

# Smash

# HITS



**CULTURE CLUB**

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INSIDE**



**GIANT COLOUR POSTER**

**FEATURING**

**NICK HEYWARD**

**THE JAM**

**WIN A  
WALKMAN**

**songs • features • colour  
MUSICAL YOUTH • TOYAH  
KID CREOLE • ADAM ANT  
WHITE & TORCH & many more**

# Siouxsie & the Banshees

## SLOWDIVE



Put your head down to the ground  
Shake it all around — a dirty sound  
Put your knees into your face  
And see if you can rise — real slow

It's a slowdive — when you die slow  
Oh it's a love live — do the slowdive

Get your head down to the ground  
Shake it all around — a dirty sound  
Put your knees into your face  
And see if you can rise — real slow

You can jump back like a bound  
Soft a landing sound  
Dig lines into the floor  
And holler out for more

And you revel in the dips  
When your backbone slips  
Taking honeyuckle sips  
From your railing hips  
It's shits and shifts

It's a slowdive (slowdown)  
When you die slow  
It's a love live — do the slowdive

It's a slowdive (slowdown)  
When you come alive it's a love live  
Do the slowdive

Slowdive, slowdive  
To the slowdive  
Slowdive, slowdive  
Do the slowdive

Slowdive, slowdive  
When you die slow  
When you come alive it's a love live

Do the slowdive  
Slowdive  
Slowdive

Words and music by Siouxsie and  
The Banshees. Reproduced by  
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# Smash Hits

Volume 4 Number 21

## songs

SLOWDIVE	2
SHOUXSIE & THE BANSHEES	2
CHILD COME AWAY	7
KIM WILDE	7
HARD TO SAY I'M SORRY	7
CHICAGO	7
ZIGGY STARDUST	11
BAUHAUS	11
SHOULD I STAY OR SHOULD I GO	19
THE CLASH	19
SENSITIVE	27
MICK KARN	27
ANNIE, I'M NOT YOUR DADDY	26
KID CREOLE & THE COCONUTS	26
DANGER GAMES	32
THE PINKES	32
STARMAKER	33
THE KIDS FROM FAME	33
GYPSY	41
FLEETWOOD MAC	41
BACK ON THE CHAIN GANG	41
PRETENDERS	41
FROM HEAD TO TOE	45
ELVIS COSTELLO & THE ATTRACTIONS	45
BE LOUD BE PROUD (BE HEARD)	46
TOYAH	46
MAD WORLD	46
TEARS FOR FEARS	46

## features

CULTURE CLUB: MEMBERSHIP, THIS WAY	8/9
WHITE & TORCH: LEADING LIGHTS	12/13
DOLLY MIXTURE: A SWEET SENSATION	18
WHERE ARE THEY NOW?: YESTERDAY'S HEROES	31
ADAM: ALL WORK AND NO PLAY	34/35
LET'S GO ROUND AGAIN: DANCE SPECIAL	38/39
MUSICAL YOUTH: DOUBLE DUTCHIE	42/43

## colour

WHITE & TORCH	13
KID CREOLE & THE COCONUTS	28/29
TOYAH	56

## plus

STARTI: MIDGE URE PERSONAL FILE, GRACE JONES, MELBA MOORE, THE JAM & MORE	4/5
BITZ: FAT LARRY, TOYAH COMPETITION, SOUEEZE, THE ANIMALS & MORE	14/15
THE SMASH HITS YEARBOOK: THE READ YOU NEED	16
REVIEWS: UB40, DAMNED, MARC & THE MAMBAS, ABBA & STACKS MORE	21/23
COMPETITION: TEN SONY WALKMANS & FIFTY SIGNED ULTRAVOX ALBUMS TO BE WON	25
CROSSWORD	36
GET SMART!	37
BADGE OFFER: THE SECOND COUPON	37
STAR TEASER	45
LETTERS	49/50/51
NIGHTSOUT: DEXYS, BILLY IDOL	53
BARRY: THE SULTAN OF THE SMART SET	55

# PETER GODWIN

## *cruel heart*



7" POSP 525  
12" POSPX 525

12" features extra track  
*'luxury'*



# PERSONAL FILE

## MIDGE URE



**NAME:** James Ure

**BORN:** Cambridge (England), on October 10, 1953

**FIRST MEMORIES:** Watching a post office sign flapping when I was lying in my pram; seeing a miniature railway at a holiday camp when I was about 2.

**FIRST RECORD:** "My Mind's Eye" by The Small Faces. I still like it.  
**FIRST CONCERT:** Black Sabbath, Family and Chicken Shack — the three bands played on the same tour. I wanted to see Black Sabbath because my brother had just bought their first album but they didn't turn up, so Family topped the bill (who I thought were incredibly boring, I quite liked Chicken Shack, though. It must have been about 1970).

**FIRST PERFORMANCE:** When I was in the Cubs or Scouts. I had a spot to myself in the Gang Show singing "I'll Be Something Good" by Herman's Hermit's.  
**FAVOURITE TV PROGRAMME AS A CHILD:** *The Man From U.N.C.L.E.* I was a member of, U.N.C.L.E. with a card and a number.

**BIGGEST THRILL AS A CHILD:** Christmas. I just remember it being a really good time, even though we never had anything. The Christmas times I remember the best were when we were really scraping the bottom of the barrel, living in two rooms in Glasgow.

**DID YOU SIT AT THE BACK OR THE FRONT OF THE CLASS?** A bit of both. The front if I'd done something bad, the back if I'd done something good in Art. The

only thing Lewis only godd it was Art.

**FIRST RECORD MADE:** "The Boogie Band In Town" with Silk. It was horrific, awful. It sold about 500 copies in Scotland. I've still got a copy of it somewhere.

**WORST RECORD MADE:** There was one Silk recorded in 1977 which we had to record because of our contract called "The Kid's A Punk". The opening line was: "Hey, hey, hear what you say, he looks just like James Dean."

**FIRST DATE:** Her name was Linda and it was her that dated me. I was a bit slow. I must have been about 7 or 8 and she asked me to go to a school party with her. I remember giving her a box of Maltesers. A snooty operator even then!

**FAVOURITE ITEM OF CLOTHING:** My beat-up leather jacket. I bought it from a guy that I worked with when I was 10. It was about 25 years old then and I got it for about £4.

**WORST CONCERT EVER PLAYED:** One in Germany where only 18 people turned up.

**FAVOURITE TIME OF DAY:** Evening. I like dusk. It's very atmospheric.

**LAST BOOK READ:** *Elvis Presley* by Albert Goldman — but I'm not a great reader.

**LAST FILM SEEN:** *Spellbound*, the Alfred Hitchcock film. Brilliant.

**LAST RECORD BOUGHT:** Tina Turner's album. I'm going to get Kate Bush's new one next.  
**COLOUR OF BEDROOM WALL:** White. But I'm going to redecorate.

**GIRLFRIEND:** Not a particular one. It's a bit unfair for any one girlfriend when I keep going into the studios for weeks on end.

**WHAT ARE THE FIRST THINGS YOU DO IN THE MORNING?** Stagger into the kitchen, have an orange juice, turn the radio on to Radio One, then answer the phone because it always goes in the morning — in fact it normally wakes me up.

**FAVOURITE PLACE:** It doesn't matter where as long as I'm enjoying myself.

**HERO:** Fred Astaire for his style and his ability to do something incredibly well.

**PASTIME:** Taking photographs, although I know nothing about photography.

**WHO'D YOU MOST LIKE TO MAKE A VIDEO FOR?** Roxey Music. I think I could do a really good one for them — they never seem to record much these days of money on them.



PH. PH. COSTELLO



PH. ROBERT ELLIS

**He used to have to get togged up like this all the time. No wonder Peter Gabriel left Genesis years and years ago. All the memories came flooding back the other Saturday when he and Genesis played a strictly one-off reunion concert at The Bowl in Milton Keynes. Memories weren't the only thing that came flooding because it poured with rain the whole time. However, the 60,000 fans who turned up didn't seem to mind: it made it all even more like old times.**

**How would you feel if you were sandwiched between Boy George and Steve Strange? Me: I don't look too bothered about it but, being a**



# Start!



Where's that 50p piece? Peter Murphy (in the butch leather jacket) scours the floorboards while the rest of Bauhaus (from left to right: Kevin Haskins, David Jay and Daniel Ash) look a bit grumpy. The band swing back into action this month with a tour and album entitled "The Sky's Gone Out", early copies of which will include an extra live item mysteriously named "Press The Eject And Give Me The Tape". That's not all. Daniel and his 'comrade', Glen Campbell release their second single, "There's Only One", as Tones On Tail this week. Meanwhile, Bauhaus center up the carts with their version of Bowie's "Ziggy Stardust". Flip to page 11 for the words. Notice anything about the picture there? Same shirt, different wearer...

## identity crisis

I'm nearly 17, I was almost booted out of my band in favour of Boy George and I've got more hair than I used to have. Who am I?

(Answer on page 14).

Broadway star, she's probably used to this sort of thing. When she popped over from America to promote her single, "Love's Comin' At Ya", her schedule in-

cluded performing a couple of songs at the Camden Palace in London. Getting snapped with Strangey was obviously unavoidable, therefore.




This is the girl Paul Weller kissed in the "Bitterest Pill" video. Her name is Lee Kavanagh and she first met The Jam through ex-Department S singer, Vaughn Toulouse (more about him on page 31). The story goes that when "Is Vic There?" was released a couple of years back, Weller asked, "Who's the sexy voice doing that 'this is a recorded announcement' bit?" It was Lee.

The Jam's first live album will be released in early December and will include recordings from the whole of their career in chronological order. A single is expected in early November.



They can't all be Grace Jones, can they? Actually, Grace is in the middle surrounded by look-alikes collected together for a very arty stunt by her designer, Jean-Paul Goude. He created the Grace Jones image in the first place, seeing her as "the first black new wave artist". "The Apple Stretching", Ms Jones new single, has just been released with an LP to follow in November. Monsieur Goude, meanwhile, has published a book called *Jungle Fever* which includes some weird pictures and costs a lot of money.



# ADAM ANT

*New album  
& Cassette*

# FRIEND OR FOE

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FRIEND OR FOE •  
GOODY TWO SHOES •  
DESPERATE BUT  
NOT SERIOUS •

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# KIM WILDE

## CHILD COME AWAY

CHORUS  
CHILD COME AWAY  
IT'S THE GIRL WITH THE DEPUTY WALKING BY  
JUST GO AND PLAY  
NO I WON'T GIVE YOU REASONS  
SO DON'T ASK WHY

I READ THE STORY 'BOUT A WEEK AGO  
THEY FOUND HER ON THE BEACH THAT NIGHT  
THEY SAID THE LIGHT HAD GONE OUT OF HER EYES  
AND NO ONE THINKS SHE'LL EVER BE RIGHT

SHE WAS SO FULL OF HER LIFE  
HAPPY WITH THE PEOPLE SHE KNEW  
BUT NOW NO ONE CAN TELL

REPEAT CHORUS

'CAUSE ALL THEY FOUND WERE SOME MARKS IN THE SAND  
A MESSAGE SAYING SHE IS MINE  
NOBODY TOUCHED HER AS SHE GOT IN THE CAR  
AND NOBODY DARES TO ANYTIME

SHE WAS SO FULL OF HER LIFE  
A GIRL THAT EVERYBODY ONCE KNEW  
BUT NOW NO ONE CAN TELL

REPEAT CHORUS

AND WHEN THEY READ HER STORY OUT TO THE JUDGE  
I HEARD HE HAD TO TURN AWAY  
IT'S ALL OVER TOWN...

I SAW HER FACE IN THE BACK OF THE CAR  
AS THEY WERE SPEEDING OUT OF THIS TOWN  
SHE'S GOT A MARK ON THE SIDE OF HER FACE  
THAT NO ONE'S EVER SEEN AROUND

AND WHAT SHE IS OR WHAT SHE'S BECOME  
I GUESS THE TOWN WILL NEVER KNOW

REPEAT CHORUS

WORDS AND MUSIC BY R. WILDE & M. WILDE  
REPRODUCED BY PERMISSION RICKIM MUSIC/RAK PUBL. LTD.  
ON RAK RECORDS



# Chicago

*Hard to say  
I'm Sorry*

Everybody needs a little time away  
I've heard her say, from each other  
Even lovers need a holiday, far away  
From each other

Hold me now, it's hard for me to say I'm sorry  
I just want you to stay  
After all that we've been through  
I will make it up to you, I promise to

And after all that's been said and done  
You're just a part of me I can't let go

Couldn't stand to be kept away, just for the day  
From your body  
Wouldn't want to be swept away  
Far away, from the one that I love

Hold me now, it's hard for me to say I'm sorry  
I just want you to  
Hold me now I really want to tell you I'm sorry  
I could never let you go  
After all that we've been through  
I will make it up to you, I promise to

And after all that's been said and done  
You're just a part of me I can't let go  
After all that we've been through  
I will make it up to you, I promise to

You're gonna be the lucky one

Words and music by P. Cetera/D. Foster  
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On Full Moon Records



# CLUB MEMBERSHIP

NOT THE EXCLUSIVE KIND, MIND YOU.  
CULTURE CLUB ARE OPEN FOR ALL COMERS.  
IAN BIRCH GETS HIMSELF A SUBSCRIPTION.

George O'Dowd, better known as Boy George, is fed up. Why, you might well ask? Culture Club's second single, "Do You Really Want To Hurt Me?", is justifiably catapulting up the charts. Their debut LP, "Kissing To Be Clever", is out next week, and live dates are in the offing. So, why the grim expression?

It all began when we asked George and Kelvin from Musical Youth to share the front cover of Britain's brightest magazine. George loved the idea: Musical Youth gave it the thumbs down.

George and drummer John Moss discuss what went wrong. Maybe Musical Youth weren't told about the plan and it was their record company, MCA, who said no. Maybe MCA believe that because their boys have had the bigger hit, they should have the cover to themselves. Or maybe they don't want Musical Youth to be associated with Culture Club. Were they worried about Kelvin rubbing shoulders with someone who wears make-up, plaits and dramatically different clothes?

John says wearily: "That's like saying we can only play drag balls because George wears make-up. Or that we can only play barmitevahs because I'm Jewish."

George continues: "I was so depressed, I'd like to say that MCA have no idea. Musical Youth don't want to be a black band. They want to be an every person's band — which is the same as us. That's it. Let's drop the subject."

Before George and John put Culture Club together in April last year, both had experienced the sweet and sour of show business.

After turning down a place at Cambridge University, John tried various jobs, none of which lasted for more than a few months. He worked for his father who then ran a chain of menswear stores. He was a printer, a tape operator at the

Marquee recording studio in London and even an apprentice baker.

But in the evenings he played with "jazz funk" bands who had names like Eskimo Norbert and Pastrami Barry. What seemed like the big break came in 1977 when he auditioned for a mystery band which turned out to be The Clash.

"Joe Strummer said he couldn't tell me what band it was. So I said, 'you're The Clash.' 'How do you know,' he asked. 'Because it's written on your jacket.'"

George bursts into laughter. "That's the first time you've ever made me laugh," he shrieks.

John got the job but left three months later. There were endless arguments because John thought the band's policy was unrealistic and hypocritical. He started his own punk group, London (who ironically signed to MCA), but that soon collapsed and he then had brief stints with The Damned, Jona Lewie, The Edge (a splinter group from The Damned) and Adam (during his "Cartrouble" and "Kick" period). The bubble burst.

"After six years of failure, I got depressed and spent six months staring at my bedroom wall." But he managed to dust himself down and became a video technician. That is until Kirk Brandon, now with Theatre Of Hate, introduced him to George...

George, on the other hand, had a stormy school life. At 15 he was expelled: "Skipping school one Friday, he appeared the following Monday late and sporting bright orange hair, green plastic sandals and Oxford baggy trousers. He was hauled into the headmaster's study and offered the cane. 'I knew it would do nothing for me,' he announces firmly. 'It wouldn't change my opinion of the school or him. They virtually tried to persuade me that I'd be ruining my life if I didn't take the

cane."

Not surprisingly, this created problems with Mum who looks after an old people's home in London, and Dad, who used to run a boxing club. He moved to Birmingham and worked on an old clothes stall. It made him appreciate what he'd left behind.

"I'd come home and there would be a plant smashed on my carpet. Somebody couldn't be bothered to clean it up and I thought, that's what I do. I became really domestic. I can't stand dirt. I love cleaning up."

This craze once led to him being arrested. He was hosing down the front of his house when the police arrived and announced he was causing a public obstruction. "I was taken to the station," recalls George.

"because I was cheeky. It's only water," I said. "It won't kill you."

He returned to London and found jobs as a window dresser, make-up artist for the Royal Shakespeare Company (for a play called *Naked Robots*) and model in telly adverts (from the Trustee Savings Bank to Pils lager and British Airways). He also met Matthew Ashman from Bow Wow Wow and together they'd perform songs with such veteran singers as Ella Fitzgerald, Shirley Bassey and Pearl Bailey.

At this time Malcolm McLaren, Bow Wow Wow's manager, was not seeing eye-to-eye with Annabella and he asked George to audition for the band. George, however, had no illusions. He knew McLaren was using him to "buck Annabella up" and when he was shyly edged out of the group, he wasn't too surprised.

"I went to see him," laughs George, "and he hid behind the curtains. I saw his head disappear. If you're in a situation with Malcolm and you can stand outside that situation and see what he's doing, you can get on with him. By being aware of him, you become aware of a lot of other things as well."



Culture Club (left to right): John Moss, Boy George, Roy Hay, Michael Craig.



Old friend Kirk Brandon (they had previously been in a band called In Praise Of Lemmings!) put him in touch with John Moss who then recruited Roy Hay (a former hairdresser from Southend) and Michael Craig (another old chum of George's and, what's more, a father of two).

Culture Club have surprised many an eye and ear. A lot of people dismissed them at first as being simply a clothes horse for

the fashions George concocted with his designer Sue Clowes. In fact, the togs are meant to act as a bonus to their sound which deliberately slots together touches of reggae, soul, pop and electronic icing. John sums it up: "The music is the primary force. You know when you get free toys with cereal packets, well our look is the toy."

And George dresses the way he does because he likes it. "When I have make-up on, I feel fabulous. When I don't, I don't

feel very good. I indulge in it. I love it. I just don't want to be like a bit of paper floating down the road."

Like many other bands at the moment — from ABC to The Human League and even The Jam — Culture Club want to write classy, universal and immediate love songs.

As George says: "We've come to realise that the most important thing is the song. It's not how clever you are or how many words you fit into the song. It's

whether there's a great vibe or a good vocal.

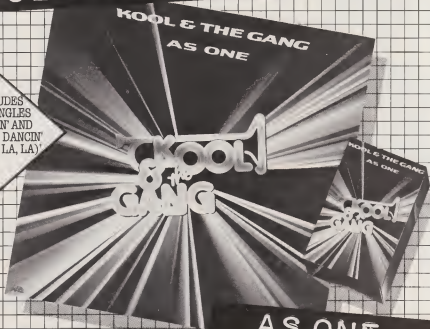
"And the most powerful songs are love songs. They apply to everyone — specially to young kids who fall in and out of love more times than anyone else. It's a really healthy, pure kind of love. And love is the most important thing in the world. Everything else is coincidental. At the end of the day, everyone wants to be wanted."

Has anyone got a spare Kleenex?

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# ZIGGY STARDUST



Ziggy played guitar  
Jawing good with Weird and Gilly  
And the Spiders from Mars  
He played it left hand  
But made it too far  
Became the special man  
Then we were Ziggy's bend

Ziggy really sang  
Screwed up eyes and screwed down hair do  
Like some cat from Japan  
He could lick 'em by smiling  
He could leave them to hang  
Came on so leaded man—  
Well hung and snow white tan

So where were the Spiders  
While the flies tried to break our bones  
Just the beer light to guide us  
So we bitched about his fens  
And should we crush his sweet hands

Ziggy played for time  
Jiving us that we were voodoo  
The kids were just crass  
He was the nezz with God-given ass  
He took it all too far  
But boy could he play guitar

Making love with his ego  
Ziggy sucked up into his mind  
Like a leper messiah  
When the kids had killed the man  
I had to break up the band

Now, Ziggy played guitar

Words and music by David Bowie  
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# bauhaus



# BAD MANNERS BAD MANNERS

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(MAG 236)

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MAG 5050 CASSETTE 2C MAG 5050

**Limited Edition 7"  
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**G MAGNET**



There were two types of  
tune for sale in the  
Liverpool of '78: the  
rich, swirling  
atmospheric brand of  
the deep-frozen  
synthesizer kind.

There was also White  
And Torch but, clearly,  
nobody paid them very  
much attention.

"It just wasn't hip to  
mention the kind of  
people we were  
influenced by then,"  
Steve Torch reflects.

People like The  
Walker Brothers,  
Holland-Dozier-  
Holland soul  
songwriters for The  
Supremes and many  
others) and early  
Motown stuff. We were  
going on about how

Torch And The  
Moonbeams and the  
fearfully-titled Fun —  
most of which were no  
doubt more rewarding  
than the version of  
Torch And White that  
began probing the  
London clubland in  
early '80. The lowest  
rung of the ladder was  
reached the night they  
were booked to play a  
Soho strip club (on the  
girls' night off) and their  
sterling ballad vocal  
style was applauded by  
a mere seven souls.

They weren't even paid  
enough to get home.

Since then cash has  
flowed in the shape of a  
publishing deal with  
EMI with which they set  
up a series of showcase

# WHITE AND TORCH

**A short but emotional encounter with Mark Ellen**

people should have  
*feelings and emotions*  
and shouldn't keep  
singing about machines.

This seems almost  
ludicrous now that the  
charts are once again  
brimful of invigorating  
songs and people who  
can actually sing them,  
but the pair's attempts  
to bring a little passion  
to the local club circuit  
four years back met  
with a unanimous  
response. As did their  
independent single,

"Who's Asking You?"  
"We didn't have any  
following at all."

Both Steve and Roy  
White had been party to  
various "new waveish  
groups" — among them

concerts for record  
companies, Chrisalis  
eventually being the  
ones that took the bait.  
Firing, really, as they'd  
just hoisted Midge Ure's  
similar-sounding  
Walker Brothers' tune  
"No Regrets" into the  
Top Ten which must be  
final proof that the time  
could well be right for  
"Parade", the new  
White And Torch  
single.

"One possible reason  
that records aren't selling  
as much as they used to,"  
they suggest, "is that  
there are gimmicks but  
there aren't any 'real'  
songs to buy. If we can  
help put a stop to that,  
it'll be no bad thing."

WHITE AND TORCH (LEFT) TORCH AND WHITE (RIGHT)



# NOITZ

All change once again. Just as **Buzz** looked set to cause a mini-comotion, their lead vocalist Dee Sharp leaves to pursue a solo career.

Exactly the same has happened with **Fashion**. Since singer De Harris quit and guitarist Al Darby joined, there's been another addition — Troy Tate who was once in a band called Shake with Jo Callis and then in **The Treaders**.

**Explosions** (who are currently on a secret tour as a three-piece so don't tell anybody).

Finally, radical punksters **Theatre Of Hate** have burnt down the curtains. Vocalist Kirk Brandon and bassist Stan Stammers are sticking together

while the future is decidedly hazy for drummer Nigel Preston and sax player John Lennard. The reason? Kirk and Stan have, apparently, taken "a spiritual leap forwards", leaving the other two a long way behind.

## HAPPY BIRTHDAY

- Cliff Richard (42) on October 14th.
- Bernie Nolan (22) on October 17th.
- Woody of Madness (22) on October 19th.
- Julian Cops (25) on October 21st.
- Bill Wyman (46) on October 24th.
- Jon Anderson (38) on October 25th.
- Simon Le Bon (24) on October 27th.

## MY TOP TEN



instrumental social music. This a beautiful melody set in acoustic textures.

4. **THE BYRDS:** Eight Miles High (CBS) My favourite piece of psychedelia — restrained and forceful.
5. **RANDY NEWMAN:** I Think It's Gonna Rain Today (Warners) A master craftsman at work. He can devastate with his deceptively simple phrasing.
6. **THE JIMI HENDRIX EXPERIENCE:** Purple Haze (Polydor) Clear memories of adrenalin pumping when I first heard it at school.
7. **TALKING HEADS:** Listening Wind (Sire) I like its simplicity, rhythm structure and its moving and succinct imagery.
8. **STEVE REICH:** Music For 18 Musicians (ECM) Superb use of texture and rhythm from this experimental composer. He has a very interesting repetitive approach to writing music.
9. **SIOUXSIE & THE BANSHEES:** Spellbound (Polydor) Few artists can make music that is adventurous and popular.
10. **MARTHA & THE VANDELLAS:** Nowhere To Run (Tamil Motown) Classic Tamil — great writing, great performance and a great groove.

## Peter Gabriel

1. **NINE SIMONE:** I Put A Spell On You (Phillips) Really soulful singing and swimming in kitsch. The dialogue between Nina and the sax opened up a lot of possibilities for me.
2. **OTIS REDDING:** A Change Is Gonna Come (Atlantic) One is the voice — so much feeling and warmth.
3. **PAUL WINTER CONSORT:** Icarus (Warners) Very effective

**Liars** are no more. "We pampered ourselves that when we began having more fun doing our own personal things then we'd stop," they say. And they have. Their new single, "Don't Hit Me With Love", will be their last outings as a duo before they both pursue solo careers.

**Cos**, this week is a hamper, namely a pack of greatest hits albums from **Olivia Newton-John**. All the hip-grads are here: "Physical", "Summer Nights" and "You're The One That I Want". EMI is the label.

Whoops! Sorry about the missing letters in last issue's **Star Teaser**. They fell off at the printers (really). Extra-strong adhesive will be used in future.

**Identity Crisis** answer (from page 5): Annabella Lwin of BowWowWow.

After "The Kid: From Fame" LP which has already sold over half-a-million copies in Britain alone, comes "The Kid: From Fame Again". Best that is originality. The six are eleven songs and they all come from the show's first series.

Absolutely everything you've ever wanted to know about guitars and the playing of them can be found in "The Guitar Handbook" just out and published by Pan for £5.95. It's packed with a word of wisdom from **Andy Summers**.



**Mensene** are back with a new single, "Tomorrow Never Knows". It's a spacy re-working of an old Beatles' song which first appeared on their "Revolver" LP in 1966. (Everyone thought it was very weird at the time because it featured tapes that played backwards.) An album will follow early next year.

## SCREAM IDOLS



Tears are enough: (left-right) Roland and Curt

Longstanding enemies, Roland and Curt Seith, who together make up **Tears For Fears** are as surprised as they are happy about the success of their current single, "Mad World". The album didn't release it because they didn't think it was desirable enough to appeal to their fans. Needless to say, they're both smiling with relief.

Things haven't always worked out so well though. Curt wince at the mention of an unhappy flirtation with the mad-scientist and a band called Graduate: "The music was amazingly fresh but the record company moulded us into what we didn't want to be." Olsen and wiser now, they're determined not to be labelled as just another synth duo. Curt stresses the fact that they only started to use a synth because there just happened to be one in the studio they were using. And as they live performances people seeing them for the first time are often surprised that they're portrayed with the usual solitary figures singing along to tapes. Instead they get a real group: a drummer, two keyboard players, Roland on guitar and Curt on bass. And they don't look like a bunch of brudders.

"We're not an image group," says Curt. "It's only the single sleeve that makes people think we've got fancy haircuts. We're not like that at all."

No, they're serious claps. The name "Tears For Fears" comes from Primary Therapy, a method of relieving hidden childhood fears by reliving traumatic experiences through something called "connected crying". Replacing tears with tears, godditi?

They're working on an album at the moment and it all goes to plan it should be quite a diverse mixture of synthesizers, acoustic guitars and drums. They're also touring with The Thompson Twins from October 20th so if you catch them you could be in for a few surprises.

## THE SUN ALWAYS RISES



It's back! The Animals' new disc checks in.

from the 1960s. **Albums**

**The Animals' House Of The Rising Sun**, currently making its

third appearance on the original vinyl, was a subject of much controversy at the time of its 1964 release. Why? Because it lasted for all of four minutes.

The Animals came from Newcastle and "Rising Sun" was just the first of a string of worldwide hits they notched up throughout the decade. A few of the hits involved in its making are still prospering nowadays.

The producer was folk boss Mickie Most; bass player Chas Chandler discovered Jimi Hendrix and now manages the band. As the chap at the keyboard, Alan Price, went on to carve out a career writing music for films like *O Lucky Man* and stage shows like *Andy Capp* (currently running in London's West End).

**Jackie Wilson** seems to be flavour of the month all over again. The mid-'50s soul singer is currently being fondly remembered by Dexys in the Van Morrison composition "Jackie Wilson Said (I'm In Heaven When You Smile)" (what Jackie Wilson said, "Reet Petite" being the name of one of his better known hits).

He's also the author of Shaqey's latest outing, "I'll Be Satisfied". Is this a conspiracy?

If you're the type that revels in utterly useless trivia then we have the very book for you. Entitled "**The Beatles - Album File And Complete Discography**" (Blandford), it's crammed with the kind of information that's guaranteed to either impress total strangers or else bore them rigid.

For £5.95, you'll learn that the original USA version of "Penny Lane" had seven extra notes on it, or that the organ sound on "Being For The Benefit Of Mr Kite" was comprised of 12' pieces of tape cut up, chucked in the air, glued back together and overdubbed onto the backing track.

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You're possibly not aware, however, that we have ten copies right here begging to be given away free. Each comes accompanied by a Toyah badge a Toyah sweat-shirt (medium-sized) and a Toyah poster personally scribbled on by the lady in question.

And these ten packs are desperate to be claimed. If you want one then simply rush us a postcard (including your name and address) to **Smash Hits Toyah Competition**, 52 55 Canary Street, LONDON W1Y 1P and tell us the answer to this incredibly hard quiz. Answers by October 26. Okay?

Here's the question: Which of the following films did Toyah not appear in? (a) *The Tempest*; (b) *Shampoo*; (c) *Jubilee*; (d) *Quadrophania*

**"The International Discography Of The New Wave"** (Omnibus) is out for £5.95. This lists artists and their product from 30 countries, everyone from Blondie to bands like Tepid Hailhut or The Extraterrestrial Coathangers. A must!

## TAKE 5

The current listening pleasure of a Smash Hits scribe. This issue, Beverly Hillier.

1. **GARY'S GANG**: Knock It Out (Impart)
2. **ADAM ANT**: A Man Called Marco (CBS)
3. **CULTURE CLUB**: I'll Tumble 4 Ya (Virgin)
4. **WHITE AND TORCH**: Parade (Chrysalis)
5. **BOYS TOWN GANG**: Signed, Sealed, Delivered (ERC)



Fat Larry's Band with their new disc.

**Larry James**—drummer and very large person—is the man we blame for **Fat Larry's Band** who've currently scored something of a bullseye with "Zoom". As you can see from the snap above, neither Fat nor any of his helping hands could be described as spring chickens and it's thus unsurprising that the group were first inking contracts and releasing their medium-paced disco laws back in the mid-'70s.

"Fat" it was the title of their first LP. It stepped out in '76—a time when a large portion of American artists have decided to assume enormous spandex trousers with flares, giant stack heeled boots and massive gold medallions—and perfectly captured the spirit of the overnight dance boom.

Shortly after, our man with the dramatics upped and left for a spell in the engine room of two similar-sounding disco outfits, The DeLanceys and Blue Magic.

The next major event in the Fat Larry's Band history seems to be '79 when they abbreviated their title to simply F.L.B.—quite why is uncertain—and let loose the huge American hit "Boogie Town". Returning once more to their full name, they've undergone a few personnel changes in the last three years and mainly played around their native Philadelphia and up and down the dance parlours of America's East Coast.

Their new LP, "Bracking Out", for which Fat and friends have done wacky publicist duties in most of their publicity pictures, is the band's first for three years and—more importantly—seems to be the one to at least strike a chord with the European market.

A British invasion is on the cards for late this year, they say. Seems a fairly sensible idea.



Squeeze: The band's new disc is a rock 'n' roll.

D'Arby: Squeeze's new disc is a rock 'n' roll.

**Squeeze** have "squeezed" the news arrives as they embark on what's now become their

Ipswell tour of England. Quite why they've split was a mystery as we went to press though apparently all is "amicable". Whether any band members will continue working together in any capacity is also uncertain. They are, however, intending to arrange one last concert sometime in early December as a final curtain-call, their tour concluding in London on November 9.

The group leaves us with one wise quote: "Squeeze as a horse race is run its course," they say, "and the jockeys will be searching for new mounts."

Wish them luck.



We'd like to thank...YAZOO...PHIL OAKEY...  
NICK HEYWARD...MADNESS...MARTIN FRY  
...BUCKS FIZZ...KEVIN ROWLAND...CAPTAIN  
SENSIBLE...MARI WILSON... IMAGINATION  
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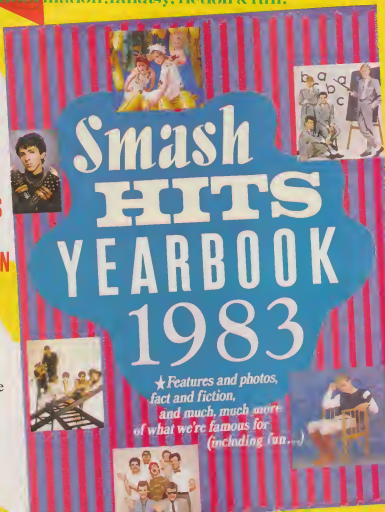
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# Monsoon



Tomorrow Never Knows  
7" & 12" Out Now

After several near-misses, and much encouragement from people in High Places, Dolly Mixture are finally getting some well-earned attention. About time too, after four-and-a-half years.

This particular sunny afternoon finds them in the sitting-room at singer Debsy's Mum's house in North London. Old photo albums are scattered round the place, someone's put the kettle on and the band are reflecting about old times.

Like practically everyone else, all I'd ever seen of Dolly Mixture was three girls dressed in bunny suits clutching carrots and singing behind Captain Sensible on "Happy Talk". Almost overnight, it seemed, they'd been rocketed out of nowhere and straight into the limelight. This

crucial meeting with the Captain, I thought to myself, must have been fairly spectacular: he probably ran up to them in the street wearing a ballet dress and set fire to one of them and then, by way of an apology, asked them to sing on his new record. Or something.

No such luck. It turns out to be pretty ordinary. Two years ago The Captain came to see them playing at London's Music Machine, liked them, came back for more, and eventually asked if he could produce the band. "We were a bit dubious at first," says Hester Smith, the drummer and quietest member, "but we thought we might as well let him have a go."

The results were "Been Teen" and "Everything And More" (first

issued in March and since re-released), but neither of them made the charts. Soon after, the Captain hit upon the idea of "Happy Talk" and it went straight to Number One taking the girls with it.

And the rest is history: Top Of The Pops, "Wot!", Nationwide, the album "Women And Captain First" (on which they sing and are seen hanging off the lifesteak on the cover) and, of course, the well-known publicity stunt in the SS Sensitive on Oxford Street, loud-hailers and all.

To follow all this success, the whole crew is off to the USA to make some TV appearances and, in December, they're playing at the Dominion Theatre, London, with their so-called "Evening Of Culture And Refinement". Just to

rub home the point about how "cultured" they are, the girls suddenly produce an array of classical instruments and start posing with them by the piano. (They can actually play them: just listen to the B-side of "Everything And More").

It's really hard to believe that Dolly Mixture formed so long ago. Both bassist Debsy Wykes and guitarist Rachel Bor are now 21, Hester's 20, and they originally came together at school in '78 soon after the first punk explosion.

"We were very basic," Debsy admits. "We did the littlest possible that we could get away with."

John Peel enthused about them, they moved to London and started the usual round of club gigs with songs like "The Beatles' 'While My Guitar Gently Weeps'", the odd Gary Glitter number and many of their own. They weren't exactly polished but their natural "gig-next-door" image and enthusiasm got them some vital breaks supporting Dexys and The Beat.

But — tragedy struck! Debsy contracted glandular fever and they had to pull out of both tours.

Another experience of theirs has a fairy-tale quality about it. I mention that I just missed them playing at Friars, Aylesbury, supporting The Undertones two years ago. The mention of Friars brings forth three "ooooh's" and they tell me the story. They'd gone to see their fave band (The Undertones), expecting them to be on the guest list. But they weren't...

"We sat outside... and listened... and danced in the car-park."

Afterwards, though, they got to talk to the band, told them it has always always been their dream to support the Tones and gave them a rough tape.

And the dream came true. Ten minutes later The Undertones came running back saying they could play at Friars the next night. The gig went well enough for Dolly Mixture to be asked to stay for the rest of the tour, travelling in the group's mini-bus and having hotel bills paid for them, a tale they tell with great pleasure and excitement.

Next came a tour with The Jam. Paul Weller was so impressed that he signed them to his newly-formed Respond Label.

But then they got their Really Big Break in January '82 when they were tipped, in these very pages, for success this year. (Of course the little matter of their meeting with the Captain helped as well.)

And since then they've almost become household names. There's even a few record companies showing them a bit of interest.

So what now? "A hit single and a sell-out tour," says Rachel. "It could be on, girls."

# DOLLY Mixture

A look at life before "Happy Talk". Our men at the sweet counter: Peter Stockton (words) and Mark Rusher (photos).



A touch of the "Dolly's Midnight Runners" Dolly Mixture (luna up) (left-right) Hester, Debsy, Rachel



# the CLASH

## Should I Stay Or Should I Go

Nothing you get by being famous  
Should I stay or should I go  
If only you had your arms around  
I'd like to see all the things of this  
So you get to let me know  
Should I stay or should I go

If I always look like a clown  
You're in my skin I'm on my knees  
Like the old days the first time  
So if you want me out with a kick  
We'll come on out of the house  
Should I stay or should I go  
Should I stay or should I go  
Should I stay or should I go

If I'm the one all the trouble  
Should I stay or should I go  
I can't be the one all the trouble  
Should I stay or should I go

The end of the world is here  
I can't be the one all the trouble

Should I stay or should I go  
Should I stay or should I go  
Should I stay or should I go  
Should I stay or should I go  
Should I stay or should I go  
Should I stay or should I go

Should I stay or should I go  
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Should I stay or should I go  
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# S SINGLES

Reviewed by  
Fred Dellar



**KIM WILDE: Child Come Away (RAK)** A missing girl — a grim message in the sand, a town filled with terror — all components in a chiller constructed by Rick and Marty Wilde. Add Kim's strong vocal performance plus a piccolo-headed arrangement that nudges into the realms of folk-rock and you have a RAK track that will ensure standing room only throughout Kim's current tour. Outstanding.



**TOYAH: Be Proud Be Loud (Be Heard) (Safari)** A mere pop around the studio, shaped into something more substantial by means of an ear-bending synth riff and an arrangement that does a lot to hide the fact that Toyah, umpteen bairdo's on, remains much more a performer than a singer.

**THE PIRANHAS: Zambezi (Dakota)** A jocular kick up the jacksey for Lou Busch's ancient hit, delivered with the acid of some delightfully dopey vocals and the totally inept trumpet playing of guitarist Bob Grover. A great release that proves a Piranha's bite is worse than its Tom Hark.

**BARRY MANLOW: I Wanna Do It With You (Arista)** "I wanna do it with you, I wanna

bold you all night long," goes this latest Barry bank booster. Must be keep throwing such pop filth at our parents?

**THE BELLE STARS: Mockingbird (Stiff)** The Belles shamelessly crowd into their time machine yet again, returning with a song that was a U.S. hit for Inez Foxx in '63 and a UK chartmaker six years later. This percussive revamp is okay — unless one is old enough to remember that Inez Foxx was vocally capable of wiping the floor with all seven of Stiff's past-turners. The B-side's titled "Turn Back The Clock". Which explains everything.

**NIGEL SAWYER: The Last Love Song (RCA)** Undoubtedly — and probably deliberately — the worst record of the year, so far. Sounds like someone doing an impression of Midge Ure doing an impression of Scott Walker, while an out-of-work Russian choir bams it up to the rear. All part of Game For A Laugh, I guess. Hand me that custard pie!

**KOOL AND THE GANG: Ooh La La La (Let's Go Dancin') (De-Lite)** A mildly infectious reggae-dub chart. But no real epidemic is expected this time around.

**PAULINE BLACK: Shoo-rah, Shoo-rah (Chrysalis)** Alright, it's a well-performed version of the Betty Wright hit and the lady proves she can mix it with the best of 'em. But on "Celebrate The Bullet", The Selector's last album, Pauline indicated that she was more than capable of making her own way in the world, laying down her own terms. Cutting "Shoo-rah, Shoo-rah" is, however, my idea of the easy way out. And that's something I never expected from Pauline Black.



**SHAKIN' STEVENS: I'm Be Settled (Epic)** Whatever Jackie Wilson said, Sbakay must have, because here he digs out Jackie's 1959 hit reprieve with original intro and just toughens it up a mite with the aid of a visiting brass squad. Good if not Wilsonal.

**DEVO: Peek A Bee (Virgin)** The Akron action-mem try hard to prove that they don't take disco

seriously. But they're so intent on their task it's not really much fun at all. DEVOid of humour, in fact.



**HEY! ELASTICA: Eat your Heart Out (Virgin)** Diffused vocals and uproot guitar strums allied to a plunge and lunge rhythm add up to a made-in-Edinburgh brand of tartan funk that should send fellow Scots dance crazy. Thus that age-old query about what is worn under kilts should be resolved before our very eyes on a forthcoming edition of *Top Of The Pops*. Wildly wonderful and as unstoppable as anything ever aimed in the general direction of Alan Rough.

**PHIL COLLINS: Thru These Walls (Virgin)** Synthful stuff. Phil's apparently spending his spare time listening to the doings of the couple next door by putting his lughole to a glass placed against the dividing wall. He was far better off playing Ludo.

**PUNCHING HOLES: La Mer (Firebird/Pinnacle)** A French classic dating from the start of World War 2 and quite possibly the song that started the whole shindig. A great tune actually, remembered here in all its Gallic and aquatic glory by the beet-wearing, accordion-totin' Holes. Very Nice, if you'll pardon the expression.

**PHILIP LYNOTT: Old Town (Vertigo)** When Phil calls himself Philip and wears bow-ties on singles sleeves, you can tell that he's aiming for a bit of class. And so it proves here as he vocalises on a tuneful ditty that's lent a regal air by ceremonial trumpeters and a pianist whose Steinway just has to be fitted with a good line in silver cadenzelas. Just what you'd expect from a bloke who's named his band after the Queen!

**ABBA: The Day Before You Came (Epic)** Agnetha does her solo bit on the sort of song that usually accompanies romantic French movies. There's a great lyric, which includes the line: "There's not, I think, a single episode of Dallas that I did not see". But the song's very wordiness may be its chart undoing.

**WAZIS AND THE MAMBERTS: (Thank You Very Much) Waw Dieure Dieuf (London)** Dakar Disco

with a toytown train rhythm, a whistled melody line and an infuriating Noddy-hop of a keyboard figure from a guy who claims to be a great grandson of the Crown Prince of Senegal. Personally, I believe all such fellas to be Chris Stieve in disguise, until proved otherwise. Nevertheless, a potent portion of Afro-Euro-pogo-a-go-go that might prove an all-conquering, if somewhat unlikely, chart contender.

**BAUHAUS: Ziggy Stardust (Beggars Banquet)** Just when we thought Peter Dinklage was the Bowie of the 90s, he flips back and becomes the Bowie of the 70s. Shortly both he and the original Zig kid will be appearing in a movie called *The Hunger*. I wonder if we'll be able to tell the difference?

**GRACE JONES: The Apple Stretching (Island)** Early morning in New York City — the joggers and the muggers, the Hudson River and the takers and the givers. A rock-rap-cum-low-life travelogue penned by a black music genius known as Melvin Van Peebles. Not chart material, unfortunately, but equally as laudable as Grace's reaction to Russell Hardy!



**THE DAMNED: Dozen Girls (Bronze)** A cross between The Beatles and the Junction Arms crowd at chucking-out time. Why does this genre have a dozen girls? Yaman and Co want to know. Obviously the news about Barry has travelled fast.

**BRUCE SPRINGSTEEN: Atlantic City (CBS)** This comes from the album "Nebraska", named after a state which is plonk in the middle of the USA and about 1,200 miles from the city sung about here. Why this should be and why the E-Streeter should perform the number in a manner not unlike that of early Bob Dylan is not explained.

**VICE SQUAD: State Of The Nation (Riel City)** Actually a three-track EP on which bionic Baki once more chants his devious slogans while the band tries hard to self-destruct. Yeah, there's a hell of a lot wrong with a society that leaves millions of people on the dole. But Vice Squad's way of changing things is about as helpful as burning down the job centre.



# BLANCMANGE

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From the LP

*Happy Families*

Sleeve folds out into a Colour Poster of BLANCMANGE



# 20 ALBUMS

**DEUTSCH AMERIKANISCHE FREUNDSSCHAFT: Fur Immer (Virgin)** Gabi's dour 'German' gasps, chants and whispers together with Robert's prickly rhythms make DAF a third, and final, album as brooding, brutal and bruising as ever. They can be sensitive as on "Secret" or aggressive as on "A Little War". A great pounding rumble of sound, DAF have never pulled their punches. See how easily you bruise. (8½ out of 10)

Jim Shelley

**DISE STRAITS: Love Over Gold (Vertigo)** Already at number one (so much for the power of the press) this will doubtless delight Disc Straits fans who like their music smooth and smookey with the minimum of rough edges and as much silky guitar as can be squeezed in between all the lyrical smooth talk. Me, I find an album's worth a bit trying. Small doses should suffice, unless it's a hi-fi test record you're after. (7 out of 10)

David Hepworth

**THE DAMNED: Strawberry Brains (Bronze)** The end of the world is nigh. Must be, when The Damned go totally melodic, offer harmony vocals, employ cellos, sitars and brass sections, and even remember to include a lyric about that actually rocks of freshly picked strawba. Don't be misled by the panker on the front cover or 'Ignite', the opening track which is merely

there to act as a come-on for those who remember past rambles through the shambles. For this is the kind of pop album that McCartney would be pleased to have his number on. **Pretty Damned** (3 out of 10)

Fred Dollar

**NATASHA: Captured (Towerbell)** Apart from those few amazingly catchy singles, "No No" and "The Boom Boom Boom", the rest of the songs are very much what you'd expect — vocal like Justin Tarnes (but without the scot target) and a score of session musicians who play a variety of styles (few of which are particularly exciting). Still, there are a couple of good songs: the tantalising "Don't Touch Me" and a modern version of the Kinks' "All Day And All Of The Night". (4 out of 10)

Peter Stockton



**BOYSTOWN GANG: Disc Charge (ERC Records)** The highlight here is the hit, "Can't Take My Eyes Off You" (or "after you", as Jackson Moore sings) and it appears twice: once in an extended version and then in an instrumental reprise. "Disco Kicks" supplied the only dance incentive of the other four tracks which include a stodgy, showbiz version of Stevie Wonder's "Signed, Sealed, Delivered", "Can't Take My Eyes Off You" is a fairly essential disco cut but it would be cheaper to buy the 12" single (which has "Disco Kicks" on the flip side, wouldn't it?) (4½ out of 10)

Neil Tennant

**VARIOUS ARTISTS: O! That's Your Lot (Sector) The Only Alternative (Rondelet)** O! is music about booze, birds, yucks, riots and having a laugh. It can sound either exciting or dreadful. "That's Your Lot" is mainly the latter — predictable and uninspired punk rubbing shoulders with pub rock and rugby songs. Only The Business's "Real Enemy" and Black Flag's lightning fast "Revenge" have any enthusiasm. Better is "Alternative", the back catalogue of Rondelet Records. It has a couple of lame offerings but the songs — from Vice Squad to Riot Squad and Thrats — are more exciting and hard edged. I doubt if you'll understand what they're singing about, and if you do, will it make things any

better? (4 out of 10; 5 out of 10)

Peter Stockton

**CULTURE CLUB: Kissing To Be Clever (Virgin)** Forget the lame threads and the exotic make-up. Gorgeous George & Co. have delivered the goods in style. This is a first class record. The songs (including the singles) are all well crafted and the musicianship is excellent throughout. But it's George's voice which is the band's strongest asset. Disco, salsa, reggae and Caribbean rhythms are all used but with such an obvious love and respect for their roots that nobody could accuse them of plagiarism. On this showing Culture Club will easily outlive the fashionable wave they're riding on at the moment. Get your membership now. (9 out of 10)

Beverly Hillier

**CARMEL: Carmel (Red Flame)** This busy, spacey mini LP from Manchester torch singer Carmel showcases the sultry sweetness and sensitive strength of her voice perfectly. Soaked in a smokey nightclub atmosphere — with jazz hi-bat, moody double bass and wild organ as backing — influences include early Piaf, a young Aretha, Billie Holiday and even Jim Morrison (on the live track, "Storm"). Above all, though, it's Carmel's natural swagger that makes this such a stylish debut. (8 out of 10)

Jim Shelley

**UB40: UB44 (Dop International)** As UB40 have become less obviously successful, so their Black Country reggae has become increasingly distinctive. They've grown in their own time, fashioning a sturdy rhythmic base and a particularly sleepy horn section. They're capable of both the sprightly pop of "So Here I Am" and the measured tread of "The Prisoner". This is a poised record. Banking out the record's telling line: "reggae music is my stop and start". (8 out of 10)

Peter Silverton

Matt 'The Tee' Johnson, have obviously enjoyed producing some intriguing, if self-indulgent, new music and their own versions of some old favourites. The problem is that when he's interpreting songs in arrangements designed just to accompany his voice, Marc sounds a bit flat. However, if you've always wanted to pop round to his place for a sing-song and a laugh, this is the next best thing. As it says on the cover, "It's my happening and I'm tracking out". (6 out of 10)

Neil Tennant



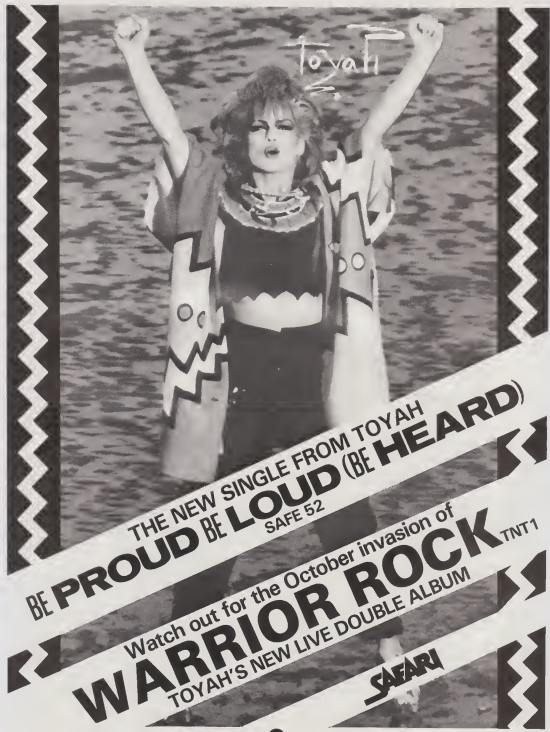
**ADAM ANT: Friend Or Foe (CBS)** The frills and fantasies of "Prince Charming" have been laid away. As Marco's guitar tips its hat to every spaghetti western ever made, a leaner, meaner Adam comes to the fore, talking more directly than he's ever done before. Much of it does him credit — it's sharp, incisive and immediate — but the lyrics make you wonder just how long he can continue to turn his career worries into the stuff of songs. I mean, not everybody's interested. (7 out of 10)

David Hepworth



**SHAKIN' STEVENS: Give Me Your Heart Tonight (Epic)** Even if you've only heard one of Stevens's singles, then you've heard this entire album. As each track merrily hops along, you can imagine his fans in front of long mirrors, rollin' and jerkin' their hips like they've been sitting on a gas ring and croakin' and hiccupin' into a can of hairspray. Shakin's sugary sweetness leaves you momentarily satisfied but soon you feel a bit ill and in need of some sustenance. Next time leave the dinner table to Frank Sinatra and "Que Sera Sera" to Doris Day. (6 out of 10)

Kimberley Lenton



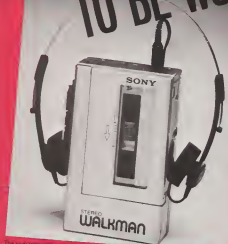
Toyah

THE NEW SINGLE FROM TOYAH  
**BE PROUD BE LOUD (BE HEARD)**  
SAFE 52

Watch out for the October invasion of  
**WARRIOR ROCK** TNT1  
TOYAH'S NEW LIVE DOUBLE ALBUM

**SAFARI**

# TEN WALKMANS & FIFTY ULTRAVOX ALBUMS TO BE WON!



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With the help of those awfully nice people at Sony and those equally nice people at Chrysalis Records, we are in a position to present yet another in a continuing series of deeply marvellous prize competitions.

There are sixty prizes in all — the first ten winners will find themselves the owners of the very latest in personal, portable hi-fi, The Sony Walkman 4, as well as a copy of the brand new Ultravox album, "Quartet", signed by the band themselves. A pretty complete fun kit in fact.

To be in with a chance of getting hold of one, you've got to cast your mind back over the

Ultravox past. One of their hit singles kicked off with the lines: "The lights went out, the last fuse blew, the clocks all stopped, it can't be true". Just tell us which one, dot the title on a postcard along with your name and address and send it to **Smash Hits Sony Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF** to arrive before October 28th. That's the day we'll delve into the sack and hand out Sonys plus albums to the first ten correct entrants and autographed albums to the next forty runners-up.

Get to it!

## COMPETITION WINNERS

**YAZOO COMPETITION (Issue September 29th), correct answer was: (D) Genevieve Allison Moyet. 50 autographed copies of "Upstairs At Eric's" go to:** Keith Ditcham, Tunbridge Wells; Amanda Ramsay, New Malden; Chris Drake, Leigh-on-Sea; Libby Stewart, Gloucester; Kerry Taylor, Clywd; Doreen Jones, Leytonstone; Christine Marshall, Ealing; Daven Drage, Woodwalton; James Prescott, Brecknell; Mark Pascual, Binfield; Sandra Mann, Suffolk; Hilary Cavello, Maidstone; Neil Martin, Harlow; Tommie Blanchard, Leicestershire; Louise Whitworth, Normanston; Lesley Crobham, Cumbria; D. H. Law, Kent; Clive Hartwood, Timperley; Neil Gelder, Epsom; Neil Saunders, Essex; Haydn Baxter, Long Marston; Andrew Howlands, Ongar; Barry Page, W. Germany; P. W. Meachen, Norwich; Yvonne Wyman, Warden Hill; David Davis, Glas; Gordon Raeburn;

Bathgate; Clair Morgan, Gwent; Susan Rogers, Lincoln; J. A. Blight, Bristol; E. Taylor, Kettering; Sally Hobson, Cheshire; Sharon Carter, Morden; Susan Yates, Staffs; Dawn Wood, Balby; L. Pricedendried, Ealing; Joanne Vagg, Trowbridge; Kevin Newman, Melksham; Claire McCalliey, Filton; Trisha Kon, London W8; Della Meeker, Northants; Martin Truska, Kenton; Ian Richardson, London E4; B. Lewis, Ruthin; P. Green, Hessele; Philip Jordan, Worcester; Matthew Kavanagh, Newbury; Julie Caplin, Leigh; S. Finnie, Birtley; Clare Edwards, Solihull.

**CULTURE CLUB COMPETITION (Issue September 29th), correct answer was: (C) Woking Golf Club. 25 autographed 12" singles and T-shirts go to:** Caroline Williams, Cumbria; Janine Judd, Bromley; M. Conway, W. Midlands; Stan Smith, Suffolk; Angela Charles, Shoreham-by-Sea; David Tyrrell, Ewell; Fiona Bingham, Bournemouth; Kim Jarvis, Maresfield Hill; Helen Moses, Tyne and Wear; Emma Ainsworth, Cottingham; Melaine Bloor, Peterborough; Stephanie Quinn, Bedford; Michael Rose, Harrow; G. Chivers, Basingstoke; Nicole Wildy, Welwyn Garden City; Peter Brooks, Thorpe Bay; Dawn Brown, Hants; Phil Cuthbert, North Humberston; Maria Johnston, Callaghan; Allison Jones, Finsbury Park; Miriam Balcomb, Sevenoaks; Rachel Holland, Aylesbury; Nicola Di Tullio, Derby; Trisha Hynes, Liverpool; M. Burrell, Ash.

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**5-6pm MONDAY OCTOBER 18th to THURSDAY OCTOBER 21st ONLY**

# Mick Karn

# SENSITIVE

Your voice, your face, your hair is everywhere  
Today my dreams turned into nightmares  
In time, I hate to say it, gentlemen  
There'll be nothing wonderful here  
There'll be nothing left to fear

#### Chorus

All the people see me as a fool  
All the people say that it's because of you  
All the people like to think they care  
If you'd shake their hands and stab them  
Maybe they'd become sensitive

Now my life I'll spend inside this jealousy  
It seemed so easy,  
I could have your beauty for free  
When time decides to take this pain away  
We'll find our freedom again  
We're still gentlemen

Repeat Chorus twice

Words and music by Roberto Carlos/Mick Karn  
Reproduced by permission Chadwick Nomis Ltd.  
On Virgin Records

## Request Spot

ARTIST: Mick Karn  
TITLE: Sensitive  
LABEL: Virgin  
YEAR: 1982  
REQUESTED BY: Susan Hopkins,  
Berrycroft, Berkeley, Glas

PH: Steve Reganport

Featuring your choice of golden oldie, album track or obscure classic. For your own personal song page send a postcard to Request Spot, Smash Hits, 52-56, Carnaby Street, London W1V 1PF

# annie, i'm not your daddy

KID CREOLE AND THE COCONUTS

THEY SAY THAT ALL IS FAIR IN LOVE AND WAR  
AND CHILD BELIEVE IT  
WHEN MAMA STAY IN ST. TROPEZ  
SHE HAD A FALL OR TWO  
AND I'M TELLING IT TO YOU STRAIGHT  
SO YOU DON'T HAVE TO HEAR IT IN ANOTHER WAY

OH ANNIE, I'M NOT YOUR DADDY  
OH ANNIE, I'M NOT YOUR DADDY

THEY SAY THAT OUT OF SIGHT IS OUT OF MIND  
AND CHILD BELIEVE IT  
YOUR MAMA WAS IN SEARCH OF LOVE  
BUT ALL SHE GOT WAS USED  
AND I'M TELLING IT TO YOUR FACE  
SO YOU DON'T HAVE TO HEAR IT ANOTHER PLACE

BREAK IT TO ME GENTLY NOW  
DON'T FORGET I'M JUST A CHILD

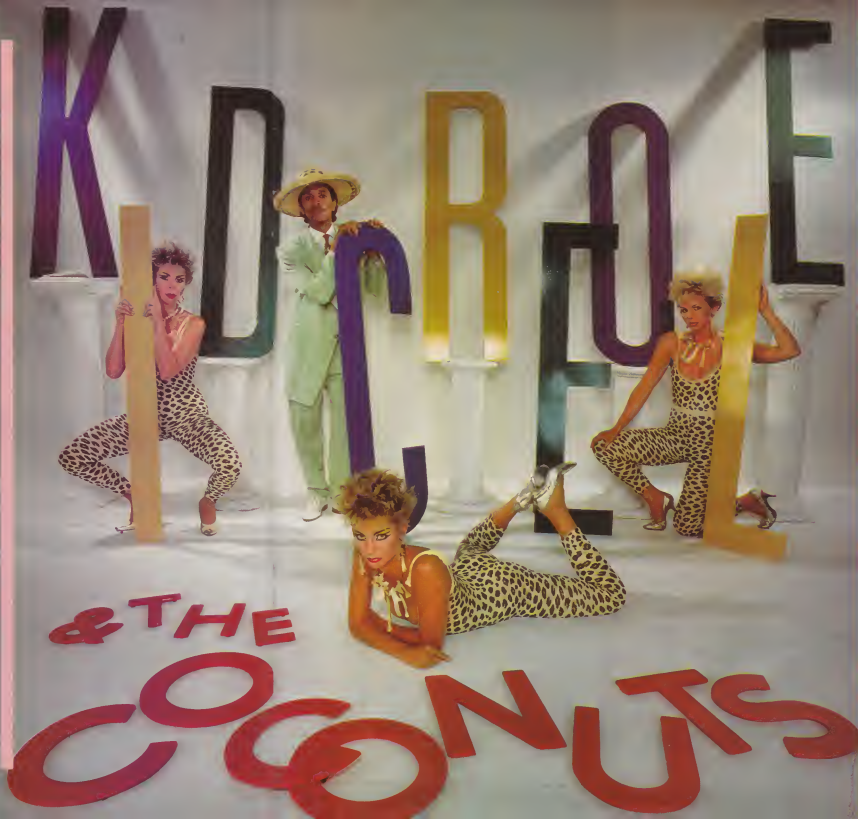
OH ANNIE, I'M NOT YOUR DADDY  
(MAMA'S BABY'S PAPA'S MAYBE)  
OH ANNIE, I'M NOT YOUR DADDY  
(MAMA'S BABY'S PAPA'S MAYBE)  
SEE IF I WAS IN YOUR BLOOD  
THEN YOU WOULDN'T BE SO UGLY

I DON'T, I DON'T, I DON'T WANNA BE YOUR  
I DON'T, I DON'T, I DON'T WANNA BE YOUR  
OH NO, OH NO I DON'T WANNA BE YOUR  
OH NO, OH NO I DON'T WANNA BE YOUR  
OH NO, OH NO I DON'T WANNA BE YOUR  
OH NO, OH NO I DON'T WANNA BE YOUR  
OH NO, OH NO I DON'T WANNA BE YOUR  
OH NO, OH NO I DON'T WANNA BE YOUR  
OH NO, OH NO I DON'T WANNA BE YOUR

YES I'M TELLING IT TO YOU STRAIGHT  
SO YOU DON'T HAVE TO HEAR IT IN ANOTHER WAY  
BREAK IT TO ME GENTLY NOW  
DON'T FORGET I'M JUST A CHILD

OH ANNIE, I'M NOT YOUR DADDY  
(MAMA'S BABY'S PAPA'S MAYBE)  
OH ANNIE, I'M NOT YOUR DADDY  
(MAMA'S BABY'S PAPA'S MAYBE)

WORDS AND MUSIC BY A DARNELL  
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ON ZE RECORDS





DIANA ROSS

**SILK**

ELECTRIC

HER BRAND NEW ALBUM  
HER BRAND NEW CASSETTE

INCLUDES THE HIT SINGLE 'MUSCLES'  
EXTENDED VERSION ON 12"





# Where Are They Now?

Where do pop stars go when the band breaks up or the hits run out and the contract isn't renewed? Most of the people listed below were at one time or another big enough to figure on the cover of *Smash Hits*. How do they pass the time these days?

**JIMMY PURSEY** and Sham 69 all but invented "Oi" in 1978 and enjoyed a short but stormy stint in the limelight. Pursey's subsequent collaboration with Jones and Cook in a revived Sex Pistols was one of the great disasters of our time, lasting for just two shows. Two solo LP's didn't fare any better and he's currently working on some new songs. In France, apparently, they love him.

**DEPARTMENT S** must be one of the most dramatic examples of the one hit wonder that the last few years have seen. "Le Vic There?" was one of the most talked-about 45s of 1981. Since then, despite strong follow-ups, nothing. An album, produced by Clive Langer, remains unreleased and the band called it a day a couple of months back. Lead singer Vaughn Toulouse keeps cropping up (writing for

Asia and Horn carving out a career as producer of Dollar, ABC, Spandau Ballet and, most recently, Malcolm McLaren.

**SPLODGENESSABOUNDS** get the award for persistence. Despite being unable to follow up "Two Pints Of Lager And A Packet Of Crisps, Please", their one and only hit back in 1980, they've slimmed down their name to the more manageable Splodge and continue to record and tour with their distinctive mix of silly songs and rude words, best summed up by the title of their new LP, "In Search Of The Seven Golden Gussets".

returned to his real profession, acting. In 1980 he resurfaced as the mysterious Goring Red but this June he found real fame playing Las Charlton in *Coronation Street*.

PH. PAUL STREYER



They had their picture taken a lot but they didn't do much else. The Sham Pistols (1979): (left to right) Pursey, Jones, Kermit and Cook.

**X-RAY SPEX** were leading lights of the second wave of punk (in 1978-79), best known for singer Poly Styrene's teeth brace and obsession with plastic. After they split, two members, B. P. Hurding and Jak Airport helped to form Classix Nouveaux while sax player Rod joined The Members. Poly reverted to her real name, Marion Elliott, got interested in Eastern religion, made an unsuccessful solo LP called "Translucence" and these days looks after her baby, Celaste.

Bananarama and modelling on the sleeve of The Jam's "Bitterest Pill"). A solo single and a book(?) are said to be in the works.

**THE STRAY CATS** came from America but made their mark on our charts last year with "Runaway Boys" and "Stray Cat Strut". Brylcreem sales soared. Their second album, however, died the death and this year they've been too busy in America to even release a single over here. A new LP is pencilled in for the New Year.

**THE BUGGLES** shot to instant fame in late '79 with "Video Killed The Radio Star" and a few, less prominent chart entries. The following year both of them, Trevor Horn and Geoff Downes, turned up in Yes but this set-up didn't last. 1982 has proved a more satisfactory year for them, Downes settling down in massively successful supergroup

PH. ROBERT FROST



Splodge today. Max in the middle.

**THE BUZZCOCKS** were Manchester's prime movers of punk. Formed in 1977, their original line-up consisted of Pete Shelley, John Maher, Steve Garvey, Steve Diggle and Howard Devoto (who soon left for Magazine). Their string of hits started to run out in 1981 and they broke up in March. Diggle and Maher started Flag Of Convenience; Garvey went to New York and a band called Motivation; while Shelley has had solo success with his "Homoepian" LP.

**JILTED JOHN** (real name: Graham Fellowes) related the sad tale of his best girl Julie and Gordon The Moron back in '78. But when he found it impossible to follow up with another hit he



Graham Fellowes, otherwise known as Jilted John, lugs on the charm with Gail Tilsley in *Coronation Street*.

**SECRET AFFAIR** rode the crest of the Mod wave in 1979 in smart suits with songs like "Time For Action". Three years later they're not playing together any more. Drummer Paul Buitude and bass player Dennis Smith now work with The Perfect Zebras and Mari Witson while guitarist Dave Cairns is rumoured to be forming a new band. Singar Ian Page, meanwhile, sits at home writing songs and original drummer Seb Shelton plays in Dexys.



Marion Elliott: no longer known as Poly Styrene.



# BAUHAUS

NEW DOUBLE  
'A' SIDE SINGLE  
**ZIGGY  
STARDUST\* /  
THIRD UNCLE**

*Bauhaus*



*Ziggy Stardust*



FOUR TRACK 12" E.P.  
'COVERS'  
ZIGGY STARDUST\*  
PARTY OF THE FIRST PART\*  
THIRD UNCLE  
WAITING FOR THE MAN\*<sup>o</sup>

TOURING IN OCTOBER

- |                          |                                    |
|--------------------------|------------------------------------|
| 9: Brighton Dome         | 21: London Lyceum                  |
| 10: Bristol Locarno      | 22: Salford University             |
| 11: Poole Arts Centre    | 23: Birmingham Odeon               |
| 13: Norwich University   | 24: Hanley Victoria Hall           |
| 14: London Lyceum        | 26: Liverpool University           |
| 16: Aylesbury Friars     | 27: Leicester De Montfort Hall     |
| 17: Portsmouth Guildhall | 28: Warwick University Arts Centre |
| 18: Guildford Civic      | 29: Sheffield Lyceum               |
| 19: Nottingham Rock City | 30: Leeds University               |

\*Tracks Not Available on next BAUHAUS Album  
THE SKY'S GONE OUT - Available October 19th



## the pinkees

### DANGER GAMES

Two lovers part  
It's just the start  
Before too long they'll be at war  
Nobody phones  
They're both alone  
Just like they were before

Out on a limb  
More more suffering  
It's just a game that lovers play  
Two broken hearts  
When love departs  
It's getting worse each day

It's love, ooh love, danger game we play  
It drags you down  
Throws your heart away

Nothing they say  
Can change the way they feel  
It's just to late to try

Lights up a fag  
Calls her a drag  
A teardrop falls from her eye  
She's out in the car  
He's drunk in the bar  
They lead their lives in separate ways  
We're all the same  
We play the game  
It happens every day

It's love, ooh love  
Danger game we play  
It drags you down, throws your heart away

It's love, ooh love, danger game we play  
It tracks you down, throws your heart

It's love, ooh love  
Danger game we play  
It drags you down, throws your heart  
It's love, ooh love, danger game we play  
It drags you down, throws your heart  
It's love, ooh love, danger game we play  
It drags you down, throws your heart away

Words and music by A. Price  
Reproduced by permission Bonsair Music  
On Creole Records

# THE KIDS FROM *Fame*

## STARMAKER

Here as I watch the ships go by, I'm rooted to my shore  
I keep asking myself why  
And if there's more on the other side  
Here as I see the friends I thought I made, a little bit faded  
And knowing now we've outgrown one another

Chorus  
Starmaker  
Dream breaker  
Soul taker, we're happy now  
(We're so happy now)

Now when I see the things I want  
I can take the things I see, but I keep asking myself why  
And if there ain't just a little bit more for me  
Here when there's time to coast the coast  
I keep wondering what I lost  
And wondering if you know  
It would all wind up with you

Repeat chorus

Here as I watch the time go by, how I'd like to sail away  
Leaving all my past behind, but I know I'd only last  
For a couple of days  
Here stands everything I thought I made, it's the only life  
I've known  
And I can't even call it my own, I got no home  
I belong to you now

Repeat chorus to fade

Words and music by Roberts/Bryer Sager  
Reproduced by permission Carlin Music Corp.  
On RCA Records



SHOULD I STAY  
OR SHOULD I GO

STRAIGHT TO HELL

(also available as a picture disc 7" single)

ROCK THE CASBAH

KNOW YOUR RIGHTS

*THEY'RE ALL ON*

★THE CLASH★COMBAT ROCK★



★THE CLASH★

4 HIT SINGLES ON  
ONE HIT ALBUM

ALBUM: FMLN 2 CASSETTE: FMLN 40-2



# WORK, REST

**And not a lot of rest, really. The non-stop Adam Ant schedule comes up with a new album, a new band and even fits in a lunch date with Neil Tennant**

Adam Ant glides out of the BBC Television Centre in West London in a car driven by his manager, Don Murfat. It's raining but a small crowd of fans are patiently waiting outside. The car smoothly slows to a halt, the window is wound down, and Adam signs autographs and gives the fans who ask little pecks on their cheeks. Meanwhile Don Murfat stomps up the road to "sort out" someone who's pointing a video camera at Adam.

"What a liberty! Why doesn't he have the manners to phone up the office and ask if he can do that?" he splutters as we drive away.

"Because he knows we'd say 'No,'" replies Adam, not without humour. He looks fit and alert, dressed all in black. From my vantage point in the back of the car, I can now see that he's not going bald, as has been reported. His hair seems pretty thick, really.

The night before, his new band, called simply "Adam Ant And The Men", had played a one-off performance at a theatre in the West End of London for an invited audience of the media and fans. The names of 300 Fan Club members were picked out of a hat and invitations dispatched to them.

"Some of them were so shocked," chuckles Adam, "they phoned up thinking it was a hoax."

What they got to see, after hamburgers and cold cokes, was no hoex but a make-up-less Ant on a bere stage with some big musicians, performing new songs from the "Friend Dr Foe" LP. Seasoned Ant tunes like "Dog Eat Dog" had also been dusted down and given new brass arrangements.

The show was disciplined and steady, reminding me of early Dexys with a little less passion. Adam has no slow, soulful songs. The comparison with Dexys was further encouraged by the band's sporty clothes, designed by Mr Ant.

Like Kevin Rowland, Adam puts everything into a performance. He is what he wants to be: a professional performer who makes the most of himself. The fans loved him and Adam was pleased with the show and the way his new band acquitted themselves.

"Last night those seven guys restored my faith in myself," they really did. They stood firm and they did it."

The seven guys include three brass players and a drummer from The Q-Tips and a guitarist and bass-player from a group called Fingerprutz.

"None of them were auditioned," says Adam, "I got them on their credentials."

They'll accompany Adam later this month on a European tour, then to America in November and finally on a

British tour at the end of the year.

By this time we're sitting in a posh Knightsbridge restaurant to continue talking over lunch.

"Are you hungry?" he asks, and orders malon to start with, then grilled See Bass and coffee to finish. He drinks lime juice and mineral water as does his manager who often smiles at him like a proud father. I drink a glass of wine — but what can you expect from a journalist? We talk as we eat.

**Your new LP is not about Red Indians or fantasy figures — it's all about you. How do you become your own subject?**

"I think I have, yeah. "Friend Dr Foe" is autobiographical. I used to say "we" when it was me and Marco and The Ants and now it's "me". It's "we", it's me and Marco because Adam Ant or Antmusic is really Ant-Marco Enterprises. We now write, produce, and I direct the videos as well. It's very self-contained. Since The Ants splits we've got much more work done and we're much happier people.

"When I listen to the album, I think it's personal but I think it's self-critical as well. I don't think it's bitter — "You hate me, I hate you." It's not like that.

I spent a lot of time writing the lyrics. I thought: will it be acceptable to write about these things? Maybe they're a little bit close to the bone. Then I thought: no, do it. I did basically what I had to do.

**Many of the songs are about the reactions of people and the press to**

**you. Do the press upset you?**

No, I just think that the press are desperate but not particularly serious. I'm asked a lot about my private life, which I don't discuss, but I think it's fair in your work to illustrate to people how you feel. A song like "Mede Of Money" is about a lot more than it might seem. It's not just about marriage — it's about some relationships I've experienced since becoming successful. I think that's interesting because the audience certainly buy the copies of the Sun to find out who is in my life and a lot of the time it's nonsense.

You can't have it both ways. You can't say: I'm famous, I want my privacy but if you ignore me I'll throw a tantrum. You can't do that. The public want to know about you because you're saying: this is me — buy me. These songs really give me a chance to put the record straight.

**What do you think about Prince Charming in retrospect?**

Prince Charming was an idea that should really have stayed in the comfort of two videos and had done with it. The review was very embittered: audiences can't take three hours entertainment.

I think "Prince Charming" is a good album but in fact it was the result of a lot of record company pressure to bring out an album at Christmas to compete with Queen. It was everywhere in Air Studios for eight weeks with Mecca (Paul McCartney) up one end and Pete Townshend down the other and the attitude was "Let's have

another album, boys."

Really the production side was beginning to take over. Every time I went into the studio it was like going into the cockpit of a Jumbo jet — there was always more equipment there. That's when we made up our mind we were going to produce ourselves. Now we got the sound we want. The sound on "Prince Charming" was weak. If you listen to "Friend Dr Foe" the sound ain't weak: it's good and clear.

**Are you still enjoying yourself?**

Oh, yeah. Happiness is work-shaped. I love the idea of getting up, doing it, performing.

Love must be one of the most vulnerable human states there is. You can become mad with it. It takes away your actual need to survive. The reason why people have children, I think, is so that they can love something else that they've created or been involved in creating. In a way, I love my work, in as much as it's more important than me. If I'm feeling terrible, I'll still work, so that's not taking care of my body, it's taking care of my work. That's love. I really think about it, I'm jealous of it, possessive of it.

**Do you think you're obsessed by your work?**

Yeah. Not as much as I used to be. Work can become a fence or wall round you, so it's better that I'm not as much as I used to be.

**Are you worried that much of your audience is so young, that it might completely disappear?**

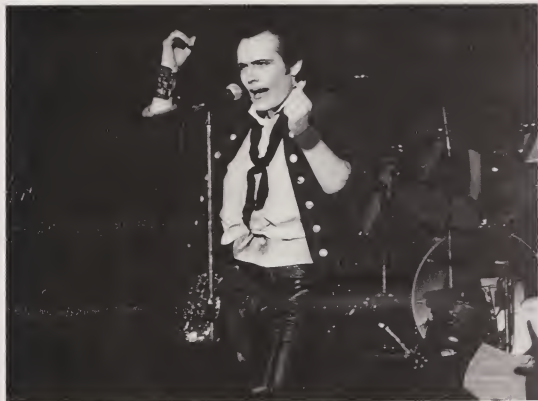
That's important because it's been Adam and The Ants were basically responsible for bringing back the sort of fans the Beatles used to have back to those music end that was great. Those kids made me. But I like to remind people that prior to that I was working very much to a club audience. I feel now with "Goody Two Shoes" and with this record and probably the next record that I'm getting a lot more eighteen-year-olds and up, a lot more club interest, people denying to my records, not just dismissing them as tacky. They're a challenge: my records aren't easy to dance to but you can dance to them if you're a good dancer or if you want to do something different, not just impersonate Michael Jackson.

**Do you not think that your popularity has peaked and is now levelling out? What people forget is that artists like David Bowie, Frank Sinatra all had their ups and downs. Frank Sinatra made the film, from Here To Eternity, in**



By Alan Braham

# AND WORK



Do stuga at *The Astoria* in London.

the '60s for nothing because he needed the exposure. When I was 14 I want to see David Bowie at *The Roundhouse* and he was sitting with long hair and flairs singing "Space Oddity".

I was thinking the other day that if Bowie arrived at a station or went to the BBC there would be people waiting outside for his autograph. I think they'd be people far more like you and me and they wouldn't be screaming out. But when he started out, the same people would have screamed at him.

**But how are you going to make sure that...**

... the audience grows up with me? By not abusing the audience and not negating any work I've done in the past. By being realistic, being able to be critical about my own work but to always come up with the goods and surprise them. They never know what you're going to do next and when you do something that they do know, you do it justice. If you can sing a song

that's been established with a look, like "Dog Eat Dog", without the look, and still get the applause, that means the audience love your personality and they love you.

They'll be with you 'til you die if you maintain the quality of your work — and I only want to be evaluated by the quality of my work.

**What records have you been listening to recently?**

"Controversy" by Prince. The new Bill Nelson album. He's going to come through, Bill Nelson, you watch. That was my prediction for Dexys last year and look what happened.

I've been getting into a lot of Miles Davis. I think it's very pretentious to say: yeah, I'm into jazz, man. But I started off with Roland Kirk and then I got into John Coltrane through Malcolm McLaren. I also like the new Herb Alpert sound. I bought "Avalon" because I buy every Roxy Music record because I like Bryan Ferry.

Simon And Garfunkel — been getting into them quite a bit as well. If you listen to "Meda Of Money" (on the "Friend Or Foe" LP) there's quite a strong Simon And Garfunkel influence.

**Do you read much?**

I read biographies and history books. I've read biographies of Brando, Montgomery Clift, Lenny Bruce, Elvis. I like interior design magazines as well and old-style design manuals. I read quite a lot of ethnic books on North American Indian culture — you can read those books over and over again.

**Do you have any interest in politics?**

None whatsoever. Absolutely none. You can't moan about unemployment and be a pop star: if you do that you've got to give all your money to the dole people, otherwise you'd be a hypocrite. I'm not into that bag. I work hard and it's my money and my public don't seem to mind because they know I work very hard.

**What do you think about when you're not thinking about your 'work'?**

How to pass the time constructively and also I make lots of lists of things to do. (He produces a list from his pocket.) There's a typical list of things to do. I make one of these every day. I like the idea of catching up on a lot of little things. I think it's nice to be able to remember that it's your Dad's birthday or that your Mum needs something. It's good because there's a lot of take-ers in this business. I enjoy the idea of giving as well. I get as much "take" from that and I enjoy it. I think you should look after your friends and family. Even if you can only count them on two hands.

**Are you close to your family?**

Yeah. And the friends that I've had for a long time.

**Do you talk about your work with them?**

I try not to. My ambition is to be able to get out and not talk about me at all.

# Crossword

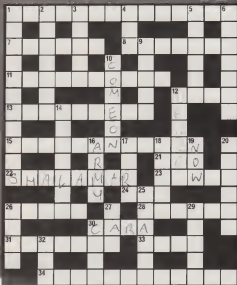
## across

- 1 See 8 across
- 7 Label for Japan and Human League
- 8 and 1 across Dire Straits' undiscovered delvings (7, 14)
- 11 'Good -----' (Sagar Minott) (5,5)
- 12 '----- Nothing, See Nothing' (Discharge Album)
- 13 '----- Talk To' (The Beat) (3,4,2)
- 15 and 26 down 'Physical' Aussie songstress (8,6,4)
- 21 Charting Speedwagon (1,1,1)
- 22 Has alarm turned into those 'There It Is' hitmakers? (anog)
- 23 Leading UK reggae outfit
- 24 Unhappy like that Cafe?
- 25 Motown Rick of funky fame
- 28 Not so penniless when & Co is added
- 30 'Fame' theme here
- 31 'So -----', UB40 (4,1,2)
- 33 Just the band to make you feel better!
- 34 Ham on the bang — singer who quit the Michael Schenker Group recently (anag 8,6)

## down

- 1 Requests to meet made by 22 across
- 2 Giro Vet — o dizzy label (anag)
- 3 Police man
- 4 Band that fills an empty space?
- 5 Colour of Edwyn Collins' Juice
- 6 A Scottish Rod
- 9 Blue ----- A La Turk
- 10 Dexy's instruction to Eileen (4,2)
- 12 Gary Numan connects them with white boys
- 14 Fun Boy Staples
- 16 'Oliver's ----' (Elvis Costello)
- 17 To hear with
- 18 Rough ----- a leading indie record label
- 19 When those days are gone, according to Bucks Fizz
- 20 Current Romance
- 25 Genesis included Abba and the first part of AC/DC on this album title (anog)
- 27 Band that needs the bread?
- 29 Scritti Politti Mainman
- 30 Think of money for country singer Johnny
- 32 It goes with Rip and Panic

ANSWERS ON PAGE 54



# THE BLUEBELLS

## FOREVERMORE NEW SINGLE

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"EVERYBODY'S SOMEBODY'S FOOL" PRODUCED BY ELVIS  
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EXTRA TRACK



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

# Get SMART!



Can you tell me if Tenpole Tudor have any plans to release a new single?

*Michael Phipps, Mitham.*

● They're currently in London's Phoenix Studios recording new material (with titles like "Spanish Ladies Go Olé") and hope to release a new single around November. This summer they spent a week making a short film on location in Ibiza, outlining a week in the life and times of Ed Tudor & Co. In addition to this, Bob Kingston (the band's guitarist) acted with Carlene Carter in a film called "Too Drunk To Remember", which also featured Jennie Bellestar and Hot Gossip. It's due for release as a B-feature early next year.

Can you tell me what has happened to Bardot?

*Lisa Newton, London.*

● Although their second single "Talking Out Of Line" wasn't a hit, Bardot are still together as a group (end yes, a happy loving couple . . . ) and plan to release a third single round November, with their debut album to follow soon after.



Bardot: stoking with it.

On the Teardrop's "Wilder" album is listed a non-existent track called "Butcher's Tale" and also the words to "Seven Views of Jerusalem" are not included on the lyric sheet. Why the confusion?

*Richard, London ET.*

● It appears that Julian Cope liked this old Zombies song (about World War I) as it featured one of his favourite instruments, the harmonium. It was dropped just at the last minute because (a) "It didn't fit in with the rest of the songs" or (b) "It sounded awful!" . . . "Seven Views" wasn't on the lyric sheet due to lack of space, but also because Jules preferred to have a poem printed instead.

Where can I get an Iron Maiden t-shirt with the slogan "No We Are Not An English Rock Band, We Are Dental Floss Salesmen From Montana"?

*Jolene, Leeds.*

● Unfortunately (for some), when the band had the idea for the t-shirts and asked for them to be made up, they didn't intend to sell them to the public but to keep them for their own use. But your local t-shirt printers may well oblige . . .

On the sleeve of "Starmaker" it says: "Watch out for the forthcoming album "Kids From Fame Again". Any clue as to when it's due for release?"

*Michael Shildrake, Norwich.*

● The follow-up album is out now and the track listing includes the song all you Fame kids have been writing in about, "Sho-Sho-Sho-Shorofsky".

Could you please print the address and details of the Duran Duran fan club as I've written twice already but haven't had a reply?

*Roger Taylor's Smile, Cork City.*



Duran Duran: Putting the fan club back on its feet.

● After approximately three changes of address and one company going into liquidation, the club is now based back home in Birmingham where operations should start to run smoothly again. For a yearly membership fee of £4.50, you receive two full colour newsletters, five postcards, mam, card, badge, Christmas card, etc. We're assured the band will be actively involved with the club, so that should help in keeping up the standard. Write with SAE to: Duran Duran Club, 273 Broad Street, Birmingham B1 2DS.

Is the Gary Kemp who wrote the signature tune for Noel Edmonds "Late Late Breakfast Show" the same as the Spandau one?

*Manda, Derby.*

● It certainly is. When producer Michael Hurli phoned Gary to ask if he was interested, he jumped at the chance as he also has a big ambition to compose a film score. Someday . . .

Can you find out if there's any connection between the Dolby Laboratories who pioneered the "Dolby" noise-reduction system

on cassette decks, and the electronic synth-prince Thomas Dolby?

*Marshall A. Milne, Fife.*

● We don't believe there is. Dr. Ray Dolby is an American, whereas Thomas Morgan Dolby Robertson was born in Egypt.

Any info on The Monkees and can you find out what they're doing now?

*Neil Smith, Bury.*

● Although their records are re-released from time to time, the group's original members (Micky Dolenz, vocals and drums; Peter Turk, bass; Mike Nesmith, guitar; Davy Jones, vocals) have not recorded together since 1968. Last we heard, Dolenz was working with videos in an advertising agency, Mike Nesmith (the most musical member) formed his own company called Pacific Arts Corporation and based himself in California, former Maths teacher Peter Turk released a single in the States this year, and Davy Jones? Depending on source of information, he's either living in (a) Essex (b) USA (c) London or (d) just outside Manchester!

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To get the set for free you'll need three tokens, of which this is the second. In the next issue we'll be publishing full details of how to send off for your swag. Meanwhile snip this out and stow it away.



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## Still Life - Away From This Town

**NOW AVAILABLE ON 12" [DANCE MIX]**

Hear it on the radio now!

# Let's Go

All of a sudden there's a flood of great dance music. Where's it all coming from and what's going to be next? We gave Bev Hillier and Geoff Deane a full tank of petrol and a five pound note, pointed them in the direction of the bright lights and instructed them to have a good time. We never did get any change . . .

What does Southend mean to you? Memories of day trips long ago, one-armed bandits, jellied eels, candy floss and pitched bottles on the seaboard? To a growing number of people it means a thumping bass drum and an elastic bass line as they flock in ever increasing numbers to Southend's Zero 6 nightclub (so called because it's sited at the end of the local airport's Zero 6 runway). On the night that we visited, 3000 copies of Duran Duran were arriving here as far as the eye could see, London and Kent. Why?

There's no futuristic, low light show, no rickety amplifiers, and we're glad to sit on the ground. It's a highlight if you've been awfully drunk on your party and the next morning don't feel like a rude boss. What are we? The reason they all flock, you see, is because to this little-known town of the universe is music; the music provided by longstanding DJ Ian Reading.

The Ashington Funk Force take over the floor and run through their formation routine to the

strains of Aretha Franklin's "Jump To It" (Eat your heart out, Jeffrey Daniel!) "Sunshine Party Time", the Rockers Revenge rapping import, kept the temperature high and mixed straight into the Eddy Grant original. Gary's Gang appear to be favour of the month once more down here, with "Knock It Out" and "Shorties" going down a storm. The Nick Straker Band have also come up with a crusher in "Strong Ahead": the high pitched barn rave and party was aimed at some success on the charts as well as the dance floor.

The real rule, music, white love, zero 6. M. Cherry is 75 and when she's not in the city she's at home with her parents. Young Gary's "Freaky" was on cassette "ack", but as for this time award was mainly for its over-the-top "light for the bat". Ice, apparently, runs out at 10.30 in Southend but one hopes that the march of science will one day conquer this unfortunate state of affairs.

One tepid drink later and it's back out on the planks to choke a

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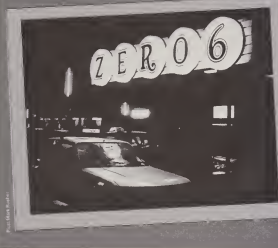
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"Kas have done in Europe for the term 'Duo' what Yazoo have done here. Kas are both virtuous and exciting." Mick Mercer M.MAKER SEPT 19

RCA



# Round Again!

SMART JEANS MAY BE ALLOWED  
at DISCRETION of DOOR STEWARDS.

Summer  
SATURDAY  
42:00 P  
43:00  
MEMBER

ing to Kool And The Gang's new single, "Ooh La La La (Let's Go Dancin')" from their new LP, "As One". The seaciders seem to enjoy the reggae style of Kool's new one as a mass of bodies gyrate and twirl in rhythmic ecstasy (already done—E2). Is this what's meant by "genuine little jazz, make me wind up me waist?"

"We love it here," exclaims Jackie from Dunstable. "We have a couch every week and go to a different club (all \$6 of 'em). This week was Zero's turn. It's my favourite. Beats staying in Dunstable and going down the local, anyday."

The speakers are now throwing out "The Message" by Grandmaster Flash and the

Furious Five. Geoff's fave record of the night, though he swears that "It's Nasty", Flash's version of Tom Tom Club's "Genius Of Love" is even better. (By the way, that Flash video on the Old Grey Whiggy Feet last week was fantastic—like. After a few years, doesn't it's a treat to see Sylvester back in the charts again with "Do You Wanna Funk". The Southeast crowd welcome him back in the best way they know, with nifty dance steps precisely executed to the synthesized bass line.

A few slow records give everyone a breather and an opportunity for the Cortina-driving Romeo to sort themselves out a fidget with

whom to share their furry dice. Fat Larry's "Zoom" seems to be just about everybody's favourite at the moment and quite deservedly so. Eyes gaze longingly at each other and hands begin to wander as the lights are dimmed. Geoff and I feel we're getting a bit old for this sort of thing and retire to the bar.

The distinctive synth and vo-coder sound of Zapp catches my attention as "Dance Floor", their new 12", is put through its paces. It's their best since "More Bounce To The Ounce", yet another version of which is to be found on the B-side. The jazz-funk comes further to the fore with "Dreamin'" by Greg

Henderson. This is an education to anyone who thinks jazz-funk stops at Shakatak.

At £2 per person admission (£3 after 9.30), it's easy to see why. The Zero's so popular. As the members fill up with tired but happy people, the friendly atmosphere remains unspoiled, not one boring drunk or nasty incident to ruin anyone's evening. I buy Geoff the candy floss I promised him and we make our way back to the limo (a red Escort, actually) and head for home. I'd recommend the Zero's to anyone (over 18, but you can wear jeans).

Jump, jump, jump to it!

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See you there.

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# Fleetwood MAC

## Gypsy

SO I'M BACK TO THE VELVET UNDERGROUND  
 BACK TO THE FLOOR THAT I LOVE  
 TO A ROOM WITH SOME LACY  
 AND PAPER FLOWERS  
 BACK TO THE GYPSY  
 THAT I WAS  
 TO THE GYPSY  
 THAT I WAS

AND IT ALL COMES DOWN TO YOU  
 AND I YOU KNOW THAT I DO  
 TELL YOURSELF STORIES  
 ABOUT THE WAY I AM  
 TO BECOME LIGHTER THAN AIR  
 AND YOU KNOW THAT I DO  
 AND YOU KNOW THAT I DO

TO THE GYPSY THAT I WAS  
 TO THE GYPSY THAT I WAS  
 AND SO I'M BACK TO THE FLOOR  
 AND THE CHILDREN I BUILT  
 ENOUGH FOR ME TO LIVE  
 ENOUGH FOR YOU

IT'S BEING AWAY FROM YOU  
 AND YOU KNOW THAT I DO  
 AND YOU KNOW THAT I DO  
 AND YOU KNOW THAT I DO  
 AND YOU KNOW THAT I DO

LIGHTNING STRIKES  
 MAYBE ONCE MAYBE TWICE  
 AND IT ALL COMES DOWN TO YOU

REPEAT TO FADE

REPEAT TO FADE

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# Back on the Chain Gang

## Pretenders

I found a room at you  
 When I found my own two eyes  
 To a place in the past you're never out of  
 How we're back in the night

We're back on the trail  
 Back on the chain gang

Conversations happen in a second  
 You don't see the whole of the world  
 Out of the corner like a pigeon from hell  
 There's good in our eyes and happiness and love

It's an ache in the neck  
 Back on the chain gang

The moment that we  
 Was there in it, was there in it  
 Going to be in love  
 When I was alone maybe there in you  
 But I'll see all I found here today  
 Tomorrow's my day in my hand  
 There'll be a day in my hand  
 For waiting in pain

I found a room at you  
 There were the papers close to my face  
 Like a flower in the field and your part  
 In the mountain side of a winter world

We're back on the trail  
 Back on the chain gang

When we're back in a room  
 Conversations in a second  
 You don't see the whole of the world  
 Out of the corner like a pigeon from hell  
 There's good in our eyes and happiness and love



# MUSICALIA

Mark Ellen shares a day to remember. Pictures by Eric Watson.

It's music, actually, to be the focus of such attention. What you might call a "highlight" from "I Want Love Affair".

An example of Musical Youth's work, "I Want Love Affair". Pass the word: it was released exactly 7 days ago. It has since been snapped up by a number of other sources.

Two days ago I sold an estimate of 101,000 copies during shop hours. Yesterday the group got a phone call at 10.30 in the morning and were told they were Number One.

Today they're bound for Newcastle to record the pop TV show *Razzmatazz*. I can tell from the excited chatter emanating what appear to be five empty seats behind me that this is the first time three of them have ever been in a plane. The next twelve hours will turn out to be every press agent's dream. At the end of the day the average British citizen will have had only the remotest chance of not hearing, reading, or seeing something about Musical Youth. From the very moment this aircraft touches down they'll be subjected to an amount of publicity so phenomenal that I genuinely doubt if they can fully appreciate it. But then who could? It's like having all your birthdays come at once.

As we head down the steps at the airport, three photographers leap out of the shadows. Hot on their heels are three reporters who've been lurking there ever since we took off fifty minutes ago. They'd heard the band were Number One - not hard as they'd just been interviewed on *Radio One* and *Four* almost simultaneously. The Sun fires questions at them as they walk along the corridor. The local evening paper runs a story that afternoon about "Top Popsters Flying High" and makes up quotes about how many girlfriends they've got. The *Star* appears later, a bit miffed. They'd heard the group were arriving by train and wasted hours lying in ambush at the station.

At the Tyne Tees TV studios they've barely begun filming for the show when there's an interruption. A film crew from *News At Ten* has just rolled up. A rather smart-looking lady asks them if this is more fun than being at school.

Minutes later the BBC news crew arrive. This is unprecedented! — the BBC filming in an ITV studio! A bloke with a moustache asks them what a "dutchie" is and why it has to be passed to the left. "Well you can pass it to the right as well," Michael points out.

Then it's BBC Birmingham's turn.

They don't even have an interview in the studio. Instead the boys are asked questions by a lady on a TV screen who they blink in nervous disbelief at the glaring spotlights and the scores of studio managers and camera operators.

And when that's over they let the photographers in. Every pose imaginable is here apart from *Cape And Avary Birds*. They jostle for position while photographers take pictures over their shoulders.

How do they feel? Very happy. Will they be rich? Probably not. Will they become big-headed? No, they won't. Are they the same five lads that they were a few weeks ago? Yes, they are. After all this, what more could they want? "To be on *Blue Peter*," says Kelvin completely straight-faced.

He will be, of course. Tomorrow.

What Flat Street seem happy to ignore is that Musical Youth are anything but "an overnight sensation". It was over two years ago that Freddy Waite (Kevin and Patrick's Dad) first put together a reggae/pop outfit named Musical Express. He'd been a successful singer in Jamaica in the '60s with a band called The Techniques, and when he uprooted and moved to Birmingham he'd started teaching music at the local Community Centre. Once his two boys had settled into drums and bass respectively, he cast the net out for a few more likely candidates. Michael was shortly coaxed away from his keyboard tuition to join the band and once his brother Kelvin (then only 11) had given them an example of his accomplished toasting, he was in too.

Changing their name to Musical Youth in late '79, they first set up their equipment on the floor of a pub called The Pack Horse and played three compositions by vocalist Freddy Waite.

"We were very nervous," Patrick remembers. "All the smoke kept getting in our eyes and when they clapped we all started blushing. We got used to it after a while though."

As demand grew it was mutually decided that they'd never get anywhere with "a grown-up singing", so Freddy moved to the back seat as writer and adviser and Dennis got the job. Like the other four he'd been attending both the local school, Duddesden Manor, and the odd free-for-all at the Community Centre. They carried on practising once a month at Freddy's house and couldn't help but be encouraged by the sight of the neighbours dancing in the street outside.

18 months ago they recorded a



JUNIOR

**Above (Age: 15. Instrument: drums. Colour: white).**

Likes Roots music. Black Uhuru, Aswad and "hard jam down music like Scientist". His Dad's the group's musical advisor, his Mum's unemployed.

Slightly taken aback by the press attention. "I thought, Jez, imagine if we got even bigger. People's gonna start gonna mad!" Ambition: "to be the top bill in the Birmingham Odeon, I don't think that's a lot to ask really."



session for the *John Peel Show* (he'd since figured they must have broken up), released a single called "Political And Generals" on a local label and eventually played support slots with people as various as UB40, dub reggae legend Prince Far I, Sugar Minott and Culture Club. They even played the Notting Hill Carnival two years running. Finally came the contract with MCA.

"We 'ad to go through all these lawyers an' things first," says Patrick, "but we saw the sense in it in the end. We didn't want nobody rippin' us off."

MCA hit upon the plan of "colour-coding" the group to make them appear more individual and since then they've always stuck to their own personal shades. Also, since the single took off, the record company have

# THE YOUNG TUBES

## KELVIN

**Below (Age: 11. Instrument: guitar. Colour: blue)**

Likes Black Uhuru, Dennis Brown, Gregory Isaacs and Sugar Minott. Wears jackets with the arms and hood cut off. Got

annoyed about being asked by a reporter if they were the 'new Jackson Five', especially as the man was wearing 'big bares'.  
"The trouble with the other kids at school is they're jealous. They say, 'you're in a group, you're a show-off!'"

**Ambition:** "our Jamaica. Makes me sad, though. I saw this film on Jamaica and this girl was in her bra at night and this scorpion went into her shoe and in the morning she put her foot in it and she died."



## PATRICK

**Left (Age: 14. Instrument: bass. Colour: red)**

Likes Survivor, Fame and some jazz-funk records. Reckons his Dad's taste in music — stuff like Toots And The Maytals — is "really old-fashioned".

"When we arrived at the airport, I thought we must be on television, man. Y'know, 'cos you always see people on television standin' on the steps of aeroplanes and wavin' at photographers."

**Ambition:** "to be one of the best boss-players in the world. Like Robbie Shakespeare."

enrolled them in a North London boarding-house run by a homely Jamaican they all call "auntie" who cooks them meals, makes them wash up and checks they don't get to bed too late.

Needless to say, the authorities are keeping a watchful eye on proceedings. Being "under-age" (under-18) they're only allowed to

**Right (Age: 15. Instrument: singing. Colour: green)**

Likes the Mighty Diamonds, Sugar Minott and Stevie Wonder. Once sang Elvis Presley's "Hound-Dog" at the school Opportunity Knocks. His Mum works at the Railway Station. First band he ever saw was Musical Youth (with Fred singing) in a Scout Hut 18 months ago.

Seems philosophical about their sudden success. "I suppose most people that get to Number One get the same treatment. You can't just hide away."

**Ambition:** "To enjoy it while it lasts, and meet Stevie Wonder."

perform between certain time restrictions. They can't appear on shows recorded after 4.30 in the afternoon like *TOPA* and thus have to show their video instead. On the other hand they're strongly discouraged from showing their video on "children's programmes" (like *Razzmatazz*) because it's considered to "encourage a disrespect for the law among young



## MICHAEL

**Above (Age: 13. Instrument: keyboards. Colour: yellow)**

Known as 'Mikey'. Likes pop and disco, especially Evelyn King. Dad's unemployed and Mum's a nurse. Remembers the funniest incident in their career as being when his brother Kelvin slipped up and fell off stage at

*The Raft* in Handsworth. Wears his hat "to stand me out from the rest. We want to look rough and not as though we're gettin' money. We don't like wearin' sick clothes."

**Ambition:** "To become as good as the people who wrote the music for 'Pass The Dutchie'."



people"(!), but that's okay as these programmes are recorded before 4.30 in the afternoon and thus they can appear in person. They also have a tutor who's supposed to ensure they don't miss an allocated amount of school time.

And what, you may well wonder, of the money? It's all invested in a trust and will be legally made theirs when

they're 18.

Next on the schedule is a tour supporting Kid Creole & The Coconuts and an LP to be released in mid-November.

"I think we'll just take it as it comes," says Dennis with remarkable calm. "We'll play it by ear."

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Name \_\_\_\_\_ Date of Birth \_\_\_\_\_

Address \_\_\_\_\_

Hobbies \_\_\_\_\_

All competitions and offers mentioned are only open to members of the Supersavers Club and all competition entry forms must be signed by a parent or guardian.





# elvis costello and the attractions



Photo: Michael O'Keefe

## FROM HEAD TO TOE

Oh, well now you're the girl I'm simply mad about  
Oh yes I'm really glad 's can be, oh yeah  
I hope that you've been getting ready  
Cause I'm gonna ask you to go steady with me  
I've got two eyes that happened by you  
And when they saw you, they said they knew you were fine  
I've got two lips that long to kiss you  
And when they speak they say they wish you were mine

Chorus  
Hey hey sweet baby (hey hey sweet baby)  
Oh don't you know (oh don't you know)  
That I am yours from head to toe

Uh-huh, uh-huh I got a little heart inside me beating  
And when it speaks it keeps repeating your name all the time  
You better watch out cause what I'm saying  
Cause baby don't you know that I ain't playing a game

Repeat chorus

Sweet baby, sweet baby

Oh oh I got two legs and I got two feet  
That always take me to your street every day, all the time  
No matter which way I try to go  
My legs and my feet they seem to know the way

Repeat chorus

All the way down from the top to the ground  
Hey hey sweet baby (hey hey sweet baby)  
Hey hey sweet baby (hey hey sweet baby)  
Yeah, I am yours from head to toe  
Hey hey sweet baby (hey hey sweet baby)  
Yeah I am yours from head to toe  
Sweet baby

Words and music by William Robinson  
Reproduced by permission Jobete Music (UK) Ltd  
On F-Beat Records

# star teaser



## Cliff Richard

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

- A LITTLE IN LOVE
- ALL MY LOVE
- BIG SHIP
- CARRIE
- CONGRATULATIONS
- COUNT ME OUT
- DADDY'S HOME
- DEVIL WOMAN
- D IN LOVE
- DREAMY
- DYNAMITE
- GREEN LIGHT
- HEY MR DREAM MAKER
- HOLD ON
- HOT SHOT
- I LOVE YOU
- IN THE COUNTRY
- IT'S ALL IN THE GAME
- JESUS
- LIVING DOLL
- LIVIN' LOVIN' DOLL
- LOVE ON
- MISS YOU NIGHTS
- MOVE IT
- MR NICE
- MY KINDA LIFE
- PLEASE DON'T TEASE
- SHAKIN' ALL OVER
- SUMMER HOLIDAY
- TAKE ME HIGH
- THEME FOR A DREAM
- THE ONLY WAY OUT
- THE YOUNG ONES
- TRAVELLIN' LIGHT
- VISIONS
- WE DON'T TALK ANYMORE
- WIND ME UP
- WIRED FOR SOUND

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

ANSWER ON PAGE 54



## Be Proud Be Loud (Be Heard)

YOU GIVE ME FIRE, FIRE IN MY SOUL  
I THINK I'VE BEEN HERE LONG AGO BEFORE  
AS A CHILD DIVINE TAKES THE DANCE FLOOR  
ON A BLANKET OF LIGHT HE MOVES THE NIGHT

CHORUS

BE PROUD

BE LOUD

BE HEARD

I CAN HEAR HIS WORDS (CAN YOU HEAR HIS WORDS)

BE PROUD

BE LOUD

BE HEARD

I CAN HEAR HIS WORDS (CAN YOU HEAR HIS WORDS)

HE BENT ME SPINNING

I'M REALLY SPINNING

AROUND AND AROUND

WITH MY FEET OFF THE GROUND

IF I'LL STOP I'LL COME TUMBLING DOWN

YOU GIVE ME FIRE

YOU GIVE ME HUNGER

DEEP IN MY SOUL

REPEAT CHORUS

BE PROUD, BE PROUD

FIRE IN MY SOUL

I THINK I'VE BEEN HERE BEFORE

AS A CHILD DIVINE TAKES THE DANCE FLOOR

ON A BLANKET OF LIGHT

HE MOVES THE NIGHT

AND I'M FALLING INTO HIS EYES

YOU GIVE ME FIRE, I GIVE YOU HUNGER

SOUR DEEP

REPEAT CHORUS

BE PROUD, BE PROUD, BE PROUD

AND NOW YOU'RE SPINNING

YOU'RE REALLY SPINNING

AROUND AND AROUND

WITH YOUR FEET OFF THE GROUND

IF YOU STOP I'LL COME TUMBLING DOWN

YOU GIVE ME FIRE

FIGHT BACK

YOU'VE REALLY GOT THAT LOOK IN YOUR EYES TONIGHT

REPEAT CHORUS TO FADE

WORDS AND MUSIC BY WILCOX/BOGEN  
REPRODUCED BY PERMISSION SWEET 'N SOUR SONGS  
LTD

ON SAVARI RECORDS

# Tears for Fears

## MAD WORLD

All around me are familiar faces  
Worn out places, worn out faces  
Bright and early for their daily races  
Going nowhere going nowhere  
Their tears are filling up their glasses  
No expression, no expression  
Hide my head I want to drown my sorrow  
No tomorrow, no tomorrow

Chorus

And I find it kind of funny

I find it kind of sad

The dreams in which I'm dying are the best I've ever had

I find it hard to tell you 'cause I find it hard to take

When people run in circles

It's a very very

Mad world, mad world, mad world, mad world

Children waiting for the day they feel good

Happy birthday, happy birthday

Made to feel the way that every child should

Sit and listen, sit and listen

Went to school and I was very nervous

No one knows me, no one knew me

Hello teacher tell me what's my lesson

Look right through me, look right through me

Repeat chorus to fade

Words and music by R. Orzabal

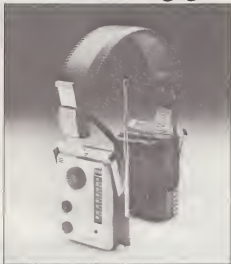
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On Mercury Records



# Shogun announce the exciting

# Music Muff



The ultimate personal stereo without troublesome wires, the MUSIC MUFF, model PBI, made in Japan, is an incredible two-in-one combination within an ultra-light headpiece weighing just 450 grams.

On the one hand MUSIC MUFF features an FM stereo radio complete with built-in tuning function and telescopic aerial to find your favourite station –

On the other hand MUSIC MUFF incorporates a stereo micro-cassette tape player with play, fast forward and rewind functions, capable of playing the new micro tapes, which are so easy to carry, yet can play for an hour.

The fully adjustable headphones are superbly engineered, giving highest quality stereo sound – fine adjustment is available with separate volume controls for left and right – there is a mute function allowing normal conversation – Hi Lo tone control – an on/off switch with warning light.

In addition the MUSIC MUFF is supplied with three batteries (AAA).

MUSIC MUFF is available with three pre-recorded music cassettes (ABBA Greatest Hits, Simon & Garfunkel Greats, Disco Medley including Stars on 45, etc).

A further list of micro-cassette tapes is available.

MUSIC MUFF is priced at £79.95 with a demonstration cassette and £89.95 with three extra music cassettes.

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Please send me \_\_\_\_\_ Music Muff(s) with demonstration music cassette (at £79.95).

or

Please send me \_\_\_\_\_ Music Muff(s) with 3 extra music cassettes (at £89.95).

Enclose a cheque/postal order for £\_\_\_\_\_ payable to Sunrise Products – Japan

OR debit my credit card No. \_\_\_\_\_



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Signature: \_\_\_\_\_

Write for full details

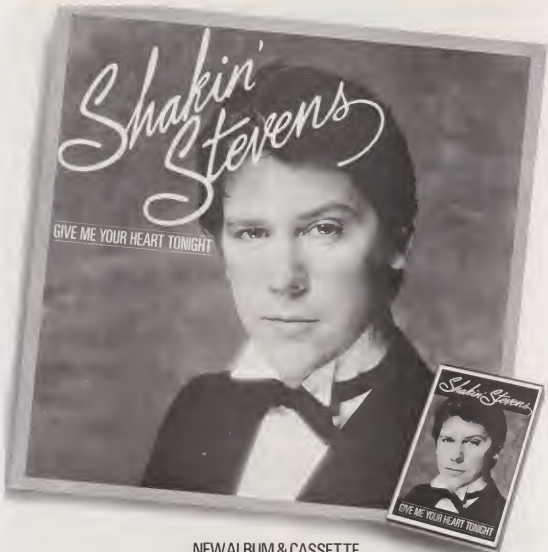
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Price includes postage, packing and VAT

SH41

Shakin'  
Stevens

GIVE ME YOUR HEART TONIGHT



NEW ALBUM & CASSETTE

# GIVE ME YOUR HEART TONIGHT

FEATURES THE HIT SINGLES  
'GIVE ME YOUR HEART TONIGHT' · 'OH JULIE' · 'SHIRLEY'  
PLUS SHAKY'S NEW SINGLE 'I'LL BE SATISFIED'



ALBUM: EPC 10035

CASSETTE: EPC 40-10035

Deceat Person Of Editorial Wonder.

And wonder is the word. I wonder how it could possibly have escaped your notice that there are other persons of interest apart from those on Top Of The pops and in your (dare I say it) magazine, in this world, and one of them is me.

But it is not for me that I am writing, I am writing to you on behalf of next door's cat. A cat of a great many talents. Our next door's cat is one of those cats that read your magazine every week (and that's no mean feat for a cat).

Pondering on a great many subjects, our next door's cat decided to write you an extremely educated letter, however much to his disappointment (and mine also) Ginger's (that's his name) letter was not printed. A heart-rending experience for a cat barely out of its litter tray!

Therefore the task of bringing such points to your notice has fallen to me. So here I am to air Ginger's views. —  
Meooww, Meooww, meooww, claw, claw, meooww, purrrrrrrrr, meooww, issue No. 2. Prrrrrrrrrrrrrrrrrr, purrrr.  
meowwwwwwwwwwwww.  
Issue No. 3. Meoowwwwww, meooww, meoowwwwwwww.

Ginger has asked me to let you that you mustn't take any of these comments to heart and that he doesn't really mean them and that all he really wants is a five pound record token so that he could buy the latest Cat Stevens album.  
Martha Tuffin, London E12.

?????

Want to hear my David Jensen impersonation? OK, you asked for it! Here it is:—

Hi there! On tonight's show we have three of the best from The Teardrop Explodes and a new session from The Bluebells.

... and, eh?  
Les Nomas' floppy fringe, Glasgow.

!!!

In January you had a letter from someone who searched through Smith's for a Smash Hits Annual, but there wasn't one. At the end of the letter you said "Plans are already in hand for such a bumper book, so you'd better start saving for Christmas '82". I know it's not Christmas yet but all the 1983 annuals are in the shops now, so I went to see this "bumper book".

I wait ten minutes for the bus, spend 20p bus fare and wait excitedly for my stop. 15 minutes later it's time to get off. I chuck my bus ticket (which I folded into a fan while on the bus) and walk



into the first book shop.

"Have you got a Smash Hits Annual?" I ask a middle-aged assistant. "Who's he?" she replies. Knowing I'm not getting anywhere I go to Smith's.

This time I ask this good looking assistant with a beard. His reply is: "Sorry luv, there can't be one 'cos the only annual not in yet is The Beano; we have got the twelve inch version of 'Jackie Wilson Said' by Dexys, though."

Wiping a tear from my eye I wander to the record department and look at the records. I decided to buy the aforementioned record and buy a box of tissues and get the next bus home.  
Joanne Walker, Cleethorpes.

Have we ever broken a promise? The Smash Hits Yearbook 1983 is in your newsgazette now. See page 16 for details.

In the month of July '82 I applied for the vacancy as presenter for the Type Ties production The Tube. Soon after a reply came saying "Due to overwhelming response we're sorry to inform you...". In other words, NO.

I must admit I felt rather annoyed but accepted the fact. Not long after, another letter came, this time saying "You've been chosen for the first selection." I was astonished.

The place for the interview was Birmingham — a hell of a distance — but I really thought this is my big chance to achieve something in life. So Birmingham it was.

I arrived on time — 11.30 a.m. I eventually got the bottle to go in at 12.30 p.m. I entered, was shown into a large school hall filled with hudding stars some as I. Each and every one of us was called out to express ourselves. I got my interview. The guy who

interviewed me must have been really chuffed off by how because he sat me down and listened to me for a measly 120 seconds and said, more or less, "Don't call us, we'll call you".

I talked to a couple of other applicants on my long journey back to Leeds. Each had the same point of view about how the interviews were conducted — sickened.

But get this! Reading Smash Hits the other week, look who's been chosen so far — bloody Paula Yates and Jools Holland. No offence to those two — no doubt they can do the job — but did they have to go through all the hassle we did? Do they really need us — which is the impression the TV company gave us? I doubt it.

Anyway, whoever gets the job out of us (the record buying public) I wish you the very best of luck. You deserve it.  
P.G., Leeds.

There we were, standing in the playground of the Junior School, waiting for the bell to go so that we could go inside out of the cold.

It was a chilly November morning way back in 1978. The country was in the grip of Grease, or rather Travolta, fever. Yes, and to say, but this epidemic was so great that it penetrated even the darkest reaches of Swanley. So there we were in the playground when who should walk through the gate but Jane. And what was that in her hand?

Said Jane: "I've got a magazine with words to all the Grease songs."

We opened the magazine at pages four and five and what did we see? Not only the lyrics to three songs from our favourite film but also pictures of the wonderful (?) being himself. The poor unsuspecting 10 year olds

swooned, hearts-a-flutter (a later stage of the epidemic).

That was it. I trudged off to the newsagents to buy this wondrous article. That was my first ever Smash Hits. I've bought every issue since then and have all ninety nine stored in folders in my cupboard. You'll be glad to know that I have since fully recovered from Travolta fever and all its side-effects.

You said at the very beginning that you were going to be — wrong, you were already — "Britain's biggest, brightest, best-informed and most informative song lyrics magazine".

I couldn't agree more.  
Carolyn Finch, Swanley.

Close, but no record token.

A few words of wisdom:—  
"He who reads Smash Hits in the High Street shall walk under a car."  
Durant No. 221, Billericay.

To answer Nick Crowe's question of why dear old Aunty Beeth doesn't switch Radio One to VHF (issue September 18).

You see, both medium wave and long wave suffer from static (don't we know it!) which is caused by sunspots (ha, ha) and thunderstorms (more likely), but they can travel very long distances. VHF, on the other hand, suffers little or no static interference but can only travel short distances. Therefore the Beeth transmits Radio One on MW so that other countries can have the benefit of our superb music, viz the best Radio Station in the world.

This is the type of thing you learn in the Girls Venture Corps. So, if you're a girl over the age of 13 and you're into skiing, flying, mountaineering etc, join your local unit.  
(Corporal) Heather Charlton, South Shields.

Recruiting, eh? Makes a change.

My Mum says Mari Wilson's not a proper beehive, so there! So why doesn't she get someone who was a hairdresser in the 60s to do it, instead of someone who's just seen photos of it?  
Ultrasun Fan, Worley.

You know how it is; hair today, gone tomorrow.

We always thought there was something plastic about Mari Wilson's image, now we know what it is — Tupperware.

Why is she so fond of it? Is it because it keeps Marc Almond fresh? Is Tupperware also the secret of her hair-do? Has she got a salad bowl on her head? Perhaps she should put some of her songs into the

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

# LETTERS

could've even remember Kevin Rowland. It's amazing what one hit single does, and I can just see all these new fans picking up on the "Celtic Soul Brothers" as a pose, as rapidly as the last lot dropped the "Young Soul Rebels" pose.

How many of these new found admirers' record collections boast just one Dexys single? The pop world's inherent fickleness has always been apparent but it can still sicken me.

Dexys can never be just another group. They produce music to live with and by. You feel their songs and are touched by their power and emotion. How many "Eileen" fanatics feel this? And how long will it be before they move on to a newer cause? Steve Schillar, Worthing.

Seems we've been through all this before with other bands.

What's wrong with owning and liking just one single by a group, particularly when it's their best? And while we're on the subject of "fickle", our Kevin has changed his mind an more than an occasion, hasn't he?

Normally I am a quiet, shy, retiring person but Anna Donald's letter (September 16) made me jump up and down and shout extremely rude words.

And all this when I believed that continued over-exposure to letters from raving fanatics had rendered me devoid of such excesses. The reason for all this

was her complete misuse of the word "popular". As I understand it, with my Concise Oxford Dictionary conveniently to hand, describing punk as popular would mean it enjoyed rather more widespread support than it currently does.

Individual fans may well be as besotted as ever — nobody would dispute this — but this does not mean that they are as numerous as they were in the halcyon days of 1977.

Anna Donald no doubt knows what she means — it's just not what she says. Just a thought.

And while we're about it, how about a feature on the Durutti Column? Please? Amanda, Jamet, Bristol.

A E5 Record Taken for services to the correct use of the English Language. Swot!

I am writing to say that I am disappointed at never seeing articles about The Coombay Dance Band, of whom I am a devoted fan. (Yes, I am normal.) Now, I do know that many people dislike them though I can't really think why. Is it because the men don't wear make-up and they don't prance about the stage like moans or is it the fact that the lead singer Oliver Bend is not exactly young? Just because they seem to be more normal than other groups doesn't mean that they aren't as good! After all, Oliver Bend's fire-eating is impressive at least, to anyone.

So come on, how about a change? Just a wee article woulda' go amiss!  
A Superstar, Bathgate.

You're kidding. Aren't you?

I feel I must write to you to convey my total amazement as to how a certain so-called "group" recently had the nerve to appear on *The Old Grey Whistle Test* on September 24.

The group I refer to, of course, are The Europeans. Four clowns dressed in chic, expensive, artist-type costumes, they also donned the silliest-looking masks and proceeded to chatter like monkeys, oh sorry, to "perform" a dreadful ditty by the name of "The Animal Song".

The keyboard player looked and acted as if he had a dreadful attack of constipation and could not cover up his predicament, even in front of the cameras, and the lead singer's hair looked like the outcome of a bad accident with an electric socket. The drummer to my mind didn't know what day of the week it was and the guitarist probably didn't know where he was.

All in all, The Europeans are the worst band I have ever had the misfortune to see on television. I hope I never have to suffer them again.

Fleetwood Mac were superb. *Stevie Nicks' Hat, Glasgow.*

This summer I got just what I've always wanted.—

From previous page . . .

aforementioned containers to keep them from going stale after a few twists on the turntable.

We suggest she gives up "singing" altogether and tries her hand at selling Tupperware. At least she'd be doing something useful. We must stop this wave of plastic trendies before it's too late. Oh, and another thing, in the very same issue you had the Boystown Gang with the headline "Possibly The Most Boring Group In The World".

We were furious, nay, livid, that you should print such slander.

They are the most boring group in the world. *Two Fleas On Wonderdog's Left Leg, Tooting.*

Is it possible that you two are missing out on Mari's sense of humour here?

How disheartening to read your penfriends columns and see Dexys listed next to the likes of Duran Duran and ABC by people who three months ago probably

**KING TRIGGER**

ON TOUR

OCTOBER

- 9th CARDIFF UNIVERSITY
- 10th BRIGHTON UNIVERSITY
- 11th NURSWICH GALE BALLROOM
- 12th SWINHOON BRUNEL ROOMS
- 13th TRINITY POLY
- 14th QUEEN'S UNIVERSITY
- 15th NOTTINGHAM
- POATHMOUTH REPTON
- 16th VERDE LONDON

NEW SINGLE  
**TEMPTATION**  
7"+12" VERSIONS

Chrysalis

1. Three months living in New York City.
  2. A champagne breakfast at Cartier.
  3. Clothes from Bendel's (très chic).
  4. A party at Studio 54.
  5. Jewellery from Tiffany's.
  6. A \$25 dollar 'Numanoid' trench coat frm Altman, 5th Avenue.
  7. A going away party of Caviar, escargots and Dom Perignon champagne.
- Eat your heart out, Maril Colman Walsh, Co. Cork.

**Pity you were out of the country. You missed Barry's birthday "do" at The Excelsior Milk Bar in Potters Bar. The Tizer flowed like water. Oh, how we danced!**

**Hi Readers!**  
Your best ami Barry (of Letters Page fame) here.

Well something extraordinary happened to *me* the other day. There I was, aimlessly tottering down my road in Darkest Surrey, passing by all sorts of ultra-ordinary people like Nick Heyward, linked arm-in-arm with Linda McCartney; Captain Sensible wearing nothing but a tattoo on his left fibula; Marc Almond walking with Princess Margaret, Phil Oakey, Paul Weller, Sting and all sorts of quiet and boringly ordinary people like that.

Suddenly, readers, who should I notice hut (gasp! shock! horror! despair!) absolute amazement!

someone nobody has ever heard of before! Yes, readers, someone who is actually UNKNOWN! I couldn't believe it — wait till I tell my millions of fans about this, *penéed* me! They just wan't believe it! Totally shattered, I returned home and collapsed into my *lif*

What a day!  
Cheers...  
*Keith's Cousin* (once known as *Barry*).

**You don't fool us. This is obviously not a genuine Bazzes-gram. For a start there's nothing spilt on it . . .**

Hasn't Kevin Rowland ever heard of soap and water? Here's an explanation of what it is:

1. WATER: A clear, runny liquid which comes out of a tap when you turn it on.
2. SOAP: This is a bar of creamy stuff which you put under the water to make it frothy which makes it easier to apply.

#### HOW TO USE.

1. Turn on tap and let water run until lukewarm.
2. Get soap and hold under tap and rub hands around until frothy.
3. Apply soap to face, arms, hands etc.
4. To wash other parts of body (which I won't mention) get a bath. For more information, write to nearest health clinic.  
*J. McGrath, Liverpool.*

I've lost my te-ty bear. Please could you send me Kelvin Grant from Musical Youth to replace it?  
*Phyllis Murtu, London NWS.*

#### Pull yourself together!

Singles, reviewed by me.

**SPANDAU BALLET: Lifeline (Reformation)** Brilliant vocals, brilliant production, brilliant lyrics. Stuff Johnny Black. *Kemp Admirer, Strathclyde.*

#### Punchy style. Like it.

My paper told me that Adam Ant was to be on TOTP. I eagerly waited with bated breath for him to come on, only to find those walloes called deejays(?) from Radio One dancing(?) to it.

Jimmy Saville creaked. Peter Powell looked like a reject from Mothercare, Jonathan King looked like a lion tamer and the rest looked like complete idiots.

Also did you know that according to TOTP Dexys Midnight Runners are singing about Jackie Wilson (the darts player) instead of Jackie Wilson, judging by the picture in the background. I think they should think again.

*Lisa Barget, Ilford.*

#### PLEASE?

Jackie (in great need of a record taken), *Paignton.*

**Don't waste words, do you?**

# Smash HITS

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LONDON W1V 1PF  
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LIMITED EDITION POSTER LYRIC INSERT





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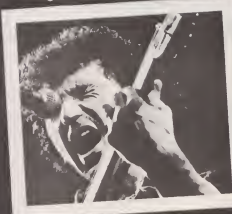
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# midnight

## KEVIN ROWLAND & DEXYS MIDNIGHT RUNNERS

Birmingham



Kevin Rowland. The Aaony...

After two years of idealism and isolation, changes in image and personnel, after all the essays and the poetry, the flaps and the disciplines, Dexys are back at the top and pecking out their local, 2,000-seater Hippodrome.

The performance, rather pompously called *The Bridge*, sees Kevin Rowland still grumpy and intense but now he's

wearing the look of somebody about to cross *The Bridge* rather than jump off it. The miserable alienation, the obsessive challenges and, most importantly, the sense of struggle are now gone.

Much of the show is a merry hoe-down which is constantly moving and quite unique. All the prowling and pacing, the rather forced dance interplay and some pure pantie (Kevin on one knee) are

## BILLY IDOL

London

The former lead singer of Generation X must have sat down a few months ago when his fortunes were at low ebb and pondered how he could rescue his career.

Easy! Record an LP in America, throw in a few Bruce Springsteensims, make the image a bit more hunky — become the male Joan [et]! And it worked, in America at any rate. Both the single "Hot In The City" and the LP "Billy Idol", made the charts there.

The Billy Idol who took the stage at the Heaven nightclub in London was, therefore, a more glamorous, less punk version. With a professional young American band behind him, he looked pleased to be back, smiled, pouted, and gruffly worked his way through the songs from his new LP as well as



Billy Idol. And The Ecstasy

some of Generation X's old highlights — like "Valley Of The Dolls" and "Reedy Steady Go".

The latter songs were awarded the most enthusiastic reception by the audience, which included a sizeable punk element, but "Hot In The City" also received a big cheer. It worked in America, maybe it could work here.

Neil Tennant

carried off with the collective spirit and proud passion that they've made their trademark.

All the songs are here — from a dedicated "Geno" to a blistering version of Aretha Franklin's hit, "Respect". Only the slower adaptations like the tentatively slow "There, There My Dear" and an acoustic treatment of "I Believe To My Soul" fail to get the audience eating out of their hands.

Whereas last year's monologue was broken by mocking tyatics, this year Rowland has to wait for the screams to die down.

For an hour and a half, though, Dexys presented a blinding display of passion, devotion and spirit. When they sing "let's make this precious, we probably will", there's a m "probably" about it. I believe it's there too!

Jim Shelley

# dates

**ABC:** Deade Leisure Centre (November 27, Leeds Queens Hall (28)

**Basie Stars:** Birmingham Romeo & Juliet (October 20), York Uns (21), North London Poly (22), Colchester Uni (23), Reading Bridges Hall (29), London Goldsmiths College (30), Leeds Uni (November 3), Sheffield Lyceum (4), Hitchin Regal (5), Southampton Uni (6), Chippingham Goldiggers (8), London Lyceum (11), Uxbridge Brunel Uns (12), Great Yarmouth Tiffanys (13), Coventry Warwick Uni (18), Oxford Poly (19), Cardiff Uni (20), Newcastle Poly (26), Salford Uni (27)

**Blue Rondo:** Glasgow Strathclyde Uni (October 30), Brothoath Smokes (31), Liverpool Mr Pickwick's (November 2), Darford Flcks (4), Canary Island Goldmine (5), Reading Uni (9), Cardiff Nero (10), Torquay 400 Ballroom (12), Leicester The Polyarena (13), Leeds Warehouse (14), Sunderland Fusion Club (18), Norwich Pennies Club (19)

**Blue Zoo:** Weymouth Dorset Institute (October 30), Arbroath Smokes (31), Liverpool Mr Pickwick's (November 2), Darford Flcks (4), Canary Island Goldmine (5), Reading Uni (9), Cardiff Nero (10), Torquay 400 Ballroom (12), Leicester The Polyarena (13), Leeds Warehouse (14), Sunderland Fusion Club (18), Norwich Pennies Club (19)

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of Higher Education (October 15), Braintree College (16), Leeds Poly (1), Liverpool Poly (22), Sunderland Poly (23), Darford Yorks Theatre (25), Aberystwyth Uns (27), Bristol Poly (28), Bangor Uni (29), London Chelsea College (30)

**Phil Collins:** London Hammersmith Odeon (November 28, 29, 30, December 1)

**Duran Duran:** London Hammersmith Odeon (Mature show November 14), Birmingham Odeon (30)

**Go Go's:** Aylesbury Frars (November 15), London Lyceum (16)

**Millie Jackson:** Liverpool Empire (November 2), London Hammersmith Odeon (5, 6)

**Modern English:** Dunfermline Glen Pavilion (October 14), Glasgow Nite Moves (16), Colchester Essex Uni (29)

**OK Jew:** London The Venue (October 29), Cliff Richard: Glasgow Apollo (December 3), Edinburgh Playhouse (4), Bradford St Georges Hall (8)

**Preston Guildhall (9), Stoke Fresham Gardens (10), Walls Royl (8) & West Showground (11), Hull City Hall (15), Cardiff St David's Hall (16), Swindon Odeon (17), Brighton Centre (18)**

**Shamarr:** St Austell Coliseum (November 11), Birmingham Odeon

(12), Glasgow Apollo (13), Southampton Playhouse (14), Oxford Apollo (16), Poole Arts Centre (17), Brighton Dome (18), Chippingham Goldiggers (19), Warrington Spectrum Arena (20), London Dominion (2 shows) (21), Croydon Fairfield Halls (2 shows) (22), Nottingham Rock City (24), Stoke Victoria Hall (27), Badley Frontier Club (29, 30), Southampton Theatre (December 1), Bristol Colston Hall (3), London Dominion (4)

**Talk Talk:** Loughborough Uni (October 29), Birmingham Odeon (30), Manchester Apollo (31), Bangor Uni (November 1), Edinburgh Playhouse (3), Liverpool Royal Court (4), Sheffield Lyceum (5), Bradford Uni (6), London Dominion (6), Warwick Arts Theatre (8), Nottingham Rock City (10), Lowestoft Leisure Complex (11), Norwich Uni of East Anglia (12), Poole Arts Centre (14), Cardiff Uni (15), Bristol Locarno (16), Southampton Gaumont (18), Hitchin Regal (19), Aylesbury Frars (20)

**Toto/Galt:** London City Uni (October 15), Watford Bailey's (16, 19, 20, 21, 22, 23), Gillingham King Charles Hall (24), Southampton Top Rank (26), Epsom Downs Kings (27), Reading Top Rank (28), Chippingham Goldiggers (30), Vice Squad: Preston Warehouse

(October 14), Redford Postarhouse (15), Middleborough Cavern Club (16), Brighton X-Trems (19), Shanklin Pier Theatre (20), Portsmouth Poly (21), Leicester Uni (22), Bridgewater Arts Centre (23), Plymouth Top Rank (24), Bristol Trinity Hall (25), Coventry Poly (27), Cambridge Sea Cadets Hall (28), Norwich The Gala (29)

**Mari Wilson:** Hemel Hempstead Pavilion (October 24), Brighton Top Rank (25), Exeter Uni (26), Leeds Poly (28), Nottingham Uni (29), London Hammersmith Palace (31), Great Yarmouth Tiffanys (November 1)

**Whitesnake:** St Austell Gaumont (December 10), Southampton Cornwall Coliseum (11), Newcastle City Hall (3, 4, 5), Deade Leisure Centre (17), Leeds Queens Hall (18), Glasgow Apollo (20, 21), Birmingham Odeon (27, 28, 29), Manchester Apollo (31, January 1), London Hammersmith Odeon (3, 4, 5, 6)

**Yazoo:** Hanley Stoke-on-Trent Victoria Hall (November 5), Leeds Uni (6), Manchester Palace Theatre (7), Coventry Apollo (9), Brighton The Dome (10), Poole Wessex Hall (11), Bristol Locarno (14), Birmingham Odeon (15), Liverpool Mountford Hall (17), Edinburgh Playhouse (18), Manchester Palace Theatre (19), London Dominion (22)



# OUT & ABOUT WITH BARRY



That's no!!

... you're saying ...

... here, fab person and all per-  
 ... ink-applier for Brit's ...  
 ... garden gossip ...  
 ... in cost ...  
 ... little ...  
 ... ahem, ...  
 ... I reckon ...  
 ... the last ish ...  
 ... features ...  
 ... upboard ...  
 ... giggling ...  
 ... you could ...  
 ... perched ...  
 ... smeared ...  
 ... bristle with ...  
 ... stick-on ...  
 ... while the rest ...  
 ... behind ...  
 ... colour ...  
 ... and his ...  
 ... hurt (ee feelings ...  
 ... sensitive lot ...  
 ... can you win 'em all, can you pals? ...  
 ... forward ...

Remember Blondie?  
 Grizzly-looking bunch of blokes in skinny ties with that awful walking type with the wig on? "De-knees De-knees" and all that kind of carry-on? Well, seems they've decided to put the old dampers on proceedings, folks, and call it a day 'til they all run out of money anyway, heh heh). As Debbie Harry told your eager-eared reporting chum, "Blondie as an entity have been rested for the present". No one ever told moi they were an "entity" in the first place, mind. Debs says she's off to make a solo LP and single in a mo... The fate of the rest of that gooly lot is a bit uncertain, mates.

This'll tickle you, oh seekers of scurrilous tales. Not long back The Clash is travelling troop of haircutting casuals, puffing, were touring ye deserted outbacks of 'roo-ridden Australia when their (then) drummer Topper Headon kept getting heard on the old radio amusing ye local yokels with v. cackleworthy cockney banter. "Allo you lot. Larndon callin'. Vis is Topper 'Eadon of Ver Clash, etc." Trouble is — hello! — doesn't sound much like old Topper doing the rabbiting. Sure

enough, turns out to be wacky Clash side and one-time manager Kozmo Vinyl pretending to be Topper's chum, etc.

Love, mate, is a many splendored thing and a bit like a red, red rose and stuff, right? Certainly is for old Chrissie Hynde of The Pretenders at any rate. News reaches ye red-hot Baz switchboard that Chris is expecting her first enfant in the New Year. Patter of tiny hynde legs and all that (wot a wit!), the Dad being her long-time v. close chum Ray Davies of The Kinks. Married? Course not. One of these trendy "living giving" modern relationships here.

Bit like the one old roving romeo Bobby Bluebell is enjoying at the mo. (I reckon). Gave him a lift to the tube station on ye trusty power-packed twin-wheeler I'd other soir. Off to a "friend's place in Holborn," says he, coyly. Only person Baz knows lives in Holborn is Slobban of Bananarama. Say no more, eh? Nod's as good as a wink, etc.

Want some words of wisdom completely free of charge, fans? Wanna know why, in the view of the well-known sage (and onion)

Baz, Ad Ant's single failed to travel upwards in ye charts after getting a spin on TOTP? 'Cos if there's one thing more guaranteed to wreck your chances than having those gormless twits Zoo dancing to your disc, it's having (squeals of agony) ... the Radio One Deejeys! Saints preserve us, mates. If that's dancing then old rubber-legs here is Rudolph Nureyev or someone who's generally a bit useful on his pins, frankly.

Know the question on everyone's lips at the mo., friends. Kev Rowland: has he or hasn't he had "a nose job"? Seems our Kev first set foot upon this long bumpy and rather dusty road we call "life" (poetic, eh?) **avecun hooter** that look ed as though someone'd been practising reef knots with it. Since then the rustic rambler's conk seems to've got a bit straighter ... so, has he, eh? Come clean, Kev! You know what they say — new nose is good nosal!

Cheers!!  
 Barry

In the next issue of **BRITAIN'S BEST** you'll find ...

*Haysi*  
**FANTAZEE**



**AC/DC**



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↑ sorry - made a lot of a mess here

SMASH HITS

Toyah

