've got love, love desire
Since your loving
My soul's on fire

I stand up from the cloud
Shout out loud
You're the one for me
With true love by my side
The world will be mine
You're the one for me

I'm riding over a cloud
Gotta shout it out loud
You're my whole world

Baby hold on tight
For the rest of my life
Don't let me fall

Repeat chorus

With the love I have made it
When an turn this world around
We can live through all adversity
And we never touch the ground
We'll take a chance to ride upon it
To a place that's far away
The sight of love will shine on us
Forever and a day

Repeat and ad lib to fade

Words and music by H. Eaves B./J. Williams
Reproduced by permission Pateman & Co. Ltd.
On Epic Records



hamilton bohannon

LET'S START TO DANCE AGAIN

The message is in the music
Now if you're ready
The man's got the notion
To put your rhythm sections in motion
Shimmy, shimmy, co-co bop
You're rocking with the doc

Come on and do it
Come on and do it
Come on and do it, do it, do it
Come on and do it
Come on and do it
Come on and do it
Come on and do it, do it, do it
Come on and do it

Well now, it looks like the big fun has just begun

Well I've been watching you all night
Well don't you wanna dance
Don't you wanna dance

Tang, tang, boogie bang
Let's rock the house
Let's shock the house
Boom, boom, shakin' room
Let's rock the house
Let's shock the house

All night, alright
Don't stop, don't stop
Don't block the dock
Shakar boom boom

Shaker boom, boom, tang, tang, rum a tum-tum
Go bang that tang to the beat of the drum

Everybody get on up and dance
Get on up yeah

Ain't you tired of sitting down
Get on up and dance yeah

Now if the rhythms make you wanna dance and sing
And otherwise do your thing
Swaying to the music.

Hey now we'd like to say
That it's not a question of getting down
But actually how low you can go
So here's to your health
Now express yourself
Bohannon make it funky

Come on and do it
Come on and do it
Come on and do it, do it, do it
Come on and do it

The whole house starts rocking
When the drummer starts sockin'
That anti-wellflower sound at you
Get up off the wall y'all
Kick those feet up and set 'em down
Don't be ashamed, don't be shy
Come on girl, come on guy

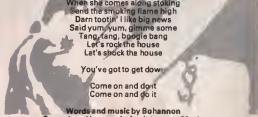
Everybody get up and rock, this house
Get up that's all you've got to do girl
Let your body go inside and out yeah
This man's shouting the music yeah

She'll be coming round the mountains
When she comes along stoking
Send the smacking flame high
Damn too! I like big news
Said yum, yum, gimme some
Tang, tang, boogie bang
Let's rock the house
Let's shock the house

You've got to get down

Come on and do it
Come on and do it

Words and music by Bohannon
Reproduced by permission Intarsong Music
On London Records



precious



Photo: Paul Weller

THE JAM

YOUR PRECIOUS LOVE — THAT MEANS SO MUCH
 WILL IT EVER STOP OR WILL I JUST LOSE TOUCH
 WHAT I WANT TO SAY — BUT MY WORDS JUST FAIL
 IS THAT I NEED IT SO I CAN'T HELP MYSELF
 LIKE A HUNGRY CHILD — I JUST HELP MYSELF
 AND WHEN I'M ALL FULL UP — I GO OUT TO PLAY

LOVELY AS THE MOORS ON A WINTER'S MORNING
 QUIET AS THE SEA ON A COOL CALM NIGHT
 IN YOUR TRANQUIL SHADOW — I TRY AND FOLLOW
 I HEAR YOUR DISTANT SHOE CLICKS
 TO THE MIDNIGHT BEAT
 I FEEL TRAPPED IN SORROW
 IN THIS IMAGERY
 BUT THAT'S HOW I AM, WHY I NEED YOU SO

BUT I DIDN'T MEAN TO BLEED YOU DRY
 OR TAKE YOU OVER FOR THE REST OF YOUR LIFE
 IT'S JUST THAT I NEED SOMETHING SOLID IN MINE

BELIEVE ME BABY

YOUR PRECIOUS LOVE — THAT MEANS SO MUCH
 WILL IT EVER STOP OR WILL I JUST LOSE TOUCH
 WHAT I WANT TO SAY — BUT MY WORDS JUST FAIL
 I HEAR DISTANT SHOE CLICKS
 TO THE MIDNIGHT BEAT
 I FEEL TRAPPED IN SORROW
 IN THIS IMAGERY
 BUT THAT'S HOW I AM, WHY I NEED YOU SO

WORDS AND MUSIC BY PAUL WELLER
 REPRODUCED BY PERMISSION CHAPPELL MUSIC LTD.
 ON POLYDOR RECORDS

So tell me why I feel so insecure
 I've been missing all those parties
 The kind of friends you keep
 Don't help at all
 Can't you stop this way of thinking

Don't stop
 Don't stop it now

Repeat 3 times

It's so hard to stop
 You should be standing next to me
 You should be standing next to me
 You should be standing next to me
 You should be standing next to me

Is there any special reason
 Am I mistaken for a fool these days
 Can't you remove this complication
 Your tall stories don't amuse me.

Don't stop
 Don't stop it now

Repeat twice

It's so hard to stop
 You should be standing next to me
 You should be standing next to me
 Standing next to me
 You should be standing next to me
 You should be standing next to me
 You should be standing next to me
 You should be
 You should be

Words and music by John Moore
 Reproduced by permission Sunbury Music Ltd.
 On RCA Records

DON'T STOP

THE MOOD



CROSSWORD

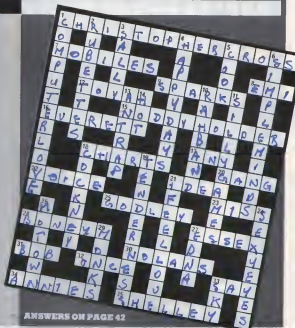
ACROSS

- 1 Annoyed singer of "Arthur's Theme"
 2 Eastbourne band who need swimming lessons (7)
 3 Queen and Duran Duran's record label (1, 1, 1)
 4 Two Mael singers (6)
 5 Female hitmaker who's always on Safari (5)
 6 Turn old Dr D Honey into Slade's singer (5, 6 anag.)
 7 Nutty Kenny of "Video Show" fame (7)
 8 ... Trouble (3)
 9 Most bands hope to top them (6)
 10 ... Of Four (4)
 11 ... Park (with no G) (4)
 12 Recent Ultravox winner (5)
 13 The Rolling Stones' "... You" (4)
 14 He usually goes with Creme (5)
 15 David who starred in "Silver Dream Racer" (5)
 16 Shiny dippers in the "Rivers Of Babylon" (5, 1)
 17 It's those famous sisters again! (6)
 18 Maybe Marley, maybe Geldof (3)
 19 ... Upon A Time"/Siouxsie And The Banshees album (4)
 20 ... When "Lene Lovich (3)

- 21 "..... Song", a John Denver classic (6)
 22 Pete who once headed The Buzzcocks (7)

DOWN

- 1 A digital date with Kraftwerk (8, 4)
 2 Bette Sur, a hit group of the '70s (9 anag.)
 3 Miss James of "Tiswas" proven (5)
 4 TV series featuring the Fonz (5, 4)
 5 Professional Paul (4)
 6 This Scottish band doesn't sound all that bright! (6, 5)
 7 Dan H Bar, the "Crunch" and "Falcon" hit outfit (3, 3 anag.)
 8 Janet Kay's 1979 higgie (5, 5)
 9 Adam's chatty charter (3, 3)
 10 Let's the Gossip? (3)
 11 Rejects (7)
 12 Chic-penned hit for Diana Ross (10)
 13 A No. 1 for Donna Summer in 1977 (1, 4, 4)
 14 Type of visual organs sung about by Dr Hook (4, 4)
 15 Steve Wonder's label (6)
 16 Dame Everage (4)
 17 They brought you "Nice Legs, Shame About The Face" (5)
 18 Group headed by classical guitarist John Williams (3)



ANSWERS ON PAGE 42

ARPEZK SINGLE ARDS IO EMI
THE UNDERTONES

Beautiful friend



B/W LIFE'S TOO EASY
 (RE-RECORDED VERSION)

Get SMART!

Don't get left in the dark! Maybe Linda can answer your musical questions. Try writing to Get Smart, Search Plus, 3255 Connelly Street, London W1V 1FF.



What is the meaning behind the lyrics of the League's "Being Boiled"? How tall is Phil Oaky, with and without his heels? Jackie Smith, London W3. We can't give you an actual interpretation, but we do know that "verifoulure" is the term for the breeding of silk worms. In his stillies, Phil towers at 6' 4", but in his socks he's just 6'.

Who speaks on "Be My Girl" from The Police's first album? What's the name of their bodyguard? Also, do any of them wear contact lenses? Sarah Downes, Bourne. The voice belongs to Andy

Summers. The Police "minder" has been with them for almost two years and his name's Larry Burnett. And, while Sting occasionally wears glasses, Stewart is the really short-sighted one and does wear contact lenses.

Who plays the part of Joan in the video accompanying QMD's "Maid Of Orleans"? John, Chorley. Joan of Arc is otherwise known as Julia Tobin, an actress with the Royal Shakespeare Company.

Recently I saw The Blueballs supporting Haircut One

Hundred; any info on them? Rebecca Smith, Chichester. From Glasgow and aged 17 upwards, they've also guested for Altered Images, who unanimously voted them "most promising new act for '82" in our readers poll. Back on tour again this month in Scotland, they are: Robert Hadgens (vcs/gtr), Russell Irvine (gtr), Lawrence Donegan (bass) and brothers Kenneth (harmonica) and David McCluskey (drums). Together for eight months, their debut single is pencilled in for Spring release.

Whatever happened to Stevie Shears, one-time guitarist with Ultravox?

Alex Neilson, Stirling. Having played on "He Ha Ha" and "Ultravox!", Stevie went on to join a band called Cowboys International. But he never played any gigs with them and it's now over a year since anyone has heard from him — we checked. So if you're out there, come in Mr. Shears!

When I wrote away to join the Duran Duran fan club at Hurst St., Birmingham, I was sent an application to join the London club. Why was this? Heien, Chester. It's because the fan club, having gone through quite a few changes of address in the past, is

now settled in London. The new, permanent address is: Duran Duran Fan Club, 199 Queen's Crescent, London NW5 4DS. For details, enclose SAE.

How does Siobhan (of Bananarama) manage to get the "soft yet spiky" effect on her hair? Hopeful Looklike, Worcester.



Originally, Siobhan (along with Keran and Sarah) got a very short and tight cut at Jingles School of Advanced Hairdressing, Lambs Conduit St., London. She then let it grow long enough to brush back, and keeps it looking "soft yet spiky" with the aid of gel and hair lacquer. Regular trims are attended to by a friend Alison, girlfriend of ex-Starjet John Martin.

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Wednesday March 10th, MIDDLESBROUGH, Riverside Polytechnic
Thursday March 11th, LIVERPOOL, Warehouse
Friday March 12th, BRISTOL, University
Sunday March 28th, LONDON, Lyceum

T
The new
Album TAP 2
Tape TMC 2

THE CODE of life

"Best behaviour at all times!" says Martin Fry of ABC, the most refreshing band in the land.

Mark Ellen gets measured up.

Lucky owners of a copy of ABC's "Poison Arrow", on glancing at the back cover, will discover a message from its author.

Here's an extract: "Many of you out there may think standing in the spotlight brings many rewards. But let me tell you, the fruits of fame can be sour and I too have many private moments... A love affair without a broken heart?" he reflects, soberly. "Like making an omelette without breaking an egg... Be young," he signs off. "Be foolish. Be alphabetical. Yours sincerely, Martin Fry."

This, I soon found out, is fairly typical of the man in question. "Sincere" was certainly so, but it's an honesty refreshingly wrapped in a mixture of glorious melodrama and tongue-in-cheek exaggeration. I mean, "spotlight?" "Fruits of fame?" He's referring to one previous single that clambered as far as Number Nineteen.

Somehow the Fry sense of humour fits his equally expanded frame.

The first thing you notice — before even his gangling height, broad shoulders and vast, paw-like hands — is that he's surprisingly shy. And yet here he is on the point of changing into an extremely loud gold lamé suit and posing for the Smash Hits cover. Unusual, to say the least.

What's happened to that stream of slogans he was spouting back in December? "Get out of the galleries and hurn up some calories". That sort of thing.

"We stopped all those because people just tend to pin you down if you stick to a catch-phrase."

We've decided to forsake this Splinter Group of the Democratic Dance party instead, "he adds, mysteriously. "It's called The Code Of Gentlemen". The idea is to uphold standards of decency and moral conduct while everything else crumbles around you. Best behaviour," he advises, "at all times!"

And he's not alone in this. Steve Singleton, ABC's affable spokesman, is behind him all the way. Recently, Steve claims, he was so appalled by the rowdy and reckless conduct of a crowd

down the local nightclub that he was later to be found wandering around wearing a sandwich-board lodged from a couple of ABC posters, freshly scrawled with the message: "Human dogs, all of you! Animals and scavengers!"

I trust you're all getting the picture. As you can imagine, Messrs. Fry and Singleton tend towards bouts of fantasy with an enthusiasm that makes even Julian Cope seem level-headed.

But — as with everything else about the band — beneath all this lunacy lies more than a grain of truth. They really do think the quality of music is on the downward slope. As Martin makes obtusely clear: "I just don't like it when people seem to get away with mediocre things. There's quite enough second division ideas knocking about as it is. Even good ideas go off. They don't stay fresh forever."

In many ways the band seem like natural successors to Adam and The Ants. Not so much visually — and certainly not musically — but simply in theory, in principle. The Adam of '81 was forever endorsing the virtues of "showbusiness"; ABC use the same word, only in their case it means absurd cabaret suits. Adam was always insisting you should "maintain your standards"; so do ABC, except for them it's more of a shared belief than a mass crusade. And, of course, Adam was frequently flag-waving for "optimism"; much like ABC, only they laugh a lot more while they're about it.

But what sets the band apart from most is Martin's marvellous flair for lyrics. His songs — particularly "Poison Arrow", his proudest achievement so far — share the bitter-sweet aftertaste of the work of heroes Smokey Robinson and Elvis Costello.

Steve sees this more as a courageous assault against the vacuous slush that usually supplies the backbone to even the most eloquent of modern funk. As he puts it: "I heard this record in Birmingham and I couldn't believe such a thing existed! The words were something like: 'Let me step in side your mind, boy-boay! Ooh

get down loxy lady, y'all'.

Horrible lyrics! We try and take things one stage further and he... well, not intellectual but simply trying to say something more.

Martin sees things from a more personal standpoint. "I like the idea of having a twist in the lyrics. All the best lyrics, like 'Tears Of A Clown', have a twist in them. Things don't always have to be in black and white. It's not like putting things under a microscope or in a computer as those just aren't the things that interest us. Most of pop music is about seeing how much you can get away with in three minutes, how much you can lecture. You can't write your life story in three minutes but you can explain little bits of it, and that — for me — is where the excitement come in."

This seems to me to be going against the current tide. If anything, pop groups are now aiming to be as simple as possible: the clearest of sounds, the simplest of images. Like The Human League.

Martin disagrees. "I don't think our words are too complex. I just like songs that leave unanswered questions. Look at The Human League's 'Don't You Want Me'. What about Joanne? I mean, does she go back to Phil? I want to find out what happens? You know, she's sort of found her independence and shot off, gone off walking into the horizon, and I want to find out where she's gone and what happens when she gets there. And I should think Phil wants to find that out too. And I'm going to have to wait until the next Human League record!"

Again, typical of Martin Fry. He takes things very literally, and this — coupled with a fiercely inquisitive nature — ensures that he's continually threatening to over-reach himself (which ensures ABC keep on the forward path).

The band's history is littered with examples. Even in '78, in their former guise as the bleak electronic outfit, Vice Versa, they were attempting to play "exciting dance music" on a grand total of two cheap synthesizers and a rhythm generator with a

permanently flat battery.

Later, after ABC had formed and their first single "Tears Are Not Enough" had charted, Martin was still ferociously hunting for the exact funk sound. He'd always admired Dollar, especially the immaculate "Hand Held In Black And White" and so tracked down the song's producer Trevor Horn, "the one with the glasses in Buggles", to perform the same feat on "Poison Arrow". And having found Horn, he's now hell-bent on locating the man who arranged the string section on his favourite Adam Faith classics. And having got hold of him, he then insists to try and reopen the very studios Adam Faith used to record them in a determined attempt to try and reproduce the same authentic sound.

Likewise the suits. So possessed was Martin with the idea of a gold lamé suit that he's actually gone out and found Marc Bojan's original tailor, "somewhere in Soho", to make sure he wasn't getting landed with inferior threads.

In short, when he sets out to do something, he usually does it. And does it right.

Steve's no different. "We search around the markets and buy these horrible lengths of luxur and stuff, and they say: 'what do you want thirty yards of this tasteless material for?' He chuckles at the thought. "We get all these outfits made up from it and they're really repulsive and ridiculous Showbusiness taken to an extreme of logic and reason! Totally over the top!"

Fortunately the band's enthusiasm has been matched by the reactions they've been getting on a current promotional tour of the nation's nightclubs. It's hard to gauge which has been going the crazier — the crowd or the deity.

Steve's been keeping a watchful eye on both. He was heartened to see the locals in the 2000-capacity Sheffield Top Rank when someone shuffled on a copy of ABC's "Alphabet Soup". "One moment," he recalled, "they were all hangin' round in the shadows doin' these really casual little dances. The next — bang! — everybody runs onto the

NTLEMEN



ABC: (left to right) Mark White, Mark Lickley, Martin Fry, David Palmer & Steven Singleton.

dance floor and they're like leapin' around, jumpin' about and actin' really uncool!"

But then let's not forget the deejay at "Faces" Club in Birmingham, the night Martin Fry made a "personal appearance".

"You get two types of deejays," Steve reports. "Some are like, well, 'we've got a band here tonight, they're called ABC and here's their record'. But others are just dedicated to the craft and they're just *Nars* and *cheats*! They're brilliant! They go: 'Alright, everybody! We're going to take off this Kraftwerk record now — 'cos you can hear that any time of day — and tonight, ladies and gentlemen, you are going to get something that you are

probably never going to get ever again in your *life!* (Starts shrieking) *Martin Fry*, ladies and gentlemen, of ABC is going to be here on stage, live, to present a catering award and give a prize to *Miiiiiss Nightclub!* ABC, ladies and gentlemen (getting hysterical), had a *Number One* smash with their first record "Tears Are Not Enough", and their new one's going to go **EVEN HIGHER!** And if it doesn't... I'll... I'll... **EAT THIS RECORD!**"

"Well over the top," Steve adds. "Crazy!"
Naturally, this kind of fever pitch seems to be infiltrating the world of the ABC video.
The twosome are openly scathing about the rat in which

most video directors seem currently to be stuck. All knights in armour and castles, peppered with the odd chariot and loads of statues; terribly "classical" and totally meaningless.

"We've got a great idea for 'Poison Arrow'," Martin reveals in full flight of fancy. "It stretches from war-torn London to a stylised Art gallery involving white stallions, some hamsters and a few iguanas with diamond chains and studded collars. Trouble is," he reckons, "we want the iguanas to be a little more 'street level'. They'll probably come on wearing cloth caps and carrying pints of hitter!"

ABC seem ideally poised to Do Very Well in 82. They have all

the right credentials — a rare blend of fun, flair and imagination locked into a reasonably cool business sense.

And, as they're acutely aware, the timing couldn't be better. Martin puts it in a nutshell. "The radios have only just woken up to the fact that you don't have to be 27 to make a record. You can hear things like *Pigbag* on the *DLF* show, on prime time radio. And people have started going to nightclubs as well. They've realised that it isn't all just a hot-bed of 'get-on-up' disco. There's some good records coming out of it, with some sort of thought and quality."
"People like Doller, Alton Edwards.
Ua, maybe..."



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Alice Cooper

REQUEST • SPOT

ARTIST: Alice Cooper TITLE: School's Out LABEL: Warner Bros YEAR: 1972 REQUESTED BY: Miranda Riley, Portsmouth

SCHOOL'S OUT

Well we got no choice
All the girls and boys
Making all that noise
'Cause they found new toys

Well we can't believe ya
Can stand a flag
If it ain't don't suit ya
That's a drag

Chorus
School's out for summer
School's out forever
School's been blown to pieces
No more pencils
No more books
No more teacher's dirty looks

Well we got no class
And we got no principal
And we got no intelligence
We can't even think of a word that rhymes

Repeat chorus

Out for summer
Out till fall
We might not come back at all

School's out forever
School's out for summer
School's out with fever
School's out completely

Words and music by Dennis Dunaway/Cooper/Smith/Buxton
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SHOWROOM DUMMIES

by Kraftwerk

We are standing here exposing ourselves
We are showroom dummies
We are showroom dummies
We're being watched and we feel our pulse
We are showroom dummies
We are showroom dummies

We look around and change our pose
We are showroom dummies
We are showroom dummies
We start to move and we break the glass
We are showroom dummies
We are showroom dummies
We are showroom dummies

We go into a club
And there we start to dance
We are showroom dummies
We are showroom dummies
Showroom dummies

We are showroom dummies
We are showroom dummies
Repeat to fade

Words and music by Hutter
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Chappell.
On EMI Records



Robert Palmer

SOME GUYS HAVE ALL THE LUCK

Some guys have all the luck
Some guys get all the fun
Some guys have all the luck
All the luck

Ooh what you gonna do when your luck begins to run

Such a lucky dog
It's good luck, push it, uh
I get turned on by everything
You do to me
Don't say you shouldn't do that
Push your hard luck hard, push it

Ooh to take a kiss from lady luck tonight all yeah
I want to so much
Oh the way it feels

When you find out there's a pearl in it
Girl the way it feels when you get it

Some guys have all the luck
Some guys get all the fun
Oh I get to hear you talk
See you walk

Ooh take me in your arms and let your luck begin to run

I touch you, uh alright
I thought my luck had held
Until you fingered me
We make a right impression
When you hold me tight
Wait for a break my lucky charm
Things are looking up, alright
Alright

Ooh to taste the lips of lady luck tonight
Ooh yeah I want to so much

Ooh the way it feels when you find out there's a pearl in it
Girl the way you squeal when you get it

Some guys have all the luck
Some guys get all the breaks
get to roll my dice, ain't it nice
To take me in your kitchen
And we'll play for higher stakes

Some guys have all the luck
Some guys get all the fun
Oh I get to hear you talk
See you walk

Ooh take me in your arms and let your luck begin to run

Words and music by Jo Fortang
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S

SINGLES

Reviewed by
Neil Tennant



THE ASSOCIATES: Party Fears Two (WEA). Pop's answer to a grand opera singer, Billy McKenzie sings a big, big song in a big, big voice. The song is excellent with an Abba-style piano tune (at least, I think it's a piano) breaking up the verses, rolling drums and a lyric which starts in the shower and proceeds to a party. Mysterious and exhilarating, it deserves to be a big, big hit.



SPIZZ ENERGIZ: Work (Rough Trade). I thought this was Shaakin' Stevens for a minute until nutty old Spizz started informing me what he does when he gets home from work. It's almost rock 'n' roll and it's all fun, especially the kazoo.

FUNKAPOLITAN: Crime Of Life (London). August 'Kid Creole' Darnell has been roped in to produce some high-society funk. It's a highly danceable dance tune with clever playing and clever playing on words. But I thought I'd like it more than I do.

BAUHAUS: Kick In The Eye (Beggars Banquet). Bauhaus sound as though they've been lodging in Bowie's house. Thumpy drums, bataroseous bass and another big voice. Their stay was worthwhile and soon they'll be buying a house of their own.

GARY NUMAN: Gary For Chameleons (Beggars Banquet). It may be music for chameleons but Gary hasn't changed colours. He still provides dark, dark music for chameleons to change their clothes and dance to. Lots of people are eager to write him off but listen to the loose bass playing, the Numan-esque sound effects and chorus and watch the dance floor fill up. Sometimes you can be happy feeling sad.

THIN LIZZY: Hollywood (Vertigo). If you want to hear Phil Lynott's views on the differences between being down on your luck in Hollywood, New York and London, listen to this. I didn't but I had to. They were good on "Jim 'Il' Fix It", though, weren't they?

WEEKEND: The View From Her Room (Rough Trade). Hey, jazz! Shoo-be-do, do-be-do. I'm clicking my fingers to cool vocalising, mellow trumpet-playing and a sophisticated acoustic guitar. If you think jazz means pretentious noise, this young, fresh music should change your mind.

THE FOUR TOPS: Tonight I'm Gonna Love You All Over (Casablanca). A disappointing halt to the Four Tops' singles revival. It starts elegantly enough but gradually sinks into pure slush. Play it to someone dear to you and they'll tell you to leave it out, mate.

RUDI: Crimson (Jamming) THE RIMSHOTS: Sweet Talk (Respond). Two bands on the two labels associated with Paul Weller. Rudi sing a decent, angry song with passion. The Rimshots play jaunty Cockney rockabilly. Rudi have the best song and the Rimshots the best production. Mr Weller has the wide-ranging tastes.



GODLEY AND CREME: Snack Attack (Polydor). They're dying for a late-night snack but instead of raiding the fridge, Godley and Creme have written a song about it (probably made a video too). Worried about their weight, I suppose.

ALICE COOPER: Seven and Seven Is (Warner Bros). Adam Ant only had to dress up as Alice Cooper on his "Prince Charming" video and suddenly Alice had an audience again. But boring singles like this, recorded live, should ensure that he doesn't keep it very long. Would you play golf with this man?



D.A.F.: Sex Under Wasser (Sex Under Water) (Virgin). It's fine as long as you don't get your snorkels tangled — and watch out for sharks! D.A.F. make it sound like a very serious business indeed but then all the words are in German. Wonder if they're rude?

THE BOOMTOWN RATS: House On Fire (Mercury). Expensive reggae from the Rats: a strong horn introduction; speaker-huzzing horns and organ; and loads of dub-wise dial-twiddling. Bob Geldof tries hard to sound authentic but the end result is more Lenky Henry than Gregory Isaacs. Quite clever but no tune, no fun and no hit.

KOOL AND THE GANG: Take My Heart (You Can Have It If You Want It) (De-Lite). Another smooth serving of cool disco-funk to complete a trio of hits from K, and the G. One of those sneaky spoken introductions leads into a classic disco song pushed along by rich rhythm playing. Impossible to keep still while listening to this. Play it and you're partying some!

ALEXEI SAYLE: 'Ulo Jeah! Getta New Motor? (Springtime). A B-serk assault on the horrors of modern life — like music centres, package tours to Miami, people who say "Cheers" and "Nice One!", micro-wave ovens and records by Billy Joel, all linked by frantic repetitions of the title. If you wanna dance 'n' chuckle at the same time, this is the disc for you. Nice one, Alexei!

PRIVATE LIVES: Because You're Young (Chrysalis). No, it's not the hisslful Bowie song from "Scary Monsters" though, now you come to mention it, the saxophone introduction is a hit like "Young Americans". Hitmaker-producer

Martin Rushent struggles bravely to make a good pop record out of a weak song, but that Genetic Sound can't be found.

TENPOLE TUDOR: Let The Four Winds Blow (Stiff). Ship ahoy! Seeing as Adam nicked Eddie Tenpole's suit of armour for his "Antrap" video, Eddie's run off with Adam's pirate ship. Winds whistle and ropes creak while the lads chant "Rut-de-de-diddle-day! And no-one's sea-sick as they steer a drunken passage up the charts.

RANDY EDLMAN: Barbara (Rocket). And the Barbara under discussion is Barbara Woodhouse. Really, Randy relates how his dog has fallen in love with a bulldog and keeps coming home late from the park. So Mrs Woodhouse, make her learn to stay, teach her now the good ol' Woodhouse way. Randy — WALKIES (And that's putting it politely.)

SHAKATKA: Nighthirds (Polydor). Pianos have been at the core of some of my favourite disco hits in the last few months like Imagination's "Body Talk" and Shakatka's "Easier Said Than Done". Delicious tinkling and tickling of the ivories dominates this new hit, as you would expect. Me, I love it.

THE BARRACUDAS: Inside Mind (Epic/EMI). It's all inside your mind, apparently (but then so much of the 1960's was). What? 'Know, things like being trapped in time like a backward nursery rhyme, incidentally, what a poetic name for a record company.

CLASSEX NOUVEAUX: Is It A Dream? (Liberty). Is it a dream? Is it a plane? Is it a dream? Is it a hit? Is it any good? No, no, no, yes. Does it matter?



MARTY WILDE: In Dreams (K.R.L.). After a twenty-year absence from the charts, Kim and Ricky's dad has decided it's about time he had another hit of his own. Pete Bellotte, one of Donna Summer's producers, has put together a muted electronic background over which Marty croons an old Roy Orbison song with conviction. And it's dead nice.



ALBUMS

VARIOUS ARTISTS: *To The Shores Of Lake Placid* (Zee).

A lavishly-packaged batch of archive recordings made between '77 and '80 by various combinations of "Liverpool legends". There's 14 delicious slivers of sharp experimental pop — lesser-known singles, old B-sides, unreleased stuff — most of which have weathered a great deal better than their Shellfield/Manchester contemporaries. "Lake Placid" unravels like the soundtrack to some mystical and meaninglessness filmstrip: dense gothic pop from Echo & The Bunnymen and The Turquoise Swimming Pools, bonkers jaunts from Big In Japan and Those Naughty Lumps, the original dry and awkward sound of The Teardrop Explodes and even the sonic doodlings of their latest off-shoot, Kevin Stapleton and Whopper. Incestuous but irresistible. (6 out of 10).

Mark Ellen

SPANDAU BALLET: *Diamond* (Reformation).

Suddenly it's not enough to make dance records — Spandau Ballet now have to make Art as well. Unfortunately, since they haven't an original idea between them, the result is a repeat of the last two singles (included here): painfully pretentious lyrics whose irritation is doubled by those awful stilted vocals, some overblown, heavyhanded music arrangements plus a couple of mock Oriental pieces to boot. Not only is it contrived rubbish, it's boring contrived rubbish. "Chant No. 1" and a couple of the simpler moments are OK but mostly it's a bad case of running before you can walk. (3 out of 10).

Red Star

MARC BOLAN AND T. REK: *Across The Airwaves* (Cube Records).

As Marc Bolan LPs go — and currently the rate seems to be about one every six months — this is a healthy investment.

Compiled from BBC radio broadcasts from '69 to '71 (which

prays on the sound quality at times). It neatly highlights the late Elf's evolution from the folkie minstrel playing "pixiephones" (grant some of it) to "progressive" electric rambling that's cratically honed into the chromium pop that was to start the great Glitterball rolling in the early '70s. Have they drained Bolan dry yet? Find out in another six months. 'Til then... (7 out of 10).

Mark Ellen

MICKEY JUPP: *Some People Can't Dance* (A&M).

Scarcely a household name, Mickey Jupp has been making music since before most of Spandau Ballet were in long loin-cloths. It's simple, bluesy music heavily based on '50s rock and roll, lifted way out of the ordinary by Jupp's flair for a witty couplet. "Joggis" is a genuinely funny song about that maddest of all forms of exercise set to a braining Bo Diddley beat. "Virginia Weed" takes a similar sly look at the craving for another ciggy. Jupp is about as modern as a day trip to Southend — and just as much fun. (6 out of 10).

Pete Silvertown

FUN BOY THREE: *Fun Boy Three* (Chrysalis).

When reggae first found its feet in the early '60s, it centred around "vocal" groups who literally used voices rather than instruments as the springboard of a song. FB3 (with some help from Bonanza) have developed this idea here. Although their two singles ("The Lunatics..." and "It Ain't What You Do...") are the most commercial propositions, they still slot into the LP's all-important mood. Voices trampolined in and out of the sparse, atmospheric percussion which is sometimes fleshed out with a little piano, brass and assorted tropical flavourings. Rhythm spiced up with wryly observant words rules the deck. (6 out of 10).

Ian Birch



YELLOW MAGIC ORCHESTRA: *Solid State Survivor* (A&M).

Their second album in Japan yet previously unreleased here, this shows how much they've improved in three short years. Their recent move to "electro-pop" is unmistakable, especially on the haunting "Insomniac" and their chunky

interpretation of the Beatles' "Day Tripper". The band's magnificent sixth album "Technodelic" is now available on import but the U.K. release is being delayed because the distributors, Epic, think it a trifle doomy. Meanwhile, this little the gap nicely. (7 out of 10).

Johnny Black



HAIRCUT ONE HUNDRED: *Pelican West* (Arista).

I've been mistaken. I thought these chops were raw novices. From where did they get the poise, the confidence, the sheer (forgive me) class to fashion a debut this subtle, this appealing to both head and heart? Not from any teach-yourself-dem-funky-diddies-primer. I'll be bound. Examine the goods. Check out the winning vocals, the sturdy, flexible rhythm section, creamy saxophone, the poignant, exhilarating and thoroughly British songs. Haircuts know just how far they can spin out their compositions and never resort to empty mannerisms. I could say you can dance to it; the fact is you simply will dance to it. (8½ out of 10).

David Hepworth

JIMMY DESTRI: *Heart On A Well* (Chrysalis).

As keyboard player with Blondie, Destri has made no little contribution to that group's staggering run of dream singles. He had a hand in writing both "Atomic" and "Picture This". As a solo performer, however, he's less than riveting. The shallower songs, like the almost all-instrumental "Heavy Metal Drummer", simply didn't deserve recording. The better material inevitably cries out for Debbie Harry's wisp of a voice. Like nearly all solo albums by members of successful groups, the basics are here but not the sparkle. (4 out of 10).

Pete Silvertown

FLEETONES: *Roman Gods* (IRS).

Just when I'd given up on the guitar, bass and drums routine, along come the Fleetones. Thrills without frills in the 60s school of psychedelic garage rock but performed with enough emotion and energy to make it worth while. Dirty, fuzzy bass, backing vocals reduced to chants, two note guitar solos — those excitable boys from L.A. combine limitless power with humour, particularly in the

breathaking "R-G-H-T-S" and in their use of a funky sitar as they demolish the Lee Dorsey hit "Ride Your Pony". (6 out of 10).

Johnny Black

PIGBAG: *Dr. Heckle and Mr. Five* (7).

With their breathless mix of funk guitars and bass, a jazz brass section and the kind of hreakneck bongo playing that's usually described as "tribal", Pigbag have made a string of exceptional disco singles. This includes the latest "Gettin' Up", some equally dance-enhanced material and some slower tracks whose percussive seriousness is worthy of A Certain Ratio at their (early) best. An album of instrumentals can get boring and methinks these are the stuff 12-inches are made of, but sterling stuff nonetheless. (7 out of 10).

Dave Rimmer

THE dB'S: *Repercussion* (Ablon).

This ought to be conventional guitar group pop, but some who've the dB's captive to make things come out a little odd. Some of that's down to the lyric (who else would write a song about the girlfriend who vandalised the favourite amplifier?) Then there are the tunes (cozy with just a hint of bitterness); the odd, halting arrangements; the slightly curdled harmonies; the constant tension between sentiment and cynicism. At their best the dB's are one of the most stimulating and addictive groups on offer. This isn't a masterpiece, but there's more than enough to be going on with. (6 out of 10).

David Hepworth



JONA LEWIE: *Heart Skips Beat* (Shif).

This is not a rushed job. It's been four years since his last album. Since when his crazy little songs have given him a chart hit or two. All the hits and more are here — the gorgeous and eccentric "Stop The Cavalry"; "Kitchen At Parties" on a live single; the extremely strange "Re-arranging The Deckchairs On The Titanic"; and the unexciting "I Think I'll Get My Hair Cut", his latest 45. Boasting a list of producer credits as long as a line of Laker creditors, this is a compilation of one man's singularly peculiar view of pop music. Long may he stay peculiar. (6 out of 10).

Pete Silvertown

These things are called gold discs! They are the only thing which can make the fat blokes in this picture smile - they don't like jokes or being tickled...

...just gold discs. How we came to get them could be called... **The ASCENT**



Around the same time, Adrian Wright was first coming under the spell of weird electronic sounds...

To me all this is still a bit like nirvana, not that I'm really into that scene but, back in '75, if you'd said 'disc' to me I'd have answered, "Yeah, slipped disc. Just dropped him off in the traction ward!" Porter at the hospital, I was in those days.

What they dishin' up Today, Phil?

**"BOING BOING"
BA-DOING BOING**

...and closely pursuing interests of his own!

**BOING BOING
BA-DOING BOING**



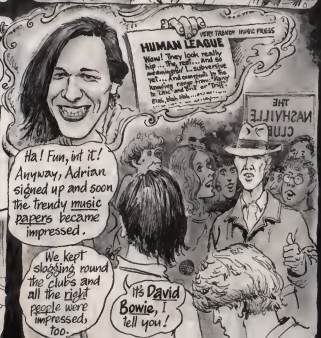
It's that weird ice cream guy again. He's following us everywhere!

Ian Marsh and Martyn Ware had just joined up with me when Adrian dropped in to hear us. He was impressed!

Well... I liked the weird electronic sounds but it looked like a tramps' convention at a rubbishy tip on-stage.



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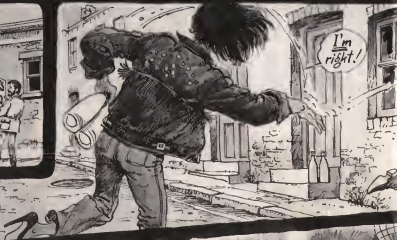
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DEPRESSED YOUR MIND FROM '66'

Then we signed with Virgin Records, and used the advance money to build our own studio.



On the face of it, then, things were going well but inside the band it was one little tiff after another...



Then, one day in '80, we all got tired of tiffs and the group split—right down the middle!



Help, Phil! There's the European tour in 4 days! What now? What now?



Hang on and I'll have a brilliant idea—how do I know what now!!



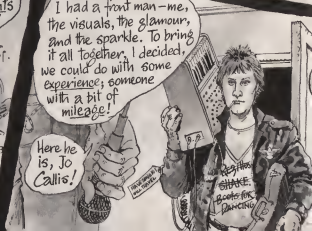
So! We had some glamour and now we needed some sparkle. So I got hold of Ian Burden and serious songwriting began.



That's the sound. If we could only get the arrangements right... sigh!

By now, then, I had a front man—me, the visuals, the glamour, and the sparkle. To bring it all together, I decided, we could do with some experience; someone with a bit of mileage!

Here he is, Jo Callis!





No, I'm right!



...And somehow being trendy wasn't the same as selling records.

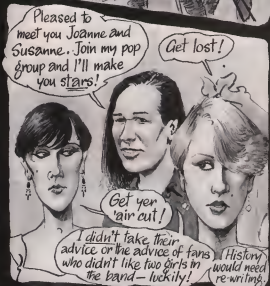
They're they're so hip!

...and so broke!



Oy, Phil! Forget those girls—start working on the brilliant idea!

Adrian, they are the brilliant idea!



Pleased to meet you Joanne and Susanne. Join my pop group and I'll make you stars!

Get lost!

Get yer 'air cut!

I didn't take their advice or the advice of fans who didn't like two girls in the band—luckily!

History would need re-writing.



Our new formula worked like a charm and within months "Sound of the Crowd" had emerged from obscurity to number 12. Wow!

The next you know (if you've read your Smash Hits :). In length of time it's been nothing, but in the dimension of inner growth we've travelled light years!

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T.196 AC/DC



T.193 XTC



T.215 HUMAN LEAGUE



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The NOLANS



DON'T LOVE ME TOO HARD

Chorus

Don't love me too hard
Don't push me too far
No baby, don't try and make me
I don't want to take me
Then don't play on my heart
I said now baby, don't love me too hard
No honey you're moving me too fast
I know that you want to please me
But don't think it's easy
And let's make the right start

I know your move
When you come up close to me
But I ain't in that groove
I need warmth to
Oh can't you see tonight, go slow
We might make out
Who knows but honey

Repeat chorus
Don't think I'm cold

and you love ain't tempting me
Oh baby, don't you control
What's your hurry, baby
It's time we need
Tonight, go slow
We might make out
Who knows but honey

Don't love me too hard
No honey you're moving too fast
I know that you want to please me
But don't think it's easy
And let's make the right start

No no hurry
Hey
If you need me baby
Don't love me too hard
No honey don't push me too fast
No baby, don't try and make me
If you want to make me
Then don't play on my heart
Take it easy baby, don't love me too hard

The National Youth Theatre

KIRK BRANDON, LEADER OF THEATRE OF HATE,

TALKS TO DAVE RIMMER

Kirk Brandon, incisive songwriter, powerful singer and photogenic lead actor in the Theatre of Hate, is tired today.

It's not that he's not used to attention. TOH's first three singles were all independent chart toppers. They've been big enough to sell out concert halls for ages. But "Do You Believe in the Westworld" — after a distribution deal with Stilt that enabled them to press up enough copies to meet demand — has brought some mainstream chart success. And that's unleashed a volume of photo sessions, TV appearances, meetings and interviews that Kirk's never had to cope with before.

Add to that a new album, intensive rehearsals for a forthcoming massive tour, and the fact that he's just come from treatment for an infected right foot, and you begin to

understand why Kirk's not quite his usual bright sell.

"It has," he sighs as we wonder in search of somewhere to eat, "been quite a week."

The last time I'd met Kirk was about nine months ago. The single "Nero" had just been released, they'd nearly finished work on the "Westworld" album which was produced by Mick Jones of The Clash. The band were bright and chirpy and Kirk's jeans were all ripped up. The ones he's wearing today are a bit smother, but his financial position is no dilettante. He has trouble raising the money for his meal.

The band are all still on £40 a week and will be, according to manager Terry Razor, "for at least another year". He's not about to let the band fall into the usual trap of overspending at the slightest hint of success, and

being in debt to a record company thereafter. The deal with Stilt (whom Terry used to work for) was just for pressing and distribution. No advance changed hands and TOH remain independent.

Anyway, they're already in debt to the tune of £25,000 after recording the album, a move that was only possible with the money Kirk got from a publishing deal with Chrysalis.

"I just led it back into the band to keep us going. I just don't want to know about business, but Terry's great. If there was a man in the moon he'd get him down here."

Right on cue, Terry — who behaves like a lather figure to the band — arrives with some money for Kirk's omelette and mashed potatoes.

When I try to shift the conversation from the group to him, Kirk responds warily: "Does that mean the party?"

Kirk's reluctance to talk about his history extends even into not talking about why he won't talk about it. "I don't really feel as though I'm in the past," is all he'll say. "It's dead."

He does tell me though that in 1976 he was in a two-piece band called Stigmata which quickly folded, and then in a four-piece ("You see, I can't even remember the name") which got as far as being booked to play the Vortex (then a trendy punk club), whereupon the drummer chickened out and "ran off to get married".

In early 1977, Kirk formed The Park. With one line-up change, this lasted until autumn '79 and folded, it seems, with a lot of unpleasantness. Two singles were released, both now collector's items, plus a "Four-Track Pack" EP after the event.

And before that? "Working in a gin factory... ridiculous jobs. I'd just rather not go into it." And, unprompted, Kirk is off into his Theatre of Hate manifesto.

Kirk loathes oppression of any kind. He believes in the power of youth to change things. "All those kids, because they're young they're in direct opposition to the old mentality. For the old world, this is a dangerous situation. There are an enormous amount of things being done in

youth's name, because they're the future. There's also a lot being done against them."

Kids have no option but a lousy job or the dole. They're becoming more and more numb. They don't relate to parents, schools. Even their idols are becoming plastic. All they say is 'buy a record, John'. Today's 'junior stars' aren't in it to help anyone. They just want to be like Rod Stewart."

So what makes you different? The very fact that I'm saying these things. All I'm saying is, they've a right to say no. And the more they say no, the better they'll feel. I don't lie to people, I don't confuse them, I just say 'know the score'. If enough truth and honesty is given to people, then they'll react."

In a couple of years, if TOH get as big as it looks like they might, Kirk's going to be in the position of a Weller or Strummer, continually having to justify himself against accusations of "selling out".

"I'm aware of that. It's part of the price. I know the media set people up. What I'm saying is, it's about and for young people. I'm not talking from a pedestal. I know this is going to sound bad, but I'm talking from a position of humility."

Kirk is immediately likeable. He has a friendly manner, an infectious laugh. It's obvious that he means it when he says:

"I'm still the same geezer that I've always been. I don't believe I'm going to change. My belief system is granite. If you like, it's not suddenly going to turn into sand."

The problem is, will the "Rebel with a Brain" be able to stand up to all the criticism reserved for people who make a big deal out of honesty? Already he's quick to leap to the defensive:

"I'm only on £40 a week, you know. I want to reach people rather than sell records. I'd like somewhere to live. That's cool. I wouldn't mind a stereo. Wouldn't mind a fridge. Maybe even a telly. There's nothing wrong with that."

I never said there was Kirk. I never said there was.

Theatre of Hate (left to right): Kirk Brandon (gtr, vocal), Nigel Preston (drms), Billy Duffy (gtr), John (Boy) Lennard (sax, clarinet), Stan Stammers (bass).



KIRK BRANDON: "There's a lot being done against youth..."



THEATRE OF HATE



FOOL IF YOU THINK IT'S OVER

ELKIE BROOKS

A dying flame, you're free again
Who could love, do that to you
All dressed in black
He won't be coming back
Save your tears
You've got years and years
The pains of seventeens unreal, they're only dreams
Save your crying for the day

Fool, if you think it's over
Because you said goodbye
Fool, if you think it's over
Tell you why
New-born eyes always cry with pain
At the first look at the morning sun
Fool if you think it's over
It's just begun

Miss Teenage Dream, such a tragic scene
He knocked your crown
And ran away
First wound of pride
And how you've cried and cried
But save your tears
You've got years and years

Fool, if you think it's over
Because you said goodbye
Fool, if you think it's over
Tell you why
New-born eyes always cry with pain
At the first look at the morning sun
Fool if you think it's over
It's just begun

Fool if you think it's over

I'll buy your first good wine
We'll have a real good time
Fool if you think it's over
Tell you why

New-born eyes always cry with pain
At the first look at the morning sun
Fool, if you think it's over
It's just begun

Fool if you think it's over
Fool if you think it's over

Words and music by Chris Rae
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TIGHT FIT

THE LION SLEEPS TONIGHT

Chorus

O-wimoweh, o-wimoweh, o-wimoweh, o-wimoweh
O-wimoweh, o-wimoweh, o-wimoweh, o-wimoweh

Repeat chorus

Young girls, the nighty night
The lion sleeps tonight
In the jungle, the nighty night
The lion sleeps tonight

Repeat chorus twice

Near the village, the peaceful village
The lion sleeps tonight
Near the village, the peaceful village
The lion sleeps tonight

Repeat chorus twice

Hush my darling, don't wake the lion
The lion sleeps tonight
Hush my darling, don't wake the lion
The lion sleeps tonight

Repeat chorus to fade

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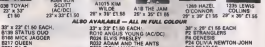
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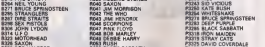
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CRIBWAG
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MAYTHA
AND THE MUFFINS
MAX WEBSTER
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● David Bowie is the interest, black is the colour, a bizarre imagination is the quality. Photos if possible. Write to me and I will tell you more. Contact: Nathan Sewcuk, 9 Dartmouth Row, Blackheath, London SE10.

● Male (14) wants to write to nice female aged 14-18. Must like Depeche Mode, Madness, Bad Manners, The Beat, Toyah, etc. I dislike heavy metal, punk, school and homework. Please write to Nigel Daughy at: 10 Kinghorn Avenue, Chichester, West Sussex.

● Hi, I'm a 17 year old Scots-boy from Glasgow, and I like OMD, Bad Manners and The Moblles. Anyone interested? Well, send your address and a photo to me at: James Harris, 35 Shannon Street, Ruchill, Glasgow G20 9LG.

● My name is Margaretha and I was born in 1969 in Sweden. I'd like lots of penpals I like golf, pets and Duran Duran. Please write to me: Margaretha Walden, Blinninge 52, 27400 Skurup, Skona, Sweden.

● We're on the look-out for two gorgeous guys who love a good laugh. Any creed or colour welcome. Don't be afraid to write coz we're just as shy as you. We'd especially love to hear from any hunks out there. Pics welcome! If you think you're good enough (i), write to: Sarah and Span (both 16), 11 Albert Road, Farnborough, Hants GU14 6SH.

● Female trendy wishes to write to any trendy people. Musical tastes include The Bunnymen, Orange Juice, Vice Squad, Sentini Politti, Pigbag etc. Also like Richard Skinner and John

Peel. Anyone interested, or just curious, write to: Phyll, 13 Blackburn, Grahams Park Estate, Colindale, London NW9 5NG. P.S. I really dislike Duran Duran, Adam And The Ants and Japan!

● Greeting Olivia Newton-John fan would love to write and trade stuff with all fans all over the world. I have lots of info and pics of other stars — so please write soon. Contact: Paulina Bauer, Lennelsgasse 4-8, 1476, 1140 Vienna, Austria.

● My name is Corrian and I'm 14. I like going to discos and listening to records. Fave groups are The Human League, Duran Duran, UB40 and Teardrop Explodes. Girls or boys. Write to: Corrian Lawson, 48 Brook Road, Fishponds, Bristol BS16 3SL.

● Male. Fave groups: Spandau Ballet, OMD, XTC and Visage. Age: 15. Exact replica of Paul Humphreys! Write to me at: William Mackay, 12 Robertson Square, Wick, Caithness.

● We are two really funny and handsome boys, into Siox and other new wave music. Dave, aged 14 years and one month, and Tim, aged 15 years and three months, would like to contact nice girls aged 13-14. Please send pics and info to: David Peach, Verites, Charterhouse, Godalming, Surrey.

● My name is Colleen Gaghan and I am 13. My likes include: The Police, Madness, Duran Duran and collecting stamps. I dislike cruelty to animals, homework and heavies. Seeks boys (13-15). Please write to me at: 11 Castle-side Road, Denton Burn, Newcastle-upon-Tyne NE15 7DR.

● Hi, I am a mixed-up futuristic punk, male and aged 16. Likes: SLF, Human League, Ultravox, The Exploited, Japan, U2 etc. Dislikes: Shaky (very much), most Skz. Anyone who will, write to: Nigel (6 punk) Tilsen, Wattlebridge P.O., Co. Fermagh, N. Ireland.

● I'm a 16 year old female heavy freak. My hobbies are sports. I dislike school, spagheti and getting out of bed. Please write to: Chunky, West Oaks, Kirk Hammeton, York YO5 8BY.

● Tall, blond male (18) wishes to hear from all nice girls. I'm into Japan, Simple Minds and Olivia Newton-John. Pic is important. I have lots of hobbies, so write to: Tom Brennan, Rahon Road, Tullamore, Co. Offaly, Eire.

● Two girls, into Japan, Human League and Numan (both aged 15), require males aged 16-19. Dave Syvrian lookalikes especially welcome. We dislike heavy metal and rock 'n' roll. Send a pic if possible. C'mon lads, get writing to: Jo and Angela, 51 Lincoln Way, Canvey Island, Essex.

● I am 21 years of age, of slim build, 5'10", have black hair and brown eyes and I'm single! And male. I have many hobbies, including cycling, discos, photography, music and meeting new people. I enjoy most chart groups, but don't like punk or heavy metal. I would especially like females from the north-west. Write to: Jonathan Colman, 4 Duckworth Road, Prestwich, Manchester M25 9QH.

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ANSWER (FROM PAGE 40)

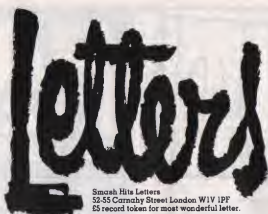


CROSSWORD

ANSWERS (FROM PAGE 18)

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DOWN: 1 'Company Line'; 2 'The Beatles'; 3 'Sally Lunn'; 4 'Mystery Line'; 5 'Paul Cook & Graham Nash'; 6 'The Who'; 7 'The Who'; 8 'The Who'; 9 'The Who'; 10 'The Who'; 11 'The Who'; 12 'The Who'; 13 'The Who'; 14 'The Who'; 15 'The Who'; 16 'The Who'; 17 'The Who'; 18 'The Who'; 19 'The Who'; 20 'The Who'; 21 'The Who'; 22 'The Who'; 23 'The Who'; 24 'The Who'; 25 'The Who'; 26 'The Who'; 27 'The Who'; 28 'The Who'; 29 'The Who'; 30 'The Who'.



Smash Hits Letters
52-55 Carnaby Street London W1V 1PF
£5 record token for most wonderful letter.

After reading your reviews (which are normally OK) I was informed that the previous work of The Human League was "musically more exciting than what they are doing now". "WHAT?" I thought. "This can't be true!" I immediately rushed out to spend £4.99 on "Reproduction". I got home, played it, and apart from two tracks ("Circus Of Dracs" and "Empire State Human") I thought it was a load of crap. I only hope I'm not expected to take any notice of your reviews. Winnie The Pooh's Front Door Key. High Wycombe. P.S. Relax, that's my only criticism.

I'm writing to you concerning the record "Mickey" by Toni Basil. I first heard it on the radio early last year when it was described as a "new release" and I thought it was absolutely brilliant. So I rushed down to the nearest record shop in the hope of buying it. Unfortunately for me, they didn't stock records that weren't in the charts (how are they supposed to get into the charts if we can't buy em?). After trudging to every record shop in town I crawled wearily and unhappily home.

I heard "Mickey" a few more times and saw the fantastic video on the telly but couldn't get near the single. And now I've just been listening to Dave Lee Travis on the wireless who says it's *just* been released.

How many times has "Mickey" been released and why couldn't I buy it?
Duran Duran Maniac, Hastings.

"Mickey" was re-promoted a couple of months ago in the light of her BBC-2 show and this time Radiocheck, the record company, managed to get enough copies into the shops to enter demand. As for how records are supposed to get in the charts if shops don't

stock them, then your guess is every bit as good as ours.

Last year, after a visit to a pop concert by my children, I rashly said that the only pop group I could be tempted to see would be UB40. So, their proposed visit to Brighton resulted in my daughter buying me a ticket. I began to wish I'd kept my big mouth shut! But what a great evening we had. Perhaps a few of the "adults" or parents who knock these concerts should see for themselves. Hundreds of young people (and me) thoroughly enjoying themselves, without undue aggro.

But then, that's not necessarily enough, just wholesome entertainment. Thanks UB40. Elizabeth Duffield, Chichester.

Reading through a Japan Newsletter (part of the fan club package) I read the following: "All these kids in Britain, most of whom had still never heard Japan's music, nevertheless appreciated their look and started copying some of the hairstyles and make-up. . . they formed a group which met once a week at London's Blitz club, played records by groups they liked and, of course, Japan, who showed them how to dress."

Now I like Japan a lot and have done for some years, but isn't this just a tiny, winsy hit far-fetched. I mean, when have you ever heard Steve Strange or Rusty Egan (founders of Blitz) say that David Sylvian was one of their influences?

So let's get our facts right, whoever you are!
Japan Fan.

Dear Sir,
Please can I have a record token?
Fiona Walker, Edinbrugh.
P.S. I did call you sir.
Crawlers never prosper.

Guess what? I know the stereo cassette thing Steve Norman's got in his

lap in your Feb 4 issue? Well, it's the same as mine!
Next time you see him ask him whether he got it in Bartlett's Holloway Road and does he get a clicking in the right speaker? Of course Steve and the lads can always pop in for a cup of tea and a biscuit any day. My cousin says The Spands live near her. Does Corporation Street ring a bell?
Leah, Edmonton.

May I congratulate the person who took the most unusual and amazing photograph of the year. It is a photo of (wait for it) Gary Numan's plane ACTUALLY IN THE AIR!

Yes, you guessed it folks, it's not on the runway (gasp), nor is it dodging street lamps or roof tops (wow!), nor is Gary having a friendly chat with the Indian authorities (impossible!); it's actually airborne!

You can see this amazing feat of photography in the Gary Numan Club book 1982. The talent of this man is overwhelming. . .
Sue Jackson, Hove.

They can do a lot with mirrors and back-projection these days, you know. We won't actually believe it 'til we see it with our own eyes. Anyway, here's a £5 Record Token for services to sarcasm.

Did you all see it? The greatest edition of Top Of The Pops of all time.

I'm not talking about the content (with the exception of Theatre Of Hate, XTC, Kraftwerk and Soft Cell) but that sappy new presenter Johnnieooco Peel! That man is a born comedian. He deserves his own TV show with all that wit, charm, personality and sex appeal.

I must admit I don't listen to his radio show much (oh the shame of it) but that doesn't stop me from being a fan.

All I can say now is ROLL ON 1996!
Lisa Bush, Southall.



G.K. Heeseere's Johnny!

When we buy records over here, it doesn't affect the people in America, so why do we have to suffer the American charts in the middle of TOTP every few weeks?

When they put those boring American charts on with Jonathan King, they cut short

some of our songs, and even miss one out. Why can't we have a few extra songs from OUR charts in the time that Jonathan King spends rabbiting on about the Americans and their history. I'm sure a lot of people agree with me.

Mauraen, Muswell Hill.



PH: Andy Gurney

Clare: "Is there a doctor in the house?"

At Hammersmith Palais on Feb 7th Miss Clare Grogan informed the audience that she didn't know the facts of life. I, being generous as I am, would like to offer her a complete course on the aforementioned subject absolutely free of charge.

If she is interested I will meet her outside the Wickford Branch of Woolworths at 2pm on Sat, February 20th. Machine, Wickford. P.S. I was in the front row. P.P.S. I am serious.

Dear Mark Rusher,

My, what a wonderful camera lens you've got. That Spandau feature was just spiffing, excellent in fact. Just one question though. Did you really get paid to sit on a train for seven hours with The Spandau? I'd have paid you twice as much if you'd let me take the pictures! Linda, Bury.

Today we went shopping into Leeds. Nothing unusual you may think. So what? Well, as we were walking through a shopping centre we saw a familiar blond-haired figure walking towards us. "God!" we thought. "It's Julian Cope!" (Gasp, gasp!)

So we ran after him and asked him for his autograph. But, panic, we didn't have a pen and nor did he or the girl he was with. Then we came up with a bright idea — my new blue Avon eyeliner. He wrote his name for us (with two kisses at the bottom Gasp again) on a Top Shop bag with my blue eyeliner. He was lovely. Thank you Julian for making our day for us! Two Teardrop Explodes Fans, Leeds.

Are Kool And The Gang "getting down" onto the same "it" that AC/DC are trying to "get up"?

Is that wonderful enough for a £5 Record Token?
S. F. Robinson, Nottingham.
P.S. Charlie Gillett deserves a pay rise.

Yeah, so we gave him your record token.

I am writing after reading your video article (Jan 21) which has deeply upset me. I was incensed to read "Live music could die as a result of all this. In the future nobody will bother to tour because it costs so much."

I realise that tours are exhausting for the performers but they owe it to their fans, without whom they would be stocking baked beans in their local supermarket. As an ex-member of a fairly successful group I found that the concerts made up for the endless rehearsals in draughty huts. There in front of us were a group of people who had paid money and usually travelled to see us play. A happy band and a happy audience is a great atmosphere and it can be a very personal time.

I cannot understand how you can so easily dismiss the decrease of live concerts as being an unfortunate side-effect of the progression of video technology. Instead of accepting we should fight to prevent this happening.

Videos do not show music. Music is "the art of expression in sound, in melody and harmony". On seeing Adam Ant prancing around in a highwayman's outfit one does not immediately think "well, that's good music". Instead people are probably wondering what his shade of lip gloss is called.

Videos cover up all the faults a record could have. This is now the "pretty" era where looks are considered a good enough substitute for a lack of musical talent.

Duran Duran are a good example. They churn out boring songs which lack depth and emotion and this is hidden by a video of pouting lips, dyed hair and head bands.

Performers should be as one with their instruments. Their guitars, drums, synths etc., should be an addition of themselves and express ideas, hopes and feelings. Time should be spent on exploring all the possibilities in music and not on trying to become more proficient with an eyeliner pencil. Not that I am against make-up on the male sex. I appreciate a good looking band and I like a group with style and individuality as long as it's natural and not an act. Style and sex appeal does not necessarily mean beautiful and handsome. Nobody could accuse Elvis Costello of being handsome, but he has got style and a lot of talent.

Videos should only be an added spice to a group, not a valuable necessity. I hope this year's up and coming groups realise that live shows offer a better representation of them as musicians than a prettily packaged video could ever do.

So it's all up to you now: Depeche Mode, Soft Cell, Haircut 100, Moles etc., to restore live concerts and tours.
Linder, Preston.

One writes to tell a tale of sadness and despair. And this is how it goes.

Walking into the city on a cold afternoon, one discovers that one carries £1.10, and so one heads towards the nearest branch of Woolworths. Having entered the shop, one goes to the record counter and one politely asks the nice young lady at the counter for a copy of "European Son" by Japan.

One gets it home and places it on one's record-player, which is only four months old. One finds that the record is faulty and the needle jumps forward, all the way through the record. One returns to Woolworths on the following day, and one tells another nice young lady about the record. She changes it for one.

As soon as one places it on the turntable and begins to play it, one realises that it has the same fault. One returns to the shop and asks for a refund. Having done this, one goes to the nearest branch of Boots and one buys "Falling in Love Again" by The Techno Twins. This disc plays perfectly on one's record player.

A few days later one sees that one possesses 35p. Being in no particular hurry, one heads to the dark side of the city, where there stands a small but inexpensive record shop which, to save embarrassment, shall remain nameless. Here one purchases yet another copy of "European Son". One tells the man that one has had trouble with the said

record in the past, and asks if the shop has had trouble customers bringing the copy back for a refund. The man says no, but it is not a busy time for the shop, he will play it on the shop's record player. It plays perfectly and one takes it home eagerly anticipating the first faultless playing of the record on one's turntable. One is, yet again, disappointed. The record does not play properly. But, one knows now that it is one's hi-fi that bites the disc and refuses to play it. It plays everything else, but not this. One must have a stubborn record thing.

One cannot be bothered to go back to that shop in the deepest region of the city, and so one takes drastic action. One smashes the record to bits.

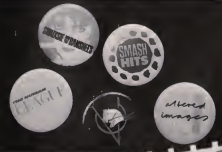
Now, one is contemplating writing a letter of complaint to Japan, especially to their singers, David and Sylvia. One. Norwich.

Who on earth decides what colour the letters "Smash Hits" will be on the front of your mag? Do you employ someone to do this?

Anyway, last week (Feb 4) I thought the colour taste was terrible! All that red made David Sylvian look like a Russian drug addict!
Alison Vernon, Solihull.

Sorry, but let's face it, our David isn't actually the ruddy picture of health, now is he?

HOW TO GET YOUR COMPLETE SET OF FREE BADGES



You've already received one (on the cover of this very issue). If you hanker after being the proud owner of all five (that's The Human League, Ultravox, Altered Images, Siouxsie plus an additional bonus Smash Hits badge) then make a start by snipping out the token below. Each of the next three issues will contain a similar token and you'll need three in all to lay claim to your free set of badges. Further details will follow over the coming weeks. So start by snipping out this one and storing it in a safe place.

SMASH HITS badge OFFER TOKEN

Q: What's brightly-coloured, full of fun and hit songs, and has a special giant pull-out poster in the middle?

A: The next issue of Smash Hits!

For further details of your bumper Toyah/Human League wall poster, see the back page. But right now it's time to tell you about just some of the deeply wonderful things you'll be letting yourself in for when you pick up the March 18th issue of your favourite music magazine.

- For a start there'll be a major feature on **Altered Images**
 - Then there's a chance to win a video games computer
 - And if you don't manage to get one of those then what's wrong with an autographed Visage album?
- Not much, you say. And if you think that's all, then you're in for even more of a treat than usual.

altered images



MARCH 18th

THAT'S THE DATE: MAKE SURE YOUR NEWSAGENT KNOWS IT.

COMPETITION WINNERS

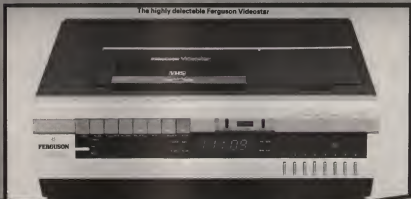
KODAK COMPETITION (Issue Jan 21), correct answers were: (a) The Buggles; (b) Japan; (c) The Who; (d) Duran Duran. Five Kodak Instant Cameras plus autographed "To The Shores Of Lake Placid" albums were won by: Andrew Hayes, Blackburn; Helene Budak, Bedford; Rebecca Chapman, Grimsby; Steve Saunders, Middlesex; Jimmy Fisher, Dewsbury

20 autographed albums go to the runners up: Martin Bubear, Canterbury; Julie Kenealy, Harlow; Julie Beach, Nuneaton; Molly Ratcliffe, Newton Aycliffe; Lynne Bowen, Stockport; Sally Davies, Bishopstow; Sara Harper, Shrewsbury; Susan Jones, Bredford, L. Brown, Potters Bar; Debbie Knight, Reading; Linda McKenzie, Tricham; Karen Mills, Sheffield; Tracy Fowell, Chalfont St. Peter; Marie Frail, Bradford; Brett Hembing; Hull; Alison Fox, Glasgow; P. Meszaros, Hove; G Taylor, London N1; M. Burnett, Gorleston; Bethan Israel, Rhondda

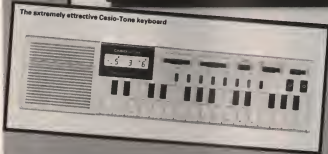
XTC COMPETITION (Issue Feb 4), the correct song titles were: "Respectable Street", "Making Plans For Nigal", "Life Begins At The Hop", "Tan Feet Tall" and "Generals And Majors". 50 prizewinners receive autographed copies of "English Settlement". J. Heyward, York; Ian Robertson, Norwich; Jane Oadman, Stockbridge; Dave Knight, London E10; Simon Knott, Sheffield; Dave Beedell, Worksop; Paul Morgan, Milton Keynes; Ceirdre Counsell, Knighton; Ian Brock, Nottingham; Graham Grainger, Stoke-on-Trent; Richard Higgins, Washbury; Andrew Mansfield, Chester; Rebecca Warren, Ramsey; Chris, Manchester; Lee Shepley, Dukinfield; A. Housman, Blackpool; Enrico La Rocca, Preston; Sarah Jeffrey, Walsall; Deirdre McDonald, Insch; E. O'Sullivan, London; Brian McGilivray, Aberdeen; Jeff Tomson, Newcastle upon Tyne; Joe Morgan, Plymouth; Nicholea Spythe, Cleveland; Paul Francis, Leicester; Mike Lowry, North Lencig; Susan Jones, Bath; Patricia Boyle, Houghton-le-Spring; Rachel Swann, Glossop; Kevin Burn, Cleveval; Ruth Clara, Stockport; James Bradshaw, Sroxbourne; David Howells, Llanelli; Carol Brook, Preston; Susan Hackling, Gwent; Michael Martin, Frame; Christopher Webb, Canterbury; Ian Benk, Warrington; Maria Meek, Reinham; David Crouch, Wimbourne; Andrew Greaves, Manchester; Marc Sigworth, York; G. Men, London; Lynde Newman, Margate; Sharon Lenton, Reinham; Adrien Walker, Lydney; Elizabeth Bassett, Nottingham; Simon Nesle, Loughborough; Michelle Prestley, Woodlesford; David Johnson, Sandown.

SOFT CELL 12 SINGLE COMPETITION (Issue Feb 4), 10 prizes of autographed "Say Hello, Wave Goodbye" 12" singles were won by: Flick Heron, London N10; Philip Steven, Glasgow; Kellie Gillespie, Bristol; Lucy McHugh, Weymouth; Samantha Barrett, Oakwood; C. Allen, Carlisle; S. Challen, London SW7; Caron de Silve, Twickenham; Sandra Fiddies, Liverpool; Melanie Stacey, High Wycombe.

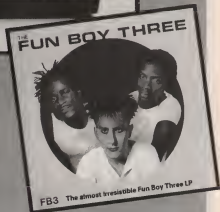
WIN A VIDEO RECORDER or A CASIO MINI-KEYBOARD or an AUTOGRAPHED FUN BOY THREE LP.



The highly delectable Ferguson Videostar



The extremely attractive Casio-Tone keyboard



Attention, booty-hunters! The Gifts Galore Department has some Rather Important News for you.

Now, you're all probably quite used to our absurdly generous habit of doling out FREE LPs in each issue. And this one's no exception. A tempting stack of 50 copies of "The Fun Boy Three", the band's debut LP, are just itching to be claimed. Every one of them autographed.

But that's not all! Remember those neat little portable synths The Human League used on "Open Your Heart"? Well we've got 5 of them and we're dishing them out too. Thirty quid's worth of high technology — rhythm tracks, sound effects, even a memory bank — all compressed into one 12 inch Casio Electronic keyboard and guaranteed to provide endless hours of creative doodling. Compose your own tunes! Improve your records! Annoy the neighbours! All at the same time!

And if even that isn't enough,

then the cherry on the cake this issue is none other than a sumptuous Ferguson Videostar, one of the most up-to-date video recorders on the market. It's absolutely crammed with special effects — like a freeze frame and an advance programmer — and costs in the region of £500. And we — in a fit of utter lunacy — are prepared to hand it to the lucky winner of the following tricky test. TOTALLY FREE!

Ready? OK, two questions and a tie-breaker. Snip out the coupon below, jot down the answers, fill in the tie-breaker and aim it in the direction of "Smash Hit Video Competition", 14 Holldham Road, Orton Southgate, Peterborough PE2 0UF. The best entry (with the right answers) to be selected on March 18 will win the video, the next five get a Casio each and the following 50 runners-up will all find a signed Fun Boy Three LP in the post.

Right, point your peepers at these.

Question One: The Fun Boy Three have just made a single with an all-girl group. Was it a) **The Go-Go's**; b) **Bananarama**; c) **The Belle Stars**?

Question Two: Which famous video features a

band driving through a tunnel? Was it a) **Spandau Ballet** in "Paint Me Down"; b) **Meat Loaf** in "Dead Ringer For Love"; c) **The Specialists** in "Ghost Town"?

We'll jump to it then! Everyone else has started!

QUESTION ONE:

QUESTION TWO:

TIE-BREAKER: Complete the following in not more than 15 words:
"Lifs without a Ferguson Videostar is like

NAME: _____

ADDRESS: _____



GARY NUMAN



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AVAILABLE ON 7" AND 12" IN SPECIAL PICTURE BAG
EXTRA TRACK ON 12" PREVIOUSLY UNRELEASED &
A-SIDE IS A SPECIAL EXTENDED VERSION

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BEG 70

OUT & ABOUT WITH BARRY



"Learyn' an' marriage... Gote getherika horse an' carriage... I!" Don't mind me. Just feeling a bit tunsome these days. Old Romeo "Love-'Em-And-Leave-'Em" Barry hasn't quite recovered from that stack of cards he got on Valentine's Day! Four of 'em! Nice of the Gas Board to send me one. And the Electricity people. And that nice lot down at the Water Rates. But Kim Wilda? Hey-hey! Write just like Ian Birch too. Told the chaps in the office about it and they didn't



Can she really be Barry's secret admirer?

seem a bit surprised. News travels when you're famous (sigh)...

I mean just look at poor old Phil Oakay and his special girl Joanna. Those rot-reking newspaper cheppies never leave them alone (know the feeling!). Worse than Chuck and Di. One minute they're "tying the knot". The next they're "jumping the broomstick". One nasty pen-pusher even said they were "getting married". That was going too far. So I got straight on the blower (as they say) to the chaps down Virgin Records who said it was "all a load of old lies". Thought as much, me.

True that he's had the old barnet topped off though. Phil woks up one sunny morn, I'm told, sprang off down the West End straight into some "cljpoint" — Hair By Orlando or something, probably — end asked for a one-sided trim to which Orlando or whoever he was says:

"Not now, mete, come back in an hour".

"Bet he'll be sorry when he finds out whoos head he missed out on," Phil quipped later. Ticked me, that.

Back to romance, friends. Pret not about the rumours of a

"pair-bondege situation" between Gary Kamp and my close companion Clara from *Altered Images*. Gave me a terrible turn when I heard, but turns out Gazer keeps following her about and apparently old Groges doesn't want to know. Good thing too, I reckon, what with Gaz forever spouting about how he's going to be hitting the Silver Screen along with brother Mart in film about the dastardly Kray Twins, who were a couple of rather grim geezers who spent most of their leisure time nicking money end doing people in. Charming!

Everyone's in films these days. Even Kim (her again!) Wilda. Meant to be lined up for a role in Ken Russell's "Evita" playing opposite Barry Gibb, or "gnashers" as he's now known. Hope she doesn't get it actually. You're never safe with a bloke called Barry (*Snigger!*).

Dropped in down Top Of The Pops the other night. Or "Pops" as we all call it. Chetting away with Martin Fry, I was, comparing gold suits, when up comes this fellow with a halo like a neatly parted Yorkshire Terrier. Paul Waller he said his name was. Hello, he says, aren't you the bloke from ABC? And I says, no, Mertin's yer men. And Mert says, yash end you're Paul Waller. I recognise you from your pictures. Waller looked really chuffed. Told me about his chum Vaughn Tulousa. Seema Vaughn's co-written the B-side to the new *Bananarama*, single, "Geronimo". Plus he's decided to weve a fond farewell to Stiff Records and sign some inky pact with Paul Weller's Respond label. Paul being a big fan of his and all that. Keep it among friends, that's what I say. Wish I had a few more of them myself actually.

Seems Soft Call haven't made any mates in Singapore. Hed their LP, "Non-Stop Erotic Cabaret" banned because its title's a bit risque. News to me. I thought "erotic" meant a bad attack of woodworm. So much to learn (more sighs)...

This'll shock you. That awful bunch of would-be Graak barbers, *Blua Rondo A La Turk* (who I happen to know nicked their name from a song by jazz ivory-tinkler *Deve Brubeck*), have done it again. Their new song title, the rather weird "Klacto Vee Sedstain", was the name of a fab pop shuffle by "King Sax". Well, indeed, Charlie Parker. Ha ha! Be werna! Nothing escapes El Baz, he of the beedy eye, the bulging brain, the acid wit, the...

(Okay, here's the cheque — Ed.)

Cheers!!
Barry

NIGHTS OUT

TENPOLE TUDOR

London

Tenpole Tudor were always a mystery to me until I heard Eddie Tudorpole on Roundtable. He has a high, croaky voice (not unlike Sting's) and he's outspoken — there was always the feeling that he might say "bollocks" once too often and raise the temperature to an edgy level.

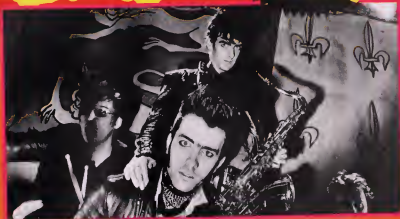
The students' union at Goldsmith's College was only half full and the band shamled onstage clutching beer cans and cigarettes.

There was some confusion about which number they should open with and it sounded for most of the song as though they'd never really decided what it was to be.

They settled down but it was a short-lived affair. Around the fourth number Eddie picked up his guitar to play along. He's about as good as Les Dawson is on the piano.

Thankfully he only played a handful of numbers. When he wasn't abusing the instrument, he was humping into everyone, grazing his knuckles on the ceiling and skinning his knees on the floor.

Eddie's antics recall those of



Eddie Tudorpole (and friends) the man who "plays piano like Les Dawson". You ought to hear his sax playing

Garry Glitter. He has the same surprise look on his face the whole time and, most important of all, that remarkable ability of touching the back of his head with his elbow.

Suddenly I realised how the band must have got together in the first place. Try this: they're in the pub and one says to the other "I dare you to go onstage with Eddie Tudorpole."

Reply (in the style of John McEnroe): "You have got to be kidding".

Again: "Go on. I double dare you..."

Reply: "Well... only if you come too".

At one point Eddie implored: "Do you want us to play more songs or do you prefer the inbetween hits?"

A tough choice. All the songs sounded exactly the same but it almost didn't matter. Everyone was mesmerised by the show. It had a morbid fascination: something like a deadly snake or a road

accident. As the band didn't play either of their last two singles during the set itself, the audience demanded them as an encore.

Sure enough, the Poles re-appeared to play "Swords Of A Thousand Men" and "Wonderbar". Sadly, it was the first time everyone got moving and there was any real atmosphere — but too late.

It's a pity some gigs can't begin with the encore. **Julie Winiclar**

TOUR DETAILS

Remember to check locally before setting out in case of late alterations. Compiled by Bev Hillier.

Bette Stars: Dublin McGonagles (March 4), Galway Uni (5), Glasgow Night Moves (11), Edinburgh Nite Club (12), Dundee Uni (13).
Girlschool: Colchester Essex Uni (May 2), Derby Assembly Rooms (3), Newcastle City Hall (4), Edinburgh Playhouse (6).
Glasgow Apollo: (7), Bradford St. George's Hall (8), Sheffield City Hall (10), Dunstable Queensway Hall (11), London Hammersmith Odeon (13), Portsmouth Guildhall (14), Poole Arts Centre (15), Bristol Colston Hall (16), Birmingham Odeon (17), Hanley Victoria Hall (18), Liverpool Empire (20), Manchester Apollo (21), Leicester De Montfort Hall (22), Norwich East Anglia Uni (23), Brighton Dome (24), Ipswich Gaumont (26).

Haircut One Hundred: London Hammersmith Odeon (March 3).
Nick Lowe: Sheffield Poly. (April 30), Aberdeen Fusion Bellroom (May 2), Edinburgh Coaster's (3), Glasgow Tiffany's (4), Nottingham Rock City (5).
Warwick Uni: (6), Manchester Uni. (7), Loughborough Uni. (8), Cardiff Top Rank (11), Birmingham Locarno (12), Guildford Civic Hall (13), Uxbridge Brunel Uni. (14), St. Albans City Hall (15), Norwich East Anglia Uni. (16), London Hammersmith Palais (17).
Pigbag: Sheffield Poly. (March 5), Bradford Uni. (6), Manchester Rotters (7), Liverpool Warehouse (8), Newcastle Tiffany's (10), Retford Portehouse (11), Reading Uni. (12), Bristol Locarno (14), Brighton Top Rank (15).

London Hammersmith Palais (16), Birmingham Locarno (17), Glasgow Night Moves (18), Stirling Uni. (20), Edinburgh Valentino's (21), Coventry Lanchester Poly. (23), Hitchin Regal (25), Cheltenham Town Hall (26).
Peter Shelley: Glasgow Maestros (March 7), Edinburgh Valentino's (8), Kirkcaldy Country Club (10), Sheffield Limit Club (11), Leeds Warehouse (12), Derby Blue Note (13), Oxford Sarmas (15), Birmingham Holy City Zoo (16), Coventry Guys (17), Basildon Rachel's (18), Torquay 400 Club (19), Cardiff Nero's (20), London Charing Cross Heaven (22), Liverpool Cagneys (25).
Status Quo: Deeside Leisure Centre (April 23), Bridlington Spa Hall (26, 27), Glasgow Apollo (30 May 1), London Hammersmith Odeon (3, 4, 5, 6, 7, 8, 9), Birmingham National Exhibition Centre (13, 14), Brighton Conference Centre (17), St. Austell Cornwall Coliseum (20, 21), Torquay Explodes, Hanley Victoria Hall (March 6), Southport New Theatre (7), Leicester De

Montfort Hall (8), Bradford St. George's Hall (9), Guildford Civic Hall (10), Portsmouth Guildhall (11), Southend Cliff Pavilion (12), Poole Arts Centre (13).
Theatre Of Hate: London Lyceum (March 15), Margate Winter Gardens (17), Hitchin Regal (19), Stroud Leisure Centre (20), Reading Top Rank (21), Manchester Ritz (23).
Toyah: Sheffield City Hall (June 19), Bradford St. George's Hall (20), Manchester Apollo (21), Birmingham Odeon (23), Leicester De Montfort Hall (24), London Hammersmith Odeon (25, 26), Coventry Apollo (28), Brighton Centre (29), Portsmouth Guild Hall (30), St. Austell Cornwall Coliseum (July 2), Poole Arts Centre (3), Bristol Colston Hall (4), Preston Guild Hall (7), Glasgow Apollo (8), Edinburgh Playhouse (9), Newcastle City Hall (12, 13), Liverpool Empire Theatre (14).
UB40: London Brixton The Pair Deal (March 12), Vice Squad, Stroud Marshall Rooms (March 5), Teeside Poly (12).

PH: Peter Armstrong

FREE!

FREE WITH SMASH HITS ON MARCH 18th GIANT HUMAN LEAGUE/TOYAH POSTER!

It's 34" by 22"! It's full colour! It's glossy!
It's reversible! And, best of all, it's
absolutely free!

Attached to the centre of the next issue of
Smash Hits is your own pull-out and
fold-out wall poster.

On one side there's **Toyah**; flip it over
and you can feast your eyes on **The
Human League**. Miss out on this one
and your bedroom wall will never
forgive you.



FREE!

AVAILABLE ON MARCH 18th