



Smash
HITS
wah!

U2

BOY GEORGE
MICHAEL JACKSON

AUTOGRAPHED **SOFT CELL** LPs TO BE WON
HIT SONGS BY **MEN AT WORK** · **JOE JACKSON** · **EDDY GRANT** & MANY MORE

EDDY GRANT

ELECTRIC AVENUE

BOYS, BOYS
NOW IN THE STREET THERE IS VIOLENCE
AND LOTS OF WORK TO BE DONE
NO PLACE TO HANG OUT OUR WASHING
AND I CAN'T BLAME IT ALL ON THE SUN

CHORUS
OH NO WE'RE GONNA ROCK DOWN
TO ELECTRIC AVENUE
AND THEN WE'LL TAKE IT HIGHER
OH WE GONNA ROCK DOWN
TO ELECTRIC AVENUE
AND THEN WE'LL TAKE IT HIGHER

WORKING SO HARD LIKE A SOLDIER
CAN'T AFFORD THE THINGS ON TV
DEEP IN MY HEART I ADOR YU
CAN'T GET FOOD FOR THE M

GOOD GOD WE'RE GONNA ROCK DOWN
TO ELECTRIC AVENUE
AND THEN WE'LL TAKE IT HIGHER
OH WE GONNA ROCK DOWN
TO ELECTRIC AVENUE
AND THEN WE'LL TAKE IT HIGHER

OH NO, OH NO, OH NO, OH NO THE GOD

WE'RE GONNA ROCK DOWN
TO ELECTRIC AVENUE
AND THEN WE'LL TAKE IT HIGHER
OH WE GONNA ROCK DOWN
TO ELECTRIC AVENUE
AND THEN WE'LL TAKE IT HIGHER

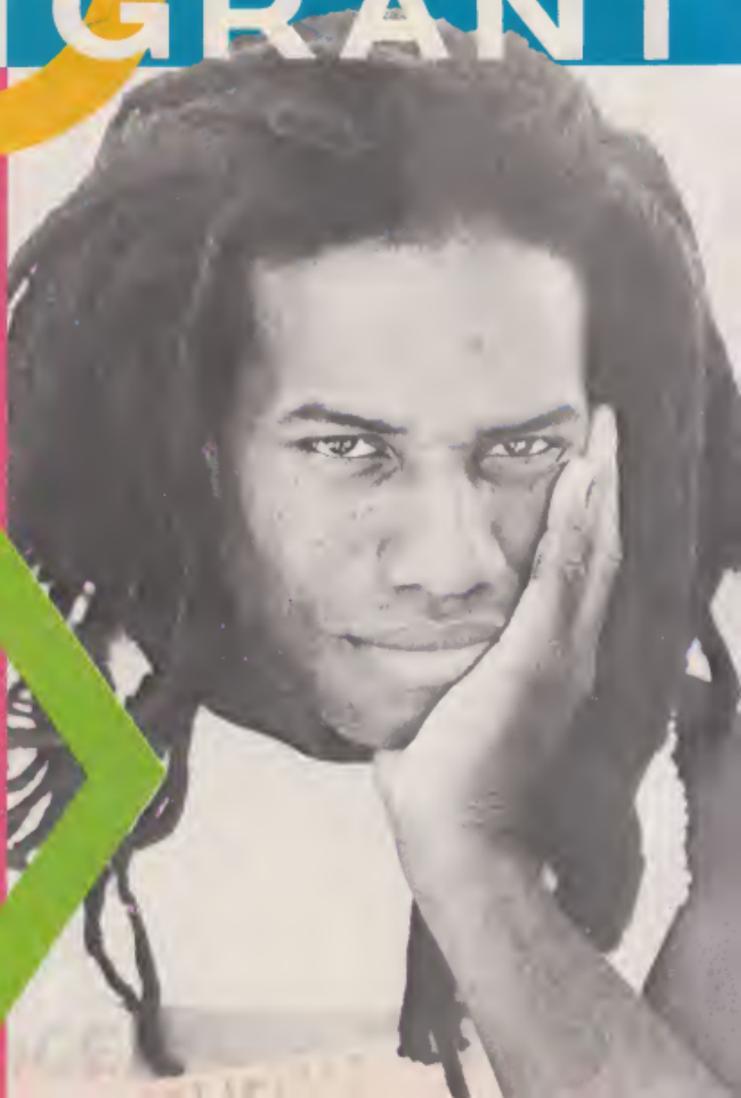
WHO IS TO BLAME IN ONE COUNTRY
NEVER CAN GET TO THE ONE
DEALING IN MULTIPLICATION
AND THEY STILL CAN'T FEED EVERYONE

OUT IN THE STREETS

OUT IN THE STREETS
OUT IN THE PLAYGROUND
IN THE DARK SILENCE OF TOWN

REPEAT CHORUS AND

WORDS AND MUSIC BY
REPRODUCED BY PERM
GREENHEART MUSIC LTD. AN
MUSIC LTD.
ON ICE RECORDS



Smash HITS

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COVER IS BY PHILIP CARL

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7" MAKE A CIRCUIT WITH ME
12" MAKE A CIRCUIT WITH ME (ROCKING MIX)
PLUS BONUS TRACK - RED, READY, AMBER.
7" POLE 4
12" POLE 4/2

Parsons
J&R

PERSONAL FILE

MIKE NOLAN (of Bucks Fizz)



NAME: Michael Nolan
BORN: December 7, 1954

Dublin
FIRST MEMORY: Falling down a hole and cutting my leg. I've still got the scar.

FIRST RECORD: "Cruciani's Bossa" by Neil Diamond.

FIRST CONCERT

ATTENDED: Diana Ross at the Royal Albert Hall in 1973. I was knocked out — really impressed. I went out and bought all her albums. She started with "Touch Me In The Morning" with the lights flashing every where.

FIRST APPEARANCE: Silverball Social Club near where I live. I was fronting a group called Trend. Their lead singer left and they needed to find someone to replace him. I joined on the Monday and they said, "We're working on Saturday", so I only had one week to learn 40 songs.

That was in 1976. We were doing "I'll Be Home for Christmas" and "My Way" because it was that kind of group.

DID YOU SIT AT THE BACK OR THE FRONT OF THE CLASS? I started off in the middle and ended up in the front because I was very mischievous. For a start, I didn't like school and I didn't like schoolteachers. I always felt that they gave me a hard time. I was very sneaky — I looked like I never did anything wrong but I used to do some terrible things and I never got the blame for them. The form teacher never teased me and in the end she had me sitting at the front and was always picking on me.

FAVOURITE ITEM OF CLOTHING: Tight jeans. People seem to find something sexy about tight jeans. I do.

LAST FILM SEEN: At the cinema, *E.T.*, but I saw *Jaws 2* on the television last night which was pretty horrendous. I always find follow-up movies never any good.

JOBS: Warehouseman, then apprentice printer for three weeks, then I went back to the warehouse. I've also worked for a shipping company as a temp and in a lemonade factory for three hours until they caught me drinking their lemonade.

FAVOURITE TIME OF DAY: In the summer, I like all day; in the winter, my favourite time is the evening when you can sit in front of the fire and watch TV and not give two hoots about the snow or rain.

COLOUR OF BEDROOM WALL: Magenta.

IDEAL HOLIDAY: Going somewhere I don't get recognised, where it's very hot with white sands, and with a crowd of four or five friends. I like plenty of nightlife as well.

FIRST DATE: A girl called Patricia Hookway. I took her to the cinema to see *Thoroughly Modern Millie*. I didn't really concentrate on the film because I was plucking up the courage to kiss her. I gave her up the following day because she turned up with checked socks.

FASTIMES: So leaning keeping fit, going out with friends, reading non-fiction books, autobiographies, and war books.

FAVOURITE TV PROGRAMME: *Cavitation Street*. I like *Dallas* and *Dynasty* as well — I like all the scandals that goes on in them.

AMBITIONS: I've got a lot for the group. I want to be as big as the Stones as we are in Britain. I also like people to be able to say "I buy Bucks Fizz records" as opposed to buy them and not admit. I want us to become more of an album group.

FAVOURITE SOFT CELL RECORD: "Tainted Love".
DID YOU GET ANYTHING NICE FOR CHRISTMAS?

Lots of things that were very useful because I've just bought a flat. Someone bought me underblankets, sheets, everything for a bed. That was good because I can't imagine actually walking into a shop and buying them because I've never done it before. There was also something useful that Cheryl bought me but I can't talk about it.



Paul Weller made his first appearance since The Jam split on January 5 as part of the ICA Rock Week in London. He joined Benn Watt and Tracey Thorn of Everything But The Girl onstage for a selection of songs including "English Rose" (from The Jam's "All Mod Cons" LP) and the early 60s' samba "The Girl From Ipanema". For a report on the following night's ICA Rock Week turn to "Nightsout" (page 41).



One of a kind. Comic actress Tracey Ullman has followed up her brilliant impression of Toyah on BBC TV's "Three Of A Kind" by making a record. Her first single, "Breakaway", is about to be released by Stiff Records. N.B. Her eyes aren't always like that.

Start!



Forming a group's pretty easy these days, really. One girl, two blokes, a second-hand harp, handful of feathers, the odd buckle, couple of straps, a string vest and about four dead rabbits. Torn bin-liners a thing of the past, guv. The name's *The Sleeping Lions* actually and the song, "Wonderful You Are", is just tickling the bottom end of the charts. (Is this serious? — Ed.)

identity crisis

Two boys from Bushey who sound like they're making an impact!!! (Answer on page 13.)



Sealed with a kiss. Roy Hay of Culture Club married his longstanding girlfriend Alison on Christmas Eve at Fulham Register Office, London. After Christmas they travelled East to see in the New Year honeymooning in Sri Lanka. Hopefully Roy won't get too attached to the tropical life because Culture Club have a short tour coming up in March. See *Nightsout* for details.



"One more word out of you, Miss, and you get drop-kicked into the dress-circle." Gene Anthony Ray demonstrating the best way to deal with a troublesome dance teacher (namely Debbie Allen) during the "Kids From Fame's" British debut concerts at London's Albert Hall.

How'd it go? "Someone, Merrick, Dairy Lea, Gary Tibbs and Whatsisface . . ." You heard right, two of the persons immortalised in said chant have returned to haunt us once more. "Get Smart!" has the details (see page 26).



EVERYBODY

With Wylie and Washington, men with a mission. Neil Tennant reports from "Top Of The Pops"

The Wednesday afternoon run-through for *Top Of The Pops* is a chaotic affair. In front of one of the three stages in the studio, a dozen leotard-and-legwarmer-clad dancers are lurking about, laughing and jumping smartly out of the way to avoid being whacked in the back by huge mobile camera units.

The dancers play little practical jokes on each other, like touching each other on the back. When a camera is approaching from behind a technician taps you on the back so you know to move out of the way. So when the dancers tap each other on the back, they at first think there's a camera approaching and leap out of the way when there's no need. Once that's happened a few times you don't bother to move away when someone touches your back. Then you get nearly mown down by a camera. Really amusing, eh?

As Wahl start the first of four run-throughs of "The Story Of The Blues", one of the dancers asks: "Is this Wham!" These exclaimed names are so confusing. By the fourth run-through they're indulging in a spot of jolly clapping-along, the kind of thing which really gives an atmosphere to *Top Of The Pops*. Surveying this motley crew from the stage, Pete Wylie is a man who does not look chuffed.

"I hate doing the sound check or whatever you call it," he grimaces afterwards. "All those clowns, those trendy wackos telling jokes while we were singing, especially when we were singing a song... hope means something. I was getting a bit mad. I didn't know whether to just laugh at them, because that would have looked as though I was just laughing at the song, or

just to sneer. I don't know how these things appear on TV. Suddenly I have to start thinking about things in a completely different way."

This is his first appearance on *Top Of The Pops* and it's not an easy experience.

"All those people. I just don't feel right in front of them. They must think we're real scruff-bags, real tramps, and so they're not going to take much notice anyway. Then again, once you're actually on the screen, it's different. I get really self-conscious about the cameras and everything, you know, because I'm sure they're going to pick out every spot."

He peers into one of the many mirrors in the dressing room where we're talking over a cup of tea. I wonder whether to eat his chocolate biscuit (he doesn't want it because he's dieting).

Wylie is an extravagantly talkative Liverpoolian and, with bass-player Washington, the constant factor in Wahl He

started the group after participating in a quick succession of groups in the late 70s, including The Crucial Three, whose other two thirds were Julian Cope and Ian McCulloch, The Mystery Girls, The Nova Mob, The Opium Eaters and Crash Course. Wahl itself has had several manifestations.

Number one: Wahl Heat! "That was just my songs, basically, with some of Rob Jones' lyrics and Pete Fulwell (now Wahl's manager) pressuring us to do something positive. In Liverpool you can get away with doing nothing and still be a big public

"When things are bad, get organised and be strong."

figure, like everybody knows you, and so I was happy just working in record shops and hanging round in Eric's (a Liverpool club) and being a bit of a face."

He still lives there.

"You could write an LP based on the rubbish you hear people talk every night. So I like being in Liverpool."

"Anyway, Pete said, 'Why don't you do a demo of your songs?' and he was offering to pay so eventually we made the demos."

"There were problems over finding someone to play bass until Washington appeared."

"My mate Tempo played with us but he only knew two notes and kept getting them in the wrong order so we got Pete Younger in. His bass-playing was good but he didn't look and feel the part so he went and I met Washington. I'd seen him hanging round in the record shop I used to work in and I thought he looked really cool. He came and played with us and he was brilliant."

The group's name sprang to Wylie's lips while he was cycling on a hot day.

"I was going to Eric's on a pushbike in a leather jacket. It was a really hot day and when I got off the bike I said to Roger, Pete Fulwell's old partner, 'Wahl Heat!' and he said, 'That'll do', because we'd been trying to think of a name. Wahl was just a word we used and as we went on we started philosophising about it, saying it was like a primal scream and a wordless expression of emotion. But it's just a word as much as anything."

After two singles, "Better Stream" and "Seven Minutes To Midnight", the Heat was dropped and Wahl signed to WEA Records, releasing their first LP, "Nah-Poo — The Art Of Bluff".

"Wahl went on until the end of 1981 when I decided it wasn't going the way I wanted it to go. It was music that I enjoyed but not my favourite music."

Pete started to work on his own in a different thing from the previous Wahl. But a lot of people couldn't even say it, so we got back to calling it Wahl again and I'm not sure we'll ever change it again... unless we make it Pete Wylie And Wahl!

Last summer Pete and Washington recorded "The Story



Washington

SAY WAH!

Of The Blues" with some violinists and girl singers and it's slowly turned out to be their first hit record. It's a passionate song which expresses Pete's frustration with the media on two levels: his own frustration at the way WEA wanted to market Wah!, and his frustration at seeing the way people are treated by and react to the media.

"It's just about people messing you around and trying to take away something you have. It felt at one time like WEA were trying to cut down a lot of the facets of the rough diamond of Wah! into a sparkling, easily-packaged thing.

"Just because you haven't got a job doesn't make you any less of a valuable person."

Some people wrote in reviews that it sounded as though I was feeling sorry for myself but the record's saying the opposite. The

words are so positive, saying that when things are bad, stop and get yourself organised and be strong."

The second part of the song, on the flip side of the single, "Talkin' Blues", specifically criticises the media.

"It's not about me, because we've always been treated fairly well. The example I was thinking of was people saying sympathetically about kids on the dole, 'It's terrible, all those kids on the scrapheap!' They're not on the scrapheap — just because you haven't got a job doesn't make you any less of a valuable person.

All those people are getting indoctrinated on the news and in the papers and on TV; they're getting told that they're on the scrapheap and that they're useless. People read papers and take those things as fact, you know, because someone who's in a position of power, someone who's supposed to know, has

told them.

"What's that going to do to the way they think? To their self-respect and their attitude to the future?"

That's why he gets a little annoyed at people laughing and clapping in front of him while he tries to present the song on *Top Of The Pops*.

"It's a bit weird. We were watching *Top Of The Pops* last week, me and the girl I'm going with, and she said that all these people with a glad-to-be-alive appearance, they could be singing songs about the bomb dropping and they never stop smiling. It seems a bit weird doing a song like this but people aren't even listening to what the words are."

Anyway, it's time to get made up for the dress rehearsal of the show. Sylvia and Ruby of Sylvia And The Sapphires are appearing with Wah! (they've been performing with the group of late) and they want their dressing room back to get changed in. Heads turn as they stroll down to the studio later, coolly glamorous.

In the tea break before the dress rehearsal, Joe Jackson sips a can of Coke, looking almost ecclesiastical in a bright blue suit. Cheryl Baker of Bucks Fizz chats to Sylvia and Ruby at the side of the studio and Tommy Vance checks his script. The studio dancers take up positions, having shed their legwarmers and donned a typical selection of gaucho outfits, post-New-Romantic frills and strategically-placed bits of sacking. Pete Wylie enters, all made-up, hair combed, ready to take his place. Any second thoughts?

"I was quite looking forward to about it when we first heard about it. I had some questions in the back of my mind — people like The Clash always said they wouldn't do it — but I just remembered that I loved seeing my favourite groups on it, like I remember seeing Bowie in '72 doing 'Starman'. So I think anyone who says they won't do it on principle is being maybe a bit small-minded because to even be in something as corrupt as the music business is far worse than doing something stupid like *Top Of The Pops*."

THE STORY OF THE BLUES PART ONE

Here in my pocket
I got the story of the blues
Try to believe me
'Cause it could be front page news
I say I live with it
Like it hasn't happened yet
I keep thinking of everyone
How I'm the one, the one
They're trying to get

Chorus
To tell the story of the blues
First they take your pride
Turn it on its side
And then you realise
You've got nothing left to lose
So you try to stop
Try to get back up
And then you realise
You're telling the story of the blues
(Story of the blues)

Feeling browbeaten day after day
(Day after day)
I think it's over but I
Just can't get away
You say forget it
Well don't jump the gun
(Don't jump the gun)
You're laughing this time
Next time you might be the one

Repeat chorus twice

What they gonna say about me
When they tell the story of the blues

Words and music by Pete Wylie
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Pete Wylie



Tears For Fears
Change

The new single available now on 7" & 12"



DIRE STRAITS

twisting by the pool

We're going on a holiday now
Gonna take a villa — a small chalet
Costa Del Magnifico

Where the costa living's so low
Yeah (yeah) we're gonna be so neat
Dance (dance) in the Eurobeat
Yeah (yeah) we're gonna be so cool

Chorus

Twisting by the, twisting by the
Twisting by the, twisting by the
By the pool

Twisting by the pool, twisting by the pool
Twisting by the pool, twisting by the pool
Twisting by the pool
Twisting, twisting by the pool

Sitting in a small cafe now
Swing swing swinging to the cabaret
Wanna see a movie take in a show now
Meet new people at the disco
Yeah (yeah) we're gonna be so neat
Dance (dance) to the Eurobeat
Yeah (yeah) we're gonna be so cool

Repeat chorus

We can still get information
Reading all about inflation
And you're never gonna be out of reach
There's a call box on the beach
On the beach, on the beach
A-one, a-two, a-one, a-two, a-three, a-four

We're just twisting by the pool
I'm a twisting fool, twisting by the pool
You got me twisting by the pool
Twisting by the pool
Yeah twisting, twisting by the pool

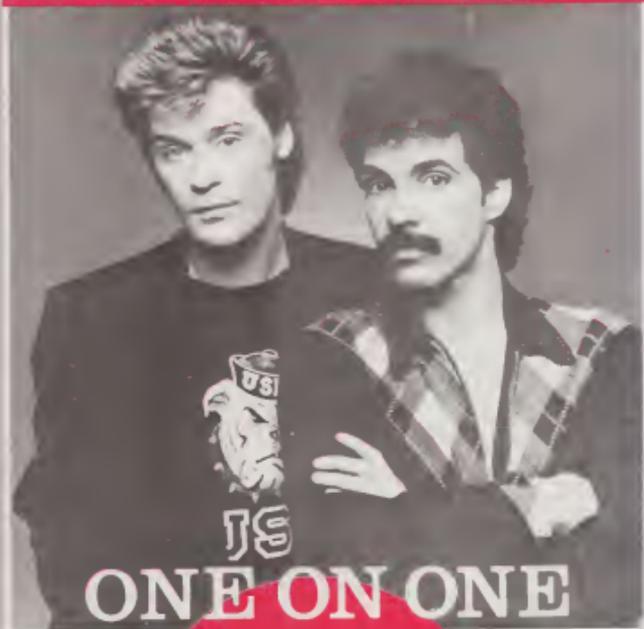
Mm mm you're gonna look so cute
Sunglasses and a bathing suit
Be the baby of my dreams
Like the ladies in the magazines
Yeah (yeah) we're gonna be so neat
Dance (dance) to the Eurobeat
Oh yeah (yeah) we're gonna be so cool

Repeat chorus and ad lib to fade

Words and music by Mark Knopfler
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On Verigo Records



DARYL HALL & JOHN OATES



I'M TIRED OF PLAYING ON THE TEAM
OH IT SEEMS I DON'T GET TIME TO GET AN MORE
WHAT A CHANGE IF WE BE THE PIGE FACE
NO ONE EV'N TRYING TO SCORE
AND OH OH I CAN FEEL THE MAGIC OF THE R TOUGH
AND WHEN YOU MOVE IN CLOSE I LOVE THE MANS A MUCH
OOH YEAH YOU'VE GO' TO UNDERSTAND BABY
TIME OUT IS WHAT I'M HERE FOR

ONE ON ONE I WANNA PLAY I HATE ME TONIGHT
ONE ON ONE I KNOW I WANNA PLAY THAT
ONE ON ONE WANNA PLAY THAT GAME TONIGHT
ONE ON ONE SO LOW

OOH YOU CAN'T TELL ME YOU DON'T MISS THE GIRL
NO I THINK I GUESS I KNOW YOU DON'T TELL
I WONDER WHAT YOU'D SAY IF YOU KNEW THAT I WAS COMING TONIGHT
WANT TO I WANT YOU CAN'T YOU TELL

REPEAT CHORUS

OOH THAT'S ALL YOU NEED TO KNOW NOW
'CAUSE IF IT'S REALLY RIGHT THERE'S NOTHING ELSE
ONE ON ONE I WANNA PLAY THAT GAME TONIGHT
REPEAT AND AD LIB TO FADE

WORDS AND MUSIC BY DARYL HALL
REPRODUCED BY PERMISSION INTERSONG MUSIC LTD.
ON RCA RECORDS

Are the Stars Out Tonight...

... or are they all round at MICHAEL JACKSON's place making platinum-selling records and movies? An everyday story of rich and famous folk starring Steven Spielberg and Adam Ant and Paul McCartney and Mark Ellen... (how'd he get in here? — Ed.)

Michael Jackson doesn't often do interviews. This is partly because he's much happier expressing himself in music than words; and partly because a lot of the people who actually get to meet or talk with him are left with the distinct impression that he's just a little strange.

And he is. And seeing that — at the tender age of 23 — he's already chalked up some of the most colossal sales figures in recording history, he's got every right to be.

For much of the time this faraway voice on the phone has the high-pitched, incredulous tone of a six-year-old at a perpetual firework party. The mention of particular films, books and songs that he likes are greeted with sudden gasps of wonder and delight as if this was the first time he's ever encountered them. Judging by the meagre portion of the 'real world' he's ever really exposed to these days, it's easy to believe that the youngest Jackson brother is actually a visitor from some distant planet.

He's calling from his borne in The Valley of California, just outside Los Angeles, where he lives with his parents, Katherine and Joe, and his two sisters. This resides in a luxurious belt of costly villas surrounded by orange and lemon groves, a little sodden, he says, after a recent rainstorm.

After a full 13 years of adulation from press, fans and record company magnates — The Jackson Five first hit the jackpot in '69 when he was just 10 — Michael's become something of a recluse. He seems perfectly content to shut himself away in a curious fairytales world of science

fiction and cartoon fantasy — or "magic" as he calls it — from which he draws the inspiration for his song-writing.

"I like things," as he puts it, "that when a person hears or sees them, they are just totally blown away."

The "mod cons" around the house certainly bear this out. In one room there's rows of Space Invader machines; in another Walt Disney are busy installing a complete working set of The Pirates Of The Caribbean, fully automated Disneyland figures who launch into lifelike combat at the mere flick of a switch.

"When you step in this room," he says, spellbound, "there'll be this whole war going on, cannons shooting off and smoke puffing at one another..."

Down the hall there's a movie theatre, a fully-blown 32-seater cinema for which he constantly orders up entertainment. The most regular visitor to the family screen is E.T. which he likes so much that he actually collaborated with its director, Steven Spielberg, on the "E.T. Storybook" LP.

"I love E.T.'s it reminds me of me," he says mysteriously. "Someone from another world coming down and you becoming friends with them and this person is, like, 800 years old and he's filling you with all kinds of wisdom and he can teach you how to fly. That whole fantasy thing which I think is great. I mean, who don't wanna fly!"

He and Spielberg are about to embark on a couple more joint ventures, a financial pairing that'll no doubt put even Paul McCartney and Stevie Wonder in the shade. One's a "futuristic fantasy type of film" with Michael in an acting role; the other's an

animation for which he'll be supplying the storyline and has been "thinking like crazy!"

"I even gave Steven a present, a book on Walt Disney, as he's the only person who's inspired me in my music as much as Disney. He told me he loved it and gave me a big hug and everything."

Together with Quincy Jones, who was also the musical director for the "E.T. Storybook" project, he's just released a new LP, "Thriller", and a second single from it, "Billie Jean". The album is the eventual sequel to what Epic Records rightly describe as his "landmark LP", "Off The Wall", which was released in 1979 and went on to sell a staggering total of seven million copies worldwide. A hard act to follow.

"Yeah, well, I always like to improve," he says. "I don't like to take a step backwards, but it's a whole 'nother economy now. People aren't buying as many records, though that's no excuse."

What qualities does he look for when selecting material then? "For the music to be outstanding and, more than anything else, the melody. What's best for today's sound and today's market."

Asked who he admires, he lists early McCartney solo material, '60s Motown, Simon and Garfunkel, Elton John and "Adam Ant's drums". Adam, in fact, is one of a small but intimate circle of Michael Jackson's friends, despite the fact that they've never actually met in the flesh.

"We're phone friends," he explains. "We talk about how to record that drum sound on 'Ant Music' and stuff. He talks about my dancing and I talk about his

dressing. Could you say 'hi' to him for me?"

Other friends include the English actor Mark Lester, who played the starring role in the musical *Oliver*. Elton John, and Paul McCartney — "say 'hi' to him and Linda too". He's acquainted, also, with various film celebrities, among them 73-year-old Hollywood star Katharine Hepburn (who once saw a Jacksons concert and promptly invited him to dinner) and Barbra Streisand, who he'll be recording a duet with fairly soon. His life, however, does seem a little isolated, I suggest. A little remote. Has he ever thought of moving away from the family home?

"I'd die of loneliness if I moved out," he says. "And, plus, I wouldn't be able to control the fans and stuff. I'd be surrounded. But here there's guards and security, the whole set-up..."

He ventures outside "very rarely", and even then he's permanently flanked by bodyguards and whisked straight off to the private jet. He talks about the hordes of admirers constantly watching his every move with extraordinary naivety.

"It's fun sometimes 'cos you get to run and dodge and hide. But once they you trapped it's not fun."

As an example he relates a chilling tale about a fan he once met who opened up her purse to reveal a lock of his hair she'd painfully removed two years before. A note of resignation creeps into his voice. "You can't say he leads a normal life.

"No, I can't say that..."
Do you ever wish you could?
"No," he says quietly. "I'm, happy the way I am."

BILLIE JEAN

She was more like a beauty queen
From a movie scene
I said don't mind but what do you mean
I am the one
Who will dance on the floor in the round
She said I am the one
Who will dance on the floor in the round

She told me her name was Billie Jean
As she caused a scene
Then every head turned with eyes
That dreamed of being the one
Who will dance on the floor in the round

People always told me
Be careful of what you do
Don't go around breaking young girls' hearts
And mother always told me
Be careful of who you love
And be careful of what you do
'Cause the lie becomes the truth

Chorus
Billie Jean is not my lover
She's just a girl who claims
That I am the one
But the kid is not my son
She says I am the one
But the kid is not my son

For forty days and for forty nights
The law was on her side
But who can stand when she's in demand
Her schemes and plans
'Cause we danced on the floor in the round
So take my strong advice
Just remember to always think twice
(Don't think twice, do think twice)

She told my baby there's three
And she looked at me
Then showed a photo of a baby crying
His eyes were like mine
Go and dance on the floor in the round baby

People always told me
Be careful of what you do
Don't go around breaking young girls' hearts
But you came and stood right by me
Just the smell of sweet perfume
This happened much too soon
She called me to her room

Repeat chorus and ad lib to fade

*Words and music by M. Jackson
Reproduced by permission Carlin Music Corp.
On Epic Records*



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THE INCREDIBLE
SHRINKING DISC

Trumped as the "biggest thing since stereo" comes the latest on the home hi-fi front, the **Compact Disc**. Launched on the market this year by Philips, it involves a disc just twelve centimetres in diameter which is played by a tiny laser beam. Consequently the record doesn't deteriorate and the sound quality is higher than the conventional LP.

Each disc can contain as much as one hour's music on one side (the flip is blank except for label information) and the players can be connected to a regular home hi-fi set-up. The machines will cost you around £400 and the discs £8. Problem is, what are they going to do about singles?



The Compact disc, about to be lowered into place. The Track Program Selector allows you to skip past the tunes you don't like

Apologies to those who were looking forward to reading the **Haircut One Hundred** feature promised for this issue.

Unfortunately we didn't get time to interview Nick Heyward before he went on holiday but we'll have an interview with him soon.

And in case you wondered who reviewed the singles last issue, the man with the hair and gramophone was Mark Ellen. His name was missed off the page.

We've been really together over the last few weeks, haven't we?



A world tour is being planned by **David Bowie**. "When and where we're got no idea yet," said a British spokesman for him but he'll definitely be playing in Britain this year.

Two feature films starring Bowie are also being released this year. In *The Hunger* he plays a 30-year-old man used in *Mary Christmas*. *Mr. Loveridge* is a film about a British diplomat in Africa. It's also possible that *David Bowie's 1973 "travels"* concert at the Hammersmith, Odessa will finally be announced this year. "It's possible, but you can't be confirmed."

MY TOP TEN



ANDY O
(Blue Zoo)

- 1. U2: Boy (Island)** The LP's full of life and vitality and gave me loads of hope for what I was doing. Pulls you right into its moods.
- 2. DAVID BOWIE: Life On Mars (RCA)** A gripping performance, dramatic and with wonderful expressions.
- 3. THE STRANGLERS: Golden Brown (UA)** I like this one for the sunny mood it creates and its lovely rich texture.

- 4. ROXY MUSIC: Dancing The Night Away (EG)** Very seductive record and it got me dancing.
- 5. JOAN ARMATRADE: Love And Affection (A&M)** I like this for its beautiful mood and sassy, edgy vocal and the way it swoops up and demands devotion from its subject.
- 6. ECHO & THE BUNNYMEN: Heaven Up Here (Kareva)** I love the general atmosphere of the whole album. I can sit back, close my eyes and dream.
- 7. THE FUN BOY THREE: The Lunatics Have Taken Over The Asylum (Chrysalis)** I love its distinctiveness, simplicity, title and sentiment. When I listen to it, I can picture various leaders in power bumping into walls and falling down in time to its heavy beat.
- 8. THE JAM: Going Underground (Polydeco)** This one means, for me, many great moments from Walter & Co. To 9.
- 9. THE COMMODORES: Easy (Motown)** This reminds me of a holiday I spent on the Norfolk Broads. It was very boring but that's no reflection on the song which is full of guts.
- 10. MADNESS: Our House (Stiff)** For its cheerfulness, bounce and immediacy.

Echo And The Bunnymen have added an extra London date to their tour. They'll be playing at the Hammersmith Palais on January 31, three days after their new LP, "Porcupine", is released on Kotova Records.

SHOW
BUSINESS

Chris Difford and Glenn Tilbrook are about to fulfill a long-standing ambition when their first stage musical, "a celebration of love, tears and drinking", opens on February 17. The show is entitled "Labelled With Love" and is based on the songs from Squeeze's LP, "East Side Story", with the plot centring on the characters who frequent a local pub. Spectacular dance sequences are promised. After its initial seven-week run at the Albany Empire in Deptford, the show may transfer to a theatre in the West End of London.

A BIG HAND

Stiff Little Fingers last two concerts will be played at Newcastle City Hall on February 5 and Glasgow Apollo on February 6. The group decided to split up after Jake Burns announced he was leaving, quickly followed by drummer, Dolphin Taylor.

"Our last LP, 'Now Then', was to my mind the best we have made," said Burns. "But it is also unfortunately the best I think we will ever make, so I have decided to call it a day." He is planning to get together another band once he has written some new songs.

The remaining members of the group, Ali McMordie and Henry Chignell, will be working out new ideas in the studio. *Managerlyncast*, Gordon Ogilvie, commented: "Whatever happens, I am positive the music scene has not heard the last of any of us."

FAN CLUBS

- Bucks Fizz
- 1 Nursery Close
- Swanley
- Kent
- Shakin' Stevens
- Bull Hill Cottage
- Harstead
- Nr Bury St Edmunds
- Suffolk
- Modern Romance
- PO Box 95
- London SW15 2TN

CHART
TRANSPLANT

If the **TOTP** charts seem to you to be taking a different shape in 1983 that's because the New Year saw them being compiled in a radically new way. Out go the **British Market Research Bureau** and the traditional handwritten diaries filled out by the shops who make up the chart panel; and in come **Galup** with brand new computer technology.

Each of the shops who help compile the chart now boasts a specially designed "data-capture" unit which comes into play when you buy a disc. The catalogue number is entered into this unit along with the time of the purchase. All this information is later transferred into a master computer which calculates the records that are selling most.

This system has two advantages over the old method; first, it's quicker, and secondly, it makes it difficult for any unscrupulous record company to fainly the chart by buying up their own singles in chart return shops. Any such bulk buying would very quickly show up. Still, no doubt somebody will eventually find a way. Human nature and all that.

ADAM'S APPLE

...and the...
...and the...
...and the...

...and the...
...and the...
...and the...

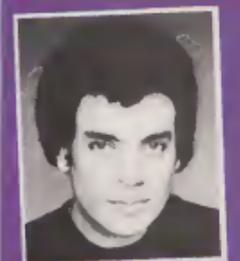
...and the...
...and the...
...and the...



...and the...
...and the...
...and the...

After a year's absence from public activity, **Orchestral Manoeuvres in the Dark** are about to release a new single and LP and to embark upon a thorough tour of Britain. The single, "Genetic Engineering", will be released on February 11 and the LP, "Dazzle Ships", on March 4. Both have been coproduced by OMD and Rhett Davies, who worked on Roxy Music's last three LPs. The full list of tour dates can be found in **Nightout** (page 40) and tickets are already on sale from "the usual agencies".

GOOD GRIFF



First there were The Miracles who in 1965 were one of Tamla

Motown's Brightest new bands. The following year they changed their moniker to Smokey Robinson and The Miracles and his followed: "I Second That Emotion", "Tracks Of My Tears" and "Tears Of A Clown". When Smokey Robinson went solo in 1974 The Miracles acquired a new lead singer, **Billy Griffin**, and a worldwide hit in "Love Machine".

Now Billy Griffin has a solo hit after quitting The Miracles a few years back. "Hold Me Tighter In The Rain" comes from his second solo LP, "Breaking Out". If he does as well as Smokey, he won't have much cause for complaint.

Duran Duran's fan club have requested that no more membership applications be sent to their Birmingham address because they are moving offices to London. Normal service will be resumed as soon as the move has been completed.

Identity Crisis answer (from page 5): Wham!

POETRY CORNER

Ian Dury has written the introduction to *Hard Lines*, a paperback book of poetry, prose and drawings by young writers who have never appeared in print before. The book is published by Faber and Faber on January 31, and costs £1.95. *Swing And Go!* by Aidan Cant is the latest slim volume to be published by **Paul Weller's** Riot Stories. Paul reckons it contains "tears, tears, smiles and dreams and Aidan makes use and looks at all of 'em". You can find out for yourself by sending a cheque or p.o. for £1.75 to: Riot Stories, 45-53 Sinclair Road, London W.14.



Hans Zimmer (left) enjoys a bottle of fizz with Warren Cann

Warren Cann of **Utopia** and German film composer and synth player, **Hans Zimmer**, have completed a "movie for the ears" called "Spies". Set in a computer-controlled future, it's the musical adventure of three people trying to escape "the system". On March 1 "Spies" will have a live premiere at the London Piccadilly with a spectacular laser show to accompany it. After the show Cann and Zimmer, or Helden as they like to be known, are hoping to finalise a record deal for the project. So far they've financed the project themselves and it's cost a lot of money.

HAPPY BIRTHDAY

- Eric Stewart of 10 CC (38) on January 20
- Nell Diamond (42) on January 24
- Joel Holland (25) on January 24
- Andy Cox of The Beat (27) on January 25
- Gary Tibbs (25) on January 25
- Tony Blackburn (40) on January 29
- Phil Collins (32) on January 31
- Phil Manzanera of Roxy Music (32) on January 31
- John Lydon of P.I.L. (27) on January 31



A new, remixed version of **Mick Karn's** first solo single, "Sensitive", has been released. The single didn't make the charts first time round, so his record company are having another bash with this version.

Bauhaus's follow-up to "Ziggy Stardust" is not another cover version, it's their own song, "Leggatta Nick", and it's on sale now. The grc up recently returned from a tour of the USA and Canada.

Imagine being a heavy metal drummer and being called **Clive**. It just doesn't sound right alongside drummers like Thunderstick from Samson and Philthy Animal Taylor from Motorhead. Maybe that's what **Clive Burr** of **Iron Maiden** felt because he's quit the band "for personal reasons" and leaving the music business altogether. Undeterred, the rest of Iron Maiden are working on songs for a new LP and intending to tour as soon as they've found a replacement for Clive.

TAKE 5

- The current listening pleasure of a Smash Hits scribe. This issue, David Hepworth.
1. ECHO & THE BUNNYMEN: The Cutter (Karava)
 2. GREGORY ISAACS: Lovers Rock (Real)
 3. DIONNE WARWICK: All The Love In The World (Arista)
 4. PETER GABRIEL: 4 (Charisma)
 5. SHALAMAR: Friends (Soler)

VINYL FRONTIER

Record companies are getting ready to unleash a vast quantity of what they quaintly call "product" over the next few weeks. **Spandau Ballet's** new single is released on January 28 and their long-awaited new LP, "True", a month later. **The Fun Boy Three's** second LP is expected in early February and **Mari Wilson's** first long-player will swing into the shops later that month with a new single nestling next to **Wham's** new 45, "Bad Boys". **Kirk Brandon's** new band, **Spear Of Destiny**, have a single, "Flying Scotsman", out at the same time, as do **Leisure Process** with "Cash Flow". March will bring **Nonorama's** debut LP and **Altered Images** first single for a year while, looking further ahead, **The Police's** new LP will be released in the summer. About time too.



SO CLOSE

So close, when I look into your eyes
 So close, I feel I'm hypnotized
 I want to stay here for the rest of my life

So close when you smile at me that way
 So close it takes my breath away
 I love you more with every beat of my heart

Ooh I remember the night we met, I knew I'd never ever be the same
 Ooh I remember the night you said you loved me
 In an instant my whole world changed

So close (closer and closer) feel your body next to mine
 So close (closer and closer and closer) I lose all sense of time
 I want to stay here for the rest of my life

I wanna stay here for the rest of my life
 Ooh I remember the night we met, I knew I'd never ever be the same
 Ooh remember the first time you said
 You loved me (I love you darling)
 In an instant my whole world changed

So close (closer and closer) being here with you near me
 So close (closer and closer and closer) and there's nothing I'd rather do
 Than make you stay here and I'll keep you always

So close
 (Closer and closer, come on closer to me boy)
 (Closer and closer and closer to me boy)

Repeat and ad lib to fade

Words and music by Diana Ross/Bill Wray/Bob Mounsey
 Reproduced by permission Carlin Music Corp.
 On Capitol Records

JOE JACKSON STEPPIN' OUT



Now
 The mist across the window
 Hides the lines
 But nothing hides the colour
 Of the lights that shine
 Electricity so fine
 Look and dry your eyes

We
 So tired of all the darkness
 In our lives
 With no more angry words to say
 Can come alive
 Get into a car and drive
 To the other side

Chorus
 We babe steppin' out
 Into the night
 Into the light
 You babe steppin' out
 Into the night
 Into the light

We
 Are young but getting old
 Before our time
 We'll leave the TV
 And the radio behind
 Don't you wonder
 What we'll find
 Steppin' out tonight

You
 Can dress in pink and blue
 Just like a child
 And in a yellow taxi
 Turn to me and smile
 We'll be there
 In just a while
 If you follow me

Repeat chorus to fade

Words and music by Joe Jackson
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 On A&M Records

BAUHAUS



NEW SINGLE

LAGARTIJA NICK

4 track 12" 2 track 7" all new tracks

*Michael
Jackson*



THE BRAND NEW SINGLE

*Billie
Jean*

Also available-
12" version extended re-mix
plus extra track
'Billie Jean (Instrumental)'.
Taken from the album 'Thriller'.



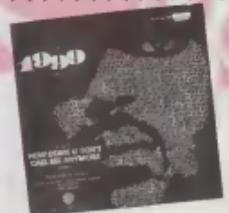
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S

SINGLES

Reviewed by

Dave Rimmer



PRINCE: 1999 (Warner Bros) I first heard this at a disco and decided it was probably the Jacksons. In fact, it's Prince's finest moment since his sturdy 1979 disco hit "I Wanna Be Your Lover". Certainly, his recent "Dirty Talk" phase was nothing to write home about. This is heavy, bouncy and seemingly all about cramming in as much partying as possible because Judgement Day (i.e. The Bomb) approacheth. In a word: fah.



SET THE TONE: Dance Sucker (Island) This Glasgow quartet bear the dubious distinction of more appearances on the Tube than any other band in living memory. They will, however, need more than this scratchy white "funk" to clock up as many on *Top Of The Pops*. The re-mixing by Francois Kervorkian (a New York DJ responsible, among other things, for the brilliant re-working of Yazoo's "Situation") helps, but not enough.

CAVA CAVA: Brother Bright (Regard) The overall sound is jolly and jangly and dense. The vocals (which sound like they've been speeded up) set my teeth on edge. "Don't say it hurts," they run. But it does, it does.

KAJAGOOGOO: Too Shy (EMI) This lot are being groomed by EMI to follow on from

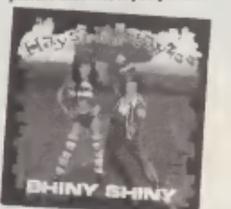
Duran Duran. Hence, they're all quite pretty with ruffled, dyed hair and Duran's producer Colin Thurston sits at the controls with Nick Rhodes by his side. Unsurprisingly, they even sound a little like Duran: technically across plashed but ultimately lifeless. This will get loads of airplay and could well be a hit. I hate it.

BOBBY M featuring JEAN CARN: Let's Stay Together (Gord-Y) I don't know who Bobby M (no relation to Bobby O, a tenant informs me) is but Ms Carn is a balladeer of distinction, and this is a fine version of an old Al Green song with delicious touches of sax that sound like they come from the lips of a man called David Sanborn. Refreshing.

TEARS FOR FEARS: Change (Phonogram) I'm not much of a Tears fan myself — all this staring out of windows and ruminating on the state of the world seems pretty futile to me — but this is an undeniably strong follow-up to "Mad World": up-tempo, almost disco directed, and complete with fashionably Eastern-sounding percussion. Not bad.

THE STARGAZERS: Ain't Nobody Here But Us Chickens (Epic) A defiantly daft old '60s "jump band" song here given a sprightly and affectionate treatment. Good fun.

THE BEATLES: Please Please Me (Parlophone) After last year's massive 'Teach your youth, it was 20 years ago' marketing campaign and the success of "Love Me Do", it looks like EMI are going to re-release all the Fab Four's singles in their original order, and repeat the whole thing second time around. Here at any rate is their second single, right on cue (it originally came out in January '63). A picture disc too, if you please.



HAYSI FANTAYZEE: Shiny Shiny (Regard) This appears to be about nuclear attack, but damned if I can unravel the message (if there is one) from all the grunts, snarls and sighs that accompany the jogalongo boe-down heat and the fashionable scratching noises. Better than "Holy Joe" at any rate.

STONE: Girl I Like The Way That You Move (Carrere) Gritty but unexceptional grizz funk on the A-side. An excellent duh mix of the same

track on the flip. Collectors take note, everyone else forget it.



CENTRAL LINE: Nature Boy (Mercury) A sturdy song with some nice vocals and built around interesting, chartsetting rhythms that remind me of Michael Jackson's "Don't Stop 'Til You Get Enough" and go some way to lifting this out of the mire of cliché that much British black music has become. I'm not sure it's got enough individuality to be a hit, but it's certainly their best since "Walking Into Sunshine".

CHERYL LYNN (With Luther Vandross): If This World Were Mine (CBS) Ms Lynn's "Instant Love", from which this is taken, was one of my favourite soul albums of '82. She and producer Luther Vandross have two of the finest voices in the business, and this version of the Marvin Gaye ballad is positively spine-tangling. I can't help feeling she'd have more chance of chart success with a dance number, though.

EDDY GRANT: Electric Avenue (Ice) Perhaps heartened by the Rockers Revenge treatment of his own "Walking On Sunshine", Mr Grant steers away from limp pop reggae and a little towards disco duh territory. Not as immediate as "I Don't Wanna Dance", but infinitely preferable.

STEVIE WONDER: The Front Line (Motown) Stevie goes for a heavy, "Southern" sound for this compositionate tale of a disabled Vietnam war veteran. I could get sick of the guitars "wopping licks" (as they say), but the song is thankfully miles away from the trite sentiments of "Ebony And Ivory". Good stuff.

WHITE AND TORCH: Let's Forget (Chrysalis) For all their talk about "feelings" and "emotions", this pair are too bound up in the great '80s songs that influenced them to communicate anything more than a sense of vague nostalgia. Twenty years ago, this kind of clipped, sombre vocal and cinematic string production might've jerked a tear. These days, it just sounds pompous.

DIANA ROSS: So Close (Capitol) What made "Muscles" such a great record was its airy, '80s mix. This finds Ms Ross retreating to the '50s for inspiration rather than the fashion

of "Why Do Fools Fall In Love", and the result is fairly dull.

PARIS: Censored (RCA) Paris are a sort of "grown-up" Bucks Fizz, featuring the Fizz's supreme Nicola Martin and their producer Andy Hill. This sounds like a shotgun wedding between Phil Collins and "The Lord Of Make Believe", is too fast to dance to and too cluttered to make any sense at all. Censoring, I'd hazard, would be too good for it.

ECHO AND THE BUNNYMEN: The Cutter (Koreva) Dark vocals, dramatic chords and the kind of "Eastern" riff that sent Blancmange scurrying off to Egypt to film a video make this an intriguing but inscrutable single. "Spare us the cutter," implores the chorus. Certainly boys, but, er, what is it?

THAT HIDEOUS STRENGTH: Vintage English Rock & Roll (Time Warped Records) In which two Californians, clerical maniacs, celebrate British music of the '60s by murdering guitar riffs from The Who, The Beatles, The Stones, The Kinks etc while tunelessly chanting the title. Don't worry, they appear to be harmless.



THE BELLE STARS: Sign Of The Times (Stiff) The outlaws on the sleeve don't work too well, and neither does Jennie's Motown-style talkover, but everything else about this '80-sounding original Belle Stars composition (it's only pretending to be a cover version) is perfectly all right. Not brilliant, but their best yet.

MELLE MEL AND DUKE BOOTIE: Message 2 (Survival) (Sugarhill) These are two of the Furious Five and no prizes for guessing that this is the follow-up to "The Message". Trouble is, it seems to be more or less the same message — another brief tour of inner city madness with the added rider that "only the strong can survive". No matter. An excellent "Planet Rock" style electronic backing track saves the day.

CHINA CHRISIS: Christian (Virgin) The Liverpool lads — drummer Dave Reilly, slimmed down to a duo — muff another stab at the charts by releasing an awkward, obscure song that should have been left on the album where it belongs. (You

could write a hit if you wanted to, boys, so go to it. Failing that, try "Fantastic Lives" — the best track on the album).

GO 2: I Like My Own Company (Polydor) Good job, because this'll drive everyone else away.



U2: New Year's Day (Island)

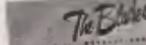
Though this hunch are undoubtedly an efficient rock band, I'm still left wondering what all the fuss is about. This is (surprise) some kind of love song with Bono coming over a bit Sting-ish and the whole thing reminding me of early Comsat Angels. There's a free live EP as an added enticement.

DIE UNBEKANNTEN:

Dangerous Moonlight (Monogram) The name means The Unknowns, and this is an English group resident in Berlin who actually sound like a Manchester band. This four-track EP is a little too sombre for my tastes, with good ideas stretched way beyond their optimum length. Should appeal to those who enjoy New Order in their gloomier moments.

INDEEP: Last Night A D.J. Saved My Life (Sound Of New York)

A very modern platter, this. Not only a fine and funky lead track with the title cut repeated by a soft female vocal is augmented by the various hits of the record (vocals, sax, percussion etc) separated out so you folks at home can scratch with them. For some reason there's also a phone ringing, tyres screeching and a toilet flushing. Good though.



THE BLADES: Revelations (OI Heartbreak) (Reekus)

A Dublin combo who sound a bit like Dexys in their original Soul Rebel incarnation without Mr Rowland's vocal eccentricities. Promising but lacks distinction.

NEW ALBUMS

SOFT CELL: The Art Of Falling Apart (Some Bizarre)

With all the loose ends tied up, the new Soft Cell sound is epic and detailed, weaving trumpets and piano into a backdrop of synthesizers. Pretty tunes flutter out of a hard mix while Marc Almond's vocals sound both charming and malevolent. One might miss the enthusiastic looseness of their first LP but to be able to put over with such conviction the teenage angst, excitement and traumas of everyday life is no mean achievement. **(8 out of 10)**

Neil Tennant



HEATWAVE: Power Cuts — All Their Hottest Hits (Epic)

In the latter half of the 1970s Heatwave found a welcome audience in Britain for their melodic disco songs written by keyboard player Rod Temperton. But once he left for America to put his talents at the service of Michael Jackson, the Heatwave hit machine came to a grinding halt. This compilation LP brings together all their hits, including "Boogie Nights" and "Too Hot To Handle", while Mr Temperton collects the royalties for "Off The Wall" and "Thriller". No mean achievement for a white boy from Skegness. **(8 out of 10)**

David Bostock

THE STRANGLERS: Felice (Epic)

Older, wiser and a lot more withdrawn, this is some of the most inspired stuff they've released since the early days of '77. The original lethal beat and vicious observation has now made way for a series of mystical

journeys, through "The Valley Of The Blind" and suchlike, and meetings with symbolic figures and strange women (of course), all supported by a gentle and distinctly psychedelic soundtrack. A step forward, in my book. Is it just two. **(8 out of 10)**

Mark Ellen

BOB SEGER: The Distance (Capitol)

Segor's music all too often sounds like it was designed by a group of American record executives who were disappointed that Bruce Springsteen doesn't sound more like Rod Stewart. Although this set shows him backing away from the schmalts of recent efforts it still suffers from the absence of edge that's blighted everything else done since "Night Moves". **(5 out of 10)**

David Hepworth

GBH: Leather, Bristles, No Survivors And Sick Boys . . . (Clay)

GBH sound like Discharge as early SLF — fast, hard, spiky, powerful — but like those bands, a whole album's worth is heavy going. It could've been a good EP. **(6 out of 10)**

Peter Stockton

EURHYTHMICS: Sweet Dreams (Are Made Of This) (RCA)

For a few years now Eurhythmics has been trying to strike the right balance between Annie Lennox's cultured vocals and some very modern arrangements. It sometimes works out, as "Love Is A Stranger" attests. It's a pity, therefore, that an inclination to a certain preciousness in the lyric department mars this otherwise very pleasant LP. **(6 out of 10)**

David Hepworth

LUTHER VANDROSS:

Luther Vandross (Epic) Currently the most talked about soul producer in the States and responsible both for Aretha Franklin's excellent "Ramp To It" and Cherry Lynn's brilliant "Tentative Love" album, Mr Vandross — possessor of one of the finest voices in the business — provides slow, cool, soothing soul on his own too. This is a selection from his last two American albums repackaged for Britain and jolly good it is too. **(9 out of 10)**

Dave Rimmer

BLACK SABBATH: Live Evil (Vertigo)

Time hasn't been kind to the Sabbath. They started life armed with fearful dirges like "Warpigs" fashioned out of a relentless bass and drum beat spread with a thick crust of fuzz guitar and today, 13 years on, they're almost exactly the same. Which no doubt suits the persons who'll be buying this live (and last) double LP who never really wanted them to change anyway. **(1 out of 10)**

Mark Ellen

SCHNEIDER WITH THE KICK: Exposed (CBS)

German but not what you'd expect. It's not the modern funk that the stern portraits on the cover suggest but pure rock 'n' roll from The Kick and Heles Schneider. Germany's answer to Pat Benatar. Does Germany really need an answer to Ms Benatar? **(3 out of 10)**

Peter Stockton



PAUL CARRACK: Suburban Voodoo (Epic) During his stints with Ace and Squeeze Paul Carrack spun out a pleasant line in fuzzy, soul influenced pop, something with subtle quotes and steels, most of which you could never quite place. His Nick Lowe-produced solo album is more of the same and in America it's going down v. well. Over here, I fear, an EP would have been quite sufficient. **(6 out of 10)**

David Hepworth

ECHO AND THE BUNNYMEN: Percupine (Kereva)

No great departure from previous Bunnyman strategy here, except in those instrumental interludes involving a tip of the turban towards The Mysterious East. At heart this is simple music, gaining its breeding force from the sheer concentrated power generated by Mac's warning voice as it looms through layers of guitars and purposeful percussion. Already it's starting to take a firm grip on the turntable. I had just this trouble with the other two. **(5 out of 10)**

David Hepworth



DAVID BOWIE: Rare (RCA)

If you've always longed to hear Bowie croon "Space Oddity" in Italian, then this is the album for you. It's a collection of old B sides like "Holy Holy", curiosities like "Helden", the German version of "Heroes", and a couple of singles which have never appeared on an album. All in all, a useful if not thorough compilation for fans. **(6½ out of 10)**

Neil Tennant

THE STRANGLERS.



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TOUR DATES:

January 29 St. Austell, Coliseum
 January 30 Poole Arts Centre
 January 31 Bristol Colston Hall
 February 1 Cardiff University
 February 2 Birmingham Odeon
 February 3 Birmingham Odeon
 February 4 Apollo, Oxford
 February 6 Nottingham Royal Concert Hall

February 6 Manchester Apollo
 February 7 Leeds University
 February 9 Glasgow Apollo
 February 10 Aberdeen Capitol Theatre
 February 11 Edinburgh Playhouse
 February 12 Newcastle City Hall
 February 13 Sheffield City Hall
 February 15 Hammersmith Odeon
 February 16 Hammersmith Odeon



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SOFT CELL

THE JAM COMPETITION (Issue Dec 9th), correct answer was: (c) "Calling Captain Autumn". Prizes of fifty autographed "Dig The New Breed" albums were won by: Anita Jenkins, Barry, Sue Philip, Birmingham; Russel Hewes, Doreen D. Graham, Coltrane, Paul Piers, Manchester; Anne Rowley, Guildford; Clive Harrington, Brockley; Helen Skinner, Walton Heath; Carolyn Husband, Wiscombe; Andrew White, Bainsgate; Mark Leach, Harrogate; Jena Butler, Bilston; Emma Green, Wednesfield; Rachel Hatten, Wolverhampton; Paul Yarker, Convey Island; Michael Riding, Aconington; Catherine Holland, Southport; Marie O'Melia, Wigan; David Gibson, Hyde; Anne Healy, Knebworth; Julie Lyden, Rusty; Kevin Ryan, Portsmouth; Paul Guthrie, Beeston; Maureen Stevenson, Dunfermline; Jane Forster, Lindfield; Tim Ward, Guildford; Lisa Hook, London E14; R. Passon, Leicester; Christopher Palmer, Husham; Paul Venn, Shepton Mallet; Steve York, Wellington; Carl Avery, Alvaiston; Debbie Harrison, South Normanton; G. Donohoe, Solihull; Paul Robinson, Wigan; Neale Ashford, Poole; Yanya Butt, Melksham; Lole Howarth, Woodbury; S. Taylor, Stockport; J. Webb, Hayes; Nigel Owen, Sheffield; Gillian Cordingley, Whitley; Patricia Galvin, Gillingham; Tony Crosby, Tadworth; J. Skyrme, Bognor Regis; Loraine Hayward, Farnham; S. Ishag, Birmingham; Karen Smith, Birmingham; Ian Wells, Mordstone; Paul Tettis, Slough.

E.T. COMPETITION (Issue Dec 9th), correct answer was: (c) Jews. Ten E.T. kits go to each of the following: G. Brown, Edgware; Julie Quinn, Southclyde; James Parsons, Weston-super-Mare; Eleanor Grubben, Co. Dublin; Ian Lockyer, Co. Antrim; Paul Hollamby, Newcastle-upon-Tyne; Gary Webb, Bilston; Timothy Hoors, Ponteland; Alan Connor, Dundee; S. Ioannou, London N13.

DURAN DURAN BOOK COMPETITION (Issue Dec 9th), correct answer was: (2) Steve Harley. Autographed copies of "Duran Duran: Their Story" went to: Sara Wood, Buckley; Laura Mould, Roadford; Hans Elmer, Petivale; A. White, Selby Oak; Audrey Ang, Greenford; Sharon Stubblings, London E1; Tracy Lucas, Banbury; Rachel Navaro, Boreooc; Shelia Gully, Birmingham; Claire Askey, Wakefield.

MICHAEL JACKSON COMPETITION (Issue Dec 23rd), correct answer was: (b) Vincent Price. Autographed copies of the "Thriller" album were won by: Deborah Conroy, Rochdale; Linda Sizer, North Shields; D. Eshons, Leeds; T. Patel, Wednesbury; Alison Ridley, Wokingham; Donna Sharpe, Bristle; Philip Hill, Essex; Julie Rignett, Claverley-Street; Lynda Throfield, Staines; Stephen Mason, Birmingham; A. Milne, Darlington; Sarah Marquand, St. Leonards-on-Sea; R. Britt, Gerraids Cross, Bristle Cope, London SW16; Guyon Edwards, Burnham-on-Crouch; Robert Johnson, Sandown; J. Muldrew, Kidderminster; Martin Simpson, Edinburgh; Lynn Bedford, Brighton; C. Standers, Ipswich; Michael Henderson, Manchester; Wendy Wigney, Perth; Neil Redburn, Liverpool; Pat Lecklin, London W15; Frances Woodcock, Dundee; David Roper, Nottingham; M. Doward, Dryed; Kean Thompson, St. Austell; Debbie Yardley, Sutton Coldfield; Simon Covanagh, Kingston-upon-Thames; T. Malloy, Portsmouth; M. Stringer, Tonbridge; John McManus, Sandridge; D. George, Birmingham; T. Whelan, Preston; Laura Rashford, St. Albans; Robert Gardner, Glasgow; Lisa Waters, Chippenham; B. Archer, Ipswich; Mark Joseph, London N16; Janette Connor, Glasgow; M. Esteban, London N18; Helen Morris, Liverpool 15; A. Blason, Bradford; Ruth Tunash, Bury St. Edmunds; Kristine Elliott, Harpenden; Helen Smith, Liverpool L14; Panayioti Sotiriou, London N18; Jackie Connor, Tilbury; Neil Hubbard, Leicester.

BONNIE COMPETITION (Issue Dec 23rd), correct answer was: (a) Kevin Rowland. Five sets of Bowie picture singles were won by: Flick Haron, London N10; Tina Bennett, Potters Bar; Graham Rennie, Corby; Mel Carnegie, Artbroom; Mark Steele, Liverpool 8.

PARTY PARTY COMPETITION (Issue Dec 23rd), correct answer was: (b) Brimstone And Freonix. 25 Prizes of "Party Party" go to: Louise Alby, Heston; Jackie Board, Portsmouth; L. Hickman, Jersey; Carolyn Jenkins, Povey; Phil Cuthbert, Withernsea; Paul Byrons, Blackburn; S. Fuller, Dartford; E. Francis, Aston; Tracy Cahill, Leicester; H. Goodall, Maidon; Nicholas Szupocz, London S26; Kate Gardner, Reading; R. Belcher, Yalden; Cheryl Maxted, Nottingham; S. Connor, Newcastle-upon-Tyne; Sandy Deaver, Ayrshire; Tim Shock, Stapleford; Neal Burges, Luton; W. Dren, Sheffield; Kate Stewart, Gosforth; V. Shoughnessy, Maccath; Gavin Thorpood, Gateshead.

CAPTAIN SENSIBLE COMPETITION (Issue Sept 2), correct answer was: South Pacific. 50 autographed copies of "Women And Captains First" were won by: David Pardee, Luton; K. March, Kent; Hugh McCarroll, London E8; Carolyn Hill, Leicester; Philippina Bonifantii, Hoddson; Martin Bay, Epsom; Tracy Pratt, Salisbury; Rita Sherman, Southall; Andrea Dwyer, Garsington; Stephen Pickavance, Northham; Clara Martinello, Dorset; Tracy Stewart, Chislehurst; R. McGuirk, Lymington; Denise Medd, Theford; Tamy Smith, Stratford; Ray Homans, Alcester; Gillian Odion, Widnes; L. Berry, Peterhead; Donna Thornley, Manchester; Angi Taylor, Litchwiler; Andrew Esby, Motley; Andrew Bird, Maidon; Susan Tarrant, Leeds; Jonathan Melling, Heston; D. Douglas, Wetherby; Sorena Stevenson, Boreham; C. Atkins, Doncaster; P. Kirkwood, Bealesheath; J. Tyler, Harrow; Bob Maizden, Horshurch; G. Caswell, Wrexham; Jacqueline Burke, Buzinham; L. Herbert, Barnsley; Nicola Grosvenor, Biggleswade; Vickie Johnson, London E14; Karen Shield, St. Albans; Angela Hindle, Sheffield; Pauline Titlow, Chesterfield; Susan Hambley, Co. Antrim; Allen Wiles, Birch Wymondley, Cambs; Hugh Teddlington, Staines; Pamela Farnett, Hemel Hempstead; Debbie Leacy, Luton; Caroline Westbeck, Snaith; Sharon Wall, Dartford; Janet Allen, Yrca; L. Owen, Kent; Dean Riley, Kent; Eddie Wilcher, Richmond; Mary Anne Smith, London SW17.

50 AUTOGRAPHED SOFT CELL ALBUMS TO BE WON!

Prizes of 50 autographed Soft Cell albums to be won!



It's January. It's cold and wet. Everyone's suffering from an après-Christmas shortage of money. All the record tokens and Record Gift Vouchers have been exchanged. And suddenly copies of the new Soft Cell LP, "The Art Of Falling Apart", have stumbled into your local record shop. How are you going to get hold of one?

In a unique Smash Hits scheme to make January almost bearable, Marc Almond and David Ball have personally signed fifty copies of their rather lab new LP to give away in this really psychic competition. All

you have to do to enter is answer the following question.

Soft Cell's records are released on the Some Bizarre label. Which two of the following are exchanged, And suddenly copies of the new Soft Cell LP, "The Art Of Falling Apart", have stumbled into your local record shop. How are you going to get hold of one?

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Send your answers on a postcard or the back of an envelope to **Smash Hits Soft Cell Competition**, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF. Make sure your answers arrive before February 2 because that's when the signed LPs will be dished out.

MICK KARN

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(UNAVAILABLE ELSEWHERE)

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AVAILABLE
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FLEETWOOD MAC OH DIANE

Oh no here I go again
Falling in love again
Love is like a grain of sand
Slowly slipping through your hand
Oh oh oh
Oh oh Diane
Oh oh Diane (Diane)

Will I love you
I will, always
Will you stand
By me, always
'Cause love is like a grain of sand
Slowly slipping through your hand
Oh oh oh
Oh oh Diane (Diane)
Oh oh Diane (Diane)
Talking 'bout Diane (Diane)
Oh oh Diane (Diane)
Oh oh Diane
Oh oh Diane (Diane)
Talking 'bout Diane (Diane)
Oh oh Diane (Diane)

Words and music Lindsey Buckingham Richard Dashut
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Bright Music Ltd. Intersong Music Ltd.
On Warner Bros. Records

Laura Branigan

GLORIA

Gloria, you're always on the run now
Running after somebody
You gotta get him somehow
I think you've got to slow down
Before you start to blow it
I think you're heading for a break down
So be careful not to show it
You really don't remember
Was it something that he said
Or the voices in your head
Calling Gloria

Gloria, don't you think you're falling
If everybody wants you
Why isn't anybody calling
You don't have to answer
Leave them hanging on the line
Calling Gloria

Gloria (Gloria) I think they got your number (Gloria)
I think they got the alias (Gloria)
That you've been living under (Gloria)
But you really don't remember
Was it something that they said
Or the voices in your head
Calling Gloria

Gloria, how's it gonna go down
Will you meet him on the main line
Or will you catch him on the rebound
Will you marry for the money
Take a lover in the afternoon
Feel your innocence slipping away
Don't believe it's coming back soon

And you really don't remember
Was it something that he said
Or the voices in your head
Calling Gloria

Repeat verses 2 & 3

Gloria, Gloria, Gloria, Gloria
Gloria, Gloria, Gloria

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On Atlantic Records



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28th Norwich, University of East Anglia
29th Ipswich, Gaumont 30th Leicester,
De Montfort Hall 31st Hammersmith,
Palais Feb 2nd Cardiff, Top Rank 3rd Bristol,
Colston Hall



KOW 26/KOW 26T

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U2

THE NEW SINGLE
NEW YEAR'S DAY
SPECIAL LIMITED EDITION
DOUBLE PACK
WITH FREE SINGLE



The British seem quite taken with this ozzie pop group, but what thanks do we get, eh? Not much.

Mark Ellen keeps his distance

"Preentious" is how Colin Hay describes England, adding, "people have got blinkers on their brains."

Quite what, you might wonder, has provoked this little outburst? The answer's quite simple: your reporter committed the cardinal sin of suggesting that his Australian Outfit, Men At Work, sound a touch like The Police.

"I suppose there are vocal similarities," he concedes. "Sometimes I wall but then I've been waiting away for years. They just got extremely famous before we did."

Then he starts warming up a bit. "England knows *nothing* about anything else in the world. As far as the English press are concerned, the only things that are happening must come out of England and everyone else who's successful must have sat down and listened to what these English groups sound like and then copied them. A ridiculous notion, really."

Another Golden Rule: never mention to Mr. Hay that people think it's "prestigious" to get a hit record in England. Very choosy lot over here and all that stuff.

"*Prestigious!*" He's not pleased. "There's absolutely no prestige in cracking England for anyone except the English. I mean you're not even winning at cricket!"

The main reason our friend's being a little defensive is that Men At Work have been notching up very respectable sales figures on their native Australian turf since 1979 and didn't — as many people fondly imagine — simply spring out of nowhere and start laying waste the American market.

Hay and assorted friends first joined the flourishing concert trail around their hometown of Melbourne along with other Australian hopefuls like Cold Chisel and In XS (who've since struck it rich in Oz but have yet to cast the net any wider). Playing mostly old Motown covers, splashed with a measure of Beaties, Men At Work went through "a stumbling process" until they evolved their current sound and have been "upwardly mobile ever since. We can't really seem to put a foot wrong at the moment."

The reason for this, he reckons, is "the simplicity and perhaps the

melodic content of our songs that gets into people's brains". And it's been getting into people's brains in such diverse locations as Israel and South Africa, quite apart from taking the States by storm. The Men At Work mainman sounds almost philosophical about this sudden turn of events.

"When you're bounding across the States in a bus at about 90 miles per hour and someone comes up and says the album's Number One in America, you just say 'oh that's good', and then stare rather blankly out of the window for a while."

Aside from the current success of "Down Under", his memories of the UK aren't the happiest. They've only ever played here once and were rewarded with some less than charitable reviews. "A horrid turgid little band" was the nearest they got to a compliment. "We were also introduced on stage by someone called Jonathan King," he adds. Never a good start.

They'll be back, though. Eventually.

"Yeah," he says. "When it's not so cold."

DOWN UNDER

Travelling in a fried oat combie
On a hippie trail, head full of zombie
I met a strange lady
She made me nervous
She took me in and gave me breakfast
And she said

Chorus

Do you come from a land down under?
Where women glow and men plunder
Can't you hear, can't you hear the thunder
You better run you better take cover

Buying bread from a man in Brussels
He was six foot four and full of muscles
I said do you speak my language
He just smiled and gave me a vegemite sandwich
He said

I come from a land down under
Where beer does flow and men chunder
Can't you hear, can't you hear the thunder
You better run, you better take cover

Lying in a den in Bombay
With a black jaw and not much to say
I said to the men are you trying to tempt me
Because I come from the land of plenty
And he said Oh

Repeat chorus to face

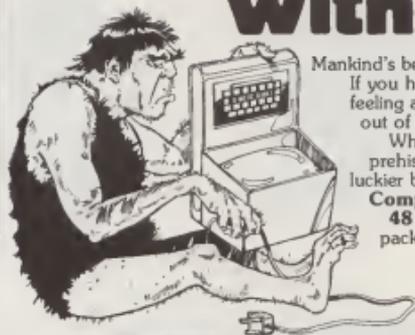
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On Epic Records

MEN AT WORK





What Shall I Do With it Now?



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FACTS

ABOUT THE BEATLES

On the twentieth anniversary of the release of the first of their seventeen British number one singles, "Please Please Me", we present a round number of specially selected facts that in themselves tell the story of the greatest, best known pop group of them all. Some you might know, others may come as a surprise.



1963



1964



1965



1962

1. On March 31st, 1964, The Beatles had singles at positions 1, 2, 3, 4, 5, 16, 44, 49, 69, 78, 84 & 88 in the American chart.
2. All four of them married foreigners.
3. Their first LP was recorded between 10am and 11pm on February 11th, 1963. It cost £400 to make.
4. In the cartoon film, *Yellow Submarine*, Paul's voice is imitated by Geoffrey Hughes, the actor who currently plays Eddie Yates in *Coronation Street*.
5. The Beatles were awarded the MBE by The Queen on October 26th, 1965. Lennon was later to return his as a protest against the Vietnam War and the failure of his "Cold Turkey" single to chart.
6. When The Cavern club was closed down the stage was chopped into tiny fragments and sold off to fans.
7. "Yesterday" is the most often covered Beatles song with more than 2000 versions on record. It started life as a song called "Scrambled Eggs".
8. "Sergeant Pepper" includes an eight second track so high pitched it's only audible to dogs.
9. During the recording of "Abbey Road" Paul had four unfinished songs so he put them together to make "You Never Give Me Your Money".
10. More than a thousand million Beatle records have been sold.
11. Decca Records turned down The Beatles with the words "groups of guitars are on their way out, Mr Epstein". Instead they signed Brian Poole And The Tremeloes, who lived locally.
12. "Martha My Dear" was named after Paul's Old English Sheepdog.
13. 75,000,000 Americans watched The Beatles make their US TV debut on *The Ed Sullivan Show* in 1964. The juvenile crime rate that night was the lowest in years.
14. After John suggested that The Beatles were "more popular than Jesus", their records were ceremonially burned in the Deep South of America.
15. John bought his old friend Pete Shotton a present. A supermarket.
16. The London department store *Harrods* opened specially for them to do their Christmas shopping.

17. Their American LP "Yesterday And Today" originally had a cover that featured The Beatles dismembering various toy dolls. It was decided that this should be changed prior to release and a limited number of copies had the new picture pasted over the original.
18. Paul's brother Mike was a member of the musical comedy trio Scaffold.
19. In 1965 The Beatles met Elvis Presley at his Hollywood home. The five of them fooled around playing "I Feel Fine". They never met again.
20. George Harrison has featured on other people's records under various pseudonyms, among them George O'Hara Smith, Jai Raj Harisein, George Harrysong, R. Producer, L'Angelo Misterioso and Son Of Harry.
21. At the end of "I Am The Walrus" there is a snatch of King Lear recorded from the radio.
22. "Hey Jude" was originally called "Hey Jules" after John's son Julian.
23. The "Sergeant Pepper" LP came with a cardboard sheet of cut-outs including a moustache and badge.
24. For many years Paul was rumoured to be dead despite all the evidence to the contrary.
25. John bought a Rolls Royce and repainted it in psychedelic colours.
26. In 1977 The Beatles were offered 50,000,000 dollars to reform for one TV show.
27. The Ramones took their name from Ramon, the surname that Paul briefly adopted in the early 60s.
28. Jimmy Nicol, an unknown drummer, became a Beatle for two weeks when Ringo was too ill to tour Australia. He was never heard of again but his favourite catchphrase inspired the title of "Getting Better".
29. Prior to adopting the name Beatles they were known as The Quarrymen, The Beat Brothers, The Silver Beatles and Johnny And The Moondogs.
30. George was deported from Hamburg in the early days for being too young to work the clubs.
31. Their first film was going to be called *Beatlemania* until Ringo came up with the name *A Hard Day's Night*. The next movie went under the working title *Eight Arms To Hold You* but John couldn't quite manage to write a theme song. The film eventually became *Help!* and the song "Eight Days A Week".
32. The Times music critic described John and Paul as "the greatest songwriters since Schubert".
33. An American businessman wanted to sell bottled Beatles bathwater.

1966

1966



1969



1967



34. Under the terms of their original recording contract they earned only a farthing per double sided single sold. (In contemporary currency that's 0.104p.)

35. John's estranged father returned from working abroad and made a record at the height of Beatlemania.
36. On June 25th 1967 they recorded "All You Need is Love" in front of a worldwide satellite TV audience of 200,000,000.
37. Their white album was played in court during the Charles Manson murder trial after Manson claimed that "Helter Skelter" inspired his go to murder actress Sharon Tate.
38. Their last public performance took place on the roof of their Apple offices in Savile Row on January 30th, 1969.
39. Over a hundred books have been written about The Beatles.
40. John was murdered by Mark Chapman at the entrance to New York's Dakota building on December 9th, 1980.
41. "She Loves You" and "I Want To Hold Your Hand" were specially re-recorded in German.
42. One of the earliest recordings to feature Paul and John, "That'll Be The Day" by The Quarrymen, was recently put on sale by a former-member. However, Paul McCartney intervened to stop its sale. Only one copy exists.
43. The first Rolling Stones Top 20 hit was a Beatles song, "I Wanna Be Your Man".
44. John bought Dorinish, an island off the coast of Ireland, and subsequently gave it away to a hippy commune without ever having visited it.
45. The Beatles Apple boutique was so badly managed that they closed it, giving all the stock away on a first come first served basis.
46. "Strawberry Fields Forever" was named after a children's home in Liverpool.
47. Manager Brian Epstein bought thousands of copies of The Beatles first single "Love Me Do" for his shop under the mistaken impression that this would put it in the charts.
48. In December 1960 The Beatles played for two hours in front of eighteen people at The Queen's Hall, Aldershot. On August 15th 1965 they played twelve songs in thirty minutes in front of 55,000 people at New York's Shea Stadium.
49. The last track they all played on was "I Me Mine", recorded on January 3rd, 1970.
50. One of their original roadies, Neil Aspinall, still runs the Apple office in Savile Row, tying up their unfinished business.

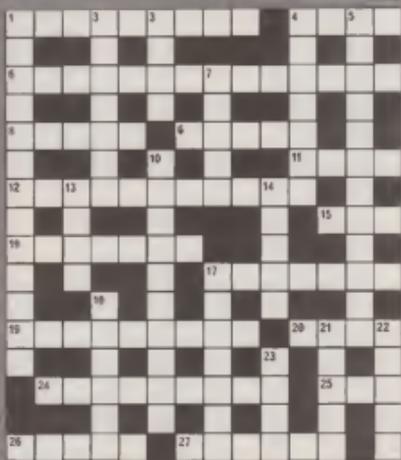
Crossword

across

down

- 1 Human League's
looking-glass male (6,3)
4 Not disc
6 Raw Silk's chart instruction
(2,2,2,3,5)
8 and 5 down Orchestra that
provided 'Hooked On
Classics' (5,12)
9 The Brothers Johnson's
biggest hit
11 Steve Strange's Rusty mate
12 One-time front man with Led
Zep (6,5)
15 In brief, Orchestral
Manceuvres In The Dark
(1,1,1)
16 Flexed by Diana Ross
17 Tusk performed by 12 across
and 17 down
19 Mad-eyed screamers
20 Village People's 'initial' hit
(1,1,1,1)
24 They sent Einstein a-go-go
25 Rickie --- Jones
26 Euro-poppers who went
'One Step Further'
27 The other half of Quo

- 1 Have they spent the 'Best
Years Of Their Lives' in
hit-making?
2 The Specials' 1980 rodent
run (3,4)
3 The Clash had a white one
4 Played an 'Zambezi' by
Boring Bob
5 See 8 across
7 'Heartbreak - - - -' - hostility
frequented by Elvis P and
The Jacksons
10 Pele's lutes form a reggae
outfit from Handsworth
(anag 5,5)
13 Kate, who 'Set in Your Lap'
during '81
14 '--- is Innocent' (Sex
Pistols) (2,3)
17 Rod or Amii
18 Sensible, Vamian, Scabies
and Co.
21 This Stephanie 'Never Knew
Love Like This Before'
22 'Japanese Boy' girl
23 '--- Surrender' (Jam)
Answers on page 39



PAUL YOUNG & The Family

From The Q Tips to The Family.

The dynamic Paul Young with his brand new band... a great new single-
'Love Of The Common People'--
featuring Rico on trombone.

Out now in picture sleeve. CBS FYI



MELBA MOORE

Mind Up Tonight



Friends got me mixed up
I'm so confused
Boy have you been playing around
They say that girl's in love with you
I'm like a yo-yo up and down
If you love me say I'm your woman
Am I number one or number two
Am I your woman

Chorus
Gotta make your mind up tonight
Wanna make you mine
Say alright
Gotta make your mind up tonight
Wanna make you mine
Say alright

I can't stand in line
I won't wait no longer
Tried so hard to understand
I've got to know straight from your heart
Am I your woman are you my man
Come to my arms
I want to love you baby
Make up your mind won't you tell me
Does that girl mean that we are through
Am I your woman

Repeat chorus twice

Don't put me down (don't put me down)
Don't put me down

If you love me here I am (here I am)
Don't put me down for your lover

Repeat 3 times

Repeat chorus to fade

*Words and music by Lillo Thomas
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Haysi Fantayzee



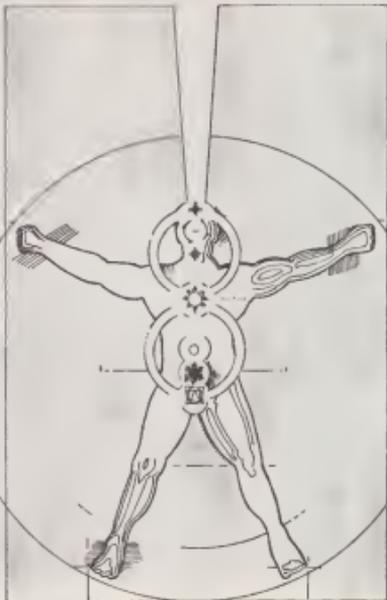
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ECHO AND THE BUNNYMEN



THE CUTTER

WHO'S ON THE SEVENTH FLOOR
BREWING ALTERNATIVES
WHAT'S IN THE BOTTOM DRAWER
WAITING FOR THINGS TO GIVE
SPARE US THE CUTTER
SPARE US THE CUTTER
CUT AND CUT THE MUSTARD
CONQUERING MYSELF UNTIL
I SEE ANOTHER HURDLE APPROACHING
SAY WE CAN, SAY WE WILL
NOT JUST ANOTHER DROP IN THE OCEAN

COME TO THE FREE FOR ALL
WITH SELLOTAPE AND KNIVES
SOME OF US SIX FEET TALL
WE WILL ESCAPE OUR LIES
SPARE US THE CUTTER
SPARE US THE CUTTER
CUT AND CUT THE MUSTARD
CONQUERING MYSELF UNTIL
I SEE ANOTHER HURDLE APPROACHING
SAY WE CAN, SAY WE WILL
NOT JUST ANOTHER DROP IN THE OCEAN

AM I THE HAPPY LOSS

WILL I STILL RECOIL
WHEN THE SKIN IS LOST
AM I THE WORTHY CROSS
WILL I STILL BE SOILED
WHEN THE DIRT IS OFF

CONQUERING MYSELF UNTIL
I SEE ANOTHER HURDLE APPROACHING
SAY WE CAN, SAY WE WILL
NOT JUST ANOTHER DROP IN THE OCEAN, OCEAN

WATCH THE FINGERS CLOSE
WHEN THE HANDS ARE COLD

AM I THE HAPPY LOSS
WILL I STILL RECOIL
WHEN THE SKIN IS LOST
AM I THE WORTHY CROSS
WILL I STILL BE SOILED
WHEN THE DIRT IS OFF

AM I THE HAPPY LOSS
WILL I STILL BE SOILED
WHEN THE DIRT IS OFF

That's the difference between real music and mere pop songs, according to U2. Tim de Lisle takes a trip to Ireland and gets educated.

BELARNEY, the Irish call it, and the Irish do it well. Think of Terry Wogan, Eamonn Andrews, Bob Geldof... and think of U2, not yet household voices but all four of them fluent, charming, full-time chatterboxes. When you interview most rock stars you wonder if you'll get anything out of them. After a couple of hours with U2 you begin to wonder if there's anything they won't tell you.

To their fans on this side of the Irish Sea it might look as if U2 took things easy. In 1982, in Britain they released only one record, a single "Celebration". But the band like to point out that there's more to the rock music world than the UK, and they hardly stopped working all year, touring the world with considerable success and then writing and recording their third album "War", which will be in the shops sometime in March. A single taken from it, the excellent "New Year's Day", is out already.

If there wasn't much in the way of new material from U2, there was even less press coverage. They reckoned they'd sold all there was to say and were wary of overexposure, well aware that one or two pop stars down the years have been choked by their own publicity. By December, however, U2 had decided to reclaim from ABC the unofficial title of Britain's Most Interviewable Rock Band. So it was that in Christmas week Island Records flew me to Belfast to join U2's Irish tour for 24 hours.

BELFAST is the battleground for a minor civil war, but it's also an attractive provincial town where a lot of life goes on. In *Smash Hits* Christmas issue a Belfast reader wrote, "Believe it or not, we can actually put our noses out of the door without bombs going off or bullets flying over our heads and we do lead perfectly normal lives," and that was the first impression I got.

You have to look a little closer to spot the difference. Policemen on the beat holding machine-guns; the odd armoured car mingling with the rush-hour traffic; pro-IRA graffiti and a few wrecked buildings.

Our hotel, people said, had been bombed 21 times: it was the most bombed hotel in Western Europe. After hearing that it was a relief to find a ten-foot wire fence around the building and to be comprehensively flaked by security men.

Tonight U2 are playing Belfast's Maysfield Leisure Centre. On the way lead singer Bono — pronounced, incidentally, like "mono", and not to be followed with "Voo" — talks about Belfast, with the feeling and intelligence common to the whole group. He's just seen a drunk bad-mouthing a soldier; the soldier lost his temper, hit the man with his rifle and knocked him out. The sadness of this scene — brought about not so much by the two individuals as by the political situation — struck Bono hard. He felt especially sorry for the soldier. But he likes Belfast, "there's a real warmth here", and tonight he's feeling unusually keyed-up.

And so are the others. One of the songs they'll be playing from "War" is about the Irish troubles. It's called "Sunday Bloody

Sunday" and they're naturally worried about how it'll go down in Belfast.

The Maysfield is just about full, the audience mostly the band's own age (20-22) rather than school-children, smartly dressed and already enjoying themselves, not like a blasé London crowd. They give U2 a loud, warm reception, hands above their heads.

The time comes for "Sunday Bloody Sunday". Bono, nervous but obviously sincere, says it's a song he's written for them, stresses that it is not a rebel song (ie not pro-IRA) and promises that if they don't like it, "we will never play it in Belfast again".

THE X FACTOR



They play the song. It goes down a storm. Everyone cheers except the thugs at the back who boo, shout obscenities and soon depart. That hurdle cleared, U2 relax and play a fine set based on "Boy" and "October", complete with two encores.

IF ALL this makes U2 sound very serious, so they are — but they're far from solemn and the gig wasn't a lot of fun. When "I Will Follow" rang out, a couple near me broke off from kissing in dance, in perfect unison, a brilliant cross between the pogo and the tango (the pogo — it could catch on). Meanwhile on stage, Bono was running, jumping, standing on speakers and dancing Irish jigs with several girl fans.

In the dressing-room afterwards the atmosphere is more muted. Group and crew agree that the show wasn't one of their best. But the main thing was "Sunday Bloody Sunday" and they're delighted with that. Later, in the hotel, Bono meets fans who tell him that when someone they knew died in the troubles, U2's song "Tomorrow" (from "October") meant a great deal to them. Those kids saying that means a great deal to Bono.

Next day the U2 bandwagon — or rather streamlined minibus — rolls down the M1 to Dublin, the band's home town. On the bus end at their favourite Windmill Lane Studios, U2 unravel their world view. Bono, the Edge (guitar and keyboards) and Adam Clayton (bass) do most of the talking. Larry Mullen (drums) is otherwise occupied. This makes little odds: U2 are more united than any group I've come across. If some French novelist hadn't made it a cliché, "one for all and all for one" might well be the band's motto.

When U2 get talking, words like feeling, passion and commitment tend to feature heavily — words that have had a bad name in rock circles ever since Kevin Rowland's dreadful press ads for Dexys. But there's passion and passion: for me, Rowland's is aggressive and annoying, U2's sympathetic and likeable.

Bono's main theme, apart from the need to break through the band/audience barrier, is what he calls the X factor. This is the difference between music of real value and mere pop songs. It's hard to pin down, but it involves the singer putting his personality into the song, being true to himself, drawing on real feelings. Bono thinks Springsteen, The Jam and the young Bob Dylan have got it; most of today's stars have not.

The Edge makes the same point differently. "I think this new album's a bit of a reaction against what's been happening in the mainstream of British pop music. We just felt that this anti-septic pop is very nice to listen to, but we're losing the point. There's no personality there, no character. It's like a job, and if someone has the skill they can do it."

"I think it's advertising jingles," says Adam. "To use an ugly term, we're in the

Colour Picture (left to right): Bono, Larry Mullen, Adam Clayton & The Edge.



THE X FACTOR

CONTINUED

progressive rock field, and to be perfectly honest, there's only about four other bands in that area. The rest of the market is divided between pop music and heavy metal, and to my ears they're very much the same thing, except for the actual sound. Certainly the ethic is very much the same, the sell-out quality and blatant, unscrupulous approach. We're coming into a different area which we've defined along with bands like the Bunnyman and Simple Minds.

"Anybody who listens to music seriously is not going to have any time for the heavy metal bands or the pop things. What a lot of people are looking at now is the ethnic music, reggae and funk, and they're getting a personality out of that. And I think this is where we can come in, we can rake in people's hopes in progressive music, where they're getting someone standing up there who's not wearing make-up, who's wearing shabby jeans — that's reality and that's what music should be."

Interviews with U2 have a way of dovetailing into full-scale debates. After considering the relationship of rock music to showbiz, we came down to earth by turning to "War".

Why the name? "It seemed to be the word of this year — every time you open the papers it was there, and our music tends to draw upon what's happening at the time. It's not just the one-dimensional thing of conflict between nations, but conflict of every kind. The music is a bit more aggressive, we've tried to get away from people's preconceptions of what U2 sound like."

"The name," Adam adds, "is the unsuitable thing about the album. Don't expect to get into it quickly. I don't mean it's complicated but many of the images evoked are tragic. We've reached a time where everybody has to decide where they stand. We're living in an age where destruction is only a second away and that's possibly the issue people should think about."

Seekers of the Bono signature.



A typically quiet and reserved Belfast crowd in action.

As well as war, the album is about love. "Bono," Adam says with a chuckle, "is in love." (His married Alison, his childhood sweetheart, last year.) In "New Year's Day" these themes come together. "It's a love song," Bono says, "that is more potent for being set against a background of oppression. Subconsciously I must have been thinking of Lech Walasa being imprisoned and his wife not being allowed to see him. Then when we'd recorded the song they announced that martial law would be lifted in Poland on New Year's Day. Incredible."

The song is powerful and moving, whether you know the background or not. It's the single of the year so far and the best thing U2 have done. For some time they've had a loyal following and strong album sales with (like Springsteen) no hit single.

Now the tides of fashion may be turning in

their favour. "I really feel," says Bono, "that the time has never been more right for U2." Do yourself a favour. Buy "New Year's Day" and prove him right.

NEW YEAR'S DAY

ALL IS QUIET ON NEW YEAR'S DAY
A WORLD IS WILD IT'S ON THE WAY
I WANT TO BE WITH YOU, BE WITH YOU
NIGHT AND DAY
NOTHING CHANGES ON NEW YEAR'S DAY
ON NEW YEAR'S DAY

I WILL BE WITH YOU AGAIN
I WILL BE WITH YOU AGAIN

UNDER A BLOOD RED SKY
A CROWD HAS GATHERED IN BLACK AND WHITE
ARMS ENTWINED WITH CHOSEN FEW
THE NEWSPAPER SAYS, SAYS
SAY IT'S TRUE, IT'S TRUE
WE CAN BREAKTHROUGH
THERE'S ONLY TWO
WE CAN BE ONE

I WILL BE WITH YOU AGAIN
I WILL BE WITH YOU AGAIN
REPEAT TO FADE

WORDS AND MUSIC BY U2
REPRODUCED BY PERMISSION
BLUE MOUNTAIN MUSIC LTD
ON ISLAND RECORDS

star teaser



ELO

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

ANSWERS ON PAGE 39

- ALL OVER THE WORLD
- CALL BOY
- CONFUSION
- DAYBREAKER
- DONT BRING ME DOWN
- DONT WALK AWAY
- DO YA
- DRUM DREAMS
- ELDORADO
- EVIL WOMAN
- HERE IS THE NEWS
- HOLD ON TIGHT
- IM ALIVE
- JUNGLE
- LAST TRAIN TO LONDON
- LIVIN' THING
- MA MA MA BELLE
- MISSION
- MDMMA
- MR BLUE SKY
- MR RADIO
- NIGHT RICER
- ONE SUMMER DREAM
- PICKER
- ROCKARIA
- ROLL OVER BETHOVEN
- SHINE A LITTLE LOVE
- SHOWDOWN
- SO FINE
- STRANGE MAGIC
- SWEET TALKIN' WOMAN
- TELEPHONE LINE
- TICKET TO THE MOON
- TIGHTROPE
- TURN TO STONE
- TWILIGHT
- WILD WEST HERD
- XANADU

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

PARTY PARTY

.....The night before the morning after

...THE MOVIE!



WARNER BROS. PICTURES PRESENTS PARTY PARTY A FILM BY MARY ELLEN MARKS CASTING BY MARY ELLEN MARKS COSTUME DESIGNER MARY ELLEN MARKS EDITOR MARY ELLEN MARKS EXECUTIVE PRODUCERS MARY ELLEN MARKS PRODUCED BY MARY ELLEN MARKS WRITTEN BY MARY ELLEN MARKS DIRECTED BY MARY ELLEN MARKS
 MUSIC BY MARY ELLEN MARKS EXECUTIVE PRODUCERS MARY ELLEN MARKS PRODUCED BY MARY ELLEN MARKS WRITTEN BY MARY ELLEN MARKS DIRECTED BY MARY ELLEN MARKS
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STARTS THURSDAY JANUARY 20

WARNER
WEST END
LEICESTER SQ

CINECENTO
LEICESTER SQ (PHANTOM ST)

STUDIO
OXFORD CIRCUS

CLASSIC
TOTTENHAM CT RD

CLASSIC
CHELSEA

ODEON
KENSINGTON

ODEON
WESTBOURNE GROVE

ACROSS LONDON FROM SUNDAY JANUARY 23 CHECK LOCAL PRESS FOR DETAILS

Dear Malcolm McLaren.

Whilst reading through your interview with Neil Tennant (Jan 6) I couldn't help noticing that you said: "you're having to sell ABC, Haircut One Hundred, Adam Ant... none of them have any spirit..."

Well, from what I can gather, during the early days of The Ants you yourself took them on for a period and were responsible for the disbanding of the original Ants. Is this why you slag Adam? Surely you did enough then.

I realise this sort of thing will not get published as *Smash Hits* seems to only publish things like "I Hate E.T. and Marc Almond rules, O.K." and rubbish like that.

I wait in hope of some response.

Tina Brown, Stanford-le-Hope.

Malcolm?

Dear World,

Who can tell?
Rik's roll-on Deodorant.
P.S. Pretty angry stuff, eh?

Oh gosh, yes.

To David Hepworth,

I was interested in your personal view of 1982 and in particular your point about the fickleness amongst music followers: "Being fickle is half the fun," you said.

I didn't find it funny when you completely ignored XTC and the fact that they achieved their first top ten hit with "Senseless Working Overtime" in February '82. If I remember rightly, you also raved about their elpee "English Settlement" on *Round Table* as well as giving it a good review in your own pages.

Groups with the creativity of XTC should not go unnoticed or else the end result will be charts dominated by "face bands" such as Duran Duran.

This is a completely biased point of view, but then what's a *Letters* page for?

Before I go: I hope your magazine will not be influenced by the horrendous poll results and continues to give fair and equal coverage to every sphere of musical taste.
William Moore, Dunfermline.

Who the hell does Boy George think he is?

"If 10,000,000 Duran Duran fans decide to send in 50 sheets each... Where the hell does he think the 'average fan' is going to get 50 *Smash Hits* poll sheets? (we're not rolling in the green stuff, you know). It'd cost £20 to buy 50 copies of *Smash Hits* and it would be over £5 to photocopy the sheets.

Face the truth, Boy George. Duran Duran are a good group and plipped you to the post. You should be pleased with your

second placing. Lots of new groups would take that place thankfully, not dish out reasons left right and centre as to why they didn't win in the first place. Duran Duran have been around a bit longer than you and maybe in a year's time (if all your fans haven't deserted you because of your stupid jealousy) you'll be up there with people writing letters like this in support of you. Then again you might be lying in the gutter whilst you'd looked after your fans instead of being stupid.

Just remember, the best group'll win.
Shiv, London E8.

1982 really was the year for disco music and the sudden boom in this was inspired by Imagination. It began early in the year when they released the fab "Illusion" single and cos this got to number three they decided they could use the same song for the follow-up just by rearranging the lyrics and get Leese (or is it five E's?) to bare a bit more flesh (bowast for originality?)

The idea (recently revamped by Shaiamar) worked and Leese could afford to add a few sequins and pearls to his pretty costumes.

After this, Imagination tried to write a brand new song — the less said about that the better — but their current rip-off is a lot more like the Imagination we know; the song is the long-awaited (or inevitable, depending on your point of view) dub version of "Just An Illusion" and it has got the brand new title of "Changes" — an accurate description of their songwriting needs!

Spelling by Slade.
Brackets Supplied by (Marvin) Gaye.
Criticising Technique: Adam Ant.

Intelligent Comment (and Big Words): Paul Waller.
Letter Written (and Stamp Locked):
By: Darren Levy, Waltham Cross.

Could you please tell me why it is that only Futurists get called posers? I mean, Heavy Metallars and Skinheads are posers too cos they pose at not being posers which makes them bigger posers than the people that they were accusing of being posers in the first place.
Anon, Hastings.

Right, own up. How many people do you know that haven't been listening to The Nolans at home with the sound on the stereo down so low it's a whisper and sitting with the lights out? Nons! Huh, I'll bet. Well, ha, ha, that's just typical for a fascist. Yes, I know you're lying through your back teeth. Well, lie, go on, huh, I'll make sure I catch your friends playing those kind of records. Yes, and don't think I won't! Doesn't anyone play decent records anymore? Like ones by Cliff Richard.
Rik Mayall's Combat Trousers. Sheffield.

Has he gone?

Thanks for being a brill mag. Thanks also for including my hero Cliff Richard in numerous issues of your magazine. All too often many of the other music papers take pleasure in slagging Cliff off for, as far as I can see, no real reason, but I find *Smash Hits* very fair towards him (apart from Bev Hillier's review of his latest LP which I won't mention).

In August 1983 Cliff will celebrate 25 years in showbusiness. To the cynics of this world that may seem too long but to the rest of us it is just an example of his ability to move with the times. I mean, he even

won enough votes to get him in the Top 7 twenty in the Best Male Singer category in your poll. So you can't say he appeals just to the older generation as *Smash Hits* is a magazine geared to young people. As long as he enjoys what he does and as long as there are people around who appreciate what he does then there's no reason why he shouldn't go on for a good while yet. So, bow about an article? Please.
Auntie Piggy, Stafford.

After flicking through the *Letters* page I decided that I could do better than the smart alecks who try to put amusing comments after letters. Could you find a letter to stick this under?

"Yes, I agree. Cliff Richard is the best sculptor since Ron Greenwood. He is smart, very good-looking and heats Simon Le Bob any day. Maybe Simon could be hired out as a Jumbo Jet. But he does have a good voice (or does he?)"
Anon.

Let's just say we'll keep it on file for an emergency.

Just wanted to let you know that yesterday I saw Shalamar in concert at Oxford and they were amazing. Nobody stormed off stage, it wasn't a waste of four quid, nothing happened to ruin the evening. Most letters you print about concerts are from people complaining about them; well, Shalamar were fantastic, their dance routines were slick and they got the crowd joining in with the songs. Sorry, can't really put in the words how fat they are. Just thought I'd bring a little sunshine to your letters page.
Sarah, Thame.

Here, laid out before your very eyes, is a pocket-sized copy of the George O'Dowd English Dictionary — 5 references (complete with a wonderful fact for each word!)

1. BOY — remarkably over-used word, 60 times on the inner and outer sleeves of "Kissing To Be Clever"

2. KISS — word used thirteen times on the same cover.

3. LOVE — used 20 amazing times by our hero.

4. ME — 50 egocentric mentions.

5. WHITE — 38 overwringing times! Gillian Irving, Boodle.

So that's how you pass those long rainy afternoons!

I want to complain about the lack of lyric sheets with cassettes. Many people still buy cassettes in preference to records, perhaps because they last longer or maybe I'm the only person without a record player.

Record companies should treat

Smash Hits Letters 52-55 Carnaby Street London W1V 1PF • £5 record token for the best letter

cassettes as they do records and include any lyrics or photos that are included on the album. I recently bought 'New Gold Dream' by Simple Minds on cassette which, although it's an excellent album, needs a lyric sheet. As a contrast, my friend bought 'The Sky's Gone Out' by Bauhaus on cassette which included a folding out lyric sheet with glossy portraits on its reverse. Why can't other bands follow their example? Jackie Lawson, Oxford.

Not all bands (Simple Minds for instance) provide lyric sheets with LPs but it's true that cassette buyers get a raw deal most of the time. Take a £5 Record (or Tape) token.

So, your milkman's brother-in-law's baby-sitter knows Barry Manilow's hairdresser's cat. A likely tale. That's nothing.

My friend's friend's friend's friend's friend appeared on the cover of Roxy Music's 'Flesh And Blood'. Another friend's mum met Culture Club on Newcastle Central Station after they'd done The Tube. A third friend's friend's friend knows either John Taylor or Andy Taylor's (whichever one of them comes from Whitley Bay) sister. What's more, my best friend's brother just happened to bump into David Sylvian one day and her sister's boyfriend's dad manages Reenie and Renato (that that's not my fault).

Also, my sister's friend's friend's friend knew Marc Almond and the girl who sits next to me in class has an auntie who likes to live next to Sting when she was little. It therefore follows that it's a small world and I'm famous. A Social Climber, Newcastle.

Ere Toeraggs.

Whilst watching *TOTP* on the old goggle-box this evening I appeared to notice that The 'Uman League were using a raver nifty Roland Jupiter — 8. Next I sawed le Bon and his mates w/ one. Gracie minds tink alike. I thought to sell. Then good old Tears For Fears had one on 'all. "Something fishy." I thought and then collapsed due to using too much of that old grey matter. When I awoke I sees that hoke from Trifle, sorry, Blancmange, 'as got another of the wretched things.

As it's about fourth hand, d'ya fink that the hoke from Mousse, sorry, Blancmange could sell it to me for a couple of green ones? A *Kim Wilde Fanatic With A £5 Cash Flow Problem, Watford.*

I write as a prodigal son, who bought nearly all of the very first issues of *Smash Hits* way back in '78 but who has since wandered from the fold. I decided to huy the December 23 issue for light reading on my way home from

town on the bus the other day, just to see what form the magazine is taking these days. I feel that I can offer some sound advice to some of your readers, especially Sally and Helen from Bournemouth (*Letters*) and that is: don't take music so seriously! Who cares if Tears For Fears would be in a duff band? We all learn from mistakes, as they evidently prove. Also, don't get too worried about any group's ideals or motivations. These don't last but the records do. Enjoy music! That's what it's here for.

Mark W., Swansea.
P.S. Whatever happened to Chris Hall? (Editor of the first few issues.)

Chris? Oh, we often see him, picking up cigarette ends in Carnaby Street. Terrible business that.

I did a Barry 'other day by spilling my tea on my *Smash Hits* Yearbook. Fortunately the fine quality paper did not give way. Hence, Maril Wilson and Martin Gore are still worlds apart. By the way, Mark Ellen bears a remarkable resemblance to Paul McCartney. T. Spiller, Cranford.

Who's Paul McCartney?

We are here to educate you on your first Geography lesson, so find an atlas. Ready? Got the UK in front of you? Well, if you look in the South East you will see a big red dot. We have christened this dot LONDON. Now put your finger on this dot and push it up (your finger, not the dot). Eventually you should come to a thick blue line. No, this is not the M1, this is the River Humber, home of ye big hridge. Found it? Right! Above this is another red dot (not so big this time). This dot has been christened Hull, pronounced Hull, or Hull by the locals. This town (or city) used to be the biggest fishing port in the country, so we find it fishy (groan) that our three biggest venues, The City Hall, The New Theatre and The Tower are minus any entertainment for us rock fans.

Each fortnight we avidly turn to the page with four dates to see if any of our favourite bands are coming to Hull but, silly us, what are we expecting? Miracles? None of the big bands ever come (i.e. The Human League, Duran Duran, Toyah, Japan etc.) even though The Beatles could force themselves to do two concerts here (1963 and 1965). Surely, if a band can do three or more nights in London, they could do one night here.

We know that Hull is probably not the worst off entertainment wise, but we thought we would just state our point of view. Erica and Gillian, Hull.

Now the festivities are over, I thought I'd cheer you up a bit. Just think, it's an exciting new year with plenty of jokes. Vince Clarke was taking his driving test and being the technical lead he was, not doing too badly. "Yes, you're coming along nicely, Mr Clarke," commented the instructor after one particularly good lesson. "But I think you're being held back by that rather unusual hairstyle." "Well, I've no intention of changing it," replied our synth wizard. "Oh well, on your own head be it," replied the instructor. Ally Duck Feet, Norfolk.

Bah-beem.

In reply to the question "what is attractive about Boy George?", I have a theory you might like to hear. Aside from his obvious talent and great voice (which I liked even when I thought he was a girl) it seems to me his attraction is his vulnerability. He leaves himself wide open to criticism and ridicule, yet his eyes ask you to accept him. He brings out the protective instinct in me.

Although he has that couldn't-care-less attitude to his critics, I suspect that deep down in George is a shy, sensitive person who simply wants to be loved. But he will not conform to get it. He has great courage. I have read all I can about George and I have seen him when he was in Southampton to open a new record shop. He was enjoying himself very much. The crowd was huge and there was a great feeling of affection for him. George really got to me. He really seems to care about his fans. Yes, I know he's got to be because without us he's nothing. But I admire him a great deal and am a devoted fan. (One of his "housewife" fans, being in my 20s). Mrs R. Cooke, Newport.

As this is my fifth letter to you, with no sign of my famous name on the letters page, I have come to the conclusion that you are in league with The Post Office. You agree to pay them if they don't postmark all your letters. Then at the end of the letters arrive at your office, a team of little men, David Hepworth, Mark Ellen and Barney Berry, steam off all the stamps. The letters are sorted into people's names and gradually each person's pile of letters builds up until the number of 15½p totals more than £5. So, when the next person's letter arrives, you print it and send them a £5 Record Token. If you don't print this letter I will know I'm right and will use your mag. This has nothing to do with the fact that the new U2 LP is out in January and that I won't be able to live without it. Paul Hewson, Northallerton.

Thought not.

Smash HITS

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ANSWERS (FROM PAGE 37)

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crossword

ANSWERS (FROM PAGE 30)

ACROSS: 1 'Mirror Man'; 4 Tape;
 5 Do It To The Music; 6 and 8
 down Royal Philharmonic; (Orchestra);
 9 'Stomp'; 11 (Ruey) Egan;
 12 Robert Plant; 16 OMD; 16 'Muscles';
 17 Singing; 18 Creatures; 20
 'YMCA'; 24 Landscape; 25 (Rickie)
 Lee Jones; 26 Barco; 27 Stevie
 Nicks
 DOWN: 1 Modern Romance; 2 'Rat
 Race'; 3 'Whiteal Riot'; 4 Trumpet;
 7 'Heartbeats' Hotel; 10 Steel
 Pulse; 13 (Kretz) Bury; 14 'No One
 (is Innocent)'; 17 (Rid) Stewart; 18
 Osmund; 21 (Stephanie) Mills; 22
 Aneka; 23 'Best Surrender'

NIGHTS OUT

MEDIUM WAVE BAND/US/HOT QUISINE LONDON

Somewhere, one imagines, there exists the Great British Jazz-Funk Rulebook wherein it is written:

"(1) A British jazz-funk band must always play the same kind of fast-medium stuff.

"(2) Live, a British jazz-funk band must do anything in its power to get the audience clapping along, even if this means shouting at them every five minutes or so."

The latest Rock Week at London's Institute of Contemporary Arts — dubbed Pressgang — has been organised with the help of various magazines. Tonight, it's *Black Echoes* night, and the participants — young British black groups — all show little sign of deviating from these ancient precepts.

With the audience still thin on the floor and hugging the walls for security, our host for the evening, Lee John, flounces on wearing matching checked trousers and shirt to introduce the first act: the Medium Wave Band. And, surprise-surprise, they run through some American-sounding jazzy thrash. All the men seem to have moustaches and bounce around a lot. The female singer is always slightly out. From time to time an underlying tightness shows through and, to be fair, the sound is terrible. But for the most part it's shoddy stuff.

An hour or so later, Hot Quisine — the headlining act and a Sheffield combo with whom ABC drummer David Palmer used to play — play a set of essentially the same music, only much, much tighter. It's efficient, competent and lots of folk set about dancing. Except for one with a balladly intro, every song is at the same fast-medium pace.

Despite Quisine's obvious skills, your reviewer is left unmoved. This kind of stuff isn't exactly "easy", but I'm sure that beyond a certain level of competence it's just a matter of constant practice. Why doesn't somebody play something different for a change?

Fortunately, there'd just been a group who did. Us, the act in the middle, were a four-piece consisting of female vocalist (very confident), male vocalist/guitarist (cool and friendly), guitarist/trumpeter (proficient, but no stage presence) and a keyboard-player/drum machine operator (inscrutable behind his synths and mirror shades).

It's an unusual line-up, and Us are an unusually good group. They're tight, imaginative, don't sacrifice soul to solos and bravely include a lot of ballads that most bands wouldn't dare attempt live in a set otherwise composed of songs that are inventively, rather than predictably, funky. They're refreshing and remarkably cliché-free. The first few dancers venture out on to the floor.

Us have been together for a year, haven't yet got a record deal and can't afford to employ a drummer, although they'd like to. They're also one of the best new groups I've seen for ages.

The only problem is, they keep trying to get you to clap along.

Dave Rimmer



One of Us

hours than I'd have thought possible: from the witty sarcasm and stomping rock of first album songs like "Sunday Papers"; the Cab Calloway era jumpin' jivin' swing classic "Tuxedo Junction"; film soundtrack material — here a premiere of two new songs, "Moonlight" and "Cosmopolitan", written for the movie *Mike's Murder*; the accapella, six-part harmony of the re-arranged "Is She Really Going Out With Him?"; the stunning tour-de-force of the symphonic "Slow Song"; the brave, tortured lyric of the 'banned' single "Real Men"; to the grand finale, a rousing medley of sixties Tamil classics, played with equal measures of boundless joy and deep respect.

So, while the music press has been looking the other way, Joe Jackson has been getting bigger. And with "Steppin' Out"

crashing up the UK charts as I write, it looks like he could be enormous in '83.

Steve Reppert



Joe Jackson, looking very pleased with his fingerwork.

Smash Hits' ace young scribe takes
a look at what's happening

ON THE BOX



By Mike Hernandez

David Jensen: there's a very large poisonous spider on his left shoulder

sorry DBE, to **Janice Long** (who's Cheeger's sister apparently... proves my point again, friends, **Cheeger's** budge'll be hosting **Pop Our next** when that **Read** chappie goes on hold). Right, then there's that **Superstore** business on Saturday mornings when **Cheeger's** isn't **Playing Pop**; loads of blokes sitting about with live poodles on their desks and then a film of **Duran Duran** on a boat. Then there's **The Oxford Road Show: Peter Powell** pushing innocent young girls headfirst into tanks full of bubblebath and then a bit of a natter with "two of the guys from **Blancmange**". Or else there's that **Tab** thingie that cracker reporter **Black** did such a brilliant write-up on loads of wordos running about with nutty hats on saying "Channel 4 letter words" (snigger), most of 'em pregnant of course (I'm about the only person I know who's not pregnant actually, mates).

And what about that **Old Grey Whistle Test**: two geezers waiting on for about a week and a half in wobbly chairs while **Stu** **Springsteen's** brother's postman plays a really long solo (*You've tried — Ed*).

And then there's **The Other Side Of The Tracks** with that **Gambaccini** chappie from **Radio One** on the new-fangled **Channel 4** thing again. Turned it on, me, only to find loads of supply lines so immediately stuck on my coloured specs carefully saved from the **TV Times** thinking it must be one of those trendy 3-D jobs but swiftly developed a v. nasty headache and had to have a bit of a lie-down. Got to invest in one of those v. complex anti-booster appliances.

And then, spellbound readers, there's **Razmenazz** where **Susanne Dando** (who I happen to rather fancy actually) and **Wacky Ally** go "charging about with all the grace of an elephant on a skateboard" (that's what he says anyway) sticking pics of pop persons on a wall surrounded by about nine zillion punters going absolutely pineapples.

And then there's **Gastank** where a couple of old fogies whose names seem to appear rather a lot on your

Hele, readers: **Baz** back again. Sorry times got a bit off the beam in the last ish's column but, being a sensitive sort and stuff, I unfortunately suffered one of my lony turns. Much better now, thanks. All the gang in the office were v. helpful. Nothing like a smart punch on the nose to get you back to normal, they said, plus three days locked in a darkened room with a machine playing a "Tape loop" of **Orville** (fluffy blue warbling duck-type character who your on-the-case reporter is really into as it happens.) Good luck to him, I say. The charts should embrace all manner of pop performer — be they a singing duck, chubby Italian wine waiter or member of **Soft Cell**. Variety's the spice of life, mates, and there's a place in someone's heart for everyone. Where was I? Oh, right.

Saw said duck on the telly (other your crooning his brilliant waxing as per usual and all of a sudden it struck me as it does occasionally — ightbiv over bounce job — that just about every time you stick on the box to catch all the trendy prog — (**For Lester**, **Dynasty**, **Championship Darts**, etc.) — what confronts the old movie gees, chums, if it isn't some wobbly geezer with a wedge haircut prying a load of v. expensive looking synths or else some hairy loon tweaking his guitar and making faces as if someone's just parked a rather large tack on his foot. So old brains here puts two and two together, mates for a while and multi vo comes up with the explanation: it's 'cos there's about nine zillion pop gees on the poggler at the mo. Everyone and his brother's hosting a pop slot, mates. My dog could get his own TV show (and I haven't even got a dog!).

Consider, chums... there's **Top Of The Pops**, been going since the invention of the wheel (probably a bit longer, actually) which is presented by about nine zillion different fab decay types ranging from **Jenny Saville**, **DAP**,

Susanne Dando (she's with the hair pointing downwards; it's the love of my life



By Mike Hernandez

Dad's v. dodgy long players start encouraging all their really worky groups from about ten squillion years ago to reform and start doing "jams" over the shop. Where's the fun in the mates? Or **Whatever You Want** v. trendy "voice-of-the-young" show. If that's the voice of the young, mates, then he'd better speak up a bit 'cos of **Baz** here hasn't got the foggiest what's going on half the time.

And **OJ: David Jensen** and **Pauline Black** (once of fab 2-Tone group **The Selecter**) have got their own music prog but visible only to viewers in the South which does not include me. Only way to catch it is by taking an awayday to Eastbourne or something which is stretching it even for such diec devotees as **Baz**.

See what I mean, eh? Early soon, matez amuz, you'll have pop persons taking over the whole media. You'll have **Boy George** reading the weather (well, they're always pretty trendy dressers, aren't they?). **Jason** will probably turn up in **Tenko**, **Gary Numan** on **Squidhead**, **Kevyn Rowland** in **Game For A Laugh**, **The Clash** in **Dad's Army**, **Staxus Duo** in the **Antiques Road Show**, **Marc Almond** in the **Strongest Man In The World**, **David Sylvian** in **Batman**, **The Pinkies** in **Celebrity Squares**, yours truly in **Me starring**



Tony Ashton: one of that crazy crew in **Gastank**

Can see it all now, me. In fact, better rush as I'm expecting the old **see de** **collywog** to start ringing with rather famous producers offering me loads of fab "screen tests". Terry Wogan, on yer bike.

Cheers!!
Barry

WHAT ARE YOU
DOING ON
FEBRUARY 4th?

Not much, eh?

Then how would you feel
about basking in
another long, cool
issue of **Smash Hits**.

We'll be joined by

TEARS
FOR
FEARS
IN LIVING COLOUR

HAIRCUT
ONE
HUNDRED
In words and pictures



ECHO & THE
BUNNYMEN

who'll be giving away 50 copies
of their latest long player.



And that, friends, is only
the half of it!

SMASH HITS
ON SALE
FEBRUARY 4th

**Smash
HITS**
THE BELLE STARS

