

Smash

HITS

35p SEPTEMBER 17-30 1981



GARY NUMAN MEAT LOAF·SIMPLE MINDS POINTER SISTERS·HEAVEN 17

DEPECHE MODE·SHAKIN' STEVENS and MODERN ROMANCE in colour
15 Hit Lyrics Including **SHUT UP** and **WIRED FOR SOUND**





SO THIS IS ROMANCE

I got a note from my cousin the other day
 He said his lady had gone on a holiday
 He thought she'd be back in a week or so
 But that was more than two months ago
 So this is romance
 So this is romance

They'd been together devoted through thick and thin
 He really thought she would love no one else but him
 But now he doesn't think she's being fair
 To be having so much fun with him not there
 So this is romance
 So this is romance

In her last letter she was water-skiing
 And she has learnt to drive a car
 A gigolo bearing the name Romero
 Takes up her evenings in a cocktail bar
 So this is romance
 You don't stand a chance

He felt mistreated but what could he say
 This was her idea of a holiday

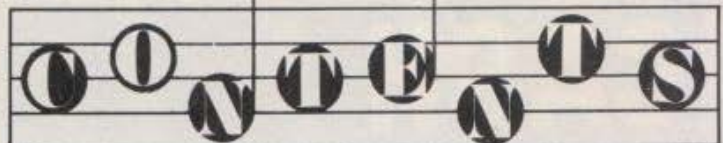
So he decided he'd go out and bring her home
 Till he found out she'd got married the week before
 (She said) sorry I had no time to let you know
 But can I pour you a drink before you go
 So this is romance
 So this is romance

Words and music by D. Grant/P. Martin
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on Chrysalis Records

Vol. 3 No. 19

SMASH HITS



HELLO, CHUMS! Algernon Bletchworth-Smythe here. (Jungles explored, snakes wrestled, saving very attractive women a speciality.) Just had a hair-raising scramble through the new Smash Hits. Lucky to be alive, frankly.

Prising open the granite door of the sacred tomb of Numan, I discovered — to my horror! — that the embalmed body was still living, its face a ghostly white. Turning to flee, I was showered with poison darts from a tribe of Simple Minds. Grabbing a creeper, I swung athletically above a foaming centrespread infested with ravenous Depeche Modes, through the dense terrain of Heaven 17 only to encounter . . . the abominable Meat Loaf. All fifteen foot of him, a Pointer Sister under either arm! A burst of conga drums, a swirl of grass skirts, and I'm snatched by a horde of Modern Romance from the jaws of the Incredible Bulk. All in a day's work, dontcha know!

SO THIS IS ROMANCE Linx.....	3
SHUT UP Madness	7
FEEDING TIME The Look	7
PLAY TO WIN Heaven 17	10
WIRED FOR SOUND Cliff Richard	17
PRETEND Alvin Stardust	19
JUST ANOTHER BROKEN HEART Sheena Easton ..	22
URGENT Foreigner.....	22
UNDER YOUR THUMB Godley & Creme	27
I'M LUCKY Joan Armatrading.....	27
SHOOTING GALLERY Shakin' Stevens.....	35
I'M GONNA LOVE HER Meat Loaf	36
TIME WAITS FOR NO ONE The Jacksons	39
HANDS UP (GIVE ME YOUR HEART) Ottawan	47
IN AND OUT OF LOVE Imagination	47

GARY NUMAN: Feature.....	4/5
VIDEO: Feature.....	9
HEAVEN 17: Colour Feature	10/11
SIMPLE MINDS: Feature.....	20/21
DEPECHE MODE: Colour Poster.....	24/25
MEAT LOAF: Feature.....	36/37
POINTER SISTERS: Feature	45
MODERN ROMANCE: Colour Poster	48

GARY NUMAN COMPETITION	9
BITZ	12/13/14
STAR TEASER	16
CROSSWORD	18
REVIEWS	28/29
INDEPENDENT BITZ.....	31
BIRO BUDDIES	32
FACT IS	33
DISCO.....	39
LETTERS.....	41/42
BOOKS COMPETITION	45
GIGZ/COMPETITION WINNERS	46

The charts appearing in Smash Hits are compiled by Record Business Research from information supplied by panels of specialist shops.

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CASH OF THE TITAN

"I got tired of looking like an extra from 'Star Wars'". Gary Numan opens his heart (and wallet). **Mark Ellen** decides to take singing lessons. Aerial photos by **Stuart Franklin**.

"I WANTED to be famous like I wanted to breathe, then. Now I just want to be rich."

There you have it, really — the revised (and unashamedly direct) statement of intent from what I'm assured is the "new" Gary Numan. "New" in music, in look, in person, in approach.

Personally I think the contents of his new "Dance" LP break little new ground, but the figure on the cover has certainly been in for a servicing. The Numan wardrobe, once crammed with rigid space-age jump-suits, is now hung with a range of loose lightweight gangster togs and crisp felt hats.

As for the person inside them, you won't find his current attitude surprising if, like me, you'd always considered Gary a businessman first and foremost and a musician second. I now detect a note of almost swaggering self-confidence about him, the air of someone who, at the tender age of 13, wanted to be a popstar and a pilot and has come to realise both dreams before his 24th birthday. And made a few quid into the bargain. How much, I wonder? Is he a millionaire?

"Not 'cash-in-hand'," he says, matter-of-fact. "I'm a millionaire in 'assets'."

What kind of 'assets'? The list seems endless. There's the house in Virginia Water (an "investment"), the fleet of three aeroplanes that make up the Numan Air Company (a "tax fiddle"), a choice of "flash sports cars", a helicopter, a hovercraft, shares in a restaurant business and a hand in Scratch Records. He's even going to start sponsoring a Formula One racing car when he's back from the 6-week, 51-stop world flying tour that's planned

for this September.

Music and flying he regards as business, though he refers to them both as "hobbies". It's obvious which one he prefers. Asked what's the proudest moment of his life he answers "getting my pilot's licence. You get more respect for being a pilot than a popstar."

IT'S IMMEDIATELY clear that Gary isn't even remotely like the frail, slightly pinched-looking figure who's been cornering so much of the pop market for the last couple of years. He talks virtually non-stop and cracks jokes, frequently at his own expense. The stage character was, he admits, an invention sparked by a fantasy hero who first appeared in short stories he wrote at school.

"The central character developed into 'Mach-Man', who was a character I got from an old 'Oz' magazine. He was a machine with a human skin — very tall and always dressed in black — and whatever he did, he did with ruthless efficiency. He was like an alternative Clint Eastwood; he wasn't massive but he was awesomely powerful in a completely different way.

And no-one could quite work him out. That's why I took him as a stage persona. And that's why I never used to talk to anyone. It served two purposes: first, it retained that sense of 'mystery' — for a while; and secondly, I just couldn't think of what to say to them anyway!

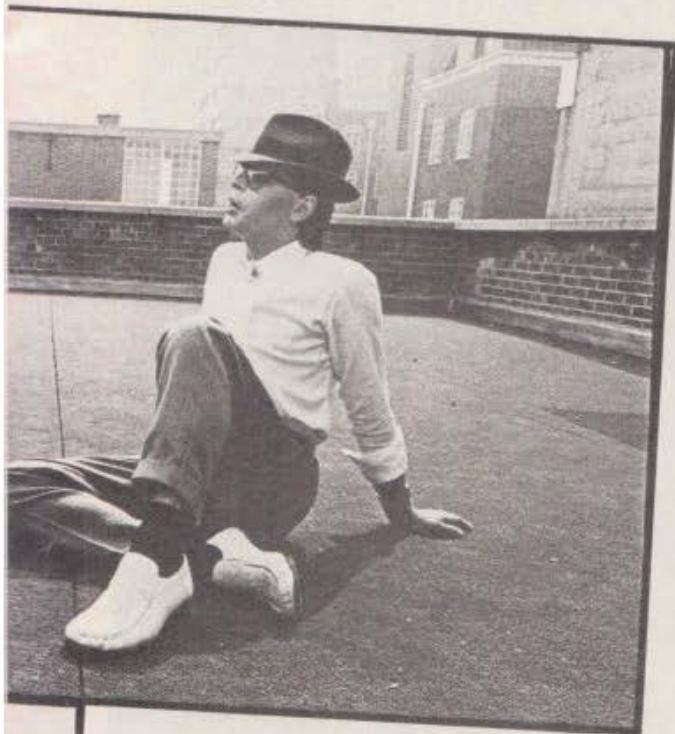
"But eventually I just got fed up with it, to be honest. I got tired of looking like an extra from 'Star Wars'!"

THE NEW look — the "Humphrey Bogart" — was inspired by a TV



Far right: Numan Air chief demonstrates the art of indoor take-off





Above: "So this is what they call a roof garden, eh? How much, madam? I'll take three of 'em!"



programme on '30s millionaire/eccentric and gangsterish dresser, Howard Hughes. He chose it because "it was virtually opposite to what I was doing before". It follows a nine-month lay-off "to give people a chance to forget the old look". On this occasion it's topped off with a Japanese brooch that he bought for his Gran and has since borrowed back again, plus the familiar film of mascara that gives him the complexion of a nine-pint blood donor.

Gary doesn't strike me as someone who spends a lot of time walking down the highstreet in broad daylight.

"I never do," is the answer. "But then again, I never did. I don't mix. Never have done. The only walking I ever do is from the house to the car, and from the car to the 'plane."

I wondered if this kind of isolation was increased by his having been the press whipping boy for the last year or so. Had any of their comments upset him?

"You can't be *that* upset when you're earning figures with masses of noughts on the end!"

I show him a magazine I'd bought that morning. In it he's reduced to being merely "a pimply, pasty, painted popster".

"Pimply! Yeah, that's a good one! I remember the last time I had a spot. April the 28th at Wembley. That's how pimply I am! What else does it say?"

"Pasty and painted". That must take in about 20 of the Top 30 singles in the chart! I suppose now it's fashionable. All I wanted to do when I started out was to make it showbusiness again. Now, I keep reading these interviews with these New Ones like Depeche Mode — 'New Ones! Makes me sound like an old man, doesn't it? — and they say 'We just want to make it Entertainment again'. I said all that two years ago and got slagged for it! You can't help feeling a little bitter sometimes."

Can he afford not to feel competitive now?

"I've never really understood the competition in music. When Adam Ant got to the top of the charts I sent him a telegram saying, y'know, 'Congratulations'. Apparently nobody else did. Everybody was too busy slagging him off 'cos he was nicking some of their market. There's no 'threat! I'm not going to die! Just because people buy Adam Ant records, it doesn't mean they're not going to buy mine! It *may* do. But, then again, my slagging him off isn't going to do any good."

It seems strange, I tell him, that none of his optimism is reflected in his music. "Dance" seems just as sombre as his other LPs.

"Which is easiest to write — a happy story or a sad story? It's easier to write about things that are heavy and nasty."

Does that mean that all the ideas on "Dance" are imaginary?

"No they bloody ain't . . . *bitch!* Not you, the person they're about! There was a 'little incident' in February that involved one particular person who thought she could make an awful lot of

money out of saying what it was like to be with me for six months. You don't expect that. I was all set for, y'know, the ring — the lot! I thought 'That's it. My life's complete' and then it turns round and hits you like an atom bomb. And that's what the album's about. Maybe that's why it's 'sombre'."

(Things have brightened up a bit since then, except that Gary's current girlfriend's ex-husband recently drove across the Numan garden and attacked him with a bunch of roses. The day before the album cover photo session, too. "Really annoyed me, that. Made a real mess of me lawn as well!")

Did he think anyone would understand what the LP was all about?

"One person will for sure. It was written for one person."

What about the rest?

"Well, people are always trying to find out what lyrics are about. Nine times out of ten they're wrong."

Does he feel he owes his fans anything?

"It's a case of the chicken and the egg. Now, which comes first — the pop star or the fan? The fan has to buy the record to make the star; the star has to write the record for the fan to buy it. They should be grateful to me that I made that record; I should be grateful to them that they bought it, and believe me I am. I must never expect them to buy my next one; they mustn't think that I should make another one."

"Same applies to touring. They shouldn't expect me to ever tour again. I've never preached. The only message I've ever had is that I don't owe anything. In two or three years time, who's going to remember me then? Adam comes along — or someone else and — and — *boom!* — they're gone! No loyalties. No looking back. 'We don't need Gary Numan any more'. Out go those badges from the drawer. Does that sound cynical to you?"

It's realistic, maybe, but it doesn't sound very sympathetic.

"Sympathy doesn't come into it! Supposing I went up tomorrow in my aeroplane and something went wrong and I'm dead. Within a week my fans would be buying somebody else's records and the press might even write something nice about me! It's like the boy at school that all the girls fancy. Then he moves to another school and they all start fancying someone else."

There you have it — the "new" Gary Numan. Love it or leave it, but don't say it isn't honest.

THE NEW ALBUM BY

SIMPLE MINDS



SONS AND FASCINATION



VERY SPECIAL LIMITED EDITION

SONS AND FASCINATION TWINNED WITH ADDITIONAL ALBUM SISTER FEELINGS CALL

V2207



SEPTEMBER

Thursday 17th NOTTINGHAM Rock City

Saturday 19th GLASGOW Apollo

Sunday 20th MANCHESTER Apollo

Monday 21st NEWCASTLE City Hall

Tuesday 22nd LIVERPOOL Royal Court

Thursday 24th BIRMINGHAM Odeon

Friday 25th LONDON Hammersmith Odeon

FEEDING TIME

by The Look

on MCA Records

Down in the streets it's time for the yum-yum
 Out on the grass they scratch and rub
 The working man has come for his feed time
 Everyone's there who's not in love

The typists sit and nibble Ryvita
 It keeps the calories down low
 The little boy he eat his banana
 I see the monkey in him grow

We're sitting here together
 Out in the sunny weather
 I wish it could last for ever
 Out in the sunny weather
 We're sitting just for pleasure
 Out in the sunny weather
 It's feed, feed, feed, feeding time

Down on the park they're tanning their bodies
 The queue grows long at the take away
 Business booms for Italiano
 He'd like the break to last all day

We're sitting here together
 Out in the sunny weather
 I wish it could last forever
 Out in the sunny weather
 We're sitting just for pleasure
 Out in the sunny weather
 It's feed, feed, feed, feeding time
 Feed, feed, feed, feeding time

Repeat last verse and ad lib to fade

Words and music by Mick Bass/Johnny Whetstone
 Reproduced by permission Big Brother Music Ltd./Stop & Listen



MADNESS



SHUT UP

I tell you I didn't do it
 'Cause I wasn't there
 Don't blame me
 It just isn't fair
 You listen to their side
 Now listen to mine
 Can't think of a story
 Sure you'll find me sometime

Chorus

Now pass the blame and don't blame me
 Just close your eyes and count to three 1, 2, 3
 Then I'll be gone and you'll forget
 The broken window, TV set

It wasn't me either
 I'm just his mate
 He told me to stand there
 And watch the gate
 I've got a wife and three kids you know
 They'll tell you I'm straight
 At least I think so
 I'm as honest as the day is long
 The longer the daylight
 The less I do wrong

Repeat chorus

Pass the blame and don't blame me
 Just close your eyes and count to three 1, 2, 3
 Then I'll be gone and I'll forget
 That what you give is what you get

Repeat chorus to fade

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

on Stiff Records



ULTRAVOX

NEW ALBUM

RAGE IN EDEN

COL 1338

INCLUDES THE SINGLE 'THE THIN WALL'



Chrysalis

ALSO AVAILABLE ON CASSETTE

FAST FORWARD

Right now there are a million video recorders in the UK and that figure's rising daily. Ian Birch explains the wonders of home video and checks out the latest in music magazines that move.

IN THE '50s there were jukeboxes. In the '60s there were Dansette record players. In the '70s there was an explosion of stereos, dolby systems, eight track cassettes and so on. And in the '80s? Many believe it's time for the VIDEO revolution.

Very simply, video is a cassette tape that produces sound and vision. Like any cassette, it is slotted into a recorder, but the difference with a video is that the recorder is then plugged into your television.

You can either buy a pre-recorded tape or a blank

cassette and record on it whatever TV programmes take your fancy. In fact, you can even record a TV programme while you're out at the dentists. All video cassette recorders have a clock that can be set to turn the machinery on and off whenever you want.

So far video has mostly been used as a promotional device. The first to make a massive dent was "Queen's Bohemian Rhapsody" in 1975. When the record companies realised that Queen's flashy film on TOTP helped to sell even more copies of the single, everyone became interested. Since then we've had elaborate videos from the Boomtown Rats ("I Don't Like Mondays"), Bowie ("Ashes To Ashes"), Ultravox ("Vienna") and Spandau Ballet ("Musclebound").

After making videos of singles the logical next step was to try a whole album. The race was on and Beggars Banquet won the photo-finish with Gary Numan's "The Touring Principle",

PICS: VIRGINIA TURBETT

released in September '79. Only days later Chrysalis put out Blondie's "Eat To The Beat" album on video.

The latest development is the video magazine which, like any newspaper, has a wide variety of contents. The idea is that once you've watched the tape, you wipe it and have a blank cassette at your disposal.

One of the first video magazines is "Vidzine One", made by Question Mark Productions. It has an impressive cast list that includes Richard 'Cabaret Futura' Strange, mime

artist Phillip Japp, The Police, The Damned and The Cramps.

But at almost £29 a copy, it's absurdly expensive. What's worse, much of the material is either old (like the Police's TOTP video for "Don't Stand So Close To Me"), clumsy (like Albania's "Katyie King") or stupid (like girls modelling hats created by New Romantic milliner Stephen Jones, in a swimming pool!).

Still, it's early days and there'll be a lot more video projects in the near future. Keep Channel 6 on the telly open.



DATE GARY NUMAN & WIN HIS ALBUM!



YES FRIENDS, it's time we revived that popular parlour game — Age The Idol. If you can tell us exactly which year the above pictures of Gary were taken you'll be in the running for an autographed copy of "Dance", the latest Numan long player. Take a squint at the different mug shots. Each one has a year below it, but not necessarily the correct one! We want you to fill in the appropriate dates on the form

below. And please note; two of the pics come from the same year, 1979. When you've completed the form send it in an envelope to **Smash Hits Numan Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF** to arrive no later than October 1st. The first 25 correct solutions pulled out of the bag on that day will find a copy of "Dance" winging its way in their direction.

The correct solution is:—

Pic A _____

Pic B _____

Pic C _____

Pic D _____

Pic E _____

NAME _____

ADDRESS _____

PLAY TO WIN

Play to win
City, clubland, theatre, dockland
Empty house no audience
Smiles of fortune, no man master
Play to win, and break the bank
Play to win

Turn professional know your job
Be up to every trick
Make a breakthrough, strain your eyes
Have no secrets, hear no lies
Play to win

Chorus
And then he said
Have no secrets, hear no lies
Play to win
And then he said
Have no secrets, hear no lies
Play to win

One needs a great deal more than this
Make-up masterplan
Tension mars the prettiest face
Sex in fairyland
Play to win

How can you improve your life?
Obtain the unobtainable?
Boost your health, a giant refreshed
Treat rough, get tough, 10-10
Play to win

And then he said
Play to win
Did you take a backseat
When your kids were small?
Suit the movement to the word
Reverse and check the action
Play to win

Now suit the action to the word
Make very minute count
Match in cunning, see the cards
Step on the heels of chance
Play to win

Repeat chorus to fade

Words and music by B.E.F./Gregory
Reproduced by permission Dinsong/Sound Diagrams

on B.E.F. Records
(7" version)

HEAVEN 17

... or music for business and pleasure.
Ian Birch checks their accounts.

BACK IN the middle '70s when punk snapped out of the woodwork, everyone wanted "complete control". It was a Robin Hood policy — steal from the rich, old record companies and set up your own young, independent label in Sherwood Forest.

Then came 2-Tone and everyone wanted the independent label and the big company to work more closely together. The idea was that both parties had the same aim — to sell as many records as possible.

Now the electro-pop-pickers have gone a step further. They form their own companies which are independent offshoots of the big companies. John Lydon & Co. want to look less like musicians and more like businessmen with shares in music.

The latest here is the British Electric Foundation. When the Human League (Mark I) split up last October, Phil Oakey and Adrian Wright kept the name, slowly recruited Susan, Joanne and Jo Callis and became a dreamboat chart band.

Ian Craig Marsh and Martyn Ware, however, decided that they'd had enough of "traditional" pop groups and so created B.E.F. It's a production company organised on strict business lines. There are, for example, three managing directors. Ian and Martyn have 42% of the shares while Bob Last, who is still The Human League's manager, has the remaining 16%.

"B.E.F.," Ian quietly stated, "is a better way of organising our talents." It's not only a cheaper way of working but also allows them more freedom over what they can do and more control over the final package. (It's no wonder that pocket calculators are so chic. You can work out the accounts and write a song at the same time!)

What's impressive about B.E.F. is that they follow their words with action. Ian and Martyn work like madmen. Their first project was Heaven 17, which could be called their version of The Human League. They brought in old mate Glenn Gregory whose bass voice isn't that far removed from Mr. Oakey's baritone. But the resemblance ends there.

Their first single, the already legendary, "(We Don't Need This) Fascist Groove Thang" set the tone with its furious synthesiser funk that had equal helpings of thoughtful experimentation and fun. "I Am Your Money" and "Play To Win" have kept up the standard but the real surprise is their forthcoming album, "Penthouse and Pavement".

It's supposed to divide into two distinct moods. The "Pavement" crop is meant to be the sweaty stuff while "Penthouse" signifies a more 'adult' approach. Forget that. Both sides are eminently rhythmic, urgent, spacious and concerned.

The duo have also unearthed several gems. Apart from Gregory, they stumbled across 17 year-old John Wilson in Sheffield. Before adding that sizzling bass part to "Groove Thang", he had only ever played on his four track tape recorder at home. And then there's Josie James who adds sumptuous back-up vocals on the album. A friend of Heatwave who, in turn, are friends of Heaven 17's engineer, Pete Walsh, she recently sang on Stevie Wonder's "Happy Birthday" single.

As if all this wasn't enough, B.E.F. have enough projects to take them through to Spring '82. The original Human League grew out of a band called The Future which was effectively Ian and Martyn. In the works is a compilation of tapes from the period. The working title is "The Golden Hour Of The Future".

There is also an opus called "Music Of Quality and Distinction" which will be a collection of cover versions with invited vocalists. Sandie Shaw, the barefoot singer from the '60s and now a teacher of Buddhism, should be tackling the old Ronettes' number, "Be My Baby". Gary Glitter might be revamping "American Trilogy" which gave Elvis Presley a hit in 1972. They've already done versions of Jim Webb's "Wichita Lineman", Lou Reed's "Perfect Day" and Pete Shelley's "Are Everything" (which has already appeared on the flipside of "I'm Your Money"). Can you wait?!

By the way, B.E.F. are delighted with the Human League's current success. Says Ian: "I knew the League were about to break. Although the singles weren't doing well, the album sales were rising... I always thought they'd do well. They had the name, they'd done all the groundwork and they'd reached those people who never read Sounds, N.M.E. or M.M. They're the ones who buy the records. We'll take a lot longer to break but we'll do it in the end."

He's right, you know.



Colour pic: L-R: Martyn Ware, Ian Craig Marsh and Glenn Gregory



bitz.

SCARLET FEVER

U2, SPURRED on by the recent success of their "Fire" single, are putting the finishing touches to a new album which, at this stage, is likely to be christened "Scarlet". It'll be in the shops around mid-October to coincide with an 18-date tour of the UK. With The Comsat Angels playing support (everywhere but Sheffield), all dates should be well attended.

Take your pick from Norwich University (October 1), Nottingham Rock City (2), Salford University (3), Glasgow Tiffanys (4), Warwick University (6), Leicester Polytechnic (7), Sheffield Lyceum (8), Newcastle Mayfair (9), Liverpool Royal Court Theatre (10), Brighton Top Rank (12), Portsmouth Locarno (13), Cardiff Top Rank (14), Stoke King's Hall (16), Bracknell Sports Centre (17), Bristol Locarno (18), Birmingham Locarno (19), Leeds Tiffany's (20) and Hemel Hempstead Pavilion (21).

Tickets will be priced at £2.50 for Leicester, £3.00/£3.50 for Nottingham and £3.00 for everywhere else.

ALL TIME TOP TEN

PETER MURPHY (BAUHAUS)

1. **ETHEL MERMAN: No Business Like Show Business (MCA).**
2. **THE BIRTHDAY PARTY: Release The Bats (4AD).** The kick-up-the-arse of the year.
3. **LOU REED: Caroline Says (RCA).** This song has a way of catching up with your sorrows over and over again.
4. **THE GANG OF FOUR: To Hell With Poverty (EMI).** And to the independent music ghetto.
5. **ROXY MUSIC: Virginia Plain (E.G.).** Is this a recording session or a cocktail party?
6. **WHERE INTERESTS LIE: Take Two.** This Northampton band have been ignored by 4AD, Rough Trade etc., and therefore haven't had this single released

LAST CHANCES

IT'S INEVITABLE that after Bob Marley's tragic death earlier this year, record companies should be scouring their vaults for old tapes made by the reggae superstar.

The WEA label own about 80 tracks made by Marley between 1968 and 1972. Some of them have already been released, some can't be released because they're only snippets, while some have never seen the light of day.

WEA have taken eight of the previously unreleased songs and are putting them out under the title of "Chances Are" on September 25. The company claims that Marley was working on the songs before his death with the intention of eventually releasing them.

As a taster there'll be the single, "Reggae On Broadway", which should be in the shops early in September.

If "Chances Are" is a success, don't be surprised if it doesn't have several follow-ups.



PIC: STELLA WATTS

- yet. An excellent song, well sung and subtly produced.
7. **IGGY POP: Shake Appeal (CBS).** This makes me feel like I'm going to do something incredible!
 8. **ALICE COOPER: The Black Widow (Warner Bros).** A wonderful escape into a frivolous nightmare; very enjoyable.
 9. **ROXY MUSIC: Sea Breezes (Island).** A lover's requiem that everyone recognises.
 10. **ENO: Sparrow Fall Part 1, 2 & 3 (Obscure Records).** Enchanting, sensitive and healing.



PAVING THE way with the release of a new single, "Shut Up", Madness will shortly be packing their travelling bags for a massive 33-date trek around the country this autumn.

If you want to see them, book early at any of the following: Bradford St. Georges Hall (October 8), Edinburgh Playhouse (9), Glasgow Apollo (10), Aberdeen Capitol (11), Dundee Caird Hall (12), Sheffield City Hall (13), Bristol Colston Hall (15), Gloucester Leisure Centre (16), Port Talbot Afan Lido (17), Leeds Tiffanys (18), Manchester Apollo (20), Preston Guildhall (21), Liverpool Royal Court (22), Nottingham University (23), Bridlington Spa Pavilion (24), Newcastle City Hall (26), Leicester Granby Hall (27), Ipswich Gaumont (28), West Runton

Pavilion (29), Norwich U.E.A. (30), St Austell Coliseum (November 1), Southampton Gaumont (2 & 3), Brighton Conference Centre (4), Portsmouth Guildhall (5), Oxford Poly (7), Hemel Hempstead Pavilion (8), Aylesbury Friars (9), Birmingham Bingley Hall (10), Poole Arts Centre (11), Bath Pavilion (15) and London Dominion (16 & 17).

Tickets for all gigs except The Dominion are on sale now. Check the box-office in question for details. Ticket prices vary per gig; the most you'll have to pay is £4, the least £3. Tickets for The Dominion gigs will be on sale at The Dominion box-office at 11 o'clock, Sunday September 20. They'll be limited to 4 tickets per person (priced £3.00, £3.50, £4.00).

STARDUST MEMORIES

"1981," WE'LL remember fondly "Aah, yes. The Year Of The Trouper!"

I mean who'd have thought back in '74 (strokes beard, swats passing gnat with pensionbook) that the chart-toppers of the time like Gary Glitter and Slade would still be tapping on the Top Thirty's back door a staggering seven years later?

Same goes for the geezer opposite, back in the ratings with "Pretend". Born Bernard Jewry, later relaunched as Shane Fenton and — eventually — Alvin Stardust, this 39-year-old rockin' greaseball made something of a splash around '73/'74 with moneyspinners like "My Coo-Ca-Choo" and "Jealous Mind".

But it was the looks that really drove 'em bonkers — sideburns like sirloin steaks, a quiff like a loading-crane, tortuously-tight leather trews and ruby rings on his fingers the size of ping-pong balls.

Who'll be next for the re-spray? Mud? Hello? The Arrows, perhaps? Only time will tell!



PIC: MIKE PUTLAND/L.F.I.

MEDLEY RECORDS

They make 'em. You break 'em

AS THE millionth disco medley single flopped onto the doormat — something snapped! We could take no more; it was time to fight back! Gathering up armfuls of the pitiful product of Star Sound, Tight Fit, Gidea Park and other such notorious criminals, we stepped out into the afternoon sunshine

and invited members of the general public to take their revenge on the curse of the nation's airwaves.

Bite 'em, we said. Jump on 'em, bend 'em, ride bikes over 'em, drop 'em from the top of tall buildings. Do anything you want, but for godssakes don't play 'em . . . !

All pics by Virginia Turbett



Clothes seller George holds up Star Sound's latest opus as our very own Steve Bush demonstrates 'the saw method'.



Skinheads Choppers and Lee give Startrax a good seeing to.



Motorbiker Jo takes a short cut through Gidea Park.



Girl Guides Clare, Beverly, Wendy and Joanne practice their reef knots with Tight Fit.



Local loony Bob helps himself to a slice of the Royal Philharmonic.



AC/DC fan Rob: he's warming up for the 12 Inch version.

SOME MOTHERS



PIC. VIRGINIA TURBETT

The Ups doing a spot of gardening: can you tell mum from daughter? (Ari's on the right, Nora the left.)

IN PART Four of the series that bashes boldly on the front-doors of history, Virginia Turbett tracks down the Up household. Well, Forster household actually, but we shouldn't be telling you this(!). The roving lens and notebook capture Ariana Up (of Slits fame) and Nora (her mum and — they say! — close companion of John Lydon's).

Stand back as Nora spills a few beans about Ari at a tender age.

"I'm only doing this interview because Ari just threatened me with 'Do it. I want to be famous!'

"As a small child, Ari had incredible intuition. She often kicked people she didn't like. She would do things at 3 or 4 years old that she knew would embarrass me terribly, knowing that I'd never hit her in public.

"Ari was born in Germany and came to England in '74 because she hated boarding-school there so much. She went to Holland Park school but the teachers told me she wasn't good for the place.

She was turning everyone's mind.

"She met Palmolive at a Patti Smith gig and they decided to form a group. She was obviously seriously into the idea of the band so I helped them buy instruments and I used to book them studios.

"Her grandfather hated what Ari was doing. He owns a large newspaper in Germany and was really worried that he would be associated with this punk rocker with her dreadlock hair. Eventually he saw a gig and really liked it. Someone from his newspaper gave the gig an ecstatic review. He accepts it now as being her own style and originality.

"I don't have anything to do business-wise with The Slits these days. I saw their concerts in New York recently. The audience clapped non-stop and, at the end, stormed onto the stage and hung to the curtains until they fell down!"

TALK ABOUT 'Fop' Music! Well, at least Tibbs has found a home for that pair of old curtains.

Adam, dressed in this very same fashion, will be occupying one side of our irresistible free poster (on October 15) and since writing the bit on page 26 we've received a stunning snap of The Police which will now be featured on the other side in the company of Spandau Ballet.

Oh yes, the new Ants LP. Out November 7 if nothing gets in its way.

OM D ROAD AGAIN

ORCHESTRAL MANOEUVRES, assuming they've completed the third LP they're currently labouring over, will be setting out on a nationwide tour in November. Part of the reason they've been away from UK stages for a while is the increasing demand for the group abroad. They'll be visiting the States again too, after the scheduled October release of the LP, partly so as Paul Humphreys can marry his American girlfriend.

Meantime, take your pick from the following: Lancaster University (November 7), Birmingham Odeon (8),

Manchester Apollo (9), Glasgow Apollo (10), Edinburgh Playhouse (12), Ipswich Gaumont (14), Leicester De Montfort Hall (15), Brighton Dome (16), Southampton Gaumont (17), Poole Arts Centre (18), Hammersmith Odeon (20), Newcastle City Hall (22), Liverpool Empire Theatre (24), Hanley Victoria Hall (26), St. Austell Cornish Coliseum (28), Cardiff Sophia Gardens (29) and Sheffield City Hall (30).

All tickets are on sale now, prices ranging from £3.25 to £3.75.

Stop Press: all change in the OMD ranks yet again. Martin Cooper (ex-keyboard player) has rejoined and Mike Douglas, his replacement, has jumped ship to his own band, Godot. Happy now, boys?

PERSONAL FILE



FULL NAME: Peter Marc Almond (Soft Cell).

BORN: 9.7.59 in Southport.

EDUCATED: KGV Grammar School, Southport.

HIGH SPOT OF EDUCATION: On failing my exams, the Headmaster explained how I could make a lot of money as a refuse collector.

FIRST CRUSH: Melanie at Junior School, when I was about nine or ten.

FIRST RECORD BOUGHT: "Ride A White Swan" by T. Rex.

FIRST LIVE SHOW ATTENDED: Jimmy Tarbuck in "Mother Goose" with my Mum.

PREVIOUS JOBS: I've done everything! The lowest point was

when I worked in a soft drinks concentrate factory — I came out a different colour every day!

PREVIOUS BANDS: They are unmentionable — nobody mentions them anymore!

MARITAL STATUS: Single, and not going steady with anyone (at the moment).

PRESENT HOME: I have been living in Leeds for about 4 years now.

PROUDEST ACHIEVEMENT: Getting to number one.

LOWEST POINT OF CAREER: Unprintable.

HERO: Njinsky.

HEROINE: Julie Andrews.

FAVOURITE ACTOR: Dirk Bogarde.

DESERT ISLAND DISC: "The Walker Brothers Greatest Hits".

FAVOURITE BOOK: "The Dark" by James Herbert, or any of his books.

FAVOURITE FILM: "Friday The 13th Part 11", or Thunderbirds Are Go".

FAVOURITE TV PROGRAMME: "Hammer House Of Horror".

FAVOURITE ITEM OF CLOTHING: At the moment, it's a black studded suede scarf but next week, I'll be onto something different.

FAVOURITE FOOD: Bacon, eggs and sausage on toast.

PET HATE: False people.

TRUE CONFESSION: I was born 9.7.57.

COLOUR OF SOCKS: Black.



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STAR teaser

HEROES OF THE '60s

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 46.

- | | | |
|------------------|----------------------|-----------------|
| ACTION | KINKS | THEM |
| ALAN PRICE SET | LOWER THIRD | TRAFFIC |
| AMEN CORNER | LULU AND THE LUVVERS | TREMELOES |
| ANIMALS | MANFRED MANN | TROGGS |
| BEATLES | MERSEYBEATS | WALKER BROTHERS |
| BEE GEES | MOODY BLUES | WHO |
| CREATION | MOJOS | YARDBIRDS |
| EASYBEATS | PARAMOUNTS | ZOMBIES |
| FAMILY | PINK FLOYD | |
| FLEETWOOD MAC | POETS | |
| FOURMOST | PRETTY THINGS | |
| GERRY AND THE | ROLLING STONES | |
| PACEMAKERS | SCAFFOLD | |
| HERMAN'S HERMITS | SEARCHERS | |
| HOLLIES | SMALL FACES | |
| IN CROWD | STEAMPACKET | |
| | SWINGING BLUE | |
| | JEANS | |

CHWMP OITARNIATRECA
 TAIIPITAREMACCETZA
 HHRSP OGEVILARODAED
 SAETYSIBMODETTESEC
 NWAAPOTSMODESETPHN
 AKHCTIIOORMCXAREY
 IWIEERGTONAPOCOOTW
 DINRSREWSRGCSSARCA
 NNNEOGEOSINIREADRS
 IDGDANWEFITIRPGEEE
 KENBSEGTAHANYLHRDN
 NSGENARRMPAAETSAVI
 IISAGEA IUSDTEISIAG
 PONTCNSASHAGEFCITN
 FNOACSOOTLRXEERSME
 OEISASCR IAPSSLITDE
 XVSMO IISHLLQUTA OIR
 UIAPABMCOCUISAMESI
 LTVTEADJ AAYASEHHCF
 FIEHNEOODXPNHMTUHX
 ESTDTSCIFIOCHAAIAE
 COSREPPETSEGAWENRB
 IPUFIUSNGPNEERIFGG
 VLKALOAIEADHTRIBEI
 BSRFJXHDETIOLPXEV

RONNY

Compare me
with the rest.

the single · also as a 12"



WIRED FOR SOUND

CLIFF RICHARD



on EMI Records

I like small speakers
I like tall speakers
If they've music
They're wired for sound

Walking about with a head full of music
Cassette in my pocket and I'm gonna use it
Stereo, out in the streets you know

Into the car go to work and I'm cruisin'
I never think that I'll blow all my fuses
Traffic flows, into the breakfast show

Chorus
Power from the needle to the plastic
A.M., F.M. I feel so ecstatic
Now, it's music I've found
And I'm wired for sound

I was small boy who
Don't like his toys
I, could not wait to get
Wired for sound

I met a girl and she told me she loved me
I said you love me then love means you must like
What I like
My music is dynamite

She said, I'm not a girl you put on at stand by
I am a girl who demands that her love is amplified
Switching to over drive

Repeat chorus twice

I like small speakers
I like tall speakers
If they've music
They're wired for sound
Repeat last verse to fade

Words and music by Tarney/Robertson
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The Memorex C90 normal bias is the latest addition to our range of high quality tapes. You'd normally pay £1.10 for each tape so, at £1.99 for a special pack of two, they're right in line with the value you'd expect from W.H. Smith. So look out for the twin packs and stock up on top value cassettes. But a word of warning. At prices like this you may have to stand in line!

WHSMITH

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Memorex C60
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CROSSWORD

ACROSS

- 2 & 23 Sketch's partner in Linx
- 5 German punkess — all mouth and make-up! (4,5)
- 9 Leader of 26 Down (4,9)
- 12 Modern Romance's call to dancefloor action (9,5)
- 13 & 36 Roxy Music oidle (4,2,3,4)
- 14 See 29
- 15 Follow up to "All Stood Still" (3, 4, 4)
- 18 An oid alphabetical Jackson 5 number
- 19 PIL hit, always popular at an undertakers' dinner/dance
- 20 Ms Knight
- 23 See 2
- 24 Brother of 16 down (5,4)
- 25 Instrument
- 27 "Rocket Man" and "Daniel" were two of his early hits (5,4)
- 30 See 21 down
- 33 See 11
- 34 & 32 Orchestral Manoeuvres smash
- 35 David Bowie's metal years
- 36 See 13

DOWN

- 1 Bow Wow Wow singer
- 3 "Chariots of Fire" composer
- 4 Chas And Dave, or Little And Large
- 6 Stevie, you remembered! (5,8)
- 7 Sting as he was christened
- 8 Brothers, three of them in The Beach Boys
- 10 Not Koo Koo but Kiki
- 11 & 33 Police smash (7,2,3,4)
- 14 Fronted The Modern Lovers on "Egyptian Reggae" (8,7)
- 15 Mike Oldfield's 70's epic (7,5)
- 16 Brother of 24 across (4,4) (Further clue; neither of them are Robin)
- 17 They returned in the Madness instrumental (3,6,1)
- 21 & 30 Recent Beat single (5,2,4,5)
- 22 "D'ya Think I'm - - -", Rod?
- 26 "Sergeant Rock" band (1,1,1)
- 28 Foxx, possibly?
- 29 & 14 across A Professional
- 31 In rock terms, a series of dates
- 32 See 34 across



ANSWERS ON PAGE 46

MADNESS



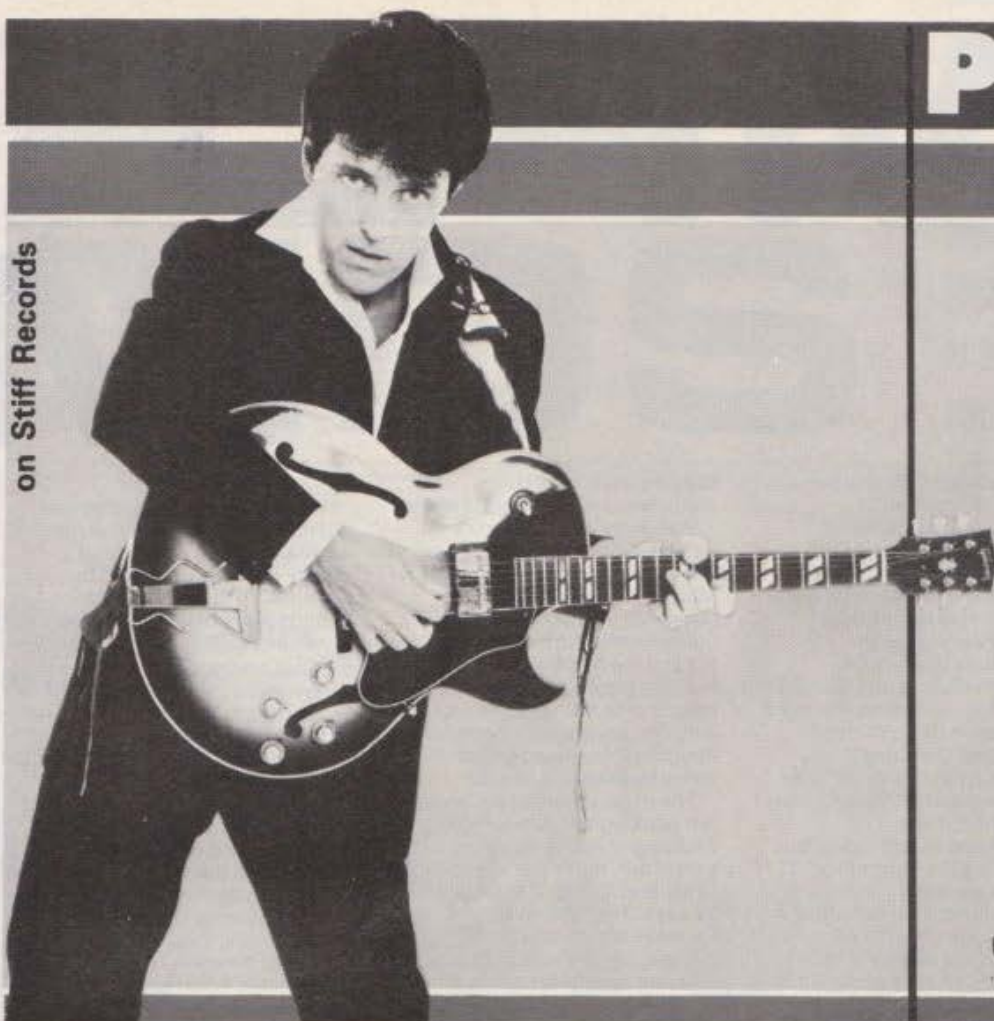
THEIR NEW SINGLE OUT NOW

SHUT UP

STIFF

BUY 126

on Stiff Records



PRETEND

by Alvin Stardust

Pretend you're happy when you're blue
It isn't very hard to do
And you will find happiness without an end
If you pretend
Remember anyone can dream
And nothing's bad as it may seem
The little things you haven't got
Could be a lot if you pretend

You'll find a love you can share
One you can call your own
Just close your eyes you'll be there
You'll never be alone

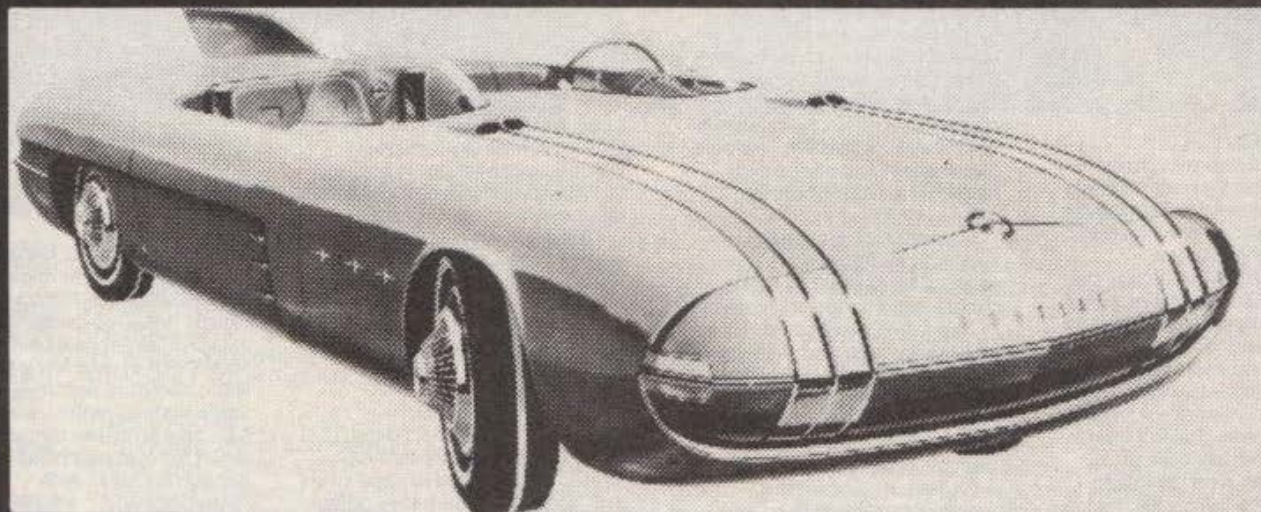
And if you sing this melody
You'll be pretending just like me
The world is mine it can be yours my friend
So why don't you pretend

You'll find a love you can share
One you can call your own
Just close your eyes you'll be there
You'll never be alone

And if you sing this melody
You'll be pretending just like me
The world is mine it can be yours my friend
So why don't you pretend
So why don't you pretend
So why don't you pretend

*Words and music by Douglas/Parman/Lavere
Reproduced by permission Leeds Music Ltd.*

BILL NELSON



LIVING IN MY LIMOUSINE

& BIRDS OF TIN, LOVE IN THE ABSTRACT
NEW SINGLE AVAILABLE NOW WILL 3

SIMPLE M

THEIR FOURTH ALBUM,
"SONS AND
FASCINATION", TAKES
SHAPE IN THE PRESENCE
OF IAN CRANNA



Jim Kerr

FIG. VIRGINIA TURBETT

THE SETTING:

A beautiful, balmy summer's day earlier this year at Rockfield Studios, a converted farmhouse tucked away in the lovely, lush green countryside near Monmouth in Wales. Inside the old stone building a lot of noisy activity is taking place — games of billiards and table tennis are in progress amid waves of laughter from the constant flash of Glaswegian wit among the five young men who, having finally got out of bed, are here to rehearse their new ideas into songs for an album. Like many young contemporary bands, Simple Minds are well into exploring and enjoying what opportunities for good times life has to offer but when it comes to music, suddenly it's time to be serious . . .

THE HISTORY:

The sons of working class Glasgow families, vocalist Jim

Kerr and guitarist Charlie Burchill go way back together, a longstanding friendship cemented by hitching round Europe together during school holidays and by a common taste in music — less fashionable bands like Genesis or the unpredictable Doctors Of Madness (featuring one Richard 'Kid' Strange) as well as the more popular Bowie/Roxy/Velvet Underground division.

Together with drummer Brian McGee, Kerr and Burchill formed half of a short-lived amalgamation of two schoolboy bands during the summer of '77 — yes, the legendary Johnny & The Self Abusers, who capped a less than earth-shaking career by splitting up the day their "Saints And Sinners" single came out on Chiswick. (They're gonna hate me for dragging that one up again but I still think it's a good single.)

Kerr, Burchill and McGee then stuck together and recruited the previously unattached Mick MacNeil (holder of many a medal for classical music) on keyboards and Derek Forbes, then a guitarist with a nondescript pop-rock band called The Subs (one single, "Party Clothes" on Stiff), to bring his creative talents to the bass. Calling themselves Simple Minds, the new line-up soon started packing out local venues with their imaginative, melodic blend of old and new waves — a rare treat amid the snarling power chords of the day.

A contract was signed with Arista, to be followed by two years of frustration as Arista clearly had no idea of what kind of band they had signed. Three albums were issued — the poorly recorded, anxious debut "Life In A Day", the startling rebirth with "Real To Real Cacophony" and the major leap to "Empires And Dance" — but a parting of the ways became inevitable.

A move to Virgin then took place, which brings us back to Rockfield and the five young men headed for the rehearsal room . . .

THE CHEMISTRY:

The rehearsal room is a long, tall rectangular affair, the walls draped with yards of brown horsehair for soundproofing. Even the windows are shuttered,

keeping from view the distractions of the outside world.

Watching a band at work can be an enlightening experience. At one end of the room sits Brian McGee at his drumkit. At the other end is Charlie Burchill plus guitars while Forbes and MacNeil occupy the middle ground. All four are playing around with a couple of tentative ideas while Jim Kerr squats silently on his haunches, forehead on his forearm, listening intently.

The experimenting is clearly not working out. Glances are exchanged and the playing peters out. Kerr raises his head. "Play that bit in 9/8 time again," he says. The rhythm section lock together and suddenly the spark is there, Mick MacNeil slowly building a melody over the unusual beat. And so "In Trance As Mission" — the opening track of Simple Minds' splendid new "Sons and Fascination" LP — is born.

It's a true band creation as well, as Simple Minds do not have a dictator figure. No one is afraid to speak. This also tends to mean that the band have become very hyper-critical of their music, a curious but compelling mixture of enthusiasm and insecurity.

"Before it seemed very straightforward," Kerr recalls later, "but now there's lots of questions going on. I think before we had a, let's say, amateur, humble approach to recording but now there's an enthusiasm to do something really great."

"Before in articles we've always spoken about bands we were influenced by, bands we've always felt we were a shadow of, and so forth. Now we really feel we're up there. Now we really rate ourselves!"

THE EXPLANATIONS:

"Something grand, I think," muses Kerr, casually potting another billiard ball to send yours truly to yet another heavy defeat. He's talking about the lyric he'll add later to the music now filtering out from the rehearsal room into the games room as Burchill's guitar is worked in and "In Trance As Mission" slowly takes shape.

Simple Minds' lyrics are Kerr's department, though he's not keen on the idea of their being taken away from the music. So

it's the images and the atmosphere of a song that the band are keenest to get across?

"Yeah," Kerr nods, "that's really my interest. I used to buy albums on the strength of the atmosphere of song titles if I hadn't heard the band before."

These days, he enthuses, inspiration comes from everywhere — plays, films, actors, documentaries, magazines, books . . . The band's previous single, "The American", was in fact inspired by the bright colours of an exhibition of modern American art that Jim had visited before he'd even been to The States.

It's this openness to their surroundings that causes so much of their work to be associated with travel.

"When I travel," Jim offers, "it's almost trancelike. If I look and see a house or something, I don't think about what kind of architecture, I think who built that house and what happened to them and what happened to their families. Your mind goes off in all kinds of places. Some places the atmosphere is just so thick — you just feel some places and it's really, really inspiring."

It has been suggested to Jim that Simple Minds should tackle issues closer to home instead of travel. Kerr's answer is that he'd feel a hypocrite for suggesting that he had any affinity for that sort of dogma, never having been bored or unemployed except through choice.

Not that he shuts himself off from the world. For instance, the new album track, "Boys From Brazil" (inspired by the book on escaped Nazis) deals with the recent rise of new Nazis like the National Front, but from a side angle instead of tub thumping. Kerr also criticises Spandau Ballet for romanticising dangerous ideas with "Musclebound", which he describes as "really sick".

Simple Minds' own music Jim sums up as cinematic food for thought.

"You do get a chance to travel and talk to a lot of people of our own ages from different countries," he says. "You just get more and more things that piss you off, or just find out more things — it's more education than

MINDS



PHOTO: VIRGINIA TURBETT



Left to right: Mick MacNeil, Derek Forbes, Charlie Burchill, Kenny Hyslop, Jim Kerr.

politics and beliefs. That's the vehicle I choose; it really is education.

"I think if I was totally concerned with the problems of the world I'd be a missionary or something, as opposed to working for Virgin Records . . ."

THE OUTCOME:

The album is now complete, of course, and "In Trance As Mission" is wonderful, easily the equal of anything that Simple Minds have done so far, with its majestic, melodic cruising drive.

That and the rest of the music from the Rockfield and later sessions can be found on the band's new bargain twin album pack. "Sons And Fascination" contains the tracks the band are most pleased with, while "Sister Feelings Call", (an appropriate

line from the title track of the other) will embrace the rest — by no means rejects — and will be available at a reduced price after the Siamese twins have been separated.

Drummer Brian McGee left the group on completing the albums — giving up the touring he disliked so much to marry his girlfriend and settle down — but his departure has, if anything, pulled the other four closer together. (No permanent replacement for Brian is expected; former Zones drummer Kenny Hyslop will sit in for the current British tour.) Never, says Kerr, has the situation in the band been so settled.

Although they're almost like a different band now, so much have they developed during their

four albums in two and a half years, it's interesting to recall their earliest days when the young, unknown and unsigned Kerr and Burchill vowed to create something too good to be ignored, something that would secure the genuine appreciation they've always looked for without having to compromise for the sake of getting on the radio.

"We've always said that there was something traditional about us," Kerr agrees, "like we admired these bands of the seventies who didn't really come through until their third or fourth album.

"I think despite trends and fashion we've always come up with something that's been too good to throw away. I think we're beginning to see some reward for that now."

FOREIGNER

URGENT

You're not shy you get around
You wanna fly, don't want your feet on the ground
You stay up you won't come down
You wanna live you wanna move to the sound
Got fire in your veins
Burning hot but you don't feel the same
Your desire is insane
You can't stop until you do it again
Sometimes I wonder as I look in your eyes
Maybe you're thinking of some other guy
But I know, yes I know, how to treat you right
That's why you call me in the middle of the night

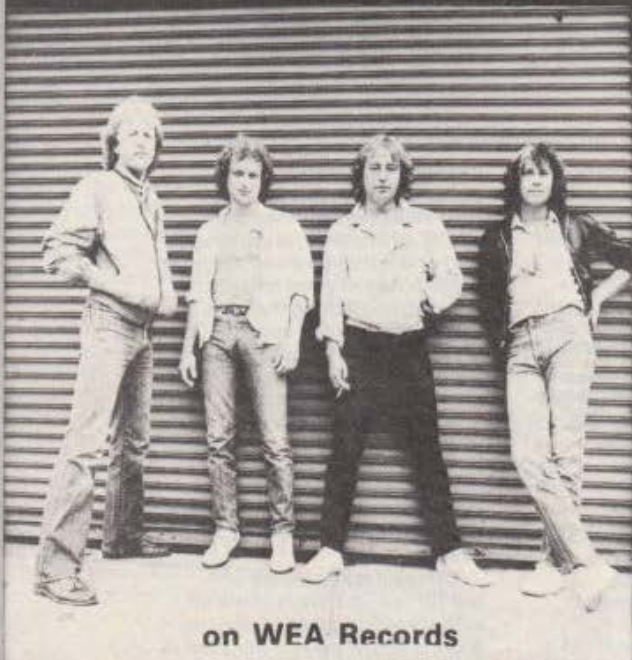
You say it's urgent so urgent
So urgent just you wait and see
How urgent my love can be
It's urgent

You play tricks on my mind
You're everywhere but you're so hard to find
You're not warm and sentimental
You're so extreme you can be so temperamental
But I'm not looking for another lass
I know what I need and I need it fast
Yeah there's one thing in common that we both share
It's the need for each other anytime anywhere

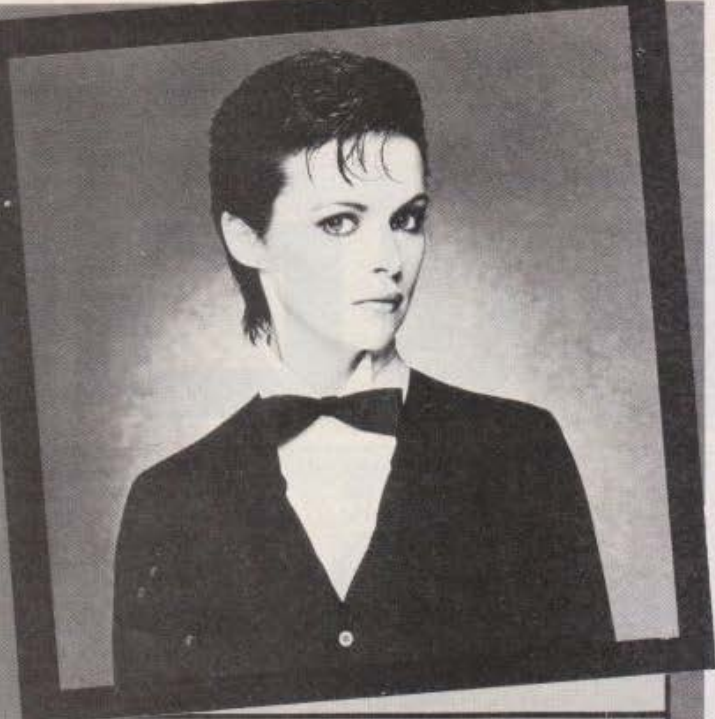
It gets urgent so urgent
You know it's urgent
I wanna tell you it's the same for me
So urgent
Just you wait and see
How urgent our love can be
It's urgent

You say it's urgent
Make it fast make it urgent
Do it quick, do it urgent
Gotta walk make it urgent
Want it quick make it urgent, urgent
Emergency, urgent, urgent
Emergency, urgent, urgent, urgent, urgent
Emergency, urgent, urgent, urgent, urgent

Words and music by Jones
Reproduced by permission Warner Bros. Music Ltd.



on WEA Records



JUST ANOTHER BROKEN HEART

Sheena Easton

All I need, get my share, of someone's tender loving care
But there are people, people everywhere
Whose hearts are broken beyond repair
You took your choice from the display
Wrapped me up, took home to play
When love ran out, threw me away
Cost more to mend, than you would pay

I feel used and confused
You know I do, you know I do, you know I do, you know I do
I'm no freak I'm not unique
I'm not alone but no one really cares

Chorus

I'm just another broken heart
I'm just another broken heart
I'm just another broken heart
I'm just another broken heart, heart, heart
I'm just another broken heart

It feels like I was loaned to you
A library book you won't renew
A card arrives, you're overdue
You get replaced by someone new
Feel foiled and shop soiled
You know I do, you know I do, you know I do, you know I do
You made me a refugee
I'm not alone and no one really cares

Repeat chorus

I feel used and confused
You know I do, you know I do, you know I do, you know I do
I'm no freak I'm not unique
I'm not alone but no one really cares

Repeat chorus to fade

Words and music by Leeson/Vale
Reproduced by permission Chappell Music/C & D Music

on EMI Records

PENTHOUSE AND PAVEMENT

The first album from

HEAVEN 17

Sheffield · Edinburgh · London



B.E.F.

The New Partnership – that's opening doors all over the world

Virgin

smashHITS



Depeche Mode

FREE!

BADGES

It being that time of year when we foolishly heap free booty upon our faithful readers, prepare yourselves for the next gift-laden issue (out **October 1**). Attached to each copy will be one of the five badges pictured opposite — that's **Duran Duran**, **Adam**, **Julian Cope**, **Motorhead** and **Toyah**. Sift through the stack and you'll find the ones you want (if you get there early enough!)

And that's only the half of it! Hard on its heels will be a second stupendous ish (out **October 15**) positively groaning beneath the weight of a mammoth (well — 34" x 22") free poster depicting — in glorious blazing colour — the new-look **Adam** on one side and **Spandau Ballet** and **The Police** on the other.

Make sure you don't miss out and place an order for both **TODAY!** Heads down — the flood of freebies begins on **OCTOBER 1st!**



Badges shown bigger than actual size



The October issue of the best-dressed mag on the racks brings you Ultravox and Teardrop exploding in full colour and full voice; a rapper raps about rapping, and psychedelia descends into the Groovy cellar.

We take a look at Bauhaus and The Bauhaus, Shock and Multivizion, Pete Burns and Peter Shelley, and chat about fashion to Chatters.

There's also a giant (34" x 22") poster in glorious colour of Ultravox backed by Gary Numan, a look at what you are wearing in a street chic roundup, Heaven 17, one of Japan and the resurrection of Harry Cool.

Make sure of your copy by placing an order with your newsagent. October issue on sale September 19th.



GODLEY AND CREME

UNDER YOUR THUMB

I was standing in the station being pounded by the rain
So I chose the last compartment of a stationary train
I felt someone get in behind me but I never caught their eye
But I thought I heard a woman's voice whispering goodbye

So I lay down in the darkness with the beer and coffee stains
And I stared out at the thunder through the broken window panes
And although the storm was booming like an engine in the sky
I'm sure I heard a woman's voice cry

Chorus

Don't wanna be under your thumb forever
Don't wanna be under your thumb forever
Don't wanna be under your thumb it's over and done
I'll never be, under your thumb forever

So I rolled myself a cigarette and smoked it on my own
But it didn't stop the whispers or the smell of her Cologne
Then she rose up out of nowhere and her hair was full of steam
And she stuck her head out the window and screamed, and screamed
She screamed . . .

Repeat chorus

So I picked up an old newspaper to read
And I noticed something very strange indeed
So I looked a little closer and it chilled me to the bone
"Woman throws herself from speeding train, identity unknown"
But I recognised the picture of the woman who was dead
And underneath the picture it said . . .

Repeat chorus to fade

Words and music by Godley & Creme
Reproduced by permission St Anne's Music Ltd.

ON POLYDOR RECORDS

JOAN ARMATRADING

I'M LUCKY

I'm lucky, I'm lucky
I'm lucky, I'm lucky
I can walk under ladders
Yes I'm so lucky
That I'm as lucky
As me

Struck it rich
Dirty rich
No work
And get richer
And the world
Loves a winner
Yes I'm so happy
That you're happy
With me

You are happy too
Ain't you baby

Numero uno
Living for
Right now
And it's
L.I.V.I.N.G.
When I'm here
With you

I'm lucky, I'm lucky
I'm lucky, I'm lucky
Don't need a bracelet
No salt
For my shoulder
I don't own a rabbit
No clover
No heather
No cross
No wonder
I'm lucky, I'm lucky
I'm lucky
I can walk under ladders

I'm lucky, I'm lucky
I'm lucky, I'm lucky
I can walk under ladders
I don't own a bracelet
No clover
No heather
No cross
No wonder
I'm lucky, I'm lucky
I'm lucky, I'm lucky
I can walk under ladders
I can walk under ladders

Words and music by Joan Armatrading
Reproduced by permission Rondor Music Ltd.

ON ARM RECORDS



REVIEWS

singles

by Tim De Lisle



DEPECHE MODE: Just Can't Get Enough (Mute). A less memorable but sound enough follow-up to "New Life"; well executed and good for dancing, but not so strong lyrically as recent hits by the Mode's rivals.

BOB DYLAN: Lenny Bruce (CBS). There can be few people in any walk of life who are getting a worse press than Bob Dylan. No-one ever has a good word for him; mainly, it seems, because of his religious views. For me he remains one of the very few great songwriters, and there could be no better reminder of his talents than this poignant, simple ballad. Far from commercial, but by far my single of the fortnight.

RICKIE LEE JONES: Woody & Dutch On The Slow Train To Peking (WEA). Simon Bates was raving about this the other morning and I couldn't see why. But in stereo, and after a few plays, it grew and grew on me. Offbeat and jazzy, the song takes time to get going but then so, I assume, does the vehicle it celebrates. If anything, Rickie Lee sings better than on "Chuck E's In Love". Delicious!

JOAN ARMATRADING: I'm Lucky (A&M). Just the kind of song that first made Joan popular — mellow, medium-paced soul, beautifully sung. The difference now is that Joan's voice is backed not with gentle guitars but with the strident synthesisers and snare drums that producer Steve Lillywhite used to such good effect with Peter Gabriel. But here the combination doesn't work.

THE RUBETTES: Rockin' Rubettes Party 45 (Polydor). As the title suggests, yet another

medley, but one which has three tracks a side rather than 26 because the boys only made six hit singles. That they should be brought out of mothballs now is ironic since in 1973-75 songs like "Sugar Baby Jive" cashed in on '50s nostalgia. So this is third-hand as well as third-rate. I trust those of you who bought "Stars On 45" are feeling guilty.

IRON MAIDEN: Maiden Japan (EMI 12"). A four-track souvenir of the group's first world tour which is lost on me. Sounds good considering it's live, and will no doubt go down well with the "headbangers, earthdogs, and metal merchants" to whom it is dedicated.

PETER BAUMANN: Repeat Repeat (Virgin). Produced by the admirable Robert Palmer, whose influence on Baumann (formerly of Tangerine Dream and never before a vocalist) has been tremendous. "Repeat Repeat" is an infectious dance record in the style of "Looking For Clues". Might just get the popular success that is evading Palmer.

THE BLUES BAND: Who's Right And Who's Wrong (Arista). One of the Band's least bluesy singles; more of a late '60s rock song and featuring vocals from Paul Jones that could well be a Jagger pastiche. Quite good but not very commercial.



MADNESS: Shut Up (Stiff). Oh Madness. You are a fine group and several of your eight hit singles have been excellent. This is sure to be the ninth but it doesn't deserve it. The song is dull and not very nutty and surely shouldn't have been released. There must be something better on the new album. Don't watch that, watch your step!



ADAM AND THE ANTS: Prince Charming (CBS). Not another Royal Wedding souvenir but it might well be, so safe and predictable and glossily-packaged is Adam's latest number one. Sounds OK on the radio but fast becomes tedious in your living room — a far cry from "Dog Eat Dog" and "Antmusic". Is he past his peak? (Pull up the drawbridge. — Ed.)

SPARKS: Funny Face (Why-Fi). Sparks usually make terrific singles for little reward. (I'd be pushed to name two better chart flops than "Young Girls" and "Tips For Teens".) "Funny Face" is all right but not up to that standard, so maybe it'll be a hit.

BUDGIE: Keeping A Rendezvous (RCA). I don't know which is worse — the dreary hard rock of the song or the equally clichéd painting on the picture disc.

ATF: Frozen Rivers (Epic); NEW MUSIK: The Planet Doesn't Mind (GTO); RPM: Lost In Space (Ariola). Very much three of a kind. All of them carry on from where the Buggles left off, and all are the protégés of Tony Mansfield, who still produces New Musik and RPM and also wrote "The Planet Doesn't Mind". "Frozen Rivers" is a terrific old-fashioned pop song; the other two are very colourless.

BETTE BRIGHT AND THE ILLUMINATIONS: Some Girls Have All The Luck (Korova). Ms. Bright could be forgiven if the title was a wry comment on her chart record, which is lamentable and hard to explain in the light of other girls' recent successes. This song could do the trick. It's light

and bouncy with a strong melody and '60s girl-group vocals.

DIANA ROSS & LIONEL RITCHIE: Endless Love (Motown); ARETHA FRANKLIN & GEORGE BENSON: Love All The Hurt Away (Arista). On the whole these big-name duets don't work. Two voices tend to make a love song much slushier than one, and so it goes with Franklin & Benson. Ross & Ritchie are on to a much better thing. "Endless Love", written by Ritchie in his Commodores' vein, is number one in America and the theme song from the new Brooke Shields film. All the same it's an excellent track, sung with restraint and sure to be a last dance for many years to come.

MARC BOLAN: You Scare Me To Death (Cherry Red). Consistency was never one of Marc Bolan's strengths. When he was good he was brilliant but when he was bad he was awful — and this is indisputably bad. An early demo discovered and produced by Bolan's manager, Simon Napier-Bell, "as Marc would have done it if he were still alive", the single smacks of commercial overkill. Why else would single, album and forthcoming biography all have the same sensationalist title?



DAVE STEWART WITH BARBARA GASKIN: It's My Party (And I'll Cry If I Want To) (Stiff). The second in Stewart's series of "broken records" or miscellaneous musical meanderings, it's every bit as good as the first, "What Becomes Of The Broken Hearted". Again Stewart has cleverly re-arranged a classic single so that the charm

albums

and melody of the original are retained while he does all the instrumentation electronically. In the middle he gets a bit claptrap-happy but otherwise doesn't put a foot wrong.



ALTERED IMAGES: Happy Birthday (Epic 12"). Not an instant rehash of Stevie Wonder's hit but an equally boppy and enjoyable song of their own in which the drummer upstages even the husky vocals of pin-up Claire. But does every new band have to put a T. Rex cover on the b-side?



TENPOLE TUDOR with THE SEX PISTOLS: Who Killed Bambi (Virgin). Diabolical. Winner (by a short head from the Rubettes) of the Least Excusable Re-release of The Fortnight Award.

THE RAYBEATS: Holiday Inn Spain (Don't Fall Off The Mountain). Like the above it's produced by Martin Rushent but there the similarity ends. "Holiday Inn Spain" is a very satisfactory cross between early Shadows and one of those old detective series TV themes.



HEAVEN 17: Penthouse And Pavement (Virgin). In which ex-Human Leaguers Marsh and Ware toy with two distinct approaches. The "Pavement" half is spun round guest artiste John Wilson's deft funk bass and features sax and piano. "Penthouse" is darker, just voice and synthesisers. The title track suggests some overall "concept" but they don't seem to mean it too seriously. Whatever, this is often danceable, always intriguing and sometimes a whole lot more. (8 out of 10).

Dave Rimmer.

IAN DURY: Lord Upminster (Polydor). The latest in a long line to use the services of Jamaican rhythm maestros, Sly and Robbie, and never was a European more suited to their tropical bass and drum heat. Mr. Dury shouts, whimpers, cries and screams over boiling rumbles and thumps. He "sings" with authority and his usual demonic possession. Maybe most important of all, he sounds like he's really enjoying himself for the first time in a long while. Purchasers should feel likewise. (8 out of 10).

Pete Silvertown.

GARY NUMAN: Dance (Beggars Banquet). Gary gets my vote as the most wantonly misunderstood performer of our time. This is exquisite — restrained, bitter, emotive, intelligent, alien, stylish and, yes, timeless. Despite his tendency to wear his influences on his sleeve, he's moved into a league of his own. The dance is mostly slow and, in their own way, these are love songs, delivered among haunting strands of melody,

inspired use of percussion and exposed nerves awaiting the critical jab. It will come. (9 out of 10).

Johnny Black.

SHAKIN' STEVENS: Shaky (Epic). What a year it's been for Wales. John Toshack put the Swans back in Div. One and Charlie Boyo got wed in front of the whole wide world. And now here comes the other Prince of Wales. The ingredients are just right — 14 tracks that include a brace of hits, some blasts from the past and five newies penned by Shaky himself. Add Stuart Coleman's usual vibrant production and you have an album destined to turn gold before you can say LLANFAIRPWLLGWYN-GYLLGOGERYCHWYRNDROB-WILLANTYSILIOGOGOGOCHI (8 out of 10).

Fred Dellar.

ULTRAVOX: Rage In Eden (Chrysalis). Like Numan, these chaps make no attempt to disguise their influences but, unlike him, they seldom stamp any individuality on the final vinyl. Tastefully packaged, highly polished neuro-music, but, except for a couple of tracks, too bland to satisfy. The sparse, edgy "Your Name" shows how good they can be and "I Remember" also works a treat but otherwise — blah blah. I just don't care for it. Am I allowed to say that? (5 out of 10).

Johnny Black.

CRUSADERS: Standing Tall (MCA). Although the Crusaders have been involved in more than 200 gold albums (more than any other group in the world), they're still willing to explore new directions. The LP features a cast of thousands including Billy Preston, Paulinho da Costa and the unique voice of our own Joe Cocker. Musically the record is brilliant, with strong melody lines everywhere. The general feeling is perhaps more uptempo than usual while the tracks featuring Cocker reveal their basic blues and jazz roots. Highly recommended. (8 out of 10).

Beverly Hillier.

ALTERED IMAGES: Happy Birthday (Epic). "Sounds a bit psychedelic," remarks a passing Mark Ellen. Not really — it's

straightforward bouncy pop at heart with lots of neat riffs 'n' rhythms and some good guitar sounds. Superficially very attractive but the riffs never develop into real songs, the lyrics tend to the nursery rhyme and the sameness of approach — underlined by Steve Severin's Banshee-style production and Clare's forever cutesy vocals — begins to grate after a while. Still, plenty of promise yet. N.B. "Dead Pop Stars" (their best song) is notably absent. (6 out of 10).

Ian Cranna.



THE COMSAT ANGELS: Sleep No More (Polydor). Or "Music For Insomniacs". A dense, ominous collection of sound-tracks specially tailored for the early hours, this second LP has the unmistakable haunting quality of their first, "Waiting For A Miracle", but without any possible singles. It makes passionate but uneasy listening — murky bass, drums like rifle shots, a guitar and organ both on the verge of a nervous breakdown and a vocal that's gloriously gloomy. I'll have cheered up tomorrow. Till then ... (8 out of 10).

Mark Ellen.

MEAT LOAF: Dead Ringer (Epic). Over the top again and still out in front. Ultra-American, Meat Loaf swims against the current British tides of cool dance and electronic explorations with his fullblooded vocals and thunderous arrangements. Brilliantly clear production keeps the focus on his voice, carrying the emotion and writer Steinman's story lines. Endearingly, Meat and partner know how to take the mickey out of themselves something rotten. As the posh critics say, "hugely enjoyable". (9 out of 10).

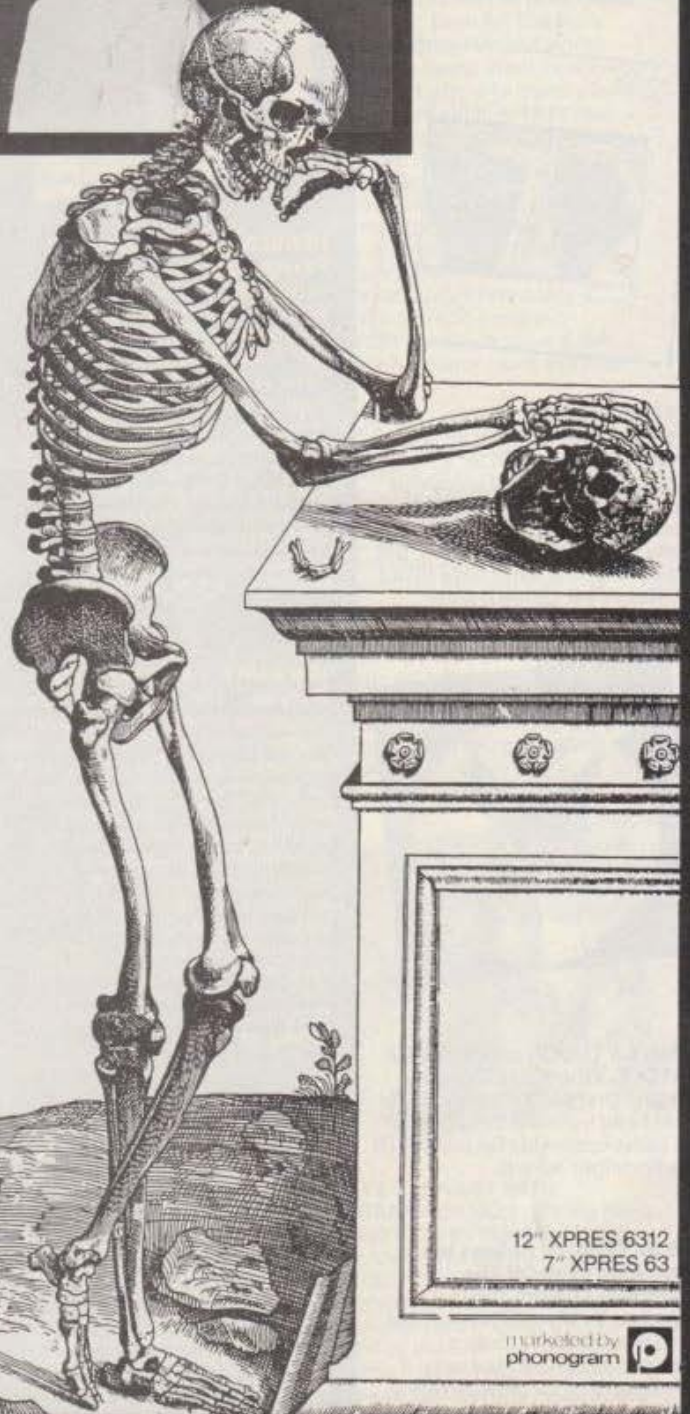
Mike Stand.

DRAMATIS




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albums

THE LATEST on the long-awaited Joy Division retrospective double album is that it has been postponed yet again, this time without date, to make way for new albums by tedious bores Section 25 and A Certain Ratio. On no account should you write to Factory at 86 Palatine Road, Manchester 20, complaining about this ludicrous state of affairs and telling them to get their finger out.

One useful compilation that has appeared however is "77 — Early Years — 79" (Step Forward) from The Fall. Lots of great rebellious jukebox favourites here, from "Repetition" and "It's The New Thing" through to "Rowche Rumble" and "Fiery Jack".

(Contact: SAE to 41b Blenheim Mews, London W11.)

independent albums top 10

TWO THS WEEKS WEEK AGO	TITLE/ARTIST	LABEL
1	1 PRESENT ARMS UB40	DEP International
2	NEW RED MECCA Cabaret Voltaire	Rough Trade
3	2 THE LAST CALL Anti-Pasti	Rondelet
4	3 PENIS ENVY Crass	Crass
5	5 SIGNING OFF UB40	Graduate
6	NEW COVER PLUS Hazel O'Connor	Albion
7	7 PLAYING WITH A DIFFERENT SEX Au Pairs	Human
8	NEW WISE AND FOOLISH Misty In Roots	People Unite
9	4 PUNKS NOT DEAD Exploited	Secret
10	6 ANTHEM Toyah	Safari

independent singles top 30

TWO THS WEEKS WEEK AGO	TITLE/ARTIST	LABEL
1	1 ONE IN TEN UB40	DEP International
2	2 INCONVENIENCE AU PAIRS	Human
3	NEW ALL-OUT ATTACK (EP) BLITZ	No Future
4	3 RELEASE THE BATS/BLAST OFF BIRTHDAY PARTY	4AD
5	7 I DON'T WANT TO LIVE WITH MONKEYS HIGSONS	Romans In Britain
6	4 NEW LIFE DEPECHE MODE	Mute
7	5 PAPA'S GOT A BRAND NEW PIG BAG PIG BAG	Y
8	8 PUPPETS OF WAR (EP) CHRON GEN	Fresh
9	9 KITCHEN PERSON ASSOCIATES	Situation 2
10	11 ANOTHER ONE BITES THE DUST GENERAL SAINT/CUINT EASTWOOD	Greensleeves
11	20 FOUR SORE POINTS (EP) ANTI-PASTI	Rondelet
12	6 ONE LAW FOR THEM 4-SKINS	Clockwork Fun
13	22 CEREMONY NEW ORDER	Factory
14	10 NERD THEATRE OF HATE	Burning Nome
15	14 MOTORHEAD HAWKWIND	Flicknife
16	13 THE RESURRECTION (EP) VICE SQUAD	Riot City
17	16 SMILES AND LAUGHTER MODERN ENGLISH	4AD
18	NEW KINGS CROSS CHARGE	Test Pressing
19	19 NEW SMELL (EP) FLUX OF PINK INDIANS	Crass
20	15 MATTRESS OF WIRE AZTEC CAMERA	Postcard
21	29 DREAMING OF ME DEPECHE MODE	Mute
22	24 NAGASAKI NIGHTMARE CRASS	Crass
23	23 LAST ROCKERS VICE SQUAD	Riot City
24	NEW HOLIDAY IN CAMBODIA DEAD KENNEDYS	Cherry Red
25	18 ARMY LIFE EXPLOITED	Secret
26	25 EXPLOITED BARMY ARMY EXPLOITED	Secret
27	28 LOVE WILL TEAR US APART JOY DIVISION	Factory
28	NEW REALITY ASYLUM CRASS	Crass
29	NEW DOGS OF WAR EXPLOITED	Secret
30	17 LET THEM FREE (EP) ANTI-PASTI	Rondelet

JUST WHEN you thought it wasn't possible to be that original ever again, along comes Laurie Anderson with her "O Superman"/"Walk The Dog" (One Ten Records) to wipe the floor with just about every other single released this year.

Laurie Anderson is a New York performance artist (doing it — art = performance) whose act takes in film, electronics and mime as well as music.

Stunning is the word for "O Superman" — a jaw-dropping impact from a minimum of unusual materials: a taped child's cry as rhythm, a slow seductive tune with a brilliant lyric through synthesised vocals that neatly ties up America's mom-and-materialism-complexes. The slightly more orthodox and humorous (but no less telling) "Walk The Dog" completes a record that defies pigeonholing. Hypnotic and lethal at the same time, this is an inspired work of genius.

(Available through Rough Trade — SAE to Promo Info, 137 Blenheim Crescent, London W11.)



singles

THE BEST home-grown single to escape recently is actually an oldie, though newly released. "Woah Yeah!" (Shake Project/Pop: Aural) is the lead track of an EP by Jo Callis, now of The Human League, late of Shake (the ex-Rezillos musicians plus current Teardrop guitarist Troy Tate) with whom this was recorded. A pity Shake never got a proper chance to show their paces — they were excellent, as is this fine example of intelligent pop — energetic, feeling and highly tuneful. Only slightly less strong is "Sinistrare" on the flip, and a busy Tate song "Dodo Boys" completes a small gem guaranteed to please whatever your particular loyalties. (Contact: SAE to 3/4 East Norton Place, Abbeyhill, Edinburgh 7.)

Drinking Electricity used to be with Pop: Aural as well; they're now on their own Survival label. "Subliminal"/"Random Particles" are two pieces of electronic pop — thoughtful, clean-lined and a bit more forceful than previously, though still a mite short of turning from interesting to essential. Check it out. (Contact: SAE to 10 Radbourne Avenue, Ealing, London W5.)

More good news from Liverpool — the Elery Bop's single is out at last. "Hit The Moon"/"One True Way" (Base Ideas) are two streamlined but raunchy songs whose simplicity and drive owes something to rockabilly, even though they have almost as much in common with some early Bunnymen stuff (stir, stir!) A good start and well worth buying. (Contact: SAE to 4 Chiswell Street, Kensington, Liverpool 7.)

imports

THE LATEST package has arrived from Les Disques du Crepuscule in Belgium. "Hommages" is an album from Eno buddy Gavin Bryars of four extended piano pieces — quietly restful mood music which will appeal to all those who harboured a secret liking at school for the more beautiful and touching corners of classical music.

Repetition — who seem to have lost one ex-Spizz man (Pete Petrol) but gained another (Jim Solar) — have meanwhile turned to funk. "A Full Rotation" is a lively piece of white disco while "The Body Cries" is even better, a controlled slow song with a definite nod to Joy Division. Good songs, good playing, good record.

Crepuscule are also the publishers of Richard Jobson's book of poems "A Man For All Seasons" which is actually very good despite being sniffed at by philistines elsewhere in this very magazine a couple of issues back. Check it out.

(Available through Rough Trade. For full Crepuscule and Factory Benelux checklist and prices, write to Annik at 32 Avenue des Phalenes (B13), 1050 Bruxelles, Belgium.)

rockabilly rabble

A PACKAGE of gen-oo-ine rock'n'roll 45's reaches us from Nervous Records, most of the "artistes" concerned looking extremely grisly customers. So just in case there really is a psychopath among them, we'll say hi to them all...

Probably the most interesting item is the original version of The Polecats' "Rockabilly Guy"/"Chicken Shack" which you doubtless already know. This sounds much cheaper and livelier than the subdued chart version, and I still hate it.

Easily the best of the batch instead is Legendary Lonnie's "Constipation Shake"/"Devil's Guitar" which gets full marks for being fun as well as different and good. And if you can listen to the Judas Priests and AC/DCs of this world and still keep a straight face after you've heard the 'B' side then it really is the funny farm for you. Recommended.

Next best are The Deitas who are good enough songwriters to make their rowdy "Heart Attack"/"Spellbound" memorable and convincing, and suggest they might well make a real name for themselves. Well worth checking out.


Which is more than can be said for the rest — all standard form and no content. Rockin' Johnnie Austin sounds very clean and authentic on "City Lights"/"Rockabilly Stroll" but also very forgettable. Same goes for his two ancient sounding "All The Time" and "Born To Be A Raver" tracks on a shared EP with The Feds, who sound like every rock'n'roll cliché rolled into one with their "Two Time Loser" and "Rockabilly Queen". Fun for fanatics perhaps, but about as much to do with with Eighties as the dodo. (Oops — exits looking nervously over his shoulder for likely psychopaths...)

(Contact for Nervous Records: SAE to 4/36 Dabbs Hill Lane, Northolt, Middlesex.)

Red Starr

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DEMON RECORDS

BIRO buddies

Two girls, Karen and Jane (15), would like to hear from two futuristic males. Into Spandau, Duran, Depeche Mode, Human League etc. Address to: 5 Derwent Grove, Prince's Road, Hull, N. Humberside.

15 year old Finnish girl would like to correspond with boys. Contact: Tarja Tuusa, Jyvamaki 3210, Ypaja, Finland.

13 year old headbanger would like penpals to write to, especially girls aged 12-14. I am very fashion conscious. Hobbies include reading Smash Hits, listening to music and going to discos. Write to: Lisa Davies, 55 Blythe Avenue, Meir Heath, Stoke-on-Trent, Staffs ST3 7JZ.

Hi! My name is Trish. I am a 17 going on 18 year old Mod. I wish to write to other Mods around the country so I can find out what is going on. Likes include The Small Faces, The Kinks (early stuff), The Who and others. Contact this 100% hip Mod at: Trish Wills, 21 Chase Road, Brentwood, Essex CM14 4LG.

Male, 19, into Sci-Fi, panelology (comic collecting), Art, Monty Python, Gary Numan and anything weird. Anyone with similar interests or if you're just a nice person who doesn't bite, please write to: Paul Arnill, 18 The Crescent, St Neots, Cambs PE19 1EQ.

An attractive, adorable, intelligent, fantastic (and modest) 16 year old male requires female biro buddies with similar qualities! Likes all funk bands, disco, soul, keeping fit, football, telling decent jokes and having a laugh. If interested write to Stu at: 42 Manor Road, Widnes, Cheshire.

Calling all idiots! My name is Jayne and I am a completely insane 12 year old female. Since nobody in their right mind will have anything to do with me, I turn to this to make contact with another idiot. Likes: Duran, Soft Cell, Spandau, Toyah and Hazel. Please help. Write to: Jayne McCance, Rectory College, St Mary, Jersey, C.I.

Hi good guys! My name is Teresa Driscoll and I am 14. I like new romantic and funk music. I love to dance and dress in fashion. If you want a lifelong friend, write to me at: 75 Tynley Croft, Harlow, Essex.

I am 11 years old and would like a girl penpal aged 11-13. I like Adam And The Ants, Tenpole Tudor, punks and skins. Please send pic if possible to: Jason Booth, 656 Carlton Road, Nottingham.

My name's Lisa and I am 16. I like The Pistols, Altered Images, Nina Hagen and SLF. Pic would be appreciated if you decide to write to me at: 85 Anson Road, Great Wyrley, South Staffs.

Two loony females aged 15 would like to exchange scribbled notes with two hunky futurist males. Into friils, flying carpets, Steve Strange, Bowie, Duran and loads more, including pancakes and brown sauce butties. Write to Kerry and Ali at: Whitehouse Farm, Kirk Michael, Isle of Man.

Female (16) would like to write to a dishy futurist male (16-18) who fancies himself as Tony Hadley. Must like Spandau, Visage etc. It is also essential to have a violent dislike for Bucks Fizz and Shaky. Send a pic if possible to: Jeanette, 35 High Street, North Ferriby, North Humberside.

Humorous female wants biro buddies, aged 14-18. Likes most music but especially Duran Duran and Kim Wilde. Write to: Lori Harding, Westbury, Sheepdown Drive, Petworth, Sussex. Please include pic!

I'm 18 and into Adam, The Police, Siouxsie, Kate Bush and Toyah. Ambition: to be a singer in a group. Write to me if you are 17 or over. Sense of humour essential. All letters answered. Contact: Marion Ray, 34 Pennine Road, Slough, Berkshire SL2 1SQ.

Hi fans, I am a 13 year old male. I like Two-Tone stuff, The Specials, Madness, Tenpole and Human League. Want female biro buddies of the same age. Send pics to: James, 26 Pingle Avenue, Millhouses, Sheffield.

Notice: would anyone like to contact me? I am a blonde (sometimes dyed) freaky female who wishes to correspond with anyone into Duran, Teardrop, Toyah, Siouxsie and The Human League. Please (grovel, grovel) write to: Tracy, 34 The Ridgeway, Hammerwich, Nr. Walsall, Staffs.

Two females aged 17 would like two males (17+). Interested in ELO, Shakin' Stevens, Spandau Ballet etc. Pics if possible to: Ellen and Gill, 113 Rycroft Street, Stapleford, Notts NG9 8PN.

If you are into The Specials and Madness, are aged 12-15 and want a biro buddy, then write to me, Grainne, at: 12 Bellevue Drive, Belfast BT36 7QE, N. Ireland.

Two gorgeous 16 year old new romantic females require two males to drop 'em... a line! Must have zany sense of humour and be into Duran, Adam, Visage etc. Pics if possible to: Jenny and Becky, 14a Ipswich Road, Norwich, Norfolk NR2 2LP.

One lonely 13 year old girl wishes to have penpals who like Depeche Mode, The Jacksons and Third World. So get pen to pad and write to Lesley Fenton, 21 Piper Road, Longley, Sheffield.

Girl biro buddy required by 20 year old male. Interests include: soccer, pop, darts and making sure I get my Smash Hits every fortnight and Match Weekly every week. Fave groups include U2, Ultravox, Teardrop Explodes, Toyah and Girlschool. My favourite soccer team is Spurs, whom I have followed for 5 years now. Write to: Alan Headon, 113 Shantalla Road, Whitehall, Dublin 9, Eire.

Two hunky 14 year olds looking for two attractive... well, fairly attractive... well, any girls really! We like all music except punk and heavy metal. Send notes and pics to: Andy and Andy, 9 Ravendale Drive, Longwell Green, Bristol, Avon.

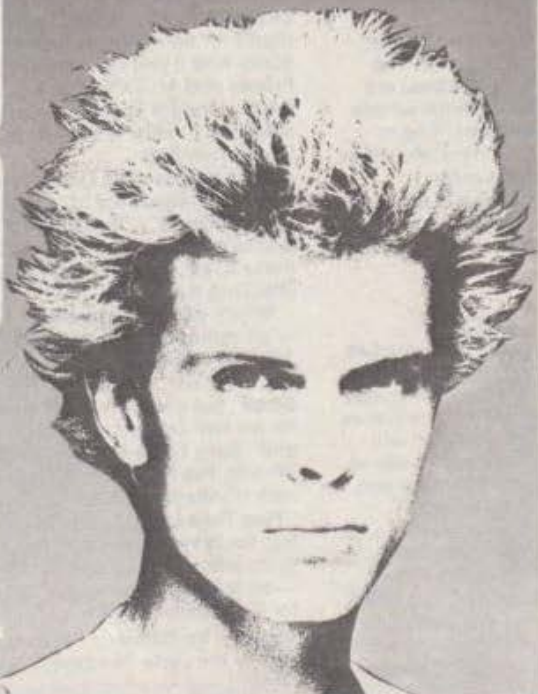
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DOLL



Chrysalis

FACT IS...

ALL IS not well in Swansea. P. Lewis and his mum have been arguing the toss about who first sang "Green Door". P. (excuse the intimacy) thought it was Jim Lowe while mum went for Frankie Vaughan. The truth of the matter is that Lowe was first. His version went to number one in America in September 1956 (on the Dot label) and to number eight in the British charts the following month (on the London label).

Frankie Vaughan, however, had the big British hit, reaching number two in November of the same year. Just to confuse matters even more, a gentleman called Wynder K. Frog (who also appeared on early records by Traffic) almost had a hit with an instrumental version of the song in 1969!



The top 18 inches of "man-mountain" Tony Hadley (actual size)

An unnamed Rubettes fan in Corby (who has since switched her allegiance to Chas Smash) wants to know what has happened to her bygone bedroom pin-ups. Unfortunately, the boys have disappeared without trace but don't get downhearted. It just so happens that Polydor have released a medley single by the group which consists of snatches from "I Can Do It", "Juke Box Jive", "Foe-De-Oh-Dee", "Sugar Baby Love", "Tonight" and "Little Darling".

Andrew in Godalming and Janice in Newcastle Upon Tyne are devoted fans of the late Bob Marley and want a discography. If we included all the records that Marley ever played on, it would fill a small encyclopedia. So the following is a list simply of albums that are easily available. Marley's early period during the Sixties is well represented by "Birth Of A Legend, Parts 1 & 2" on CBS and "African Herbsman", "Soul Rebels" and "Rasta Revolution" on Trojan. His later, better known records are all on Island and go like this: "Catch A Fire" (1973), "Burnin'" (74), "Natty Dread" (75), "Live" (75), "Rastaman Vibration" (76), "Exodus" (77), "Kaya" (78), "Babylon By Bus" (78), "Survival" (79) and "Uprising" (80).



Bob Marley: singing in a high wind



Frankie Vaughan: wombling in black tie and tails (actual size)

G. Forgie of Brodick in the Isle of Arran is anxious to learn what Stuart Adamson has been up to since he left the Skids. Stuart's lying low at the moment, writing and rehearsing new songs at home in Dunfermline. There are no immediate plans for a single, album, new band or tour. He's also left Virgin which means that he's up for grabs. Record companies should take note.

Whoops... Linda from Bury spotted a howler in "The Smash Hits Book Of Pop Lists". We thought that Spandau's hunky vocalist, Tony Hadley, measured a mere 6' 2" from head to toe. Linda had her doubts especially as her television set wasn't big enough to show the whole of Tony at one time. Your suspicions are confirmed, Linda. With beetroot faces, we have to announce that Mr Hadley is, in fact, a towering 6' 3".

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Shoot, shoot, shooting gallery
Set your body free

All the cowgirls are out on the street
They keep stopping in time with the heat
Bring your baby load up your gun
Smack in the middle gets the blues on the run
You just prime your rifle for ecstasy
And if you want it, you got it
You'll get it from me

All the cowgirls are out on the street
They keep stopping in time with the heat
Bring your baby load up your gun
Smack in the middle gets the blues on the run
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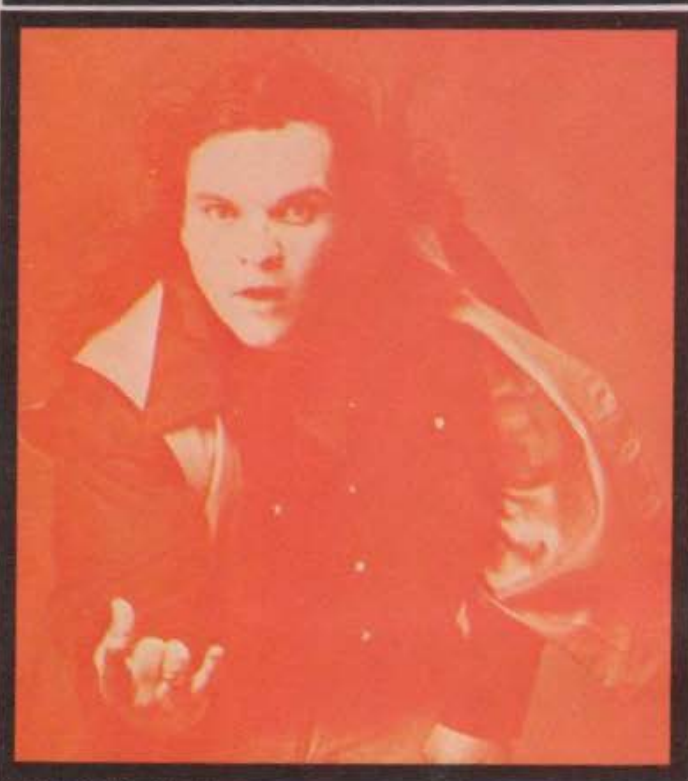
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Shoot, shoot, shooting gallery
Repeat to fade

Words and music by Brian Hodgson/Tony Colton
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Requested by Jennifer Kapur, Handsworth, Birmingham

LOAF STORY

Or "How To Sell Eight Million Albums When Nobody's Looking". Mike Stand serves up the Meat Loaf.



MEAT LOAF'S "Bat Out Of Hell" album was unquestionably one of the rock phenomena of the last decade. And, of course, success is wonderful . . . but just imagine the prospect he surveys this month as at long last he releases his new one, "Dead Ringer". It's a murderous case of "Right then, follow that!"

In January 1978, the week before the Sex Pistols broke up, "Bat Out Of Hell" emerged to a bare ripple of publicity. Since then it has sold eight million copies including 950,000 in the UK — and it's rising still. No flash smash, it has been in the British album charts for a total of 168 weeks and only last month it climbed as high as No. 9 again.

Eight million. Picture it. Pile them up and the stack would be fifteen and three quarter miles high (assuming a passing Jumbo didn't knock it over). Three Everests one on top of the other!

Start laying them edge to edge in New York, go west young man, and 1,594 miles 1,026 yards later you'd drop the eighth million on the foothills of the Rockies!

This from a man who, pre-'78, was a fully trained and

experienced nonentity, 30 years old then, married with two kids, a bulbous 250 pounds at his slimmest, a face unprepossessing at best and downright alarming when bedecked with seaweedy fronds of sweat-soaked hair in his tempestuous stage shows. Meat Loaf is the man least likely to who did it.

MEAT WAS born Marvin Lee Aday in Texas. Grew up in Dallas, where JR comes from, and Lubbock, where Buddy Holly comes from.

His teen-age was a chapter of accidents. He sustained eleven concussions while playing "tackle" for his high school American football team, and the troublesome cranial appendage inconvenienced him again a little later when he was driving his car through college campus with his eyes on a girl instead of the road. He crashed and got his head stuck in the steering wheel.

Meanwhile, he had (painfully) acquired the nickname which was to reverberate around the universe when, at 13, an irate

football coach wishing to attract his attention kicked his ample backside and yelled "Hey, meatloaf!" Exit Marvin, long live Meat.

At 19 he hopped out of college and in Los Angeles landed a part in a road production of the class pseudo-hippy musical "Hair". Like every road for the next ten years it went nowhere except to the next meal. For a while in the late '60s he had his own band called Popcorn Blizzard which at least gave him the chance to play support spots to immortals like The Who. Cream, Janis Joplin



Meat and his mentor Jim Steinman.



PIC. JILL FURMANOVSKY.

Todd Rundgren, the studio wizard who got it all down on tape.

and Jimi Hendrix. But 'the break' didn't come.

Then he moved to New York and turned to acting off-off-Broadway — where he met Jim Steinman. In '74 Meat auditioned for a play Steinman had written called "More Than You Deserve" (the title song has re-emerged on "Dead Ringer"). They hit it off and stayed in touch through the next few years of bread and butter earners until Steinman completed the "Bat Out Of Hell" song cycle as a vehicle for Meat and they set out to sell themselves.

which so laid him out that at the end of each show he would stagger off-stage into an oxygen tent. He did play in Britain, but he doesn't remember it.

He pulled it off though. The album's berserk blend of heavy rock, the Phil Spector sound, Beach Boys back-up harmonies, Meat Loaf's passion and Steinman's uninhibited approach to dramatics, romance laced with self-mockery reached an audience beyond categories. The duo became very rich men. Meat Loaf bought a New York baseball team. He also started thinking about the next album.

AND HE couldn't face it. With the "Bat" going quintuple plutonium everywhere, Meat had a mental block. Backing tracks were recorded for an LP to be titled "Bad For Good", but he couldn't sing a note. Open his mouth and out came . . . nothing. As he readily admits, that great wodge of success choked him. He sidestepped into a couple of flop movies, "Roadie" and "Americathon".

Eventually, while Meat went through a blood-curdling course of treatment from Californian 'vocal guru' Walter Berrigan (credited on "Dead Ringer"), Steinman added his own voice to the tapes. "Bad for Good" was recently released in his name and is doing very well.

BUT AFTER a hundred traumas and hundred of thousands of dollars down the studio drain Meat did come through. Steinman had more songs ready, and from last December through to July they created "Dead Ringer". It's turned out very much in the "Bat Out Of Hell" mould without having the lifeless feel of a copy. Laid edge to edge . . . they'll probably span the Pacific to Tokyo this time.

Through all the chaos around him and in his head it's clear that Meat hasn't become jaded or cynical. He still swears "I'm reliving my own youth on stage" and if he has a philosophy it's no more and no less than "I'll do whatever I want to do whenever it comes along".

Meat Loaf is about glorious immersion in fantasy. Look at the pudgy face in the photo on the back of "Dead Ringer" and then the Mr Universe ideal in the painting on the front: they're both Meat Loaf, the flesh and the dream, the bulk and the incredible hulk. Irresistible.

● Thanks to Sandy Robertson for helping with our enquiries. He has a book called "Meat Loaf, Jim Steinman And the Phenomenology Of Success" published by Omnibus in October, £1.95.

I'm Gonna Love Her For Both Of Us

by Meat Loaf

on Epic Records

I can't stand to see it no more
The way you're living with the Goddess
But you treat her like a slave
And you can't hold it back anymore
She's like a dreamer in a dungeon
Or an angel in a cave.

Chorus

And I've been closer to you now
Than any other boy
And you know what I'm saying is true
You're gonna break her up and tear her down
And fade her away
And then there's no telling what I'm gonna do
I'll make you pay for everything that you do
I'll make you pay for everything that you do
But if you give me your girl
And then you give me your trust
And if you give me till the end of the night
I'm gonna love her for both of us

You can't hide away any more
You had a chance but you blew it
And you'll never get it back
And your holiness was never so pure
She needs a fire in the heart
And not a stabbing in the back

Repeat chorus

I'm gonna give her everything
You always wanted to give
I'm gonna love her for both of us
I'm gonna take her every moment
That she wanted to live
I'll let her shine like a jewel
In the crown of the holy sun

You turned her into a ghost
But she'll be burning when the night is done
I'll let her shine like a jewel
In the crown of the holy sun
You turned her into a ghost
But she'll be burning when the night is done
You gotta give me a girl and your trust
I'm gonna love her for both of us

When the screws are tightening
And the tears are falling
I can hear her crying out to be saved
And like a bolt of lightning
I go answer the call
But she's singing like a siren
To me over the waves
Singing like a siren to me over the waves
There ain't no holding me down

I'll let her shine like a jewel
In the crown of the holy sun
You turned her into a ghost
But she'll be burning when the night is done
You gotta give me a girl and your trust
I'm gonna love her for both of us

I'm gonna love her for both of us
I'm gonna give her everything you always wanted to give
I'm gonna love her for both of us
Repeat and ad lib to fade

Words and music by Jim Steinman
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"OUR MUSIC is fever, fantasy 'n' fun," says Meat. But the record moguls didn't quite see it that way. They said the songs were "too long to be commercial" and Meat was "too large to be sexy". Experts all.

They did begin to record with ace producer Todd Rundgren for his Bearsville label, but then his masters at WEA started moaning about the expense. Limbo again until they struck the right chord with Cleveland International, a semi-independent licenced to Epic. At last they were free to finish the job, which they did with Rundgren, his band Utopia and a couple of Bruce Springsteen's E Streeters.

Even then "Bat Out Of Hell" was on a slow fuse. Commercial inertia, until in late February a three-track video found its way to the "Old Grey Whistle Test". It was stunning.

In March the album shot into the British charts on a wave of "Did you see Meat Loaf on OGWTF?" word of mouth and soon America began to take notice.

Thus encouraged, Meat embarked on an 11-month promotion and performance tour

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- 18th GLASGOW, Apollo
- 19th EDINBURGH, Playhouse
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have just re-emerged with a new single "We've Got The Funk" on a new label, EMI. Their sound is much the same as ever, but the song doesn't seem strong enough to take them up the charts. Still, good to see you back, lads.

Reserve a chart position for Odyssey whose new single "It Will Be Alright" (RCA) looks certain to follow in the footsteps of "Roots". It's a slow dreamy sound with some great vocals; although not particularly instant it's guaranteed to grow on you after a few plays.

One track you may be familiar with is "Ain't No Mountain High Enough" by The Boys Town Gang (Moby Dick). Although that's an excellent version of the old classic, the real joy can be found on the 'B' side of the 12", "Cruisin' The Streets". You're not liable to hear Mike Read spinning this one whilst you're munching your cornflakes as the lyrics are a bit naughty to say the least. It's a gay disco track divided into five parts — "Cruisin'", "Rejected", "The Pick Up", "Busted", and "Reprise". It's absolutely brilliant and looks set to become an underground classic.

In answer to Spandau Ballet's "Chant No. 1", Beggar & Co. release their first single on RCA entitled "Mule (Chant No. 2)", featuring Steve Norman and Gary Kemp. I'm not 100% sure about this one. It's quite catchy but not really powerful enough to have any real impact.

A few albums that seem to be quite hot at the moment, and might be worth a listen are:

"Knights Of The Sound Table" by Cameo (Casablanca), "Too Hot To Sleep" by Sylvester and "Level 42" by Level 42 (Polydor).

Well that's about it on the vinyl

I'M AFRAID the time has come for me to say 'hello' and 'goodbye' to all you funksters out there. Although we'll still be bringing you all the latest lowdown on the disco scene, this particular page is taking a break. So, as I came in with style two years ago, I shall leave in the same way, but not before giving you a run down on all the latest news, views and hip chat at the moment.

The self-proclaimed archduke of punk funk, Rick James, returns with another sure fire hit "Super Freak (Part 1)" (Motown). The track is taken from his superb "Street Songs" album which was released here last May, and shows Rick at his most weird and wonderful. He's currently touring the States with Teena Marie and together they're breaking house records everywhere. Can't wait to see them over here.

If you can remember "The British Hustle" then you're sure to remember Hi Tension. They seem to have kept a low profile over the last couple of years and

DISCO TOP 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	30	SO THIS IS ROMANCE LINK	Chrysalis
2	22	IN AND OUT OF LOVE IMAGINATION	R&B
3	4	WALKING INTO SUNSHINE CENTRAL LINE	Mercury
4	26	LOVE HAS COME AROUND DONALD BYRD	Elektra
5	9	EVERYBODY SALSA MODERN ROMANCE	WEA
6	1	HARD TIMES — LOVE ACTION HUMAN LEAGUE	Virgin
7	7	YOU'LL NEVER KNOW HI-GLOSS	Epic
8	8	AS THE TIME GOES BY FUNKAPOLITAN	London
9	3	THE CARIBBEAN DISCO SHOW LOBO	Polydor
10	25	HANDS UP (GIVE ME YOUR HEART) OTTAWAN	Caribbe
11	17	RAINY NIGHT IN GEORGIA RANDY CRAWFORD	Warner Bros
12	NEW	MULE (CHANT NO. 2) BEGGAR & CO	RCA
13	2	HOOKED ON CLASSICS ROYAL PHILHARMONIC	RCA
14	16	BETCHA WOULDN'T HURT ME QUINCY JONES	A&M
15	25	NUMBER ONE K.I.D.	Record Shack
16	NEW	YOU'RE THE BEST KENI BURKE	RCA
17	5	CHANT NO. 1 SPANDAU BALLET	Reformation
18	NEW	WE'RE IN THIS LOVE TOGETHER AL JARREAU	Warner Bros
19	12	AIN'T NO MOUNTAIN BOYS TOWN GANG	Moby Dick
20	13	YOU SURE LOOK GOOD TO ME PHYLLIS HYMAN	Arista
21	NEW	JOY AND PAIN MAZE FEATURING FRANKIE	Capitol
22	NEW	YOU GOT THE FLOOR ARTHUR ADAMS	Incultation Band
23	NEW	LOVE ALL THE HURT AWAY ARETHA & GEORGE	Arista
24	NEW	ENDLESS LOVE DIANA ROSS & LIDEL RITCHIE	Motown
25	6	BACK TO THE '80s TIGHT FIT	Jiva
26	11	HAPPY BIRTHDAY STEVIE WONDER	Motown
27	19	LIFT YOUR VOICE LOVE UNLIMITED DRCH	Unlimited Gold
28	24	SHAKE IT UP TONIGHT CHERYL LYNN	CBS
29	15	I'M IN LOVE EVELYN KING	RCA
30	23	TURN IT ON LEVEL 42	Polydor
31	27	DO YOU LOVE ME PATTI AUSTIN	QWEST
32	16	NICE 'N' SOFT WISH	Excalibur
33	NEW	SUMMER GROOVE JONESES	Good
34	NEW	LOVE ME TONIGHT TREVOR WALTERS	Ital
35	NEW	I CAN'T TURN AWAY SAVANNA	R&B
36	NEW	I WANNA FEEL YOUR LOVE CANDY BOWMAN	RCA
37	NEW	SHAKE-A-SKATE DR YORK	Groove
38	14	SHE'S A BAD MAMAJAMA CARL CARLTON	20th Century
39	10	I LOVE MUSIC ENIGMA	Creole
40	NEW	THE DIP KEITH DIAMOND BAND	Milanium

front. Hope you all managed to see my debut TV appearance a few weeks back when I was

giving Modern Romance a helping hand on TOTP. See you around.

Beverly

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by The Jacksons
on Epic Records

Lonely in my darkened room
Sad and weary, persevering for love, for love
Sad and weary, persevering
And I hope that she is thinkin' to come back to me
Is it possible she's thinkin' of me at all?
Have I gone too far?

If only I had shown her love
She'd be with me, deep inside me, my love, my love
She'd be with me, deep inside me
And I hope that she is thinkin' to come back to me
And I pray that faith can bear
This suffering inside, 'til she arrives

And I hope that she is thinkin' to come back to me
And I'm scared there's someone sleepin' by her side
I can't hide, all the pain deep inside, is this love
Time waits for no one
Time waits for no one
Time waits for no one
Repeat to fade

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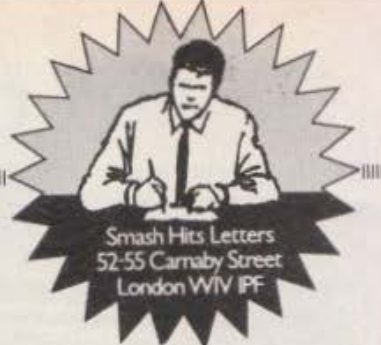
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LETTERS



IS THAT man at the top of this page Ronald Reagan?
"Puzzled" of Leicester.

I thought he seemed familiar.

DID YOU know that "Brand Names" is an anagram of Bad Manners, and that BO4U is an anagram of UB40?
A UB40 fan who thinks David Bowie and Gary Numan would make a lovely couple, Headington.

You learn a little something every day.

I WANNA complain about that bloke DLT's legs. Me ole Grannie walked in 'arf way thru TOTP on August 20 only to get a shock from lookin' at 'em. We rushed 'er to the hospital an' the Doc said she'd be okay, but please can you tell 'im to put 'em away (his legs I mean). Me ole Grannie's too young to die. Ta.
A Devoted Madness fan.
P.S. She's 94.

DLT was 94 when he was her age.

WHILE WATCHING TOTP I had to suffer the ravishing Tenpole Tudor prancing around stage. I mean, their dress sense does leave a little to be desired.

There's the lead singer looking as if he's just seen a ghost, flashing his ten foot long eyebrows at us and wearing the bottom half of Bernard Manning's pyjamas.

If you think that's bad enough, I'd just bought a copy of "Smash Hits" and was quietly mooning over Ultravox, the gorgeous Teardrop Explodes, Spandau Ballet and The Specials. But this didn't last long. Oh no! What should befall me in the centre pages but the dreaded Tenpole Tudor again.

But that didn't go to waste. It went to my little brother who used it as a dartboard.
Kaz, leader of "Ban The Scruffs From The Music Scene", Stockton.

TO ALL you women (of both sexes), how many of you were mods last year, or at least thought you were? I bet over half of you Blitz lot were. You lot make me bloody MAD! You're a bunch of hypocrites!

At one time The Chords, Secret Affair, etc., were brilliant but now they're just "mod crap".
The really good bands are the

"in" groups, the ones that make Danny La Rue look like Giant Haystacks with all their really masculine clothes and make-up.

When this passing fad has gone, don't come back to us mods because we will still be going strong. We don't want you, you POEURS!

Print this letter, as I think plenty of mods have been waiting to say this for a while now.
Darren Cooper, a Cleveland Mod who still thinks The Chords rule.

I JUST thought you'd (maybe) like to hear my views on New Romanticism and the followers of the cult, the New Romantics themselves.

It's all very well liking a band's music, but to continue wearing their styles of clothing (even wearing them at all) eight months after they've been discarded by the bands themselves does become rather tedious to say the least. It makes people look ridiculously cloned.

The most obvious example is the white shirt. I am guaranteed, on a typical Scottish Saturday, to see countless "Old New Romantics" wearing the obligatory baggy white shirt with the fringe down the front plus the customary awful black trousers which are, in appearance, not dissimilar to discarded disposal bags. (Not to mention the countless hordes of tartan trousers).

Then there's the verging-on-compulsory hair, commonly dyed black or streaked with blonde and quiffed at the front. All of this does become rather depressing.

Who knows, in ten months time Spandau may have transferred to a higher terrestrial plane (probably wearing leopard-skin loin-cloths and doormat chests, screaming "Umgaba" to Chant No. 3)? We shall no doubt see the pedantic Romantics (hal hal) wearing classic tailored suits or probably ones hired from Moss Bros.

Don't get me wrong. I'm not knocking the bands. My own record collection includes Spandau and Visage and a few others in the Romantic category. My message is this: either keep up to date or create your own styles. Isn't that what it was all supposed to be about?
Andrew McDiarmid, Edinburgh.

You and Darren are going to need all the friends you can get.

LOOK, WILL you helpful lot at "Smash Hits" print a picture of that Steve Lillywhite person who appears to have been so busy lately. I just want to see what he looks like. As an XTC fan, I first noticed his name on the label of "Drums And Wires". On buying Peter Gabriel's "Games Without Frontiers", I came across his name again.

But now he seems to be invading by producing acts such as U2 and The Psychedelic Furs among 59 million others. But so far this printed name, wearing out label printing machines everywhere around the country, remains faceless to me.

Maybe it's because he hasn't got time to have his picture taken.
Kim Heath, Russell Square.

For you, Kim, anything's possible. A rare glimpse of the legendary Mr Lillywhite not actually buried behind walls of plugs and switches. Does a bit of knitting on the side, by the looks of things.



Me, I'm ordering an extra postman!

I JUST got my "Smash Hits" today and I must say you certainly know how to give your readers a good laugh. I refer to that ridiculous Spandau Ballet feature/interview.

First, the picture. I see one trying to look like a Polecat, the one on the middle trying to act the cool, suave, sophisticated Gentleman and the one on the right was an overweight monstrosity modelling the latest fashion from "Rent-A-Tent".

As I got to the second column, I read about how they got so stoned they careered around a mountainside ripping up cars. "Stupid prats," I thought, and then came the most appalling, disgusting part of the whole thing. This Mike Stand has the audacity to call this action "very Led Zeppelin". How dare he compare the great Led Zep to this incompetent bunch? You name me one occasion that Zep went around smashing their car.

Next crack? "That's when you stop being a gang and turn into a band." I always said they'd admit that they weren't actually a band one day.

Gary's statement, "We feel we

are making history at the same time as getting drunk," had me rolling about the floor, laughing. Would somebody please tell me just how they are making History?
Kim Hossack, Elgin.

Make that two extra postmen.

GIVE MIKE Stand a pay-rise. Give him a holiday. Wait on him hand and foot, anything he wants.

Why, I hear you ask? Well, the answer is a certain feature on the best group out — Spandau Ballet. It was brilliant! So brilliant, in fact, that I think Mike is a true genius. As for the colour photo, it left me speechless. (Well done, Jill).

Yes, girl! If you want anything doing properly, ask Mike. He's THE MAN. Ta, Mike, you've got a fan out here!
A very grateful Spandau fan, Hitchin.
PS. Is Gary Kemp married yet?

Don't know, but Mike Stand will consider any reasonable offer.

IN THE issue August 6, Page 38, you said "three of the following will be appearing in the next 'Smash Hits' ". One choice was

Continues over the page...

LETTERS

From previous page

"Underfloor Lagging — The Truth!" and another was "BowWowWow".

I would have preferred the truth about Underfloor Lagging because BowWowWow are a load of rubbish.

And talk about being conceited! Annabella Lu singing about herself like that — "who is the fairest of them all?" Well, it certainly isn't her, the daft sod. *An Anti-BowWowWow Campaigner from Worksop who absolutely detests Annabella Lu Win and is trying to make Worksop famous.*

It's a start, anyway.

LIKE ANNABELLA, I am 15. Also like her, I sing in a group. Unlike her, though, I'm not as successful, yet I reckon we're better. It's not fair. *Modesty Itself.*

Life's like that.

RIGHT CHAPS! Here's the agenda for tonight's meeting. 1— Different Age Limits, and 2) The Princess Of Wales — Trendsetter Extraordinaire.

Well, if it's alright with you, chaps, I'll get cracking. Now, look here! These varying age limits are just not on. If the authorities want to screw us for yet more money, why, when we are considered fully adult at 14 (pay full fare on trains, buses and at the flicks), do we have to be over 16 or 18 to drink in pubs, see 'X' movies and vote?

Now I'll rush on to Item 2. The hardcore women's weeklies are calling that Spencer woman "an innovator and trendsetter of fashion" because she now wears frilly shirts and knickerbockers. Folks were wearing them a few years ago, but when someone like her wears them, then it becomes acceptable to the slavish followers of fashion. The innovators drop it like a hot brick and the whole thing becomes stale.

Well, chaps, shall we adjourn for a drink while we chew the matter over?

Kristina Saul, Leeds.

You buying? Don't mind if I do. Perhaps you'd also like to chew over the matter of this bonzer booty-buying £5 RECORD TOKEN. It's awarded to you on account of your wit, wisdom and your commendable desire to knock the knickerbocker. Now, where's that drink?!

"DEAR" Plastic Exploding Envious (August 20),

I assume you were referring to the Teardrop's amazing Apollo concert, as I see you claim to be a Mancunian. I hate to admit any connection with you, but I must confess that I was also at that gig, though not in a frilly blouse. Perhaps I did throw myself into the proceedings mouth-first, and even scream a little, but not because he was as you so crudely put it — "naff".

I'd just like to ask you how you expect JC to be interested in his fans without boosting himself, and vice versa. The fans boost him. He was ace at the gig — the group played what we wanted, they came back to play "Treason" despite obscene shouts from someone (you?), and by the end of the evening my friends and I certainly felt we had got more than value for money. *Helen Sandler, Manchester.*

DEAR PLASTIC Exploding Envious,

How can you possible decry the huge Julian just because he's reached his rightful position as a true Pop Star? How can you say he's stopped trying to please his audience? Jools pleased me ecstatically by just being the one and only Julian "God" Cope.

I've been a passionately obsessive Teardrop fan since "Treason" 's first release in April '80, but Teardrops were never meant to be a "clever" cult band. They always seemed out of place in the Independent Charts. Teardrop pop deserved a place in the mass marketplace and with "Reward" they cracked it.

So how can you talk about "post-Reward" fans"? Julian wants as many fans as possible, regardless of when they discovered the Teardrop Phenomena. True fans appreciate this and aren't upset that the objects of their affection are now TOTP material and that their records are bought by 10 year-olds at Woolies.

In fact, they applaud it! Adore it! It's GOOD that Jools is reaching so many people! *Love from a Jools and Orange Juice lover.*

DEAR COMRADES,

I have permission from the highest authority to order you to print a colour picture of David Sylvian in your magazine.

If you don't, I personally will have you all sent to Siberia for insubordination. *Julia, Sunderland.*

If we knew what it meant we'd stop doing it, honest!

AFTER READING your article on

the "Stars On 45" cash-in (August 20), I'd like to point out that Star Sound were not the first to produce such a record. In fact, the excellent "Uptown Festival" by Shalamar, containing a medley of Motown hits, was made back in '77 and is far superior to the tedious stuff produced by Jaap Eggermont and Co.

A Dave Wakeling fan, Fife.

Shalamar, eh? Don't happen to have their home address, do you? We'd like to, ahem, "congratulate" them.

A COUPLE of days ago, my boyfriend dragged me to Carnaby Street. Once there, I actually saw your "palatial office suite", and do you know something, the shops actually do play "Stars On 45" all the time?! It took my boyfriend exactly four seconds to flip.

A Dexy's fan.
PS. Did you know that my mum knows the sister of the fatter girl in Bucks Fizz. Embarrassing, isn't it?

I'd emigrate if I were you.

AS I'VE been growing up, I've had an Abba-devoted father, a Sheena Easton-loving mum and a Kelly Marie-admiring sister. After my dog developed a crush on Dollar (we're still unsure of its sex), and my tortoise was spotted at a Buck's Fizz concert, I received psychiatric treatment.

I was rushed to a home on Saturn and drip-fed records by Adam And The Ants, Duran Duran, Spandau Ballet and Ultravox. After a slow recovery, I returned home.

I was ogling at Marc Almond on TOTP, when I heard that Bucks Fizz and Dollar had made chart entries. I didn't have a relapse then, that was after I'd heard Sheena Easton's new single on Radio Lux. I was then quickly beamed up to a newly opened sanitarium on the planet Uranus.

I'll keep you informed of my recovery. You never know, I may even see some of you up here. *An "I Can't Stand Prats" fan, Uranus.*

You see? Everyone's emigrating these days.

IN THE last 71 issues of your rag (all of which I have) you've done no less than seven features on The Police, three on the Pretenders, three on The Specials, three on Adam And The Ants, three on Madness and three on Blondie and included 1,102 songs and yet Showaddywaddy

have only been mentioned six times.

Why?
Me, somewhere in London.

'Cos they're rubbish, basically. Showaddywaddy, Showaddywaddy, Showaddywaddy, Showaddywaddy . . . that'll keep you going for another couple of years anyway (snicker)

IF ANYONE wants a copy of 'I Can't Get "I Can't Get" I Can't Get "Bouncing Babies" by The Teardrop Explodes' by The Freshies' by A New Recruit' by Arthur C. Aardvark — I can get you one. *Denise, ex-of Chelmsford.*

Well, that's a relief.

WHO DOES this "Lisa, Big Dave Wakeling fan" think she is? (August 20).

Did Sting and Adam say they were God's gifts? It's only because they can put up a better show than dreary Dave. And if you're sick of the fab three (Sting, Adam and Shaky, that is) having 'super stud sexy images', it's only because they're more sexy and more hunky than your poxy Dave will ever be. *A Devoted "Fab Three" fan, Essex.*

Come on, girls. Break it up.

MY SISTER ate seven fruit pastilles without chewing any of them. *A "All Good Music" fan, Winchester.*

Is this a record?

CAN YOU explain why you changed your postcode from "W1" in September 1980, to "W1V 1PF" in October?

If you can't, just send me a £5 Record Token and I'll shut up. *C. Michael Young, East Sussex.*

Close the door behind you, Michael.

I AM writing a book about "The Life Of A £5 Record Token". Please could you send me one to interview? *Tracey, Exminster.*

Who let you in?

I JUST wanted to say 'Hello' to Bruce Brearley who reads this ace mag. *Matty Bones, Lincoln.*

Go on then.

WHAT DOES OCTOBER MEAN TO YOU?

Standing in the garden waiting for the conkers to drop? Queuing up for cough linctus? A brand new anorak? Ever think there must be more to life than this? Well, there is.

ZAP! FLASH!

(Blinding light, steps back in amazement etc.)

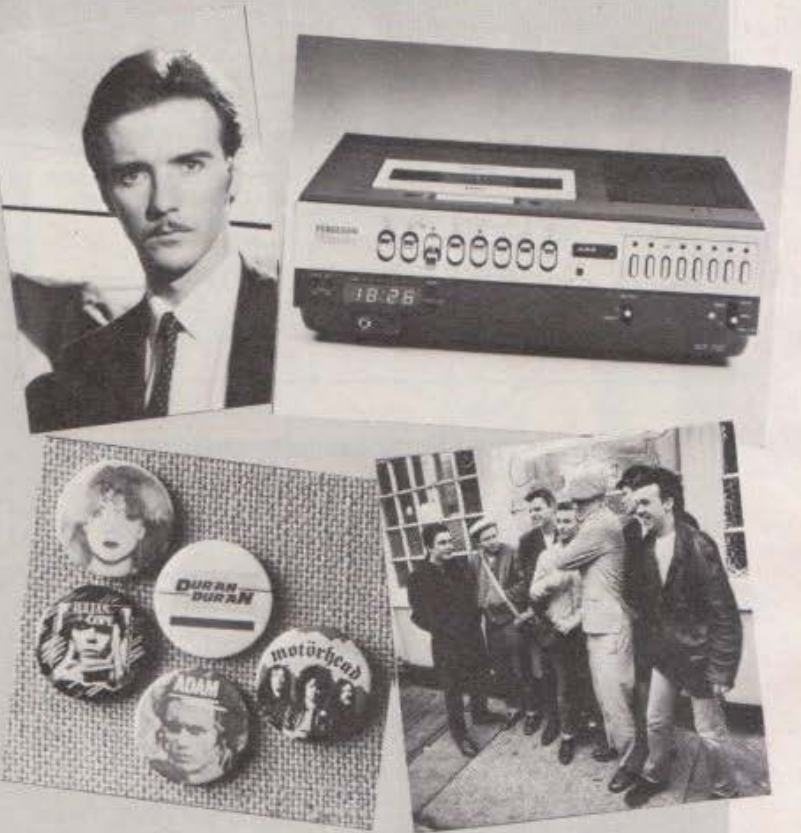
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LOOK! SLOW HANDS...

Barney Hoskyns maps out chapter two of The Pointer Sisters story.

WITH THE sultry "Slow Hand" firmly placed at No. 2 in the US and showing every sign of going Top Ten over here, The Pointer Sisters' career is on yet another upswing. Moreover, the album from which "Slow Hand" is taken, "Black And White", shows that this career is, in June Pointer's words, "moulding into shape".

Though it would be hard to deduce it from the sexy "Slow Hand", The Pointer Sisters story begins with a very strict religious upbringing. Both parents were ministers in the West Oakland Church Of God in California, and the girls were forbidden to go to the movies or listen to popular music.

However, June, being the youngest of the four sisters, managed to escape the restrictions imposed on the others. By the time she was old enough to go to the movies, Mom and Pop had become

a little more liberal. "I was lucky," she laughs. "My sisters weren't even allowed to hear The Andrews Sisters!"

It was June who persuaded Bonnie, Anita and Ruth to sing scat with her and thus use their gospel grounding to make pop music. By the late '60s the girls were singing backups for rock bands in San Francisco.

Didn't their parents disapprove? "Sure they disapproved. To them it was really going off the deep end. But since we were bringing in the money, they weren't in a terribly good position to stop us." After two unsuccessful singles for Atlantic The Pointers found their feet in 1973. After a show one night in Texas, producer David Rubinson offered them a contract and, within months, The Pointer Sisters had hit on the approach that was to bring them their first real success — a nostalgic throwback to the swing music of the '40s.

With their silky frocks and potted palms and their repertoire of swing standards they rapidly became a worldwide success, not least in Britain.

But, despite two gold albums, three years of what June calls "bringing back memories" proved not only exhausting but also restrictive, and, after "Having A Party" (1977), their last album for ABC, the sisters headed off in different directions. Bonnie left the group, Ruth had a baby, and June and Anita recorded solo albums.



The Pointer Sisters: left to right, Ruth, June & Anita.

Of course they knew the split couldn't last long, and in 1978 Anita, Ruth and June regrouped and signed with the Planet label. The switch was to bring about a complete change in their musical identity. Producer Richard Perry's background was in smooth West Coast rock and his influence led to their recording songs by such rockers as Bruce Springsteen (with whose "Fire" they had an American gold single) and Graham Parker. (These people have taste — Ed.)

Once again, however, the girls weren't totally satisfied. "We weren't really happy with rock 'n' roll," says June. "It was too rough for the visual show." And so, after

two very rock-oriented albums, "Energy" and "Priority", they returned, on "Special Things", to a more soulful sound. The result was another gold single in the shape of "He's So Shy".

The Pointer Sisters are now confident that their sound is the way they want it and that the balance between soul and rock (reflected in the title "Black And White") has been achieved.

June sums up: "With Richard Perry we've got an exciting and original sound. I don't think we fit into any cabinet file." It's to be hoped that this winning formula will see them back in Britain before the year is out.



In 1974, during their swing phase.

PIC: MIKE PUTLAND



**David
Bowie
Black
Book**



BOOKS GALORE

BONUS COMPETITION

IS THERE no end to this treasure-trove they call "Smash Hits"? Have we taken leave of our senses? (Get on with it. — Ed.) This time we're handing out not one but three (count 'em — THREE!) free pop books. The lucky winners of the following strenuous quiz will earn themselves copies of the "David Bowie Black Book", the self-styled Bible Of Heavy Metal, "Encyclopaedia Metallica", plus the final word on the New Romantics — "The Book With No

Name". To win this tempting trio, simply jot down the real names of these three singers on a postcard and send it with your name and address to "Books Galore", Smash Hits, 52/55 Carnaby Street, London W1V 1PF. The first ten correct answers to be plucked from the pile on October 1 will find their bookshelves greatly enriched.

Questions: What are the real names of: a) David Bowie, b) Steve Strange, c) Lemmy?

CLASH

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

THURSDAY SEPTEMBER 17
Hazel O'Connor Newcastle City Hall
David Essex Ipswich Gaumont
Simple Minds Nottingham Rock City

FRIDAY SEPTEMBER 18
David Essex Chelmsford Odeon
Marvin Gaye St Austell Cornwall Coliseum

SATURDAY SEPTEMBER 19
Hazel O'Connor Birmingham Odeon
David Essex Poole Arts Centre
Simple Minds Glasgow Apollo
Depeche Mode London The Venue

SUNDAY SEPTEMBER 20
Hazel O'Connor Ipswich Gaumont
David Essex Southsea Kings Theatre
Marvin Gaye Lewisham Concert Hall
Simple Minds Manchester Apollo

MONDAY SEPTEMBER 21
David Essex Brighton The Centre
Simple Minds Newcastle City Hall

TUESDAY SEPTEMBER 22
Hazel O'Connor Sheffield City Hall
David Essex Bristol Colston Hall
Simple Minds Liverpool Royal Court

WEDNESDAY SEPTEMBER 23
Sad Cafe Preston Guildhall
Hazel O'Connor Manchester Apollo

THURSDAY SEPTEMBER 24
Sad Cafe Sheffield City Hall
Hazel O'Connor Liverpool Royal Court
David Essex St Austell Cornwall Coliseum
Ultravox Newcastle City Hall
Simple Minds Birmingham Odeon

FRIDAY SEPTEMBER 25
Sad Cafe Bradford St Georges Hall
David Essex Cardiff New Theatre
Ultravox Glasgow Apollo
Simple Minds London Hammersmith Odeon

SATURDAY SEPTEMBER 26
Sad Cafe Newcastle City Hall
Hazel O'Connor Brighton Top Rank
David Essex Bletchley Leisure Centre
Ultravox Edinburgh Odeon
Echo & The Bunnymen Leeds Queens Hall

SUNDAY SEPTEMBER 27
Sad Cafe Edinburgh Odeon
Hazel O'Connor Leicester De Montfort Hall
David Essex Birmingham Odeon
Japan Leeds Queens Hall

MONDAY SEPTEMBER 28
Sad Cafe Aberdeen Capitol
Ultravox Manchester Apollo

TUESDAY SEPTEMBER 29
Sad Cafe Glasgow Apollo
David Essex Wolverhampton Civic Hall
Hazel O'Connor London Hammersmith Odeon

WEDNESDAY SEPTEMBER 30
Hazel O'Connor Portsmouth Guildhall
David Essex Manchester Free Trade Hall
Ultravox Liverpool Empire
Polecats Reading University



Depeche Mode. At London's Venue on the 19th.

COMPETITION WINNERS

SQUEEZE COMPETITION (Issue Aug 6), five winners receive Squeeze jacket and autographed album: J. Curbishley, Sheffield; Joyce Lammas, Enfield; Philip Rhoads, Barnstaple; A. Tennant, London SE9; Nigel Turner, Barnsley.

20 runners-up each receive an autographed album: David Brown, Sunderland; Katherine Bond, Leeds; Becky Wells, Teddington; Alison Grant, Edinburgh; Janet Moore, Allestree; Nina Roper, Beverley; John Davis, Reading; Craig Fisher, Sheffield; Karen Harvey, Stockton; E. Lewis, Gwynedd; Laraine Pudney, Romford; Paul Hardie, Newcastle-upon-Tyne; Karen Knowles, Bolton; David McNee, Kent; M. Winfield, Oadby; A. Albertella, Leicester; Carol Maycock, Ramsey; Andrew Gosling, Northampton; Jane Kennedy, Halifax; John Hands, Colchester.

PRETENDERS COMPETITION (Issue Aug 20-Sept 2), 25 autographed albums to: D. Mottershead, Chester-le-Street; Susan Marriott, Lincoln; David Bickerdike, Manchester; Shona Kelso, Dalry; Paul Haig, Brecon; Steven Fulcher, Norwich; Mark Foote, Hyton; Gail Biggin, Barnsley; Carolyn O'Connor, Harrow; Lisa Bradshaw, Belper; Peter Bailes, Knaresborough; Jackie Morton, East Sheen; Carol Marriott, Nottingham; Katie Rudd, York; Andrew Oliver, Bath; Trisha Surman, Woodbury; Claire Tarpey, Birkenhead; Linda Scott, Nr. Worksop; Teresa Bird, Birmingham; Jackie Collenbeck, London; M. Pemberton, Aylesbury; Julie Ricketts, Weybridge; Richard Hall, Fakenham; David Edwards, Walsall; Richard Stevens, Bedford.



OFFICIAL WARNING

In order to avoid the usual Christmas congestion the government has introduced a few minor adjustments in this year's calendar. Smash Hits readers, instead of waiting for December 25th, will begin celebrating Christmas on October 1st when the free badge issue is published. Christmas Day itself will fall on October 15th. On this happy morn there will be massive rejoicing in the streets and much pinning of giant free glossy posters to bedroom walls. So remember. Time is tight. Start harrassing your newsagent today.

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CROSSWORD ANSWERS

ACROSS: 2. David; 5 Nina Hagen; 9 Andy Partridge; 12 "Everybody Salsa"; 13 "Love Is ..."; 14 Jones; 15 "The Thin Wall"; 18 "ABC"; 19 "Death Disco"; 20 Gladys; 23 Grant; 24 Barry Gibb; 25 Sax; 27 Elton John; 30 "... Heart"; 33 "... Moon"; 34 "Enola ..."; 35 Years; 36 "... The Drug".
DOWN: 1 Annabella; 3 Vangelis; 4 Duo; 6 "Happy Birthday"; 7 Gordon; 8 Wilson; 10 Dee; 11 "Walking On The ..."; 14 Jonathan Richman; 15 "Tubular Bells"; 16 Andy Gibb; 17 "(Return Of The) Las Palmas 7"; 21 "Doors To Your ..."; 22 Sexy; 26 XTC; 28 John; 29 Steve; 31 Tour; 32 "... Gay".

PUZZLE ANSWER

GSDNOITCAMAE LLSPPP
 ESCLFMTRGQOUEERATE
 PNTNWEDEKULAEERAKA
 RBIAKATERRMCHTKMAR
 YRREKLYSRLTSPDMR
 AAKOBTAREERLKOOME
 NENLFFYYECKRYPRJODNE
 BSKRYEHSRSMWQAEKCY
 TOKTDCSRATKPKSAOY
 WERNYFSEKRELVOTSRU
 ECKLXKOTERJINHTNBL
 AFKXKXKXKXKXKXKXKX
 AFKXKXKXKXKXKXKXKX
 CFTLSEKXKXKXKXKXKXKX
 BEFYITXKXKXKXKXKXKX
 MOONMAKXKXKXKXKXKX
 APAXKXKXKXKXKXKXKX
 KFTMOKXKXKXKXKXKXKX
 HFKRMBTVERBTRAL
 BKFKXKXKXKXKXKXKX
 BOKXKXKXKXKXKXKXKX
 HWKXKXKXKXKXKXKXKX
 DFKXKXKXKXKXKXKXKX
 LKXKXKXKXKXKXKXKX
 KXKXKXKXKXKXKXKXKX

HANDS UP **(GIVE ME YOUR HEART)**

By Ottawan on Carrere Records

Chorus

Hands up baby hands up
Gimme your heart gimme gimme
Your heart gimme gimme
Hands up baby hands up
Gimme your heart gimme gimme
Your heart gimme gimme all your love (all your love)
All your love

Angel face I love your smile
Love your ways, I like your style
What can I do to get closer to you
Don't think twice or count to ten
Don't take advice don't ask me when
Just come my way simply kiss me and say

Repeat chorus

With your head up in the sky
Everyday you're walking by
Why don't you ever start looking at me
Stop that game don't waste your time
For all your dreams are matching mine
No use to play hide and seek for a week

Repeat chorus

Let me be your romeo your wonder boy
And your super gem
Let me take you to the milky way
On a holiday, on a holiday
Follow me, follow me
Why don't you follow me
Why don't you follow me
Just come my way simply kiss me and say

Repeat chorus to fade

Words and music by J. Kluger/D. Vangarde
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IN AND OUT OF LOVE

By Imagination on R&B Records

Hey yeah

I keep fallin' in and out of love
I keep fallin' in and out of love
I keep fallin' in and out of love
In and out of love, in and out of love
In and out of love I keep fallin'
In and out of love I keep fallin'
In and out of love, in and out of love
In and out of love

Hey love, look what you done to me
You've chained me with hostility
So I could never see
You know the nightmares I've been havin'
About you and me definitely, gonna come through
Here today gone tomorrow, tomorrow
So much hurt, tears and sorrow

In and out of love I keep fallin'
In and out of love I keep fallin'
In and out of love
In and out of love, in and out of love
In and out of love I keep fallin'
In and out of love I keep fallin'
In and out of love, in and out of love
In and out of love

So love, it was careless
She was in my hands once again
Drove me round and round
I'd lie, hate and abuse her
Then I'd touch and kiss, caress her lips
Then confuse my mind
Here today, gone tomorrow, tomorrow
So much hurt, tears and sorrow ooh

In and out of love I keep fallin'
In and out of love I keep fallin'
In and out of love, in and out of love
In and out of love
In and out of love I keep fallin'
In and out of love I keep fallin'
In and out of love, in and out of love

Here today, gone tomorrow, hey yeah
I keep fallin', fallin', fallin', fallin', fallin'.

In and out of love
In and out of love
Repeat and ad lib to fade

Words and music by Steve Jolley/Tony Swain/Imagination
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SMASH HITS



m o d e r n
ROMANCE