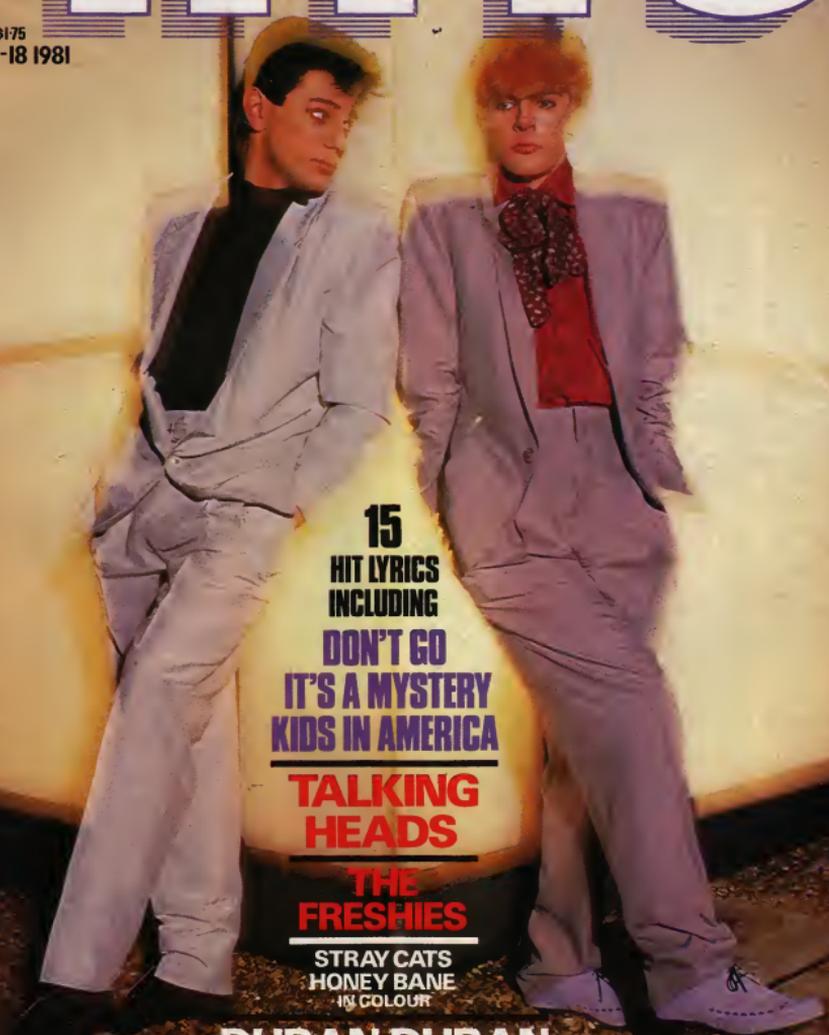


Smash

HITS

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March 5-18 1981



15
HIT LYRICS
INCLUDING
DON'T GO
IT'S A MYSTERY
KIDS IN AMERICA

TALKING
HEADS

THE
FRESHIES

STRAY CATS
HONEY BANE
IN COLOUR

DURAN DURAN


TOP SECRET. What To Do In The Event Of A Nuclear Warning While Reading Smash Hits.

Gathering your personal belongings, Adam Ant posters, toasters, pats, etc., move immediately to the Talking Heads exclusive; there a car will be waiting to rush you past the Poll Results and Stray Cats colour poster. You will be dropped at the corner of the Duran Duran feature where a one-legged match seller will conduct you to the Honey Bane colour shot on the back page. (He's not as blind as he looks.) Assuming that you can then answer a short series of questions designed to test your knowledge of the latest songwords, news and gossip, you will be allowed to press a concealed button in one of the corners. This button will then convert the entire issue into a concrete radiation-proof shelter complete with lawnmower. After memorizing the above, kindly set this page.

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Special thanks this issue to Jo Dale (design).

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By Status Quo on Vertigo Records

I see you everyday walking down the avenue
I'd like to get to know you, but all I do is smile at you
Oh baby, when it comes to talking my tongue gets so tied
But this sidewalk love affair has got me high as a kite
Yeah, yeah, there's something 'bout you baby I like

Well, I'm a slow walker but girl I'd race a mile for you
Just to get back in time for my peek-a-boo rendezvous
Well, maybe baby it's the way you wear your blue jeans so tight
I can't put my finger on what you're doing right
Yeah, yeah, there's something 'bout you baby I like
Yeah, yeah, there's something 'bout you baby I like

Well, I'm standing on a corner
Smiling by a telephone
I'd love to check you over
Get to know you with a fine tooth comb

But baby, when I get home
I turn out the light
Then you come a strolling through my dreams every night
Yeah, yeah, there's something 'bout you baby I like
Yeah, yeah, there's something 'bout you baby I like
Yeah, yeah, there's something 'bout you baby I like
Yeah, yeah, there's something 'bout you baby I like
Yeah, yeah, there's something 'bout you baby I like

Words and music by Richard Supa
Reproduced by permission Screen Gems/EMI Music Ltd.



FRONT COVER PIC: ANDY EARL



THE EXPRESSION "preppy" is not exactly common in this country. In America, however, it's accepted shorthand employed when describing the privileged sons and daughters of the wealthy and white families of the East. The term is derived from the preparatory schools these young people attend en route to the distinguished universities of Harvard and Yale, a career in Law or Banking and marriage to another suitably eligible preppy.

Had David Byrne's head not been turned by music, it's likely that he would have gone down that well-trodden route, as would the other members of Talking Heads.

Byrne was actually born in Scotland but his parents emigrated when he was but a toddler.) When the Talking Heads rhythm section, Chris Frantz and Tina Weymouth, became married a couple of years ago their wedding ceremony was a high spot of many an East Coast social calendar, marking as it did the union of two prosperous and respected families. Even Jerry Harrison, the most experienced working musician in the band, a veteran of Jonathan Richman's original trailblazing Modern Lovers, had studied architecture at Harvard.

Even now, five years after their emergence as a force to be reckoned with, they still prefer their shirts plain and well-laundered, their collars buttoned down, their hair neatly trimmed. They project the self-assurance of people who haven't had to seek approval or attention.

That doesn't imply any arrogance. David Byrne, in particular, is anything but. Considering he earns his daily bread in a business that favours the brash and thrusting, he seems ill-equipped for the hurly burly. You can't imagine a surviving being shunted round the world like so much luggage, let alone getting up on stage every night and fronting a band.

He doesn't just look like Anthony Perkins in "Psycho"; he sounds like him, too. He eyes you sideways like a startled bird, talks in a high pitched, nervous voice that perpetually sounds to be on the verge of a sob and leaves pauses between his words long enough to take a holiday in.

David's apartment is a vast, airy studio in New York's bohemian quarter, empty except for a fridge, video equipment, cassette player and couch. He moved in two days ago. We huddle in one corner like the children. A big window, I suggest, to rehearse the band, all nine members of the new touring line up. Oh, he says, but what would the neighbours think? Here is a man who would die rather than vex the neighbours.

TALKING HEADS sprang from The Artistics, which is going back a bit—1974 in fact. Byrne and Chris Frantz, fellow students at The Rhode Island School Of Design, became disillusioned with their



Laughing their heads off are, clockwise from top left, Jerry Harrison, Steve Scales, Adrian Belew, David Byrne, Brian Eno, Buster Jones, Tina Weymouth, and Delotte McDonald and Chris Frantz.

BYRNE'S EYE VIEW

Talking Heads is TV slang for people whose legs you never see. It's also the name of one of the most important Byrnes. Pictures by Corbin.

chosen field of study and began to make music. Later that year Tina Weymouth was enlisted.

Before long Talking Heads had moved along the coast to New York City, playing the clubs of the metropolis and slowly gathering a reputation for their refined and nervy brand of modern pop. After cutting their debut single, "Love Goes To A Building On Fire" in 1976, they were joined by guitarist/organist Jerry Harrison in time to make their first long player, "Talking Heads 77", for the Sire label.

A tour of Britain that year with The Ramones boosted Talking Heads' confidence and standing and brought them into contact with Brian Eno. The friendship he struck up with Byrne resulted in his being invited to produce their second album, "More Songs About Buildings And Food".

Where "77" had been solid and promising, "More Songs" was brilliant and thoroughly absorbing. It not only announced their mastery of a highly individual brittle funk style, it also served notice that David Byrne had blossomed into

one of the most strikingly original songwriters of his generation. A single peeled off the album, a new version of AI Green's gospel tinged "Take Me To The River", went top thirty in their home country via much disco exposure and from that point on their career has proceeded onward and upward, with sales figures following close on the heels of unanimous critical acclaim. Last summer they augmented the line up, bringing in musicians from the Parliament/Bunkadelle family as well as former Bowie guiding disc

Byno, who seems the closest and biggest influence on the all-important Byrne. Tina in particular, during the course of an interview with *The Force*, depicted the two of them as schoolboys so taken with each other that they almost began to dress alike. Judging by the fact that there have been no changes in the basic line-up, these remarks are best seen as the gentle, affectionate mockery of old friends who know each other too well to be really at odds.

David plays me the video for "Once In A Lifetime", in which he appears solo, and when I ask him if this means that he's The Boss, able to tell the rest of the band when and where to get off, he seems genuinely surprised.

No, he says, he doesn't like to think of it that way at all. He just hopes he can guide things in certain directions. But who has the final say? I enquire.

"Well, I guess I do," he admits, though unwillingly. When I ask what he himself likes to listen to, he produces a box of cassettes. There's Islamic drummers, Balance Group Orchestras and Modern Jazz. But mainly it's Diana Ross, Kool And The Gang, The Jackson's who provide his domestic soundtrack.

In this era, as in so many others, it's black music that calls the pop tune. Scan the chart. Take the current singles from Blondie, Spandau Ballet, Adam And The Ants. Take "Once In A Lifetime". Take note of those elastic rhythms, those glistening keyboards, that slicing backbeat. 50% of the tools in that armoury of sound came directly from that most despised, most spat-upon music: disco. Byrne, for one, doesn't shrink from admitting his debt.

"A lot of the techniques that we use may seem radical and far out when we're doing them, but they're actually used an awful lot.

"I mean, Motown did a lot of really strange things—they'd use the same rhythm track for a number of songs and record different melodies over it. If someone did things like that today and made it known, it would seem avant garde. But then it was just their way of trying to continue their commercial success.

"I think in a way that the production on disco records and the whole sensibility behind it was in a way much more radical than the punk and new wave area. The record was about the sound and the rhythm."

Adrian Belew and followed some successful live performances with "Remain In Light", their fourth album. This revealed Byrne's increasing absorption with high kicking, easy-grinning funksters like Buster Jones serves to underline the basic tension between Africa and Europe which gives Talking Heads music its lasting fascination.

Although Byrne still dances like a man who forgot to remove the coat hanger from his jacket, some of his unrefined flamboyance has undoubtedly rubbed off on him.

The music they're playing right now "inspires a different kind of feeling in me".

I enquire whether he also feels that it is less knotty and disturbed. Time was when his songs seemed to be infested by two types of character; those who had committed acts of violence and those who were just thinking about it.

Because his songwriting technique involves his getting inside the skin of a personality and using their voice as a vantage point, people have made the mistake of assuming that David Byrne is as deranged as the guy who plays the title role in "Psychokiller" or as of the fractured personalities he depicted on "Fear Of Music".

"It's natural," he says, "for people to identify the message with the messenger. But there's nothing to be done about that."

But where do those kooks and weirdos come from? "Most of them come from elements of my own character — maybe some small element that I've exaggerated, or maybe it's a part of me that can be sympathetic with a character that's quite different from me."

David admits that often his songs don't really add up until months later, when he catches them in a certain light and suddenly

understands why he wrote them that way. The ideas just slip into his head. "Once In A Lifetime" is an instance. There he was playing the backing track at home, pacing round the room, when suddenly he began to sing. "And you may find yourself . . . living in a shot gun shack." And so on.

"That gave me the direction for the verse, but I still had no chorus. Then somehow I came up with the water theme and that seemed to have something to do with the subject in the verse and I really liked the way they had something to do with each other and yet contrasted."

Like Bowie, Byrne is a great pro for collecting groups of words or phrases that somehow seem to belong together.

"Eventually I do have to sit down and pull the thing together, but a lot of time the initial inspiration seems to come from who knows where. It doesn't really occur to me to make sense, but I think somehow, in the choosing, there's something guiding me, telling me this phrase fits with this one and this one belongs in the song and this one doesn't. And I don't exactly know what it is that tells me that."

Whether his songs are the product of intuition or some weird magic



Continued over page...

From previous page

doesn't really matter. The songs are superb. Even more so in these days when so many bands offer their pre-digested observations as profundity, when so many wear alienation and misery like a new costume, when so many claim to have suddenly unlocked the secrets of human society.

Byrne would never claim to do anything of the kind. He's a pop singer. A pop singer capable of making you feel as if you've suddenly been aroused from a long sleep into a world that's strange and different, where people do the oddest things for no reason at all. It is, of course, the same world you went to sleep in.

Returning to the hotel, I turn on the TV news. Someone has set fire to a hotel in Las Vegas. Someone else shot a store keeper for fifty collars. The President Of The United States and all his ministers munch jelly beans. And people will tell you they don't understand the Talking Heads.



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FACT IS...

IT'S BEEN absolutely ages since anybody featured **The Members**, complains Mark Gardner of Pollockshaws in Glasgow. What's happened to them?

Well, the band are still very much together and active. Since they left Virgin last year they've changed their management and recorded some demos of new songs which should result in a deal with an interested major record company very shortly. Meanwhile they're keeping themselves in trim by playing the occasional live gig and also hope to release a one-off single with a small independent label. More details as we get them.

Elouise of Nottingham wants a **Generation X** discography to check her collection. Since the band now seem to have broken up, the following list should be the definitive one.

Singles: "Your Generation"/"Day By Day", "Ready Steady Go"/"No No No", "King Rocker"/"Gimme Some Truth", "Valley Of The Dolls"/"Shakin' All Over", "Friday's Anger"/"Tryin' For Kicks", "This Heat"/"Dancing With Myself"/"Ugly Rash" and finally the EP, "Dancing With Myself"/"The Untouchables"/"Rock On"/"King Rocker". There were three

albums: "Generation X", "Valley Of The Dolls" and "Kiss Me Dually", and all the above appeared on Chrysalis.

Tracy and Helen of Hereford have their eye on Cozy Powell and want to know what's happened to their man since he left Rainbow.

The answer to that one is that he's currently drumming for German HM guitarist Michael Schenker, while his replacement in Rainbow is an American who answers to the name of Bobby Rondinelli.

Shirl Woodland of Whipton, Exeter has been led to believe that the various members of Squeeze were going to make solo singles for the Deptford Fun City independent label. Jools Holland duly turned out his "Boogie Woogie '78" EP but what happened to the others?

In short, they've simply been too busy touring and recording to follow up these pet projects. The band say they'd still like to do these singles but don't hold your breath!

Betty Chung of Ashton Under Lyne wants to know what singles U2 have released and can she still lay her hands on their marvellous "11 O'Clock Tick Tock"? Can she



PIC: FRANCESCO MILENA

write to U2?

U2 have unleashed three singles in this country, all of them on Island: "Eleven O'Clock Tick Tock"/"Touch", "A Day Without Me"/"Things To Make And Do" and "I Will Follow"/"Boy/Girl" (live version). All three singles should still be available but in case of difficulty ask for them by catalogue number—WIP 6601, WIP 6630 and WIP 6656 respectively.

Before signing to Island, the band also recorded two singles for CBS in Eire. The first was an

EP called "U2 3", which contained "Out Of Control", "Boy/Girl" and "Stories For Boys", and the second was "Another Day"/"Twilight". "Stories For Boys" also appeared on a Dublin sampler called "Just For Kicks" on the Kick label. Neither of these singles is available in this country but you can write to Kick Records at 24 Upper Fitzwilliam Street, Dublin 2.

Finally, you can write to the band, c/o Island Records, 22 St Peters Square, London W6.



WALKING ON THIN ICE

Walking on thin ice
I'm paying the price
For throwing the dice in the air
Why must we learn it the hard way
And play the game of life with your heart?

I gave you my knife
You gave me my life
Like a gush of wind in my hair
Why do we forget what's been said
And play the game of life with our hearts?

I may cry some day
But the tears will dry whichever way
And when our hearts return to ashes
It'll be just a story
It'll be just a story

I knew a girl
Who tried to walk across the lake
Course, it was winter and all this was ice
That's a hell of a thing to do, you know
They say the lake is as big as the ocean
I wonder if she knew about it?

Words and music by Yoko Ono
Reproduced by permission Lennon Music

BY YOKO ONO

ON GEFEN RECORDS



from a ^{WHISPER} TO A SCREAM

BY ELVIS COSTELLO & THE ATTRACTIONS
ON F-BEAT RECORDS

PICTURE: JILL FURMANOVSKY



Oh, it's not easy to resist temptation
Walking around looking like a figment
Of somebody else's imagination

Taking every word she says just like an open invitation
But the power of persuasion is no match for anticipation

Like a finger running down a seam
From a whisper to a scream
So I whisper and I scream
But don't get me wrong
Please don't leave me waiting too long
Waiting too long, waiting too long
Waiting too long, hey

Oh if the customers like it
Then they'll keep on paying
If they keep on drinking
Then they'll end up staying

I heard someone say where have we met before
But the one over the eight seems less like one or more like four

Like a finger running down a seam
From a whisper to a scream
So I whisper and I scream
But don't get me wrong
Please don't leave me waiting too long
Waiting too long, waiting too long
Waiting too long, waiting too long
Waiting too long, waiting too long
Repeat to fade

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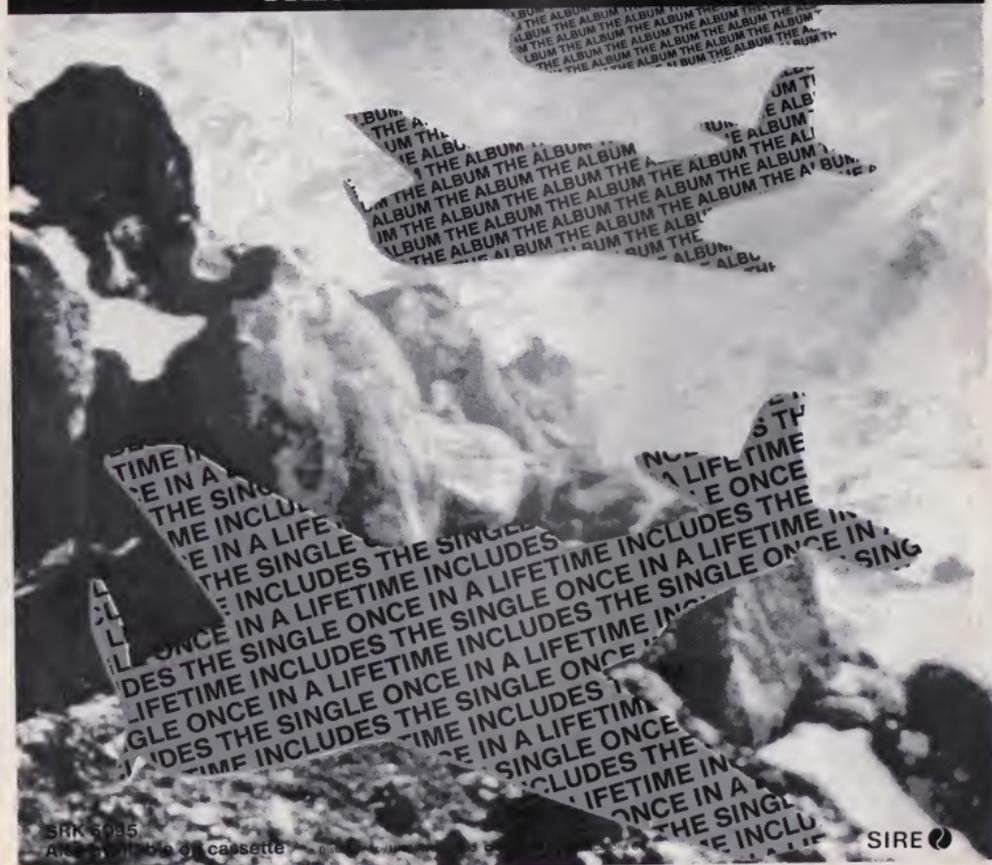


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TALKINGHEADS



REMAIN IN LIGHT



SIRE 5095

Album on cassette

SIRE

THE HUMAN LEAGUE

PHOTOGRAPH BY FRASER GRAY



BOYS AND GIRLS By The Human League on Virgin Records

Boys and girls come out to play
Playing till they're old and grey
Time to leave the old school suit
Grown-ups can be real cute
Do you think they're wiser than in the past?
How long do you think it's gonna last?
I don't have to prove to you
Adults can be kidding too

Chorus
Boys and girls I
Love you dearly
But I hate to
Have you near me
Boys and girls I
Boys and girls I
Boys and girls I

Boys and girls stay home today
Think they're more mature that way
Secret friends can soon be found
Indiscretions underground
Maybe growing up can seem more graceful
If they make their style become more tasteful
With your looks you could go far
But better watch the calendar

*Words and music by Wright Oakey
Reproduced by permission Virgin Music (Publishers) Ltd.*

Repeat chorus to fade

KISS OF DEATH

ALL OF us here at Smash Hits would like to say a big thank-you to Gen X for announcing their final break-up just a couple of days before our feature on them appeared. During the course of their interview with Jon Smead, Messrs Ild and James took pains to point out how well everything was going. A week or so later, James was suddenly confronted with the news that the band's manager, Bill Aucin (the man who inflicted Kiss on us) was spiriting Ild off stateside to mould him into a solo performer. This of course speaks volumes for the closeness and sense of purpose which was behind their recent work.

The record company, Chrysalis, are particularly peeved, seeing as they have shelled out for the recording of "Kiss Me Deadly," a record which now stands no chance of selling more than five copies.



ANOTHER ONE bites the dust. This time Mike Earson of Madness gets latched to his Dutch girlfriend, Sandra. The ceremony took place at Finsbury Town Hall in North London and the reception? It was mounted at considerate expense at George's cafe in Holloway Road. The marriage was a closely guarded secret—the first of the band didn't find out until the deed was done—and the wedding pictures came courtesy of Mike's mum. Here we see the happy couple getting their laughing gear round the haute cuisine provided at the reception.

DEBBIE HARRY ENTERPRISES INC.

A COUPLE of interesting reggae releases from Island this month. The first is from Bunny Weller, otherwise known as Bunny Livingston. Bunny, along with Bob Marley and Peter Tosh, was one of the original Wallers who came to prominence in Jamaica in the 60's. Since leaving the band he's made half a dozen solo sets and this time he's turned his attention to the catalogue of excellent songs from The Wallers early years. The album, called "Bunny Weller Sings The Wallers", features such vintage favourites as "Hypocrite" and "I'm The Toughest". Another item of interest is "Sweet Sensation", a compilation of ten year old material from The Melodians, one of Jamaica's most distinguished vocal groups and the original recorders of Boney M's mega-hit, "Rivers Of Babylon".

IT USED to be the ambition of every pop singer to be an All Round Entertainer. The current behaviour of Debbie Harry suggests that she intends to move in that kind of direction also. In the wake of a spate of movie roles she has taken to the tube, hosting an American TV Rock Special in Hollywood which featured veteran comic George Burns as one of the guests. The pic above proves that, even at the age of 36, there's life in the old dog yet.

Ms Harry was also spotted by our New York correspondent the other week hosting a so-called satirical comedy programme called "Saturday Night Live", as well as singing with the featured various Blondies (performing Devo's "Come Back Jones"). Debbie demonstrated her acting skills in a number of sketches. Among the roles she assumed was the part of a gay

girl faced with the problem of breaking the news to her parents that she wouldn't be marrying that nice denturist boy from down the street. Work is also about to begin on the Debbie Harry solo album which will be produced by Bernard Edwards and Nile Rodgers of Chic and should be in the shops by April. Unlike previous Chic projects, this album will not feature Edwards/Rodgers material exclusively.

Here's hoping she doesn't fall out with them like Diana Ross did. La Ross brought in the two masterminds to breathe some life into a flagging recording career. Soon as the album was finished, complete with Chic songs, musicians and arrangements, she stormed off in a huff and removed the whole thing, much to the annoyance of Bernard and Nile.

BYRNE-IN-BUSH

"MY LIFE In The Bush Of Ghosts" is the title of an odd but appealing album from Talking Head David Byrne and Brian Eno, just released on the E.G. label.

Although the backing tracks lean towards the same kind of restrained funk that Talking Heads specialise in, it's the "vocals" that are really different. These were all collected over a period of time by Byrne and Eno from various radio broadcasts and obscure folk records.

For instance, the voice of a radio evangelist is put on a tape

loop, edited in a cunning manner and placed on top of a backing track to give the impression of a regular, but crazed vocal. It's not as weird as you might think. Quite tasty, really.

COCK-UP CORNER

CONTRARY to rumours circulating in these very pages not long ago, The Bureau have signed with WEA and not Phonogram. Their debut single, "Only For Sheep", will be released in March, closely followed by a long player.

HE'S PLAYING OUR SONG

It's a well-known fact that Paul McCartney owns most of the world. The American state of Wisconsin certainly found that out recently when they discovered that one of his many music publishing companies held the rights to "Wisconsin", their official state anthem.

So upset were they that their own theme tune was actually owned by an outsider—and a foreigner at that—that they applied to McCartney, asking that the rights to the song should be returned to them. They tried to prick his conscience by suggesting that this would be a fitting tribute to the late John Lennon. (Well, what do you expect from a politician?) So far they haven't succeeded.

McCartney has invested his money well. As well as the rights to numerous money-spinning musicals, he owns the Buddy Holly catalogue.

In the meanwhile, rumours that McCartney is in the studio in Montserrat with Ringo Starr and George Harrison putting together a tribute to Lennon, continue to be denied. Although ex-Beatles producer George Martin is handling the sessions—set up for a new Macca album—and Steve Wonder and Ringo have certainly put in appearances, George Harrison apparently has no plans to join them.

Considering that the four ex-Beatles repeatedly turned down enormous offers to perform for charity shows during Lennon's lifetime, it seems highly unlikely that they would risk sullying the band's good name at this point.



CALLING ALL Spandau Ballet/Vicage/Biz entusiasts. From March 12th your newsgasm will be stocking a special Smash Hits one-off magazine.

It's called "New Sounds, New Styles" and zeroes in on the bands, the sounds, the clothes and the clubs that are making the running in 1981.

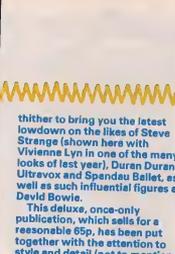
A team of Smash Hits writers, photographers and designers have been scurrying hither and



"STANDS FOR DECIBELS" the debut album by that excellent American outfit. The dB's, is being released by Albion as the first ever cassette in a can. 5,000 of these items will be available, sealed in a tin, at regular cassette price.

Although "Stands For Decibels" is the first long player to come out under the name of the dB's it was actually recorded nearly eighteen months ago and it only hints at the power of their current work.

Formed by the two main songwriters, Chris Stamey and Peter Corolaine, in North Carolina, the dB's have been working their New York circuit for the past couple of years. They were unable, because of the cloth ears of the American record companies, to get the deal they deserved. It was only when an English label, Albion, got to hear them that their album obtained a release.



thither to bring you the latest lowdown on the likes of Steve Strunge (shown here with Vivienne Lyn in one of the many Vivienne Lyns), Duran Duran, Ultravox and Spandau Ballet, as well as such influential figures as David Bowie.

This deluxe, once-only publication, which sells for a reasonable 65p, has been put together with the attention to style and detail (not to mention the modesty) that you expect from Smash Hits. It contains a generous amount of full colour pictures, most notably in the shape of a giant pull-out poster with Spandau Ballet on the one out and Steve Strunge (decked out in his new Bedouin look) on the flip. If you can't find it on the shelves at your local newsgasm, you can get a copy by writing to "New Sounds, New Styles", EMAP, Bretton Court, Peterborough PE3 9DZ. Buy it and make us rich.

ONLY A couple of weeks after leaving Artists under distinctly unfriendly circumstances, Simple Minds have found a new home at Virgin. April should see the release of their first single under the new contract.



The dB's 1, 1 to 1 Gann Holder (drums), Chris Stamey (gtr, vcls), Peter Holtsapple (gtr, vcls) and Will Rigby (bass).

Judging by the strength of their recent British live shows, which featured excellent tenured guitar/organ work, their second long player should be a good deal more forthright than "Stands For Decibels". The flip of the current single, "Big Brown Eyes", contains two new numbers, "Baby Talk" and "Soul Kiss", which hint at the nature of the new dB's.

PERSONAL FILE



FULL NAME: Ian Stephen McCulloch
BORN: 5.5.59
BROTHERS AND SISTERS: Peter & Julie
EDUCATED: Also Comprehensive, Liverpool
HIGH SPOT OF EDUCATION: Leaving
FIRST CRUSH: Orange
FIRST RECORD PURCHASED: "The Man Who Sold The World"/"Ziggy Stardust"
FIRST LIVE SHOW: Bowie at Liverpool Empire
PREVIOUS BANDS: None. On the date for two years
PREVIOUS SINGLES: None I can remember
MARRIED/SINGLE: Attached — to Lorraine
CHILDREN: I'm still one myself
PRESENT HOME: Norris Green, Liverpool
LOWEST POINT OF CAREER: That comes later
PROUDEST ACHIEVEMENT: "Crocodiles"
HERO/HEROINE: Nobody
DESERT ISLAND DISC: A Leonard Cohen album
FAVOURITE TV PROGS: "The Prisoner" and "Star Trek"
FAVOURITE FILM: "A Long Day's Journey into Night" with Ralph Richardson
FAVOURITE FANTASY: I play for Liverpool F.C.
TRUE CONFESION: I haven't got one (a confession, that is)
FAVOURITE ITEM OF CLOTHING: Shoe
FAVOURITE BREAKFAST FOOD: Purfa Purfa Rice
PET HATE: Pies (the type with wings)
COLOUR OF SOCKS: White. Or black

PH. ANDY WALLING



Dance Craze. On the floor at Boots.

£3.25

'Dance Craze', the great new live album from the film that features the best of British Ska, is getting the spotlight right now at Boots. It's our Album of the Month which means a special price of £3.25. And, like all our Disc Deal albums featured here, the price is the same for disc or cassette.

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| Dire Straits | Making Movies | £4.49 |

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Subject to stock availability and release dates. Prices valid until at least March 28, 1981.



for the Special Touch

SMASH HITS

SPANDAU BALLET

COMPETITION

GONE ARE the days of "Ballet-Who?". In only a few months Spandau Ballet, the stylish combo that brought you "To Cut A Long Story Short" and "The Freeze", have become one of the hottest properties in the music business and sparked off a wave of creative activity among young musicians and designers everywhere.

Now they're releasing their album "Journeys To Glory" which, alongside the two singles, features six new songs composed by Gary Kemp. To get your hands on this desirable offering kindly donated by Chrysalis Records, just answer the questions below and send them on a postcard, not forgetting your name and address, to SPANDAU BALLET COMPETITION, Smash Hits, 14 Holkham Road, Peterborough PE2 0UF to arrive no later than March 18. The first 25 correct entries picked out on that day will earn their senders a free copy of the album.

1. Which French resort was the venue for an early Spandau Ballet gig?
2. What is the name of the band's manager?
3. Which ship moored on the Thames was the scene of another unusual Spandau Ballet performance?
4. Name the band's drummer.
5. What is the name of the band's own label through which they arranged their contract with Chrysalis?



PIC. VIRGINIA TURBETT

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DOUBLE SINGLE *
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FREE bonus record
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james king
1st Single
**BACK FROM THE
DEAD**
produced by ali mackenzie



Please Don't Touch

Motorhead/Girlschool
on Bronze Records



DON'T GO

Judas Priest

on CBS Records

Come on, come on now, what you say?
Somebody say you leave today
What's this thing you're doing to me?
What's this fool you're trying to be?
You're talking nothing but a load of dub
You're trying to put something in my lap, lap

Don't go, please don't leave me
Don't go in the morning
Don't go, please don't deceive me
Don't take it away

I do, I do anything for you
You make my stormy clouds blue
Inside out, I'm upside down
Back to front, I'm all around

Don'tcha leave me by myself
I don't like it

So don't go, please don't leave me
Don't go in the morning
Don't go, please don't deceive me
Don't take it away

Don't go, please don't leave me
Don't go in the morning
Don't go, please don't deceive me
Don't take it away

Don't go, please don't leave me
Don't go in the morning
Don't go, please don't deceive me
Don't take it away

Don't you touch me baby 'cause I'm shaking
so much
Don't you touch me baby 'cause I'm shaking
so much
Don't you touch me baby 'cause I'm shaking
so much
Don't you touch me baby 'cause I'm shaking
so much

You know there ain't no other woman
that can make me feel this way
Don't you touch me, baby, 'cause I'm
shaking so much
Gets up close, you know I just ain't got a
word to say
Don't you touch me, baby, 'cause I'm
shaking so much
Please don't touch I shake so much
Please don't touch I shake so much

Don't you touch me baby 'cause I'm shaking
so much
Don't you touch me baby 'cause I'm shaking
so much
You know I get so nervous when I see his
eyes that shine
Don't you touch me baby 'cause I'm shaking
so much
He gets too close and a chill runs down my
spine
Don't you touch me baby 'cause I'm shaking
so much
Please don't touch I shake so much
Please don't touch I shake so much

Well, I don't know why she's got her claws in
me
'Cause I ain't fighting, baby, can't you see?
Sneaking up the stairway running like a thief
Spend the night just shaking like a leaf

I remember the first time I took her to a
cheap motel
Don't you touch me baby 'cause I'm shaking
so much
I woke up drunk, you know I felt like
Eskimo Nell
Don't you touch me baby 'cause I'm shaking
so much
Please don't touch I shake so much
Please don't touch I shake so much
Don't you touch me baby 'cause I'm shaking
so much
Don't you touch me baby 'cause I'm shaking
so much

Repeat to fade

Words and music by Heath Robinson.
Reproduced by Multimood Music Ltd.

Words and music by Tipton/Halford/Downing.
Reproduced by permission Arnakata Music Ltd./Warner Bros. Music Ltd.

THE SMASH HITS READERS' POLL RESULTS

PICTURE THE scene. The clock above the Town Hall balcony strikes midnight. Down in the square the crowd waits, expectant and wet, as TV crews adjust their lights. The Mayor eventually appears, flicking the switches of a recent sausage roll off his tie. As he takes up his place, the public address system emits an unearthly, piercing whine which causes a passing pigeon to explode in mid-air. His Chain is caught round the

microphone. Despite this humiliating predicament he fumbles for his piece of paper and jingles: "Hello, Testing. [Aside.] Is this thing on? Oh. (Clears throat.) I, David Aloysius Hephworth, being the returning Officer for the constituency of Smash Hits, do hereby declare that the results of this magazine's annual readers' poll are as follows...

BAND OF THE YEAR

1. THE POLICE
2. ADAM AND THE ANTS
3. THE JAM
4. Madness
5. Orchestral Manoeuvres in the Dark
6. UB40
7. Blondie
8. The Specials
9. The Beat
10. The Boomtown Rats

Last year they notched up six times more votes than the runners-up, The Jam, but this time around The Police had a battle on their hands to hold on to first place. The strongest result was mounted by Adam who came within a couple of hundred votes of getting there. Not bad for an act who scarcely made double figures a year ago. The Jam were pushed down into third place, though only by a small margin.

ELO, The Skids, The Clash and Tubeway Army all slid out of the front ranks to be replaced by The Beat, OMD, UB40 and Adam. Madness improved their rating from 7 to 4 with the aid of a string of fine singles while the best of the almost-top-toppers were Ultravox, Abba, Queen, The Clash and XTC.



Kate Bush
PIC: LISA

WORST SINGLE OF THE YEAR

1. St Winifred's School Choir: Grandma
2. Kelly Marie: Feels Like I'm In Love
3. Ottawan: D.I.S.C.O.
4. Sheena Easton: Nine To Five
5. Abba: Supertrouser
6. Sweetest People: And The Birds Were Singing
7. The Police: De Do Do Do, De Da Da Da
8. Matchbox: Somewhere Over The Rainbow
9. Liquid Gold: Dance Yourself Dizzy
10. Dennis Waterman: I Could Be So Good For You

It's interesting to note that all the records nominated for Worst Of The Year were big hits, probably because the radio insist on torturing us with them at every opportunity and thereby increase our misery. As far as St Winifred's were concerned it was strictly no contest; all the rest could only stand by and applaud.

Missing this year were Lena Martell, The Romblers, Keith Michell and The Nolans. (That's the trouble with these people — no staying power at all.) One cheer for Matchbox, the only band to make it into this category two years running. Stick with it, lads.

HOTTEST NEW ACT FOR 1981

1. SPANDAU BALLET
2. ADAM AND THE ANTS
3. STRAY CATS
4. UB40
5. U2
6. The Teardrop Explodes
7. Hazel O'Connor
8. Orchestral Manoeuvres in the Dark
9. Bowwowwow
10. Visage

Certainly a string of promising new acts, although whether Adam And The Ants, Hazel O'Connor and Orchestral Manoeuvres still qualify as "promising" is open to debate. Coming up strongly in the inside lane but just missing qualification were The Look, Japan and Bad Mannevers.

FEMALE SINGER OF THE YEAR

1. KATE BUSH
 2. HAZEL O'CONNOR
 3. DEBBIE HARRY
 4. Siouxsie
 5. Toyah Willcox
 6. Sheena Easton
 7. Diane Ross
 8. Chrissie Hynde
 9. Pauline Black
 10. Barbara Streisand
- Once again, a neck-and-saw-like neck race to the finish with last year's clear victor, Le combined efforts of our queen of the charts, Hazel O'Connor, in come Toyah, Diane Ross, Barbara Streisand and the much maligned Sheena Easton while up go Annie Lennox, and Judy Tzuke, most of whom have had a very quiet year in the recording front. Independently durable in her way as Cliff is in his.

BEST SINGLE OF THE YEAR

1. THE POLICE: Don't Stand So Close
 2. THE JAM: Going Underground
 3. DAVID BOWIE: Ashes To Ashes
 4. Adam And The Ants: Antmusic
 5. Madness: Baggie Trouser
 6. Gary Numan: I Die, You Die
 7. Adam And The Ants: Dog Eat Dog
 8. Gary Numan: We Are Glass
 9. Orchestral Manoeuvres in the Dark: Enola Gay
 10. Dexy's Midnight Runners: Geno
- Once again last year's victors retain the top place but only by a whisker (well, sixty votes this time actually) with The Jam snatching at their gem. Glad to see that OMD's congratulations to Adam & The Ants and Gary Numan for managing two entries apiece.



PIC: ANDREW BOOTH/LEZ

RADIO SHOW OF THE YEAR

1. JOHN PEEL
2. TOP FURY
3. DAVE LEE TRAVIS
4. Noel Edmonds
5. Twenty Five Years of Rock
6. Mike Read
7. Peter Powell
8. B.15
9. The Friday Rock Show
10. Round Table

And there he is again, the ageless Peel, looking down on all and sundry from the number one slot and with an increased majority over his nearest rival. It's a measure, however, of the improving quality of Radio One that his victory over the rest of the field is not quite as emphatic as last year. Good by that the excellent "Twenty Five Years Of Rock" captured many peeps' imaginations. Why not write in and demand an immediate repeat?

BEST FILM OF THE YEAR

1. BREAKING GLASS
2. THE GREAT ROCK 'N' ROLL SWINDLE
3. AIRR LAVE
4. The Life Of Brian
5. The Elephant Man and The Empire Strikes Back
7. Kramer Versus Kramer
8. McVicar
9. Flash Gordon
10. The Shining

The overwhelming success of "Breaking Glass" proves one thing, "You certainly don't take much notice of what we say."

Pamela Stephenson



TV PROGRAMME OF THE YEAR

1. NOT THE NINE O'CLOCK NEWS
2. TOP OF THE POPS
3. TISWAS
4. Did Gray Whistle Test
5. Something Else
6. Kenny Everett Video Show
7. Dallas
8. Soap
9. The Professionals
10. Minder

Zooming in from nowhere to take the top seat is one thing, but polling the highest vote there is a real hunger for good comedy out there, if only the TV companies are capable of coming up with the goods. Last year's winner took second place but could only manage a fifth of the votes that Pamela Stephenson, Rowan Atkinson, Mel Smith and Griffith Rhys Jones notched up. Now, if Pamela would just like to pop round to pick up her award...

MOST FANCIABLE PERSON (MALE)

1. STING
2. ADAM ANT
3. GARY NUMAN
4. Paul Weller
5. Suggs
6. Stewart Copeland
7. Andy Summers
8. David Bowie
9. Terry Hall
10. Bruce Foxton

MOST FANCIABLE PERSON (FEMALE)

1. DEBBIE HARRY
2. KATE BUSH
3. TOYAH WILLCOX
4. Sheena Easton
5. Pamela Stephenson
6. Siouxsie
7. Hazel O'Connor
8. Ramona Morrison
9. Chrissie Hynde
10. Olivia Newton-John and Bo Derek

There's only one last-objection missing from this year's list who made a showing last year. The name's Goldie! What did he do wrong? Tough luck on Dave Wakeling, whose increasing following nearly succeeded in charting the object of their desires.

Kelly Marie



MOST UNGETTING PERSON OF THE YEAR

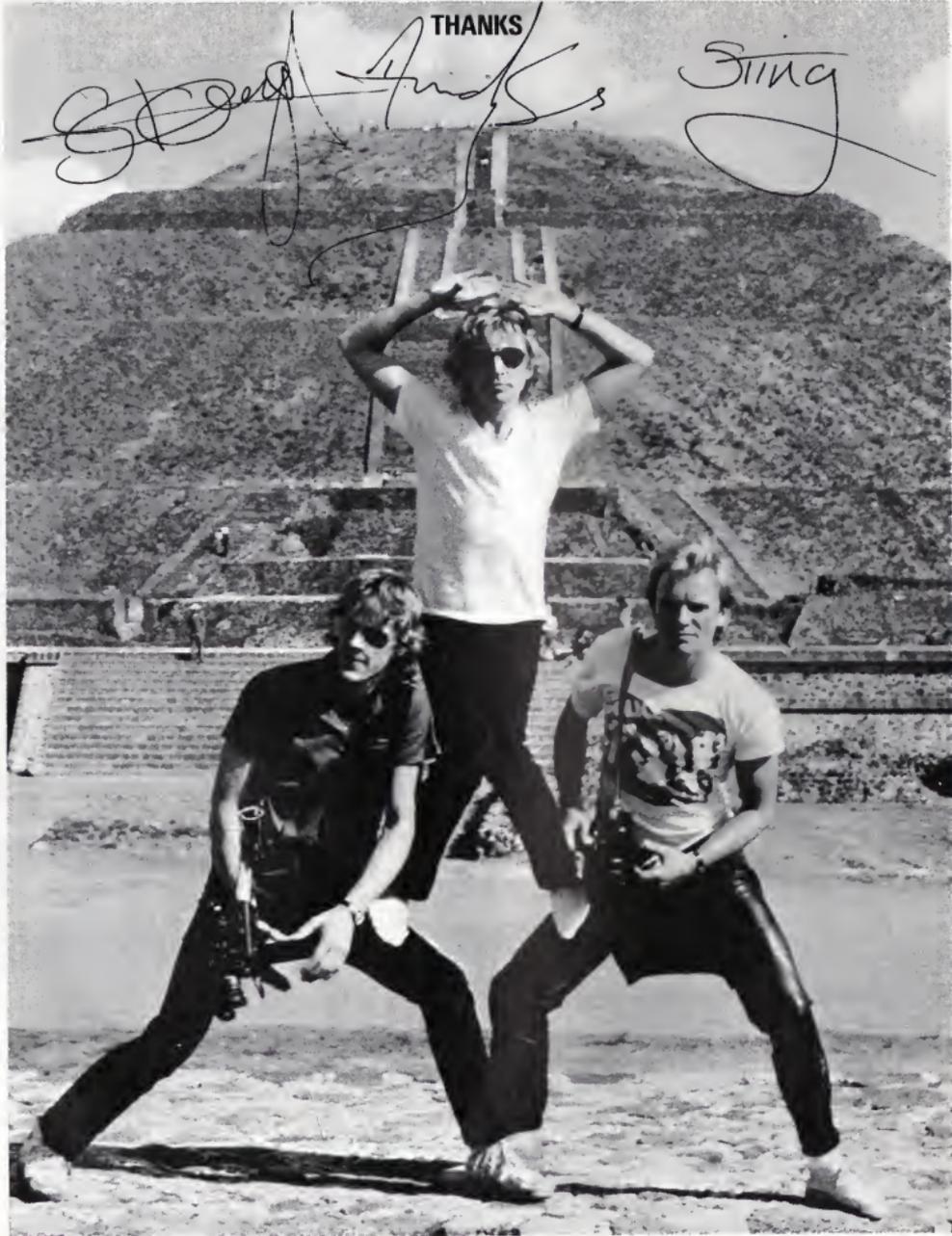
1. KELLY MARIE
2. MARGARET THATCHER
3. STING
4. Sheena Easton
5. Gary Numan
6. Tony Blackburn
7. J.R.
8. Mark Chapman
9. David Hephworth
10. The Entire St Winifred's School Choir

The following statement was issued by David Hephworth last night from his country estate in Battersea: "I would like to thank all the readers of Smash Hits who voted for me, for it is they who have put me where I am today. It is at times like this that we think of all the people who have, in one way or another, helped us throughout our careers. People like Red Star who, I confess, taught me everything I know about getting up people's noses. One not assist, friends — dear friends — from the bottom of my bank statement, thank you."

THANKS

Special Thanks

Sting



IT'S A MYSTERY

By Toyah on Safari Records

Somewhere in the distance
Hidden from my view
Suspended in the atmosphere
Waiting to come through

Sometimes it's so far away
Sometimes it's very near
A sound being carried by the wind
Just loud enough to hear

I feel its power within me
Bells ringing in my head
So often I have heard its cry
But forgotten what it said

Chorus

It's a mystery, oh it's a mystery
I'm still searching for a clue
It's a mystery to me
A shot in the dark
The big question mark in history
Is it a mystery to you?

It can treat you with a vengeance
Trip you in the dark
Sirens in the distance
Can steer you from the path

It can lift you to the heavens
Put your troubles in the past
Whisper the elixir
Then vanish in a blast

Repeat chorus to fade

Words and music by Keith Hale/Toyah Willess
Reproduced by permission Sweet 'n' Sour Songs Ltd.



Album

Heart of the Congos

...it is a fabulous LP
- Chris Daley, NME

£2.99

...if you remain
unaffected by such
unfettered, delicious
music, you're on the
wrong planet.

- John D. Mac M.M

...a reggae landmark
- Jon Futrell
BLACK ECHOES



Single
Fisherman
on
Cant Come In

GO-FEET
RECORDS

NASH THE SLASH



19TH NERVOUS BREAKDOWN

New Single on Dindisc

From the album and cassette 'Children of the Night'

March Tour Dates

- 6 Retford Porter house
- 7 Middlesbrough Rock Garden
- 9 Leeds The Warehouse
- 10 Sheffield Limit
- 11 Oxford Scamps
- 12 Birmingham Cedar Ballroom
- 13 Scarborough Penthouse
- 14 Liverpool Brady's



PHOTOGRAPH BY KEVIN CLARINS

By The Freshies on MCA/Razz Records

In the biz you get to meet all the top people
Trouble is, they never seem to be the sort we pull
Now we're on our way, I'm gonna live today
But there's no way that I can 'cause

Chorus

I'm in love (he's in love)
With the girl on a certain Manchester megastore checkout desk
I'm in love (he's in love)
With the girl on a certain Manchester megastore checkout desk

On the box you get to see all the best women
On the rocks they're sipping drinks
Boy, we will be with 'em when we hit the top
They'll be falling over us
But I'll stop their advances 'cause

Repeat chorus

She takes money, she gives change
She sells records, and that's special!

So when I'm big just like the stars she sells on her vinyl
I can dig that she'll see me knowing that I will be
In the displays, she'll see me everyday
As she sells her records on such labels as

EMI, CBS, A&M, RCA, Hansa, Stateside, Creole, Apple, Decca
Charisma, Virgin, Zapple, RSO, Island too, Stiff, Jet, Logo
Factory, Zoo, who all turned me down

And not forgetting there's
Bell, Gull, MAM, WEA, RAK, Phonogram,
Rediffusion, Swan, Atlantic, Carousel, Transatlantic
Chrysalis, Polydor, Warner Brothers, Mantecore
But does it bother me? No, 'cause

Repeat chorus as often as you like

Words and music by Chris Sievey
Reproduced by permission CVSongs/ATV Music.

A CAREER IN REJECTION

1981 finds Chris Sievey and The Freshies with, of all things, a chart single. Mick Middlehurst looks back on the golden years of Manchester's most persistent pop star.



By The Freshies on MCA/Razz Records

In the biz you get to meet all the top people
 Trouble is, they never seem to be the sort we pull
 Now we're on our way, I'm gonna live today
 But there's no way that can 'cause

Chorus
 I'm in love (he's in love)

With the girl on a certain Manchester megastore checkout desk
 With the girl on a certain Manchester megastore checkout desk

On the box you get to see all the best women
 On the racks they're sipping drinks
 Boy, we will be with 'em when we hit the top
 They'll be falling over us
 But I'll stop their advances 'cause

Repeat chorus

She takes money, she gives change
 She sells records, and that's special!

So when I'm big just like the stars she sells on her vinyl
 I can dig that she'll see me knowing that I will be
 In the displays, she'll see me everyday
 As she sells her records on such labels as

EMI, CBS, A&M, RCA, Hansa, Stax/Dino, Ornela, Apple, Decca
 Charisma, Virgin, Zapp, RSO, Island, Top, Stiff, Jive, Logic
 Factory, Zoo, who all turned me down

And not forgetting there's
 Bell, Gull, MAM, WEA, B&K, Phonogram,
 Rediffusion, Swan, Atlantic, Carousal, Transatlantic
 Chrysalis, Polydor, Warner, Ershere, Manticore
 But does it bother me? No, 'cause

Repeat chorus as often as you like

Words and music by Chris Sievey
 Reproduced by permission of Songs/ARTV Music.

MY FIRST encounter with Chris Sievey occurred three years ago when the postman showed a cylindrical package into my hands. Intrigued by odd messages that were scrawled across both ends, I fringed it open, only to find myself staring at a plain old Marvel milk tin. On pouring it, an avalanche of polystyrene balls bounced happily across the room.

I had been placed on the legendary Freshies mailing list. I should have taken the hint and moved.

THE FRESHIES, currently infesting the airwaves with that secular serenade to the charms of the girl at the checkout till at Virgin's Manchester Megastore, are the brainchild of fan-obsessed and doggedly independent Sievey, now in his mid-30s.

It's typical Chris: superficially silly but guaranteed to attract publicity. Just in case anyone didn't get the point he paraded outside the store with a sandwich board that proclaimed his passion. (The girl, Helen, actually exists and has now become something of a celebrity in her own right.)

"I'm In Love etc." is in fact only the latest in a series of ten cut, neatly rolled pop singles to be released under the Sievey/Freshies brand name via Chris' own Razz label. (He's even made and marketed his own video which notched up a staggering three sales in its first

week alone.) It's not the best Freshies product to date, just the cheekiest.

"Oh God, are we sick of it?" exclaimed Sievey. "But it keeps rebounding back onto the playlist because the DJ's still want to think of it as their 'discovery'."

But at last as the band inch their way towards stardom, they leave behind them a trail of exhausted journalists, record companies and promoters who have been on the receiving end of Sievey's intense self-promotion.

The stories are legion. This man has received so many rejection slips that he brought them together into a special pamphlet and published them.

The missives ranged from the standard "I'm sorry but I don't think our company has any room for a band like The Freshies at the moment" to the exasperated "For God's sake, stop writing to us! We don't employ enough people to handle your mail."

He sent a shoe box full of typing paper to a Manchester Magazine. The top sheet read: "This is Chris Sievey. Hang on. I've left the dinner in the oven."

As the hapless recipient lectured through the 150 sheets of paper contained in the box, he noticed that each one had been carefully signed. As he got further into the pile each successive sheet appeared a darker brown than the one before. The bottom sheet was no more than a pile of ashes.

Think, for a moment, of the work that went into that wheeze. But the man's preclude

achievement to date came about when he threw A Certain Record Company into complete disarray by cunningly exploiting their chronic insecurity.

Somewhat laying hands on a supply of the company's headed stationery, he circulated various employees with phoney memos informing them that something Very Special and extremely hush-hush was slated to take place the following Friday. They were all instructed to say nothing about this to anyone else, unless someone rang up and said "What did you see?" in which case they were to reply "I saw a yellow spot" and give another number to ring.

Meanwhile Sievey started work on the firm's directors. He sent two of them similarly odd letters, both supposedly from the other.

The notes read: "Meet me 't' Friday regarding a major project. Don't mention this, not even to me. I'll deny all knowledge until Friday."

So now we have two puzzled moans, both assuming that the other would explain all come Friday.

A third note was then sent to the one remaining director. Disputed as a tip-off, it read: "The other two are planning something behind your back. Confront them at five on Friday."

By this time the company's offices were full of people who all assumed that they were the only ones in this Big Secret. Worse was to come.

Sievey had meanwhile sent out one hundred letters to people in

the media advising them to call the record company and ask the question: "What did you see?" The result was a jammed switchboard and utter confusion.

The directors, by now smelling a large rat, managed to recall most of the letters and, after hours of overtime, found the name Sievey imprinted on one of them. Case solved.

At five o'clock on Friday Sievey promptly bowls up at the door smug with his Freshies video, only to be immediately grabbed by the directors who had but one question to ask him. Why?

Sievey, suddenly sheepish, replied with the line that ought to be saved for his tombstone:

"Will you've got to have a go?" They forgave him eventually but no, they didn't wish to see his video.

THE CRUCIAL question of the moment is undoubtedly "Will success change Chris Sievey?" Being a struggling failure, somehow allowed to suit him, but now he has a record in the chart, with another one to follow soon, and The Freshies are taking the live life as further afield, there is the danger that fame could turn his head.

Sievey, however, insists that he will not alter his mode of operation. The Freshies will still handle their own affairs, choose their own singles, do their own promotion. His outrageous cheek shows no sign of going away.

Forgive and enjoy



The Freshies (left to right); Mike Doherty (drums), Chris Sievey (himself), Barry Spencer (guitar) and Rick Sarko (bass).

CHRIS MIDDLEHURST

CHRIS MIDDLEHURST



rich black men. If a white artist released a song with similar sentiments everyone would be up in arms. Anyone wanting to investigate her further will be able to see her at London Victoria Apollo on March 7th and 8th. There are two shows a night at 6pm and 9pm, tickets are priced £3.50, £4.50, £5.50. I won't be there.

Jermaine Jackson has lifted another track off his album, a mid-tempo wishy-washy affair (though the press release says it's hypnotic), titled "You Like Me Don't You" (Motown). To these ears "Let's Get Serious" is still the only good record he's ever made.

A better bet altogether are his brothers with their latest 12inch release. The 'A' side is a full length album version of "Can You Feel It" (Epic) which is okay but the real joy comes on the flip side which has an 8 minute 40 seconds version of "Shake Your Body" which is great stuff.

Moving on from the Jacksons we come to the Stone City Band with their version of the old Kinks chestnut "All day All Of The Night" (Motown). It's a bit feeble and not the sort of release you'd expect from Motown, though it might pick up a bit of airplay on novelty value.

Tom Browne's new single "Magic" (Arista) is a pretty classy effort but it falls well short of "Funkin' For Jamaica". The track is rescued by some great sax playing; could be a minor hit. Now James Brown has made some great records in his time but his latest "Stay With Me" (RCA)

isn't one of them. It has all the right ingredients but none of the magic.

Billy Preston's new single "Hope" (Motown), taken from his forthcoming album, is a bit of a turn up for the book. He's got back to his soul roots and come up with a really untimpo number. There's also a gospel influence which is a bit off putting (reminds me of Kenny Everett), but all in all worth a listen. Motown press office also informs me that on 9th March at 8.15pm on BBC2 he can be seen singing a duet with Marti Caine. Now there's something not to be missed.

Wilton Felder is hovering round the

bottom of the charts with "Inch" (MCA) and deserves to go a bit higher if only for the sax solo. His team effort with The Crusaders "Last Call" (MCA) is not quite so impressive. Standard, instantly forgettable jazz-funk-ideal for hairdressers everywhere!

The last of this week's pile is "And Love Goes On" by Earth Wind & Fire (CBS), taken from their album "Faces". It's pretty much a standard Earth Wind & Fire track and, good as their sound is, it's about time they started breaking new ground before they find themselves becoming a bit predictable. "Nuff said."

Bevery.

It's swallow your pride and admit you were wrong time folks, as Beggar & Co. (don't mention Light Of The World) storm up the charts after a great appearance on Top Of The Pops. I feel mightily embarrassed about giving them the thumbs down a few weeks back, so this week I'll tread very carefully, starting with the various Jacksons.

Millie Jackson has a new single out available in 7 and 12 inch titled "I Had To Say It" (Polydor), and I wish she hadn't bothered. Madame Jackson raps in foul-mouthed style putting down white women who go out with

(SOMEBODY) HELP ME OUT



by BEGGAR AND CO.
on Ensign Records

Somebody help me out, me out
Somebody help me out

Wo-oh, wo-oh, wo-oh
Wo-oh, wo-oh, wo-oh

Keep move, keep moving on
Keep move, keep moving on

Please help me out, give me a chance
I'll show you that I'm still around
I'm feeling down, please give me a chance
I need you to help me find my mind
Don't put me down, if you have the time
Allow me to show that I can try
I'm feeling down, it hurts deep inside
To know that you think of me as a waste of time

Wo-oh, wo-oh, wo-oh
Wo-oh, wo-oh, wo-oh
Wo-oh, wo-oh, wo-oh

Somebody help me out, me out
Somebody help me out

Keep move, keep moving on
Keep move, keep moving on

Please help me out, give me a chance
I'll show you that I'm still around
I'm feeling down, please give me a chance
I need you to help me find my mind
Don't put me down, if you have the time
Allow me to show that I can try
I'm feeling down, it hurts deep inside
To know that you think of me as a waste of time
As a waste of time

Keep moving on
Keep move, keep moving on
Keep move, keep moving on

disco top 40

W.C.	W.C.	W.C.	W.C.	W.C.	W.C.
1	2	3	4	5	6
1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30
31	32	33	34	35	36
37	38	39	40	41	42
43	44	45	46	47	48
49	50	51	52	53	54
55	56	57	58	59	60
61	62	63	64	65	66
67	68	69	70	71	72
73	74	75	76	77	78
79	80	81	82	83	84
85	86	87	88	89	90
91	92	93	94	95	96
97	98	99	100		

Judas Priest

New album POINT OF ENTRY



Judas Priest new album 'Point Of Entry'
Limited number of 47,000 copies
Includes the single 'Don't Go'
Produced by Tim Allen and Judas Priest
Album: CFS 84834 ** CFS 40-84834



SPANDAU BALLET, VISAGE ULTRAVOX, DURAN DURAN



Features on the bands and the fashions. Zillions of pictures — the clubs, the shops, the styles, the fans. Giant full-colour poster (34" x 22") of Spandau Ballet by John Timbers; Steve Strange by Gered Mankowitz on the reverse.

New sounds, new styles. Don't miss it. 65p from your newsagent next Thursday, March 12.

New sounds, new styles.

Only came outside to watch the nightfall with
the rain

I heard you making patterns rhyma
Like some new romantic looking for the TV
sound

You'll see I'm right some other time

Chorus

Look now, look all around, there's no sign of life
Voices, another sound, can you hear me now?
This is planet earth, you're looking at planet
earth

Bop bop bop bop, bop bop bop bop, this is
planet earth

My head is stuck on something precious
Let me know if you're coming down to land
Is there anybody out there trying to get
through?

My eyes are so cloudy I can't see you

Repeat chorus

Look now, look all around, there's no sign of life
Voices, another sound, can you hear me now?
This is planet earth, you're looking at planet
earth

Bop bop bop bop, bop bop bop bop, this is
planet earth

Bop bop bop bop, bop bop bop bop, calling
planet earth

Bop bop bop bop, bop bop bop bop, looking at
planet earth

Bop bop bop bop, bop bop bop bop, this is
planet earth

DURAN
DURAN

PLANET EARTH

on EMI Records



PHOTOGRAPH BY PAUL EDMOND

Words and music by Duran Duran. Reproduced by permission Tritec Music/Carlin Music/Peterman Music

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Rush: Moving Pictures
Album £3.99 Cassette £4.49

Top 50 examples:

	Album	Cassette
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Stranglers: The Men In Black	£3.99	£4.49
Fawcay Towers: Second Sitting	£3.99	£4.49
John Lennon: Double Fantasy	£3.99	£4.49
Adam & The Ants:		
Kings of the Wild Frontier	£3.99	£4.49
Dire Straits: Making Movies	£4.49	£4.99
Steve Winwood: Arc of a Diver	£4.49	£3.49

RECORD SPENDING CUTS

WHSMITH



Prices apply until 9th March and are correct at time of going to press. Subject to availability where you are. See page 31

STAR teaser

The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them. Solution on page 50.

ALISA PEOPLES
ANNIE LENNOX
ARETHA FRANKLIN
CARLY SIMON
CAROLE KING
CHAKA KHAN
CHER
CHRISSTIE HYNDE
CHRISTINE McVIE
DANA
DEBBIE HARRY
DIANA ROSS
DOLLY PARTON
DONNA SUMMER
ELKIE BROOKS

EMOTIONS
ESTHER PHILLIPS
ETTA JAMES
FAY FIFE
GRACE JONES
HAZEL O'CONNOR
HELEN REDDY
JANIS JOPLIN
JOAN BAEZ
KATE BUSH
KIKI DEE
LULU
MO-DETTES
NOLANS
RITA MARLEY
ROCHES

SHREENA EASTON
SIOUXSIE SIOUX
SLITS
SUZI QUATRO
SYREETA
TINA CHARLES
WENDY WU
YOKO ONO

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

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By Red Starr

ONE OF the few interesting things currently happening in the musical desert called London is the Cabaret Futura. A mixture of decadent '30s German chic and trendy futurism, this mobile late night event is intended to provide a non-violent, tolerant atmosphere where people can experiment in expressing themselves through mixed media without audience hassles. Thus you can (and do) get a very mixed bag of talents, from bad mime acts to the unfairly slagged Richard Jobson reading some of his poetry over a simple musical backing.

Undoubted star of the show, however, is its originator, Richard (formerly Kid) Strange. The influential former Doctor Of Madness has

spent some of his recent time in writing a political fantasy about a pop star who becomes President of a united Europe, only to be got rid of by The Establishment who don't like his ideas about redistribution of wealth. Selections from this story form the basis of Richard's current live act (backed either by a tape recorder or by a band) and consequently his current live album "The Live Rise Of Richard Strange" (PVC/Ze, import), recorded live in New York.

Trouble is, the transition to vinyl misses the eccentric charismatic presence of the lanky one's stage act — he comes on like a cartoonist's exaggerated idea of a spy, complete with dark glasses, broad brimmed hat and long coat — and reveals only too clearly that while plenty of attention has been lavished on the lyrics, not enough has come the way of the melodies. The result is therefore driving, rousing even, but not exactly inspired, straightahead rock with few surprises. Which is not to say it's dull — the recent "International Language" single on Cherry Red (included here) is excellent — just that it needs time for the tunes to come through.

This album is well worth seeking out — it can only be a matter of time before the unique talent of Richard Strange has its day. (Contact: The album should be obtainable from any good import shop like HMV or Virgin.)



Richard Strange living up to his name.

AMONG THE other contenders at the Cabaret Futura recently have been a young Basilicon (Essex) band called **Depeche Mode**. Looking scarcely a day over 14 but claiming to be 15 plus, the band consist of vocalist Dave Gahan (insert) and three synthesiser players: Vince Clarke and Martin Gore (pictured below, left and right) plus Andrew Fletcher.

On the fringes of the Blitz Kids scene by virtue of their electronic music and evident taste for make up and flash clothes, Depeche Mode in fact far outshine many a better known name by virtue of their ability to write GREAT TUNES and treat their right — like a cross between the bright synthetic pop of The Siicon Teens and the more weighty personal song/stories of Foxx, Numan etc.

Two of these gems have now been committed to vinyl and the simply wonderful "Dreaming Of Me"/"Ice Machine" (Mute) is unreservedly recommended to absolutely everybody. Tasteful and tuneful, danceable and intelligent, it deserves to be utterly huge. Buy it! (Contact: SAE to 16 Decoy Avenue, London NW11.)



PIC: VIRGINIA TURBETT



independent singles top 30

THE WEEK	THIS WEEK	TITLE/ARTIST	LABEL
1	1	MADAMAM NIGHTMARE Cross	Cross
2	2	DOWN FROM EIGHTH (MS) Train	Safari
3	3	CATSKINABLE Sides & The Ace	Ze
4	4	PERAL A'ien & The Aeth	Ze
5	5	DO WE THERE? (v. ambient) B	Tron
6	6	TRANSMISSION Jay Division	Factory
7	7	BULLDOZER DEFECTOR (v. art)	Class
8	8	EAST TO COOPER'S (v. art)	Red Cop
9	9	IT'S UNCONSCIOUS! (v. art)	Tron
10	10	UNEXPECTED GUEST UK Cade	Flash
11	11	FEELING OF THE K (v. art) (GIGGING BITTING) Cross	Cross
12	12	ORIGINAL SIN (v. art) (v. art)	SS
13	13	WHAT REMAINS OF THE BROKEN HEARTED (v. art) (v. art)	St. Ann
14	14	QUICQUINTAL (v. art)	Class
15	15	INTERMEDIATE 2 (v. art)	Factory
16	16	LET THERE BE LIGHT (v. art)	Acetate
17	17	DOWN SOME POINTS (v. art) (v. art)	St. Ann
18	18	WANDERING (v. art) (v. art) (v. art)	Mute or Damage
19	19	HEALTHY ASYLUM Cross	Cross
20	20	GET UP AND USE ME (v. art) (v. art)	Turbo S. (v. art) (v. art)
21	21	SIMPLY THRILLED: (v. art) (v. art) (v. art)	Class
22	22	EXPERIMENT (v. art) (v. art) (v. art)	Exp. (v. art)
23	23	ARMY LIFE (v. art)	Exp. (v. art)
24	24	CALL THE POLICE (v. art) (v. art) (v. art)	Cherry (v. art)
25	25	SEVEN MINUTES TO MIDNIGHT (v. art) (v. art)	Insular
26	26	STALIN WASH'N' STALLING (v. art) (v. art)	Single (v. art)
27	27	TELEGRAM (v. art)	Class
28	28	DECEMBER (v. art) (v. art) (v. art)	Mute or Damage
29	29	BLOODY (v. art) (v. art) (v. art)	Class
30	30	STOP THAT (v. art) (v. art) (v. art)	Single (v. art)

independent albums top 10

THE WEEK	THIS WEEK	TITLE/ARTIST	LABEL
1	1	DOWN WEARS WHITE SUE A'ien & The Ace	Ze
2	2	KILGER (v. art)	Factory
3	3	SHOING (v. art)	St. Ann
4	4	STAYING IN THE CLASS Cross	Cross
5	5	UNWORTHY (v. art) (v. art)	Factory
6	6	LUBRICATE YOUR LYING ROOM (v. art) (v. art)	Acetate
7	7	THIRST (v. art)	Ze
8	8	STRAKE (v. art) (v. art) (v. art)	Safari
9	9	FRESH FROST: A BITTING VEGETABLES (v. art) (v. art)	Cherry (v. art)
10	10	NEW AGE STEPPERS (v. art) (v. art)	Class



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MADNESS

E.R.N.I.E.

Request Spot

Artist: *Madness*
Title: *E.R.N.I.E.*
Label: *Stiff* Year: *1980*
Requested by: *Melissa Jones*
and *Nicky Mills, South Normanton, Derbyshire.*

I am the bringer of your wishes
Your saviour from doing work
The washer of your dishes
And you'll still get your mid-day perk
Estate agent, your mansion, a pot of gold
All the home comforts
Before you're getting tired and old

Chorus

One more try
Try to get what you've never had
Five more bob
For the whole world it can't be bad
We can't all win
Look it's happening
The future's locking not so bleak
A thousand winners every week
A thousand winners every week

So when you hear me coming
Along halls and up the stairs
Get the black teapot
In the cupboard, under chairs
Forget all your wives' tales
Or forecasts and dividends
E.R.N.I.E. feels vibrations
Only pays out to trusting friends

Repeat chorus

Keep your hand on the bottle
And your eyes glued upon the set
When the score come up
Could be you for the big one next
No thank you
On the front page of the current bun
They think you stink
But in the pub you'll be number one

Repeat chorus to fade

Words and music by McPherson/Foreman
Reproduced by permission Nutty Sounds/Warner Bros. Music Ltd.



Left to right: Andy Taylor (guitar and guitar/synth), John Taylor (bass), Nick Rhodes (keyboards), Roger Taylor (drums), Simon Le Bon (vocals)

DURAN DURAN

Disproving the theory that all things glam and futurist come out of London, these Birmingham boys throw a pretty mean pose themselves. Kaspar de Graaf takes a stab back to get the full effect.

AN ALMIGHTY crash shatters the peace five minutes after I enter the cluttered office of a Birmingham nightclub to talk to Duran Duran. The crash is the sound of a large mirror falling to the floor, and for a moment the image of imminent success seems in danger. Seven years of bad luck? But the thought soon fades—when the band get together their bubbly self-confidence is simply overwhelming.

Since the release of their debut single "Planet Earth" (an EMI 4-month ago), Duran Duran have concentrated on rehearsing the job of sounding good and looking right for the glare of publicity. A lot of time has been spent writing for the next video, take for interviews and photo sessions.

A lot of time has also been spent in trains and cars, between London and Birmingham, home to most of Duran Duran and to the Rum Runner, the nightclub owned by their managers, Paul and Michael Berrow.

DURAN DURAN have been described by some people as an extension of the Blitz scene outside London and bracketed alongside Spandau Ballet and Visage. It's true that there are undeniable links: music with a disco-influenced bass line, and

Ferry Haines, some time associate of both Spandau Ballet and Steve Strange, acting as their "style consultant." But Haines' occasional hints that the other bands are regarded as rivals ("Visage don't really exist anyway" and "Spandau Ballet are far superior to their audience"), the band regard themselves very much as having their own scene.

The Birmingham scene says Paul Berrow, started before the scene in London, but all agree that it isn't about what has passed that the point is that none of them ever came from other

The scene in Birmingham is centred around the Rum Runner. When the owners for three or four years the club a couple of years ago, they opened up on Tuesday nights to the sounds of Sade, Boyz n the Troop, Sparks, Salt 'N' Kravaz, Curkley Road and others.

Before long the Rum Runner became the new focus for assorted past-junks and posers, who were doing for something many said to be a star tattoo and the "scene" took off from there. By this time Duran Duran were already working. Rum Runners members Nick Rhodes and bassist John Taylor remember playing with a rhythm unit and a clarinet to a surprisingly tolerant

punk audience at Barbican's a few years ago.

Drummer Roger Taylor joined eight months ago, after a chequered career with various local punk outfits. With Andy Taylor (vocals) of the Tavolara estate, it packed his bags in Newcastle in preference to an advert for guitar/synth player. Last to arrive was Nick Rhodes, 16, from what is regarded of Birmingham's drama college and was recruited to play a baritone saxophone. Simon has also written all the lyrics so far.

What Duran Duran have in common with Visage and Spandau Ballet is perhaps that they're looking to the need for their own kind of music in the clubs, "but that's about as far as it goes," says Nick, who believes that "garnish" develops independently so that they don't sprout from one place to another.

It is a little true that the family share a preoccupation with make-up and fashion. Simon is currently "checked out" as a "Maximum Camille" complete with gumboot and headband. Roger and Nick go on for long about their 12-gay suits that seem innocent and fad-guy at the same time,

while John, who occasionally ruffles up his hair in an attempt not to look too pretty, inclines towards bright shirts, flaring scarves and flambou jackets.

Rather different is Andy who, though he wears stylish shirts and leather trousers for cameras and gigs, is wearing a denim jacket with a faint outline of a Thin Lizzy logo. This, he says, belongs to his younger brother who was into Thin Lizzy until I pulled it off the back of his jacket.

"BUT THE most important aspect of it comes around to the music and this is something that they clearly feel sets them apart from the Lond in scene," Duran Duran don't hide the fact that they're looking for success and they're positive that their success will be built on the quality of their music, not on some carefully constructed image.

"We don't really feel it's necessary to mouth off to people about how good this is going to be or why we're going to dominate the world," says Nick. "It's not necessary. We'd rather just wait and let people listen to the music."

There are, according to Simon, no hidden meanings to "Planet Earth".

It has been labelled as a scrip-

thing but it's not really so much to do with that. The fact is that at one point I just had this idea of what it would be like if you were coming in and seeing this place for the first time.

"In my head was also the idea of being born, but at an age and with the kind of mentality where you can actually see what's going on. It's all about waking up, really."

Aliens in their own world. Shades of "The Man Who Fell To Earth"?

But the album, they say, will give a much kinder idea of their music. To prove the point, they play the tape of a track called "Tel Aviv". This slow, slightly swaying track was built up in layers, each instrument using the bass of the previous one, with an elaborate strings arrangement performed by members of the London Philharmonic and Symphony orchestras.

By the time Simon came to record the vocals he discarded the lyrics he'd written in favour of a decidedly Middle Eastern wail. The depth achieved in this layered structure is impressive; it's certainly far removed from the poppy disco of "Planet Earth". THEIR MUSIC, Duran Duran say, is constantly evolving and has already moved on from the

album which has still to appear. It's there, they maintain, first and foremost for enjoyment and they put no restrictions on their search for good entertainment.

"Any influence can be used if it fits well with their own style and cover versions of songs by Donna Summer, Sparks, Curkley Rebel, Bowie and even "Moon Hater" from the musical "Cats" have all been considered.

While the band will pay tribute to these and other artists, they don't rave about any heroes. And while Nick even sees certain hippy influences in forming their own that it's a raw deal.

"It's not drawing on the hippy thing," says Simon. "It's having on the same thing that the hippies draw from, remembering that we weren't born in the sixties."

Duran Duran are the new entertainers and they're more than happy to don their theatrical image. Yes they say, it is an escape, a lot of people were forgetting how it's only themselves.

Simon explains the point: "Nobody's actually going to get anywhere by wearing The post-punk rock, conspicuous consumption, the guys with a real message, the guys who put on their own trousers — it's a very, a very small, converted audience

who will enjoy that in a mainstream kind of way. Nick responds to a vague question about politics.

"We're not apolitical. We do have our own political views, but as a band we don't feel that it's necessary to bring politics into our music and probably to other people. I think everyone should be free to have views, as opposed to taking someone else's."

TOGETHER WITH their management team, Duran Duran form a pretty tight group with nearly identical goals. They know what to expect from each other, respect each other's contributions and rely on each other to succeed. It's through the pressures of an increasingly demanding pop business.

The band are now well into their first honeymoon that suggests "Planet Earth" will feature have already been mapped out by Michael and Paul Berrow.

The band are now well into their first honeymoon that suggests "Planet Earth" will feature have already been mapped out by Michael and Paul Berrow.

Any thought that it's all too perfect, that there's no room for error, has been snuffed with bitter

experience. "I'm slightly out of the loop," says Nick of their plans. "I suddenly the single gets a hit and all of a sudden in Germany they want to be there."

Self-confidence obviously isn't going to be a problem.

It won't always be like this. Eighteen months ago at Birmingham University, before Andy and John joined the line-up, they found themselves double booked with a rugby club party.

"It happened," Nick recalls, that their rugby club first second and third teams and the reserves and the basketball team all turned up. And they didn't want to listen to Duran Duran. They wanted to sing. Knees Up, Mother Brown. Easy peasy and someone started firing fireworks and then it gradually led to a shabby end, classes."

Finally they had to go up when the microphones were pushed over and they broke out the "Afterwards" adds John, people coming to us and said, 'It's in this against you personally. It's just that we wanted to have a good time tonight."

Now at least Duran Duran can expect audiences who will be a good time in Duran Duran

Star

By Kiki Dee on Ariola Records

Rock'n'roller, the games you play
High flier, see your name in lights
Temporarily social suicide
Oh oh, don't you tell me it's rough

At the top you get the cream of the crop
Image seekers, they're on reel to reel
This week breaker, well, next week who knows?
Oh oh, don't you tell me it's rough
Oh oh, don't you tell me it's tough

Chorus

Star, that's what they call you
How long you've waited to get where you are
Star, that's what you wanted
This week hot shot, a video star

Rock'n'roller, inventing in your head
You cracked it once and you can do it again
Who knows, who cares of where you're coming from
Oh oh, don't you tell me it's rough

Just a loner, out there on your own
Don't let anyone get close or near
Imagine that you believe all you read
Oh oh, don't you tell me it's rough
Oh oh, don't you tell me it's tough

Repeat chorus

They can build you up
And they can break you down
With just the right words
I know they're heavy, now just how many
More like you are trying (trying), trying (trying)?

Repeat chorus to fade

Words and music by Gordon Chilton

Reproduced by permission Shogun Music/Estimote Music Ltd



Kids In America

By Kim Wilde on RAK Records

Looking out a dirty old window
Down below the cars in the city go rushing by
I sit here alone and I wonder why
Friday night and everyone's moving
I can feel the heat but it's soothing heading down
I search for the heat in this dirty town
Down town the young ones are going
Down town the young ones are growing

We're the kids in America
We're the kids in America
Everybody lives for the music-go-round

Bright lights, the music gets faster
Look, boy, don't check on your watch, not another glance
I'm not leaving now, honey, not a chance
Not shot, give me no problems
Much later, baby, you'll be saying never mind
You know life is cruel, life is never kind
Kind hearts don't make a new story
Kind hearts don't grab any glory

We're the kids in America
We're the kids in America
Everybody lives for the music-go-round

Come closer, honey, that's better
Get to get a brand new experience, feeling right
Oh, don't try to stop, baby, hold me tight
Outside a new day is dawning
Outside suburbia's sprawling everywhere
I don't want to go, baby
New York to East California
There's a new wave coming, I warn you

We're the kids in America
We're the kids in America
Everybody lives for the music-go-round

We're the kids, we're the kids
We're the kids in America
Repeat to fade

Words and music by R. Wilde/M. Wilde

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BIRO buddies

I would like a penpal aged 13-16 into ska, reggae, Madness, Specials, Bad Manners and UB40. Also into sport and going out. Write to: Dawn O'Neill, 64 Meredith Street, Plaistow, London E13 0ES.

Numanoid (15) who lives in Ireland but is really English (sprayed the Numan Gospel Campaign) would like to exchange letters with a Numanette; must be into Zero Hero, Madmen, machines, synths and bubblegum and if possible, in Gary's fan club. Write to: John Timmins, 51 Laurel Park, Clondalkin, Co. Dublin, Eire.

A Police fan seeks anyone who shares same interests: Police, The Jam, The Photos and The Chords. Also reading, writing letters, athletics and squash. Write quickly to: Jackie Kudarenko (13), 32 Greenhead Road, Huddersfield, Yorkshire.

3 rude girls/modettes require 1 skinhead, 1 mod and 1 rude boy (ages 16-18) to scribble notes to. Skinhead must look like Suggs' brother, mod must be smart dresser and rude boy must be very rude! Interests: going to gigs and parties, Madness, Specials, The Jam, The Beat, UB40 and Bad Manners. Write to: Jane, Donna and Miz, 16 Quarry Road, Hartshill, Stoke-on-Trent, Staffs ST4 7ER.

Girl (14) into heavy metal (favves: Black Sabbath, Rush, AC/DC) but also likes The Police, Jam, Bowie, O.M.D. (broadminded!). Millions of likes: tight jeans, tapes, "Not The Nine O'Clock News", Jasper Carrol, Hates T, Blackburn and disco. Male required. Write to: Louise Oliver, 15 Penbury Road, Whitley, Wigan, Lancs WN 2RJ.

Android into Subs, Banshees, boredom, Shoestring, gigs and spending apres (although not a punk) would consider writing to insane females of around same age (15), not necessarily punkettes, but must be into Subs and preferably Banshees too. Undertones or Vaporettes are also acceptable. Must hate discos. Contact: Michael, Garden Cottage, Polesden Lacey, Dorking, Surrey.

Rude girl (14) wants a nice looking skinhead boy 14-16, must be crazy about Madness, Specials, The Beat and all ska bands. Likes going to gigs and good discos with loads of ska records. Write to: Johanna Duggan, 161 Allendale Avenue, Aspley, Nottingham SRF NGH.

I am a 13 year old girl looking for a tall, dark and handsome male, 13-16. Interests similar to mine; Gary Numan, David Bowie, beautiful girls (me), and horse riding. If interested, write to: Emma Newton, The Nurseries, Swan Lane, Barnby, Bectes, Suffolk.

Penpal 16-18 wanted for Bowie/Beatles/Police fanatic, who also likes Herrmann Hesse, Miervyn Peake, T.H. White, cycling and Monty Python. Hates school. Pythonesque sense of humour required. Write to: Helen Marriott (16), 9 Snape Drive, Horton Bank Top, Bredford, West Yorkshire BD7 4LZ.

Mod aged 18 in search for a penpal Modette (16-18). I like: The Jam, The Who, Secret Affair and all other mod groups. Contact: Steph Baksh, 25 Campbell Avenue, Langside G41 3AX, Glasgow.

I want to write to a boy or girl Jam fan. I'm 14 and am a Jam and Pompey fan. I like watching Pompey play and I play Space Invaders and Cosmic Grinlins. I collect Jam posters and records and badges. Write to: Helen Lawrence, 77 Talbot Road, Southsea, Hants PO4 0HA.

R.A.T. (female, 17) wants introvert punks, male and 18+, and extremely good looking. I am bored and want cheering up. Please enclose pic to: Anne Mosay (R.A.T.), Castle Of Comfort, Holford, Bridgwater, Somerset.

My fave groups are: Police, Specials, The Beat and Ultravox. Likes: buying things, listening to records and walking around shops. Write to: Rebeka Howell, 6 Quiddenham Road, East Harling, Norwich, Norfolk NR16 2JB.

Athletic male connoisseur of music (UB40, Specials, Dexy's) wanted for exchange of thoughts with a just-16 year old girl. Must be into-kek-ek-es wot I is. Cud enjoy cycling and skiing too, if possible. Replies and photos to: Eliz, 479 Chickereil Road, Chickereil, Weymouth, Dorset DT3 4DG.

One mod, one ted (both 16) wish to contact modettes and teddygirls aged 15 onwards. Must have zany sense of humour and share one of our interests, which are anything and everything. Should be game for wild stunts. Modettes please write to: Nisik Moore, 5 Gatta Place, Murray 12, East Kilbride G75 9BA. Teddygirls please write to: David Owens, 10 Gatta Place, Murray 12, East Kilbride. Please send photograph.

PLEASE - No more entries just now!

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There's nothing to be said
I guess it's just confusion
Rolling 'round our heads
Still we know there's love here
We just can't work it out
The hardest part of all, babe
Is breaking up in doubt

So here's where we let go
So here's where we step out
The hardest part of all, babe
Is breaking up in doubt

We had a love so strong
Tell me, where did we go wrong?
'Cause I received a notice
They called me on the phone
To come and sign the papers
Of Jones versus Jones
Gone are the days of me and you

I just can't believe it, baby
And this love is now so crazy
Jones versus Jones, me and

You believed in me once
Girl, I believed in you
Man and woman, love so beautiful
Still we know there's love here
We just can't work it out
When the hardest part of all, babe
Is breaking up in doubt

So here's where we let go
So here's where we step out
September never seemed so cold
Where in the world did love go?

I just can't believe it, baby
And this love is now so crazy
Jones versus Jones

I received a notice
They called me on the phone
To come and sign the papers
Jones versus Jones
Gone are the days of me and you, you

I just can't believe it, baby
And this love is now so crazy
Jones versus Jones
Mr and Mrs Jones

So here's where we let go
So here's where we step out
The hardest part of all, babe
Is breaking up, breaking up in doubt

I just can't believe it, baby
Who's to blame for a name that's changing?
I just can't believe it, baby
Goodbye, baby, Jones versus Jones
I just can't believe it, baby

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Angling Times

LETTERS



A GREAT BIG SMACKEROONIE

HAS ANYONE ever thought that we, the general public, might be being fooled into thinking that all the personages in the music world don't like each other? We have our own views on the subject.

Could it be that Sting and Joe Strummer are really best mates? Mensi probably writes all Sheena Easton's records. Paul Weller's record collection may consist of gems by Motorhead, Led Zep and Rush.

Malcolm McLaren manages The Dooleys and Siouxsie and has been trying to join The Nolans for years now. Also one of our sales informs us that Toyah Wilcox and Hazel O'Connor were seen shopping together in Tesco recently.

These things speak for themselves. So, all you heavy rockers, next time you see an Ottawan fan in the street, take hold of it and, instead of strangling it, give it a hug and a great big smackeroonie! The same goes for all music fans; join together and you will see the world will be a much happier place.

Michael and Maggie, Tyne And Wear.

MADNESS

IN THE article "The Return Of The Mad-nificent 7", Pink Floyd were referred to as a bunch of old hippies. I should like to point out that they all have short hair now, and they are definitely NOT hippies.

Also, Pink Floyd's "Another Brick In The Wall" was said to be long-winded and preachy. This song was based on Roger Waters' life, as are all the songs on that album. Surely, if the song was long-winded and preachy it would not have been number one for several weeks.

Pink Floyd spent a number of years of hard slog preparing their album and that's why "they" haven't been in touch with reality for God knows how long" as Mr Chas Smash said. They also spent millions of pounds building the stage for their concert, which toured America, England and Germany. I should damn well know seeing as my father is their manager.

Anon.
Lend us a quid, will you?

SORRY TO disappoint you, but I am going to, not exactly complain, just moan. I'm thirteen and a half, and I'm an avid fan of... Madness. Of course, I read your interview in your February 5th issue. I'd like to quote a sentence from it.

"Our songs can be listened to easily, but if you think about them deeply, you can get more out of them."

This is eggy with, what with songs like "Believe Me", "Shadow Of Fear", "Disappear" and "Embarrassment". It's hard to miss the meaning in these songs. I have both their albums and I think they're both superb.

This is not my moan. The thing that makes me sick is the follow up line from Suggs.

"The kids, they can just hear 'naughty boys in nasty schools, headmasters breaking all the rules' and think 'that's me.'"

It's alright for people like Suggs to make comments but it is very upsetting to think that I am classed as a dumb kid, listening just because it's the in thing. Prince Buster.

WELL DONE! For the first time you have done a feature on the best group—Madness. (Er, it's the third, actually.) I looked at the cover to find the gorgeous Suggs staring right at me. Then when I turned over from Ultravox I saw the best feature in my life. (Yes, it was rather fine, wasn't it. D.H.) So, good job. Next time do Bad Manners. A Skinhead—Madness Fan, Harborne.

PLEASE COULD you print a picture line-up of the group Magazine as I would like to know what John McGeogh, Dave Formula and Barry Adamson look like. Michelle Hargreaves, Leeds.



MAGAZINE 1990. L. to R. Robin Simons (now departed), Dave Formula, John Doyle, Howard De Voto and Barry Adamson. John McGeogh was no longer with the band when this shot was taken.

ORIGINAL ANT

THANKS FOR printing the pictures of Adam And The Ants. They're really good, a lot clearer than in our mags.

I've been an Antperson (Antmaiden, actually) since the film "Jubilee" — that's quite a while back. I'm not quite sure what to think about Adam's recent success. I'm glad that he has got what he deserves because he's worked really hard over the last few years and he always thinks of his fans.

But now all the teenyboppers that see them on TOTP declare themselves as Antpeople, which I don't think is really fair when people like me have been Antpeople since the beginning. I'm not complaining really — not a lot, anyway — about that, but when Adam goes out of the charts, they will forget about him. I won't. Keren, Blackpool.

Do we detect the tiniest bit of jealousy here? Your secret love's no secret any more and you don't like it? A good band is a good band whether its following is measured in tens or tens of thousands. Why don't you just rejoice that everybody else is slowly developing taste as impeccable as your own?

DID YOU ever conceive what it might be to all of us lustful female beings when you printed that centrefold poster of none other than our own (cuddly) Adam Ant?

No? Man, did you miss summat!!!? Queen Of The Wildest Frontiers, Essex.

ALL RIGHT, all you morons, wake up. Come on. All awake? Good. Now then I just thought I'd drop a little letter in to say that I thought the Disc Jockey slugging was excellent. Any more coming?

Anyway, any chance of another Adam Ant poster, except with his band The Ants?

Keep up the bad work. Anthony The Ant.

DAZED AND ABUSED

Below are just a couple of the hundreds of letters we received disagreeing with last issue's John Lennon letter from Dazed and Confused of Nantwich.

I don't know how you can compare John Bonham with John Lennon. I am not saying Bonham was bad, but The Beatles were different. They were one of the first groups to write their own songs, they had more No. 1 hits than any group has had and they dominated the music scene for ten years — which no other group has ever done, including Led Zeppelin.

Together they created a whole new world of pop, so John Lennon can hardly be called boring. He and Paul McCartney were some of the finest pop songs ever written.

As for saying the love and peace he talked about was just a gimmick to get more money; well that's just rubbish. He didn't need any more money.

John Lennon got all the tribute a talented and gifted man deserves.

Beatles Fan, Tunbridge Wells, P.S. This isn't a "childish backlash", just a reply to a stupid letter.

I AM not a John Lennon fan nor am I a Led Zeppelin fan but I have no doubt that Led Zeppelin would be as disgusted as me on reading your pathetic letter. Any star has to suffer the pressures of the media, and can you imagine the scoop it would have been for some journalist to get some evidence that John and Yoko were using "all that love and peace stuff" to make an extra million or two?

PICTURE: JAMIE MORGAN

LETTERS

From previous page

The papers would have paid a high price for such evidence; you obviously only read the popular press. It wasn't long ago I was reading how many thousands of pounds and thousands of toys that just one organisation received from John and Yoko. We wouldn't think that much about such people if they went round telling people how much money they gave away.

Anyway, thank goodness there aren't many people like you about; some of us can go on striving in our own little ways for love and peace.

Roxy And Bowie Fan, Oldham.

DEAR NICK FROM READING . . .

DEAR NICK From Reading,

What you said about Honey Bane is pathetic. It's like saying Spandau Ballet are a rip-off of Slade. Maybe Honey Bane's hair looks a bit like Toyah's, but at least Honey doesn't have three inch roots on display. Maybe "Turn Me On, Turn Me Off" does sound a bit like a Toyah ballad, but if you heard the "You Can Be You" single by Honey Bane I'm sure you'd realise that there is a big difference in style.

So, stop picking holes in someone who has talent and go back to listening to your boring Toyah rubbish.

Gill'o Teen, Harlow.

DEAR NICK From Reading,

Honey Bane is not a stereotype of Toyah Wilcox. She doesn't look like her, she has more

colours in her hair, and if you listen you will find that she performs different sounding music.

In a recent — dare I say it? — Record Mirror interview she said she thinks Toyah is brilliant, but she doesn't want to be like her.

Anyway, Honey is a tasty chunk of female, so shut your gob, you spotty faced creep!

Paul, Doncaster.

Calm and well-reasoned to the end.

DEAR NICK From Reading,

In your letter you remarked that on TOP Honey Bane was trying to cash in on Toyah's recent success. This is utter drivel. If you had any brains in that empty case you call a head you would know that Honey has been singing for quite a while on her own and with Crass and she isn't trying to cash in on anything but her own talent.

Also, at least she sings strong lyrics about everyday people and not about insects and buildings with eyes.

Angry Crass Fan, Co. Antrim.

. . . ON THE OTHER HAND

I AGREE with Nick Of Reading. I'd love to turn off Honey Bane (and do more). I am a great fan of Toyah and I don't like people like Honey who copy her. Toyah is very pretty and has a lot going for her. I'd never buy one of Honey Bane's records, even if I was paid millions.

Ann, Sussex.

PAGES PROBLEM

PLEASE COULD you explain to me why the December 11 issue consisted of 52 pages while the February 19 issue only had 40. Please answer this, as I'm at war with my friend as to why one has less pages than the other.

Beuhaus Fan.

Like most publications, the size of our issues depends on the amount of advertising we attract. If we get extra ads we can put on extra pages of pictures, songs, features etc. Obviously, the period immediately before Christmas (Dec 11) is one of the busiest of the year for the record business and lots of companies want advertising space. The months of January and February, on the other hand, are traditionally quiet. The balance between editorial and advertising space is something we keep a close watch on and, on the occasions that we publish thinner issues, we do take pains to ensure that the editorial side is the last to suffer.

HEPWORTH: A NATION MOANS

HEPWORTH HAS proved once again that his brain(?) resembles a bar of soap (i.e. it crumbles easily and dissolves in water).

Toyah's "Four From Toyah" E.P. doesn't deserve his stupid knocks and if (in his words) "out in the wings Honey Bane sits and bides her time", she'd better have a good cushion and a lifetime's supply of winegums.

She's got a helluva long wait while Toyah's around.

Jackie, Brum.

GROVEL

I WOULD like to congratulate you on the excellent front cover photo of Middle Ure. I know I and my many friends bought extra copies of Smash Hits so we could cut out the pictures and still read it in one piece. The article on Ultravox and the photos were fabulous. I spent all day goggling at the cover but I got one of my copies confiscated.

Debbie, Surrey.

WHY

WHY HAVE you started putting headings to the letters? Do you really have so little to do that you can sit around thinking up titles for letters? I'm sorry to write this — well, I'm not really, but it's only polite — but why are you trying to do an impersonation of a "Jackie" mag?

A Student-psychologist kiddie, Bath.

Because we like writing things in

BIG TYPE!!

POINTS

WHY IS it that every letter ending "This letter will probably not get printed" gets printed?

Mandy, Lyynn, Cheshire.

P.S. This letter will probably not get printed.

Because every letter we get says that at the bottom.

IN the chorus of her current single, the divine Sheena Easton sings that she needs "somebody to tie me down". Can I be first? Pervert, Southport.

ADAM IN BIKINI SHOCK HORROR!

WE WANT to make a complaint. We think that the cameramen on "Top Of The Pops" are male chauvinist pigs. How come we always get close-ups of Blondie's assets and never the lead singer of Spandau Ballet's legs? Why do they always focus on Chrissie Hynde's tight leather jeans? Talking of which, is it necessary to have Legs & Co. in bondage? I've often wondered what Adam Ant would look like in a bikini! How come when Sting was undressing they cut the film halfway through and yet we have to suffer twice as much of Legs & Co every week. We do sympathise with the cameramen when they can't decide whether the members of the group are male or female. We still can't decide if the lead singer of Status Quo is animal, vegetable or mineral but it shouldn't make any difference anyway. Seeing as you're all men, you probably won't print this.

Two Tiswas Fans.

EYES RIGHT



Once again it's time to eye the eyes, peep at the peepers, eyeball the eyeballs and identify the person in question. A member of the female sex is this week's mystery object and ten autographed copies of her latest single are available for the senders of the first ten correct answers. Jot the answer on a postcard with your name and address and mail it to EYE CONTACT, Smash Hits, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF to arrive no later than March 18th. Eyes down . . .

ANSWERS TO CROSSWORD ON PAGE 35
ACROSS: 5 Billy Currie; 7 "In The Air Tonight"; 9 Linda; 11 Chris; 12 Steve; 13 "Atomic"; 15 "Zulu"; 16 "Pyjamaras"; 18 "Rivers Of Babylon"; 20 Joe; 21 Hugh Cornwell;
23 Crax; 24 "Grease".
DOWN: 1 "A Little In Love"; 2 Rico; 3 Jagger; 4 Status; 5 Brian Setzer; 6 "Union City"; 8 Nicholas Bait; 9 Lene (vile neighbourhood); 10 Alana; 14 Commodore; 15 Passions; 17 Jeff; 19 Quo; 22 (Dave) Lee (Trevi).

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If you look around
The whole world's coming together now, yeah
Can you feel it? Can you feel it? Can you feel it?
Feel it in the air, the wind is taking it everywhere, yeah
Can you feel it? Can you feel it? Can you feel it?

All the colours of the world should be
Loving each other wholeheartedly
Yes, it's all right
Take my message to your brother and tell him twice
Spread the word and try to teach the man
Who's hating his brother when hate won't do
'Cause we're all the same
Yes, the blood inside of me is inside of you
Now tell me, can you feel it? Tell me, can you feel it?
Can you feel it?
Can you see what's going down? Can you feel it in your bones?
Can you feel it?
Yeah yeah

Every breath you take
Is someone's death in another place

Every healthy smile
Is hunger and strife to another child
But the stars do shine
In promising salvation is near this time
Can you feel it now?
So brothers and sisters
Show we know how
Now tell me, can you feel it? Tell me, can you feel it?
Can you feel it? Yeah
Tell me, can see what's going down? Open up your line!

All the children of the world should be
Loving each other wholeheartedly
Yes, it's all right
Take my message to your brother and tell him twice
Take the news to the marching men
Who are killing their brothers when death won't do
Yes, we're all the same
Yes, the blood inside my veins is inside of you
Now tell me, can you feel it? Can you feel it?
Can you feel it?

(Repeat to fade)

Words and music by M. Jackson/J. Jackson

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FREE!

IN THE NEXT ISSUE

IN OUR unceasing efforts to bring you the reading public, more goodies for less expenditure, we take pleasure in announcing the next of our occasional freebie-stuffed, action-packed special issues. In the next edition of Smash Hits, available on March 19th, we present, free, gratis and for less than next, a cover-mounted flexi-disc featuring two (that's two) fine tracks. The first comes

courtesy of ORCHESTRAL MANOEUVRES IN THE DARK, who have kindly given us a live version of "Fretending To See The Future", while the other is a special recording of "Swing Shift" from NASH THE SLASH.

That's by no means all. First prize in the main competition will be (wait for it) a Video Tape Recorder plus blank cassette. For one lucky person there will be no more Saturday mornings spent

switching feverishly twixt "Tiswas" and "Swap Shop" in the hope of catching a glimpse of some musical idol. You can record one channel while watching the other and play it back at your leisure. While the rest of the nation are stuck with "3-2-1", one lucky winner will be trying to decide between "Fawley Towers" and "Snap".

As if all this wasn't enough, the magazine will be groaning with

all manner of enticing material. Toyah will appear in living colour and we shall be presenting the first instalment of our person-by-person series on The Jam.

All this plus a generous dollop of the latest songwords, news, information and opinion. Waste no time in impressing on your newswagent the urgency of reserving a copy for you. Only the square will not be there.

SMASH HITS
HONEY BANE

PICT. JOE BANGAY.

