

**SMASH**

# HITS

**FREE  
BADGE**

**HUMAN LEAGUE  
POLICE  
LINX  
SIOUXSIE**

**ULTRAVOX, ROLLING STONES AND STING IN COLOUR  
HIT SONGS BY DEPECHE MODE, TOYAH AND MANY OTHERS**

# Toyah

## THUNDER IN THE MOUNTAINS



WHERE THE MOUNTAINS MEET THE SEA  
AND LIGHTS SPIT STAINS ON THE SCENERY  
AND THE AIR IS HEAVY WITH A STICKY UNEASE  
I WISH FOR MY WORLD OF MAKE BELIEVE  
AND THE REBEL IN MY SOUL SAYS GO  
AND THE REBEL IN MY SOUL SAYS GO

### CHORUS

CAN YOU HEAR IT BREAKING THROUGH?  
CAN YOU HEAR IT BREAKING THROUGH?  
THUNDER AND LIGHTNING  
THUNDERING, THUNDERING IN THE MOUNTAINS

THERE'S A MOTORWAY, IT'S A MONUMENT  
TO DISTANT CITIES WITH DISTANT CRIES  
A PROBLEM, AN EXPLOSION  
JUST A SPARK SETS THE ANGER IN MOTION

AND THE REBEL IN MY SOUL SAYS GO  
AND THE REBEL IN MY SOUL SAYS GO

### REPEAT CHORUS

CAN YOU HEAR IT IN THE MOUNTAINS?

### REPEAT CHORUS

CAN YOU HEAR IT BREAKING THROUGH?  
CAN YOU HEAR IT BREAKING THROUGH?  
THUNDERING, THUNDERING, THUNDERING IN THE  
MOUNTAINS

AND IT'S BREAKING THROUGH, YEAH  
BREAKING THROUGH, OH  
BREAKING THROUGH, YEAH  
REPEAT TO FADE

Words and music by Willcox/Lee/Glockler. Reproduced by permission Urgent Music/Dick James Music/Sweet 'N' Sour Songs Ltd. On Safari Records.

# A Note From The Editor

The hours of feverish discussion are finished. The pile of pencil shavings and discarded colour pictures in the design room tell their own story.

Smash Hits has just had its annual facelift. We've pulled it apart, flung it up in the air, held it up to the light, taken it down to the cafe for a hot meal, and generally thought of ways to make it even more wonderful than it has been in the past.

Regular readers will have noticed the new price. The rising cost of paper and other materials has made this inevitable. We trust you'll agree that Smash Hits still represents unrivalled value for money, even at an extra 3p.

So, what's changed? After much discussion we've put the Independents and Disco pages out to pasture. We shall of course be keeping you fully up to date on the goings-on in these spheres as well as providing regular round-ups. The specialist charts are still available for your inspection on **Bitz**.

Feast your eyes also on **The Pictures**, a regular feature designed to keep you abreast of new bands and new looks via the miracle of the black magic box.

If you've got any questions about records and the people who make them consult **Get Smart!** and see if Linda Duff can help you. Also making its debut is **Nightsout**, our new live music section, where, in addition to reporting on the best concerts, we'll be printing advance information on shows all over the nation.

Then there's our new recruit, Barry. Barry, who has no previous journalistic experience, will be painting the town red eight days a week in order to let you in on all the latest gossip and speculation. No doubt you'll bear with him as he finds his feet. (Down there, Barry.)

That about clears it up. If you want to know how to get a complete set of free badges, consult page 32. If you want to know how important it is that your newsagent reserves you a copy of the next issue, have a glance at the back page.

If you want the very best in features, songwords, colour posters, news, reviews and prize competitions, then turn the page and dive right in.

The water's lovely.

**David Hepworth**

HAS HE gone? Funny bloke, that "Editor". First time he's deigned to drop in on Page 3. Might have done a bit of dusting if I'd known he was coming. Bit narked about all his new-fangled ideas, to be honest. Asked me to collect up all last year's ideas, he did, then take 'em to the knackers. So there I was, dragging me way across The Human League feature, dropping armfuls of used headlines at every step. Past The Pictures, where Gary Numan nicks all his old reviews to use for shooting practice. Half way through The Creatures feature, when The HeeBeeGeeBees come sprinting by, warding off an irate Sting with the old Biro Buddies logo. Next thing I know, Linx and Ultravox are running off with some dog-eared centrespreads claiming they're looking for some cheap wallpaper. What a nerve! Grabbing the last scraps of Independent Bitz, I tripped over a video on Page 45, got deafened by Depeche Mode and then bumped into some buffoon called Barry who got his feet tangled up in Disco. You wait. They'll be after my Flannel Panel next. But I won't let 'em. Not me, mate. Some things are sacred, guv...



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# OPEN YOUR HEART

by The Human League

And when it hurts you know they love to tell you  
How they warned you  
They say don't be surprised at someone's lies  
They think they taught you  
But if you can stand the test  
You know your worst is better than their best

And so you stand here with the years ahead  
Potentially calling  
With open heart or with a spirit dead  
You walk on

**Chorus**  
Lies, reason, faith or treason  
Playing a part  
End concealing, try revealing  
Open your heart

Dare to feel  
Take the chance  
Make the deal

Being an island  
Shying from trying  
Seems the easy way  
Such an easy way  
But there's no future without tears

**Repeat chorus**

Dare to feel  
Take the chance  
Make the deal

But if you can stand the test  
You know your worst is better than their best

**Repeat chorus to fade**

Words and music by Phil Oakey/Jo Callis  
Reproduced by permission Virgin Music Ltd./Sound Diagrams  
On Virgin Records

# THE BIG LEAGUE

**1977** — progressive, poverty-stricken, "hip".

**1981** — accepted, bankable . . . (and still "hip"!).

**Ian Birch** charts the past and plots the present with **The Human League**.

**NEVER UNDERESTIMATE** self-confidence.

Let's flashback to May, when "The Sound Of The Crowd" had just hit the shops. Despite all the confusion, bickering and worry that plagued the band, Philip Oakey stood firm.

"You haven't heard the new songs, have you?" he enquired of Ian Cranna in these very pages. "I've heard the songs" he continued, chest swelling.

**THE SWAGGER** turned out to be justified. After the huge success of "Love Action" and with the equally commercial "Open Your Heart" waiting in the aisles, The Human League now look set to take on the Muhammed Ali brigade of Adam, Sting and so forth. That's not bad going in five months.

The real testing block, however, is the album which

they have just completed at Martin Rushent's Genetic Sound Studio outside Reading. (Rushent seems to specialise at the moment in revitalising dodgy careers. He's recently worked wonders with Pete Shelley.)

The album is simply called "Dare". Philip quipped: "I like it because the Mekons used to have a song called 'Dan Dare'. In fact, it was ripped off from a cover of Vogue about two and a half years ago. They had a whole series of covers which featured just one word like 'Success', 'Red' and 'Dare'. I shouldn't say that, should I?"

The partnership between Rushent and The Human League was clearly made in heaven. Philip originally approached him because he liked the hard and roomy sound he achieved on old 999 singles.

Most importantly, Rushent had the musical ear and the technical knowhow that the group lacked. As all the parts were assembled on computer, this was obviously crucial. The band would first demo their songs in the Sheffield studio that they share on a weekly basis with old sparring partners, British Electric Foundation.

"We'd then take Martin the song," continued Philip, "which we'd played duffly on the keyboard, out of time and with very bad syn-drums. Martin would programme them up on the computer and that would play it all."

But what about those songs? As the past singles have indicated more and more, the new line-up want to move away from cult approval towards commercial family favourites and to balance their experimentation with a sense of quality, singalong pop. It's not surprising that Philip should say: "We wanted an album full of singles, like a Michael Jackson or Abba L.P. We've moved away from textures to tunes. It's tunes every time."

This is the *artist* talking. Oakey



L-r: Susanne Suley, Adrian Wright, Joanne Catherall, Philip Oakey, Jo Callis, Ian Burden.

knows that Virgin Records will push him as the dreamboat face of The Human League and, not surprisingly, he loves every moment of it. But there's method behind the madness. He divides his career into its long-term and short-term possibilities.

There's the 'let's get you in The Sun' approach. You've got a divorce so they get your ex-wife talking. That's great. But once you've heard about my wife, that's it. It's over, especially as it wasn't that interesting anyway. But the really great thing is to be someone like Sammy Cahn (the veteran American lyricist), writing songs that people will remember in 30 years time."

The new songs came about through collaboration between different members of the group. For example, "Do Or Die" (formerly called "Love And Dancing") had Phil working from a bassline supplied by Ian Burden. Its computer congas have resulted in some people calling it "the latiny one" and that worries Mr Oakey a lot.

"I hate all the trends like all this Ze stuff. I don't like James Brown. You can't dance to it." Joanne roared in agreement: "Come the revolution, Funkapolitan are first up against the wall." Phil returned to the song in hand: "It's actually the most obscure lyric on the album. It's about being in love with a teenage girl who is taken over by a poltergeist. Like the film 'Carrie'."

SOME INTERESTS never change. The new League gobble up horror movies, science fiction flings, '60s TV shows and pulp bric-a-brac of every kind with the same relish that the old band did. Adrian Wright, in particular, has been collecting vintage magazines like National Geographic, a job lot of Observer colour supplements from 1966 and the complete "History Of The Twentieth Century". His present pride and joy, though, is a batch of bubblegum cards that number a staggering 3,500.

All this naturally makes its way into his songs. He wrote the words for one number, "Hellsapoppin'", which is about "the devil, angels, redemption and good winning out in the end, although you also know that evil will be back before long."

And then there is "Darkness" which is again mostly Adrian's work. This describes the way in which the imagination works overtime after reading a chilly thriller late at night and not being able to sleep. The book in question was "Salem's Lot" which, appropriately, was written by the author of "Carrie", Stephen King.

It doesn't stop here. Another



# THE HUMAN LEAGUE 1977-81

## A BEGINNERS GUIDE

### 1977

Sheffield. **Ian Marsh** (born 11/11/56: former French polisher, fake astrologer & computer operator) & **Martyn Ware** (born 19/5/56: employed as computer operator) form **The Dead Daughters**, performing the Doctor Who theme at a party.

Changing their name to **The Future** they are joined by **Phil Oakey** (born 2/10/55: married, hospital porter & Christopher Lee fan). Despite owning £165 saxophone, Oakey can't play any instrument. However, he sings and writes words on their first effort, "Being Boiled".

In summer they change their name once again, this time to **The Human League** (taken from a sci-fi board game called "Star Force"), and hook up with Bob Last of Fast Product, thus finding a manager and a record company.



Phil Oakey

Martyn Ware

Ian Marsh

### 1978



Adrian Wright

**Adrian Wright** (30/6/56: former Art Student, ice cream man and World's Greatest Ramones Fan) joins as Director Of Visuals, using 100 slides of "Star Trek" photographed off his parents TV. "Being Boiled" released as Fast Product single in June.

By August they are mildly famous. Johnny Rotten calls them "trendy hippies". They also meet Bob Last for their first time — previously all business has been done by phone or post.

Specially constructed riot shields are manufactured for tour supporting Siouxsie.

### 1979

David Bowie sees them at The Nashville in February and enthuses. 12" of "The Dignity Of Labour" issued on Fast in April. Enclosed is flexidisc of band & Bob Last discussing merits of flexidiscs.

Signed to Virgin. After supporting Iggy Pop on European tour they release "I Don't Depend On You" under the alias of **The Men**.

With Virgin money they start their own studio, "Monumental Pictures", in Sheffield, where the first album, "Reproduction", is recorded. Album and single, "Empire State Human", released in autumn. Neither sell and proposed national tour is cancelled.

Instead they plan to support Talking Heads with a pre-recorded audio visual "entertainment" which they themselves could watch from the audience. Hours before the first date they are sacked from the tour.

### 1980



Susanne Suley

Ian Burden

Joanne Catherall

"Holiday '80", a double single featuring Gary Glitter's "Rock And Roll Part II" is released in April and reaches No. 56. The Undertones mention them in "My Perfect Cousin".

Release of "Travelogue" album is marked by British tour in May and reaches No. 16.

"Empire State Human" re-issued but fails to go beyond No. 62. In October Martyn Ware & Ian Marsh leave group to form **The British Electric Foundation** (a limited company incorporating **Heaven 17**).

Adrian Wright takes up synthesiser and **Ian Burden** (born 24/12/57: former member of Graph) is recruited on a temporary basis.

Four days before a European tour **Susanne Suley** (born 26/3/63) & **Joanne Catherall** (born 18/9/62) are spotted by Oakey dancing at The Crazy Daisy Disco in Sheffield and join the group.

### 1981

First single from new line-up, "Boys And Girls", reaches No. 48 in March. Follow-up, "Sound Of The Crowd", makes No. 12 in May.

The Human League finally crack the top ten in July when "Love Action" gets to No. 3.

They become a six piece with the addition of **Jo Callis** (born 2/5/51: formerly with the Rezillos, Shake & Boots For Dancing). As the third album is being recorded with producer Martin Rushent, both previous long players re-enter the chart.



Jo Callis

### 1982

?

PHOTOGRAPHS BY LAURIE EVANS

## From previous page

"Dare" ditty is "I Am The Law" which was the first number the new band wrote after the celebrated split. This time the inspiration comes from the Judge Dread character that appears every week in "2,000 AD". Philip elaborated: "It's specifically from a policeman's point of view. It's very easy to run the police down until you require them. There's often a very sudden change of opinion when you get your car stolen."

And let's not forget "Don't You Want Me?", which was nudged into existence by the film, "A Star Is Born". In the movie an ageing male superstar is gradually upstaged by his younger, female discovery.

Philip strikes a modest note. "It's the best song I've ever written. It's a proper song like the kind that Earth, Wind & Fire or Abba would write. It's the story of 'A Star Is Born'. Everyone says that I've written it about the girls so I'm not going to say anything about that." The song also sees Susanne singing a verse on her own for the first time. The experience was alarming.

"Joanne and I really came into the band for the glamour aspect and the back-up vocals. Lead vocals were never ever thought of. They were like a distant possibility, something that might happen in a couple of years on the fourth or fifth album. But the song's story required a girl's voice. I was really shocked!"

The arrival of Joanne and Susanne has sparked off some curious confrontations. Various male fans have shown their disapproval of getting in "two girls" (*sneer in voice*) and "going poppy" (*that's what girls signify*). They don't like it and they tell them so to their faces.

It has also lead to ructions with

their manager, Bob Last. When they were asked to appear on "Top Of The Pops" with "The Sound Of The Crowd", Last wanted the girls to be replaced by session singers. Susanne takes up the cudgel: "We said we didn't think it was fair to us or the public because it was conning everyone into thinking we had superb voices. What would happen when we went on tour? Everyone would be expecting perfect back-up vocals and then they'd get us! And if you use session singers when are you going to improve?" Session singers weren't used.

That single saw even more problems. Last hated the song and held a secret meeting with Virgin to see if the release could be stopped. Phil added: "At that stage his comment was, we'll give the Human League a long enough rope and let them hang themselves. He had me running round in circles and scared silly, especially as we had spent £8,000 recording it."

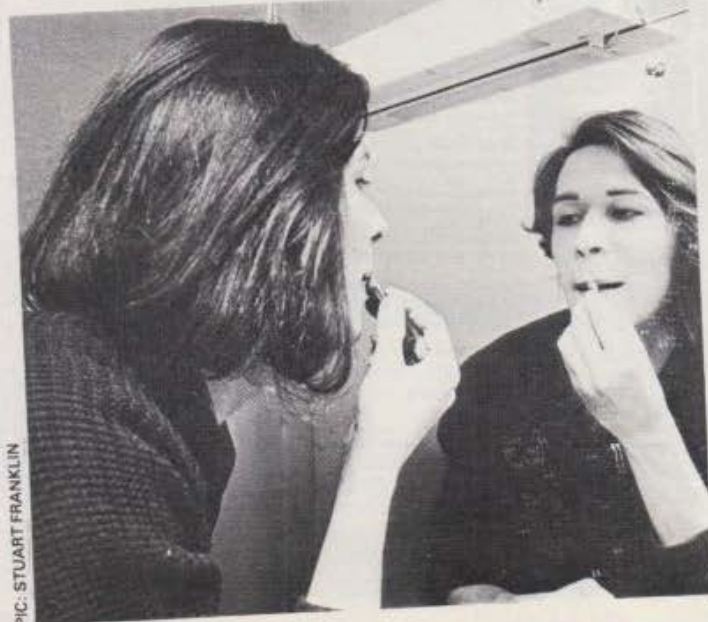
Now we are getting down to the real opposition. Phil was in full flight. "Bob doesn't like groups. If you notice, he splits up all the groups he's involved with. Jo (Callis) wouldn't agree with this because he was in the Rezillos but I'm willing to bet Bob had a hell of a lot to do with them breaking up. And look at The Flowers, Shake and The Human League... They all split up."

"He's got this belief that he can manipulate the talented parts of a group and make them work together on different projects. It's one of his new theories which I don't agree with. I like groups, but Bob wants 'non-permanent relationships'."

If Bob tries to break up this Human League, he could well meet more resistance than he imagines. This reincarnation looks set to grab the nation.



"See Jungle! See Jungle! Go Join Your Gang Yeah, City All Over! Go Ape Crazy!" may not be the snappiest album title of all time but BowWowWow, pictured here cooling off, don't do anything the easy way. The LP should appear on October 16th, assuming that Annabella's mum hasn't any further objections to the sleeve picture. She's already forced RCA to scrap one lot because of the acreage of flesh that her daughter was exposing. Barring further mishaps they set out on their first proper tour in October. See Nightsout for details.



PIC: STUART FRANKLIN



Looking for a distinctive birthday present for that special person in your life? How's about a small fleet of aeroplanes with his name stencilled on them? Says Gary Numan: "It sure beats cufflinks any day of the week."

# THE PICTURES



PIC: STEVE RAPPOORT



PIC: LFI



The threat of "The New Psychedelia" is about as frequent as that of the common cold, and sights like Mood Six (the lot on the left) confirm that it's having another crack at revival. These six dapper young Carnaby blades are currently the main event at London's latest psychedelic mecca, The Groovy Cellar, where the inmates are treated to large doses of early '60s surfing music with a dream topping of Doors and Velvet Underground. The lads seem to have done some pretty serious research, probably with the aid of this pic of The Move circa '67 (right), the year of beads, bangles, back-combed barnets, incense cones and roll-neck floral jumpers. By the way, that's Roy Wood in the centre and ELO's Bev Bevan on the extreme left. Clocks don't stop; they just go backwards.

GOD: Oy! You musical?  
 BARSO: Sure.  
 GOD: Well, cop this then!

PIC: DEREK RIDGERS



Bananarama might sound like an exotic treat between the support and the feature film but is, in fact, a new three girl band comprising (left to right) Sarah, Keren and Siobhan. At the moment they only have only one song but it's a goodie, out on the Demon label and garnering a healthy amount of radio play. The trio have remade "Aie A Mwana", which was a European disco hit during the mid-'70s for a two-piece called Black Blood. If you can't track it down, don't worry. The girls have just signed to Deram who won't waste any time in spreading the word.

# THE POLICE



NEW ALBUM  
GHOST IN THE MACHINE



373



# Depeche Mode

## Just can't get enough

When I'm with you baby I go out of my head  
And I just can't get enough  
And I just can't get enough

All the things you do to me  
And everything you said  
I just can't get enough  
I just can't get enough

We slip and slide as we fall in love  
And I just can't seem to get enough of

We walk together walking down the street  
And I just can't get enough  
And I just can't get enough

Everytime I think of you  
I know we have to meet  
And I just can't get enough  
And I just can't get enough

It's getting harder, it's a burning love  
And I just can't seem to get enough of

I just can't get enough  
**Repeat 15 times**

And when it rains you're shining down for me  
And I just can't get enough  
And I just can't get enough

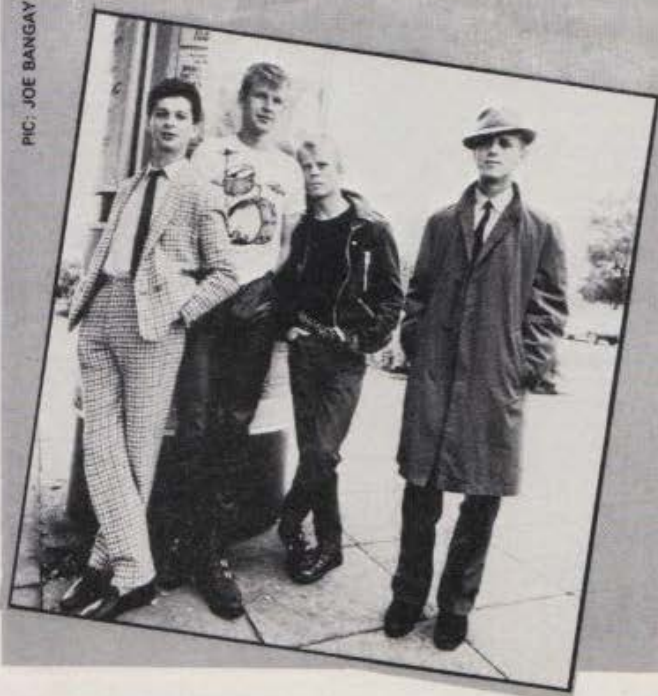
Just like a rainbow you know you set me free  
And I just can't get enough  
And I just can't get enough

You're like an angel  
And you give me your love  
And I just can't seem to get enough of

I just can't get enough  
**Repeat to fade**

**Words and music by V. Clarke**  
**Reproduced by permission Mute Music/Sonet Music**  
**On Mute Records**

PIC. JOE BANGAY



# it's my party

**By Dave Stewart with Barbara Gaskin**

Cry if I want to, cry if I want to  
Cry if I want to, sigh if I want to  
Die if I want to, cry if I want to  
Cry if I want to, cry if I want to

Nobody knows where my Johnny has gone  
But Judy left the same time  
Why was he holding her hand  
When he's supposed to be mine

### Chorus

It's my party and I'll cry if I want to  
Cry if I want to, cry if I want to  
You would cry too if it happened to you

Play all my records, keep dancing all night  
But leave me along for a while  
'Til Johnny's dancing with me  
I got no reason to smile

### Repeat chorus

Nobody knows where my Johnny has gone  
But Judy left the same time  
So I'll cry if I want to  
Cry if I want to  
Cry if I want to

Judy and Johnny just walked thru' the door  
Like a Queen with her King  
Oh what a birthday surprise  
Judy's wearing his ring

### Repeat chorus to fade

**Words and music by Riener/Gold/Gluck Jnr.**  
**Reproduced by permission Interworld Music Ltd.**  
**On Stiff Records**

# SUNNY SIDE UP

Linx don't mind the weather, just as long as they're together.

Forecast: **Dave Rimmer.**  
Focus: **Eric Watson.**

AS THE photo session's ending, a woman watches from the balcony of an overlooking council block. "What's goin' on?" she calls. Sketch turns the camera in her direction, starts playing the photographer. "Just hold it there love." He clicks away. She's not to know there's no film left. David joins in: "Now raise your shopping bag." She does. More clicks. "That's great, just great." "You're crazy man," she shakes her head laughing. We're all laughing now. "Bye." Everyone waves as she disappears. "Bye."

Clowning around like this, David and Sketch seem like natural performers. Surprising then, that in their brief career

they've done no live gigs? All a matter of timing it seems, and "the time," says Sketch, "is near."

"We made a conscious decision not to play until we were absolutely ready," David explains. "If you can see a band four nights a week then it's no big thing. But we wanted our show to be an event. Of course, it also means that people's expectations will be a lot higher than if we'd been gigging around."

True. But when Linx play soon, at least nobody'll expect them to come on in spacesuits and platform boots like some corny American funk act. In the year since their first single, "You're



## DAVID GRANT

LIKE SKETCH, unfailingly polite and friendly. Talks a lot more though. "I hope you're going to cut out all my rambling." He's 25 years old. Came over from Jamaica with his parents aged three. Grew up and schooled in Hackney, then college in the City, then back to school in Tottenham for his A-levels. Left aged 18 ("and I've forgotten everything I learnt").  
Musical influences: "I'll have to be really straightforward and say 'The Dambusters', Martin

Luther King and Father Abraham and the Smurfs". Has lots of set-piece jokes that he trots out whenever the occasion arises. "But seriously folks..."

Met Sketch while working in a Tottenham hi-fi shop. Later opened a record shop over the road with his cousin. Worked as a junior reporter on the East London and Essex Guardian, then in the Island Records press office. "I learnt a lot about the mechanics of the music business. It was useful, just like Sketch's experience in the Performing Rights Society was when we were weighing up publishing deals."

Favourite TV programme: What the Papers Say ("that's what made me want to become a journalist"). Film: Raiders of the Lost Ark. Books: The New Testament, David Niven's The Moon's a Balloon. Musician: Sketch.

Ambitions: "To be the best singer that I can be, and to be successful without having to compromise." If David wasn't in Linx he wouldn't mind being an actor. "I think I just like performing



## SKETCH MARTIN

ARRIVES WITHOUT the usual beret 'n' shades: "I'm trying my best to have no image at all at the moment". He's limping from a torn ligament. What happened? "Ski-ing in Switzerland." Really? "No, roller-skating in Sheffield". Tall and friendly, he cracks funnies like this all the time.

Arrived in England aged four when parents moved from Antigua. Grew up in West Ham: "Hence my good taste in footballers." Schooled at "snotty" South West Ham Tech, then Berk County Secondary. Left school at 16. He's 27 now.

At further education college listened to "rocky" music in his first year, reggae in his second, funk in his third. Musical

influences: "Radio, record player, anything with a loudspeaker in it."

Has worked in the Civil Service, for a film company, and at the Performing Rights Society (where they pay out royalties to composers). "I saw what artists were paid for songs and thought: 'Why can't I find someone who can write good songs?' Then one day Dave (Grant) came up and said he was making a demo and would I help. And I thought: 'Here he is'."

Favourite books: QB7 by Leon Uris and Ninja (about Japan) by Eric Von Lustbader. Films: Jason and the Argonauts (loves special effects) and Time Bandits. TV programme: The News ("What really upsets me is the way people will be watching something really boring, then some news comes on and they'll turn the volume down"). Musician: David Grant.

What would he like to be doing if he wasn't in Linx? "Go to Japan. Not urban but rural Japan, just walk around with a rucksack and my bass." Personal ambition? "I'd like to think that if we became really successful, I'd still feel the same as I do now."

Lying", introduced them to an enthusiastic public. Linx have established themselves as one of the most inventive and economical of black British groups. Developing a simple but distinctive visual style to match their perfect pop music, they've avoided weary funk cliches and easy Americanisms.

"A lot of Brit-funk bands tend to be copies of their American counterparts," comments David when I ask their opinion of the current obsession for all things funky. "But it's good when outside influences enter into any kind of music. It's good when funk influences rock. It's also nice the other way round."

And he cites the Isleys as an example. It amuses me that while white musicians are desperately asserting "soul boy" backgrounds, Linx can quite happily admit to "rock" influences. As far as they're concerned: "It's all pop music." They approve of the Spandau/Beggars and Co liaison because "it brings the music to a wider audience" but are worried that snobbery may be creeping back into the funk/white pop crossover.

"It's like if you don't like 'Mutant Disco' then you don't know what's happening," says David, who's not even heard the immensely trendy "Mutant Disco" album and, by golly, isn't ashamed to admit it.

With an album and four

singles behind them, and "So This is Romance" ("our best one yet") happily scaling the charts, Linx are in a good mood. They've a new album, "Go Ahead", ready to hit the record racks in mid-October. They were pleased with the diversity of the first album — ballads, funk, latin, a bit of rock — and David claims they're following all the directions through.

"If the first album was a tangerine," he argues inanelly, "then this one's an orange. It's different only because it's more. If that was a goldfish, then this is a shark."

"Romance" is apparently the closest thing to any track off "Intuition". Sketch and David claim they've resisted the temptation to do an easy follow-up.

"Normally, the idea is that if you strike it rich, then you keep on plugging the same vein until it's so dried out that no-one's interested any more. Then you find something else to do. I won't say that this is a whole new direction, but perhaps saying it's more of the same is a little misleading."

As confused as I am? We'll just have to wait and hear it. Meanwhile, are they as happy with "Go Ahead" as they seem to be with the new single?

"We'd like to know what you think of it when you've heard it," concludes David. "We're too close to it to tell."



# 10ITZ

## THE VINYL FRONTIER

The **Stray Cats** return to the fray on October 2 with a new single called "You Don't Believe Me", a taster for their second album later in the month.

After collecting many good notices for their efforts on Postcard Records, **Orange Juice** have signed on with Polydor and a 45 called "L.O.V.E. . . . love" should be in the shops early October.

The first **Adam** album, "Dirk Wears White Sox", should be back in circulation soon (together with "Xerox" and "Cartrouble") courtesy of a new distribution deal between Do It and Virgin.

**Wah!** release a new version of "Somesay" on 7" and 12" on their own Eternal label on October 2, backed by "Forget The Down (This Time)".

**Gillan's** new guitarist Janick Gers makes his debut on record with "Nightmare", a new single which is backed by a version of "Bite The Bullet" recorded live at this year's Reading Festival. The new Gillan album looks likely to be a double featuring live material.

**Jam** fans, your prayers are about to be answered. On October 16th you'll be treated to a brand new single called "Absolute Beginners".

And on the same day **Bauhaus** followers can do some rejoicing over the release of "Mask", their second album on Beggars Banquet.

Our own Ian Cranna takes the wraps off The Crucial Three legend in the current issue of "The Face" when he interviews Steve Spence, ex-drummer with Julian Cope, Pete Dinklage and Ian McCulloch back in the mid-Seventies in Liverpool.

Seems that young Mac had a bit of a thing about David Bowie, to the extent of re-christening himself The Thin White Duke and then trying to persuade people to call him "Duke".

What Bitz wants to know is, what's wrong with "Thin" as a name?

## ONE FOR THE SWOTS

This one should set the brain cells on overtime. As we sifted through the syllables of the latest Tom Tom Club single, "Genius Of Love", one word kept us running back to the record player. It sounded like "Maven" in a line that ran "I'm in Heaven with the maven of funk mutation". But what could it mean? Was it an Anglo-Saxon saying? Had the band just made it up to impress us? We were determined to get to the bottom of it and after burrowing in the British Museum, we finally did.

If you fancy grappling with the problem, you might earn yourself a copy of the new Tom Tom Club album. The first five to tell us what "maven" means will be so rewarded. (We couldn't sign off without giving you a clue: it isn't exactly an English word). Send your solution on a postcard to the "Maven" Competition, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.

Billy Idol, the man who was a blond almost before anyone else thought of it, is back in action with a remake of Tommy James And The Shondells' bubblegum classic "Mony Mony". No doubt he's hoping that he can repeat its original success. In 1968 it stayed in the charts for 18 weeks, many of them at No. 1.

## STAR TEASER: A GROVELLING APOLOGY

We've screwed up before. Mis-spelt words, got the odd date wrong, even reviewed the B-side of a single — strictly small time stuff.

In the last issue, however, we went for the Big One when we printed the wrong Star Teaser grid.

So, if there's anybody out there still trying to pick out Gerry And The Pacemakers from a maze of Raincoats and Joy Divisions, please stop immediately and accept our sincere, heartfelt apologies.

## JAPANESE BOYS

Japan's ex-record label, Ariola — Hansa, have just let loose a compilation LP of the band's finest hours. Called "Assemblage", it's lifted from three LPs — "Adolescent Sex", "Obscure Alternatives" and

"Quiet Life" — and includes four tracks previously released as singles.

Obviously it's a bid to recoup some of the money they laid out on Japan's behalf at a time when their 'pre-Romantic' leanings weren't quite as fashionable as they are these days.

Still, if you're looking for an introduction to the band, you couldn't find a better way of getting acquainted.



"The trouble with comedy albums is that people buy them, listen to them once and then throw them away. It's better if you stick some music on them."

So says Alexei Sayle, co-founder of London's "Comic Strip" cabaret and gallant frontman of Alexei's Midnight Runners. That's him in the middle, demonstrating the delicate art of doing "The Pop-Up Toaster" against the forceful soul backing of a kazoo section.

The inspiration for this novel dance step came from touring with those well-known pranksters Dexy's.

"Well, they're such a po-faced bunch really," Alexei points out. "I like the idea 'cos they're the last band anyone would think of parodying. I don't want to get into that HeeBeeGeeBees territory, as parodies can get a bit dull after a while."

This one can't fail to amuse. "The Comic Strip" album is out now and also worth investigating.



The Higsons (l. to r.): Simon Charterton (drums), Stewart McGeachin (guitar), Terry Edwards (guitar, brass), Colin Wilson (bass) and Switch Higson (vocals).

The Higsons sounds more like a BBC soap opera about a family business up north than a groovy new group who have become big favourites on the John Peel show. The five-piece play a frantic form of funk which you can hear on their first single "I Don't Want To Live With Monkeys" (on the Romans In Britain label) and on the "Norwich — A Fine City" compilation.

The next single should be out in early November on Waapl Records. These boys certainly have a way with words.

## CAN YOU COPE?

Following the truly staggering response to our Toyah Q&A — (it took us two days to locate Linda Duff, such was the tonnage of mail) — we've decided to repeat the offer. Smash Hits, in conjunction with Cope Communications Inc., proudly declares open The Julian Cope Q&A.

Think of the question you've always wanted to confront him with, jot it on a postcard or the back of an envelope (but not in a letter) and send it to Julian Cope Q&A, Smash Hits, 52/55 Carnaby



Street, LONDON W1V 1PF. Don't forget, the more original and entertaining your question is, the more likely it is to be used.

On October 16 a selection of the best will be sifted from the pile and presented to the gallant Cope. All those whose questions are printed will receive an autographed copy of the next Teardrop single.

And while we're on the subject, the band have shrunk yet again to a three-piece. Bassist Albie Agius and keyboardist Jeff Hammer have decided to call it quits. The pair joined up in January and have since helped complete one British and two US tours.

Their fearless leader claims he's unflustered by such events. He always intended the Teardrops to be a flexible unit centred around himself and drummer Gary Dwyer (crafty excuse, anyway!) and, retaining guitarist Troy Tate, he's gone into the studios to record the new LP, "The Great Dominions".

Also to be featured on this are ex-keyboardist Dave Balfe and various persons bearing brass and string instruments.

The Teardrops are to tour Britain in December. No dates yet, but keep an eye out.

The long-awaited "Urgh! A Music War" 2-record set is now available for inspection. 27 tracks, all recorded live at various venues around the globe, taken from the movie "Urgh! A Music War" that is doing the rounds at this very moment, probably in a cinema near you.

Be warned, though. Despite a few rare glimpses of some fine bands, it is bum-achingly long and UK audiences will doubtless find the lesser-known American offerings like The Surf Punks (guitars made out of skateboards) and The Alley Cats (trendy Los Angeles pop) a trifle on the tedious side. The "Urgh!" LP will set you back £3.99.

## POINTED PORTRAITS



Photographs by Chalkie Davies



Pictured above are the front cover and an extract from a new and excellent collection of photos entitled "Pointed Portraits". It's the work of Chalkie Davies, pop photographer and occasional contributor to these very pages. Chalkie has made it his business to somehow persuade very famous, and normally sensible, pop persons to pose in ways you'd least expect.

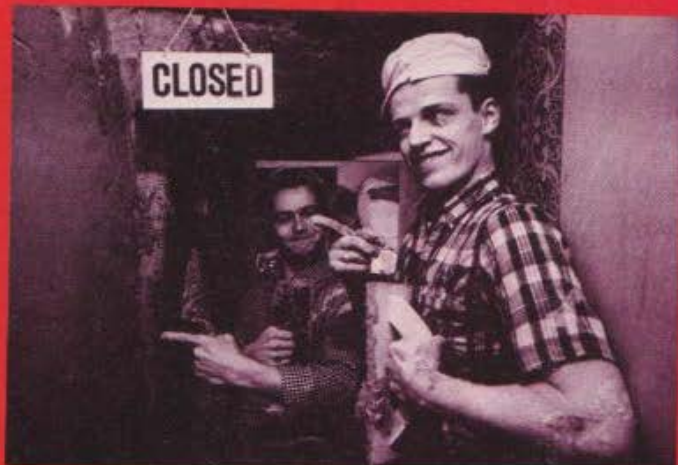
Those wishing to own a copy,

identify the person in the woolly hat, pop his/her name on a postcard and send it — together with your name and address — to "Pointed Portraits" Competition, Smash Hits, 52/55 Carnaby Street, London W1V 1PF.

The first ten right answers to be randomly plucked from the mound on October 15 will find some light reading in the post, each copy autographed by Mr. Davies himself.

## TAKE IT OR LEAVE IT

THE MADNESS MOVIE  
REVIEWED.  
TAKE IT, SAYS NEIL TENNANT.



Suggs and Lee Thompson working as decorators during the early years. Interior decor's loss was our gain.

Autumn finds Madness at their most "multi-media". The Album. The Film. The Book and The Tour. Phew!

The album's called "7", officially available on October 2. Both the book and the film are titled "Take It Or Leave It" and will be launched on October 14.

The film is very much "for real". From the title sequence of Madness departing from Heathrow Airport for foreign parts, it leaps back in black-and-white to Mike Barson and Lee Thompson nicking a Fats Domino disc from a shop in Camden Town, circa '76. Barso, Kix and Chrissie Boy try to get a band together. The North London Invaders — Barso very much The Boss — and we whizz through the personnel changes.

John Hasler becomes drummer. Chas has a spell on bass. Suggs becomes vocalist and gets chucked out for preferring football matches to rehearsals. Gary Dovey comes in on drums, Hasler takes over the vocals, Suggs returns, Hasler takes over as manager. Gary's mate, Mark Bedford, becomes bass player after Chas gets fed up with Barson and, when Gary leaves, Bedders brings in his mate Woody as drummer. Still with me?

One night, The North London Invaders change their name and Madness are born. Clive Langer sees the band at the "Dublin Castle" pub, records "The

Prince" and Madness enter the charts at Number 16. In short, the birth of a great pop group.

And the going is fast! Fast through black-and-white, then suddenly into colour. Fast through problems, parties, rehearsals, gigs and a night on the town, while the music gets better 'til finally that nutty sound erupts onto the screen.

And humour! Kix is the natural comedian. Making excuses, getting soaked, smashing up a lorry without even noticing! Or Suggs and Lee plastering a wall ("D'yer think we should've taken the wallpaper off first?")

The music is just about non-stop throughout, varying between live stuff and hit singles at appropriate points. The contrast between the two cleverly highlights the differences and similarities between the early days and the present.

One final scene: Clive Langer getting Warners Brothers Music to fork out some cash to pay for recording time. Publisher: "What's the band called then?" Langer: "Madness." Publisher: "Madness? A right bunch of nutters, eh?"

Well, that much hasn't changed!

"Take It Or Leave It" will be showing nationwide shortly after its London premier (October 14). See it. This is no "Breaking Glass" — it's how things actually happen. And it's much more fun.

"Something Else" returned to BBC 2 on September 25 and promises treats aplenty in six programmes for the coming Autumn. The next one in the series (due to be screened October 2) is based around Sheerwater Youth Club in Woking (where The Jam all grew up), includes footage of The Jam in concert (with The Dolly Mixtures and The Questions) and holds a discussion on class differences. Avid readers will remember Paul outlining plans for this show in our feature on April 30.

The third programme includes The Beat and a visit to Bristol where groups of black and white teenagers talk about education and job prospects in the light of the recent riots. After that, there'll be stuff on Toyah, Delta 5, The Raincoats and much else besides.

## ALL TIME TOP TEN



## SUGGS (OF MADNESS)

**1. KILBURN AND THE HIGHROADS: Huffety Puff (Dawn).** This song reminds me very much of early gigs I went to.  
**2 UB40: Dream A Lie (Graduate).** Good chaps and a good song.

**3. COCKNEY REBEL: Make Me Smile (Come Up And See Me) (EMI).** This is nostalgic.  
**4. JULIE LONDON: Cry Me A River (Decca).** This one I like as it's got so much soul.  
**5. JIMMY CLIFF: She Does It To Me Right (Island).** He's just smashing!  
**6. THE BEATLES: I'm Only Sleeping (Parlophone).** The Beatles are my favourite group.  
**7. ROBERT WYATT: Strange Fruit (Rough Trade).** This one I like as it's so out of tune — it's fantastic!  
**8. PSYCHEDELIC FURS: Dumb Waiter (CBS).** Love the song, love the video.  
**9. THE FOUR TOPS: Bernadette (Motown).** Songs, songs, songs!  
**10. CLIVE LANGER AND THE BOXES: Have A Nice Night (F-Beat).** This is unappreciated music by an unappreciated guy. It's so great, and like a poem.

## independent singles top 30

TWO WEEKS AGO	THIS WEEK	TITLE/ARTIST	LABEL
1	NEW	JUST CAN'T GET ENOUGH DEPECHE MODE	Mute
2	NEW	REALITY CHRIS GEN	Fresh
3	NEW	THUNDER IN THE MOUNTAINS TOYAH	Selena
4	NEW	YOU SCARE ME TO DEATH MARC BOLAN	Cherry Red
5	3	ALL-OUT ATTACK (EP) BLITZ	No Future
6	1	ONE IN TEN UB40	DEP International
7	2	INCONVENIENCE AU PAIRS	Human
8	5	I DON'T WANT TO LIVE WITH MONKEYS NIGGONS	Romany in Britain
9	7	PAPA'S GOT A BRAND NEW PIG BAG PIG BAG	F
10	NEW	LEATHER BRISTLES, STUDS & ACNE G B H	Clay
11	24	HOLIDAY IN CAMBODIA DEAN KENNEDY'S	Cherry Red
12	4	RELEASE THE BATS/BLAST OFF BIRTHDAY PARTY	4AD
13	6	PUPPETS OF WAR (EP) CHRIS GEN	Fresh
14	30	LET THEM FREE (EP) ANTI-PASTI	Nandahol
15	19	NEW SMELL (EP) FLUX OF PINK INDIANS	Crass
16	23	LAST ROCKERS VICE SOUND	Rud City
17	11	FOUR SORE POINTS (EP) ANTI-PASTI	Shindler
18	NEW	GRASS/TRADE UNIONS ROBERT WYATT/DISHAIR	ROUGH Trade
19	17	ONE LAW FOR THEM 4 SKINS	Cluckin' Fan
20	20	MATTRESS BY WINE AZTEC CAMERA	Postcard
21	3	KITCHEN PERSON ASSOCIATED	Situation 2
22	22	NAGASAKI NIGHTMARE CRASS	Mute
23	6	NEW LIFE DEPECHE MODE	Mute
24	21	DREAMING OF ME DEPECHE MODE	Mute
25	NEW	SHE'S IN LOVE WITH A MONSTER MAN REVILLOS	TeaTime
26	14	NERO THEATRE OF HATE	Boring Name
27	NEW	FEEDING OF THE 5000 (SECOND SETTING) CRASS	Crass
28	NEW	WARDANCE/PSYCHE KILLING JOKT	Malicious Damage
29	NEW	WHEN I WAS DEAD RUZI	Zemung
30	15	MOTORHEAD HAWKWIND	Pickate

## independent albums top 10

TWO WEEKS AGO	THIS WEEK	TITLE/ARTIST	LABEL
1	1	PRESENT ARMS UB40	DEP International
2	2	RED MECCA CAGARET VOLTAIRE	Rough Trade
3	8	WISE AND FOOLISH MISTY IN ROOTS	People Unite
4	6	COVER PLUS HAZEL O'CONNOR	Albion
5	3	THE LAST CALL ANTI-PASTI	Randown
6	NEW	77 — EARLY YEARS — 79 FALL	Step Forward
7	4	PENIS ENVY CRASS	Crass
8	5	SIGNING OFF UB40	Graduate
9	10	ANTHEM TOYAH	Selena
10	7	PLAYING WITH A DIFFERENT SEX AU PAIRS	Human

## TAKE FIVE

The current listening pleasure of a Smash Hits scribe. First up, David Hepworth.

- 1. HEAVEN 17:** Penthouse & Pavement (Virgin).
- 2. THE POLICE:** Invisible Sun (A&M).
- 3. TOM TOM CLUB:** Genius Of Love (Island).
- 4. DOLLAR:** Hand Held In Black And White (WEA).
- 5. GENESIS:** Keep It Dark (Charisma).

## FAN CLUBS

**The Teardrop**  
Explodes c/o Patterns Of Climate  
18 Leamington Road Villas  
London W11

0291  
**Adom And The Ants**  
The Bivouac  
PO Box 4QT  
London W1A 4QT

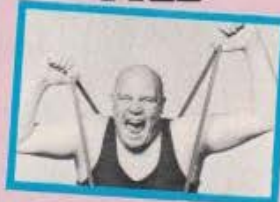
**Madness Info Service**  
PO Box 75  
London N1 3RA

**The Police**  
Outlandos Fan Club  
Coddington Mews  
41b Bienheim Crescent  
London W11 2EP

# DISCO TOP 40

TWO WEEKS AGO	THIS WEEK	TITLE/ARTIST	LABEL
1	2	IN AND OUT OF LOVE IMAGINATION	Chrysalis
2	1	SO THIS IS ROMANCE LINK	Motown
3	24	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE	Elektra
4	4	LOVE HAS COME AROUND DONALD BYRD	Mercury
5	3	WALKING INTO SUNSHINE CENTRAL LINE	Carrere
6	10	HANDS UP/GIVE ME YOUR HEART OTTAWAN	Epic
7	7	YOU'LL NEVER KNOW HI-GLOSS	RCA
8	29	I'M IN LOVE EVELYN KING	RCA
9	12	MULE (CHANT NO 2) BEGGAR & CO	R&B
10	35	I CAN'T TURN AWAY SAVANNA	Incubation Band
11	22	YOU GOT THE FLOOR ARTHUR ADAMS	Arista
12	23	LOVE ALL THE HURT AWAY ARETHA & GEORGE	Ital
13	34	LOVE ME TONIGHT TREVOR WALTERS	DBS
14	NEW	STARS ON 45 VOL 3 STAR SOUND	WEA
15	5	EVERYBODY SALSA MODERN ROMANCE	Virgin
16	6	HARD TIMES — LOVE ACTION HUMAN LEAGUE	Blue Note
17	NEW	DO IT ANY WAY YOU WANNA MIRE T	Solar
18	NEW	THIS KIND OF LOVING WHISPERS	Champagne Fizz
19	NEW	SUMMER GROOVE JONESSES	Warner Bros
20	NEW	WE'RE IN THIS LOVE TOGETHER AL JARREAU	EMI
21	NEW	WE'VE GOT THE RUMK HI TENSION	Groove
22	37	SHAKE-N-SKATE DR YORK	RCA
23	16	YOU'RE THE BEST KEM BURKE	Capitol
24	21	JOY AND PAIN MAZE FEATURING FRANKIE	Record Shack
25	15	NUMBER ONE K I D	Epic
26	NEW	INCH BY INCH STRIKERS	Arista
27	NEW	SOMETHING YOU DO TO ME T LIFE	Arista
28	20	YOU SURE LOOK GOOD TO ME PHYLLIS HYMAN	London
29	8	AS THE TIME GOES BY FUNKAPOLITAN	RCA
30	NEW	IT WILL BE ALRIGHT ODYSSEY	Warner Bros
31	11	RAINY NIGHT IN GEORGIA RANDY CRAWFORD	Liberty
32	NEW	STAY AWAKE RONNIE LAWS	Groove
33	NEW	(YOU'RE) IN THE POCKET LINDA TAYLOR	Ilwest
34	31	DO YOU LOVE ME PATTI AUSTIN	A&M
35	NEW	GIRL IN PLAYERS	Toppan Zoo
36	NEW	SIGN OF THE TIMES BOB JAMES	Capitol
37	NEW	I'LL CUT YOU LOOSE B B & D BAND	Moby Dick
38	19	AIN'T NO MOUNTAIN BOY'S TOWN BAND	Epic
39	NEW	I LIKE YOUR LOVING RICHARD FIELDS	A&M
40	14	BETCHA WOULDN'T HURT ME QUINCY JONES	A&M

## PERSONAL FILE



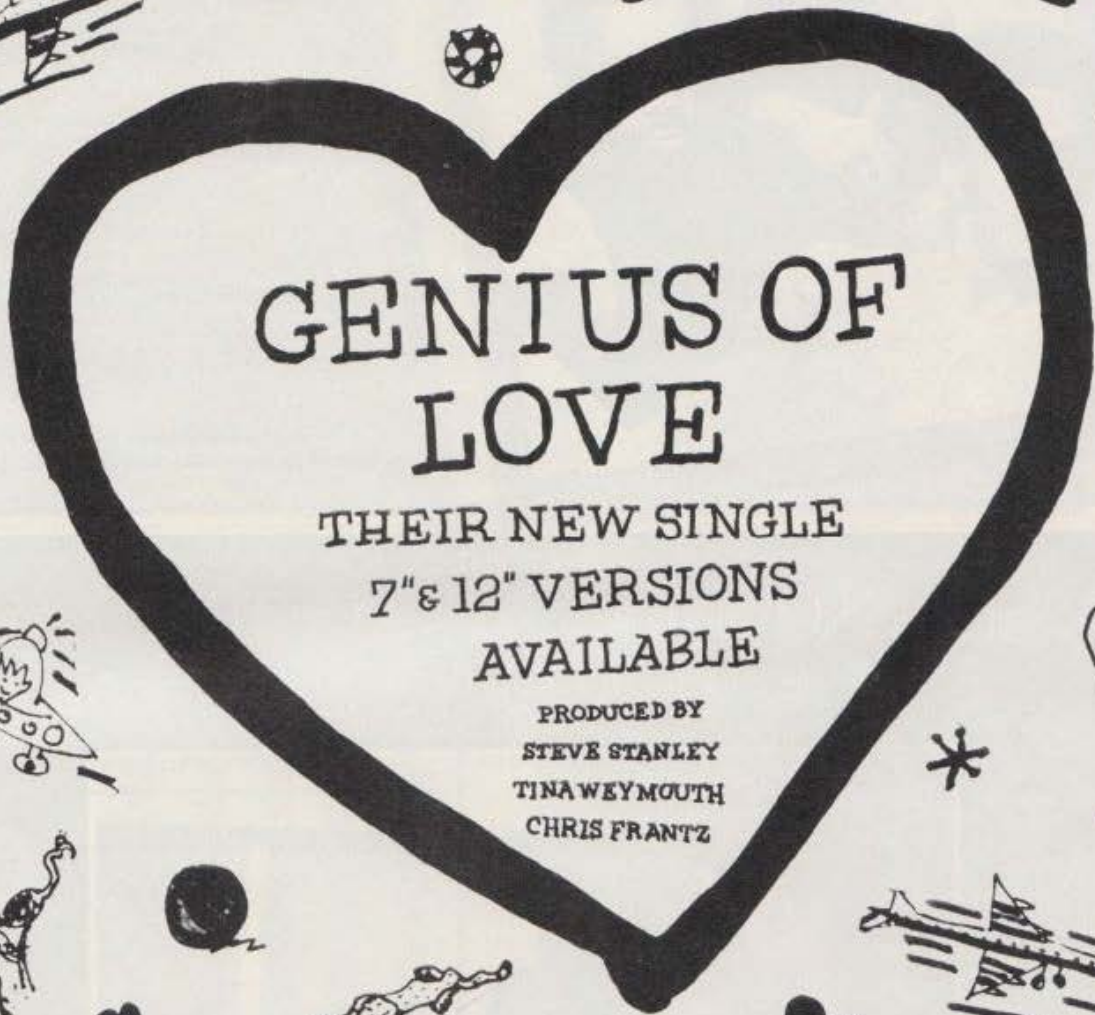
### DOUG TRENDLE

**FULL NAME:** Douglas Stephen Trendle.  
**BORN:** September 6, '58.  
**EDUCATED:** Woodberry Down Comprehensive, London.  
**HIGH SPOT OF EDUCATION:** Appearing in "Mother Goose".  
**FIRST CRUSH:** A little girl with blonde hair when I was 9. Never got to know her name.  
**FIRST RECORD BOUGHT:** "Big Five" by Prince Buster.  
**FIRST LIVE SHOW:** Deep Purple in 1970.  
**PREVIOUS JOBS:** Railway contractor, building sites, iron foundry, photographer.  
**MARITAL STATUS:**

Single, but so many girlfriends I can't count them.  
**PRESENT HOME:** With my Mum in Stoke Newington.  
**PROUD ACHIEVEMENT:** Showing my bum to The Pope. I dropped my strides on stage at the San Remo Festival which was a live TV transmission for the whole of Italy. Everyone watches it, including The Pope.  
**LOWEST POINT OF CAREER:** When I turned "professional".  
**HEROES:** Tutankhamun, Spiderman, Henry VIII, Alf Garnet.  
**HEROINES:** Amy Turtle, Dame Edna, Joan Of Arc.  
**FAVOURITE ACTORS:** Marty Feldman, Malcolm MacDowell.  
**FAVOURITE FILM:** "Clockwork Orange".  
**FAVOURITE TV PROGRAMME:** "Fawley Towers".  
**FAVOURITE ITEM OF CLOTHING:** Donkey Jacket.  
**FAVOURITE FOOD:** A jar of pickled onions with a pork pie stuffed in it.  
**PET HATE:** Bogies.  
**TRUE CONFESSION:** All I ever wanted was to be in a rock 'n' roll band.  
**COLOUR OF SOCKS:** Occasionally blue.

# TOMTOM

## Club



# GENIUS OF LOVE

THEIR NEW SINGLE  
7" & 12" VERSIONS  
AVAILABLE

PRODUCED BY  
STEVE STANLEY  
TINA WEYMOUTH  
CHRIS FRANTZ



# BEGGAR & CO MULE (Chant No. 2)



Am I, strong enough to lead, am I?  
You must go forth  
Mule, woah, mule, woah

It's a wonder that you see into the night  
With your clothes and hair that glitter through the night  
As you come they see you shining in the street  
For the new romantic warrior you'll meet  
Mule (woah) yeah, mule (woah) yeah

When I woke to see the warrior appear  
With sword in hand to challenge me I fear  
She smiled and led me straight into the night  
Behold the future dreams to your delight

**Chorus**  
I was walking the streets, I was walking the streets  
I was walking the streets, I was walking the street zone

Woah, mule (woah) yeah

I took my hand and tried to wipe my eyes  
She looked at me and said don't be surprised  
I've come to take you to a land of dreams  
Where time is non-existent so it seems

**Repeat chorus**

Mule, woah, mule, woah

Words and music by Baptiste/Wellington/McKrieth.  
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*New album*

## THE PASSIONS/Thirty Thousand Feet Over China

*Includes: 'I'm In Love With A German Film Star'  
Cassette includes extra track*



### ON TOUR:

#### SEPTEMBER

- 25 Trent Poly S.U.
- 26 Leicester Poly
- 28 Aberystwyth Uni.
- 30 Preston Poly

#### OCTOBER

- 1 The General Wolfe Coventry
- 2 North Staffs Poly Stafford
- 3 Bristol Uni.
- 6 Tiffany's Bath
- 7 Brunel Uni.
- 11 Limit Club Sheffield
- 14 York Drill Hall
- 15 The Merrian Centre: Bier Keller: Leeds
- 16 Oxford Poly
- 17 Venue London





# *If Will Be Alright*

# *Odyssey*



I'm not in love with you

You said to me

You'll always be my friend

But that's where the story ends

And so I think that no one can love me

I swear to keep to myself

And never need anyone else

Oh and now you want to be loved by me again

**Chorus**

I know love can, come and go

One day it's yes

The next day no

I know second chances don't fall from the sky

I love you, stay with me tonight, and it will be alright

Indecisions sure can drive you wild

My heart's staring me in the face

Pain can never be erased

It scares me into runnin' like a child

Now I hear in your eyes

They say you have lied

Oh and now I want to be loved by you again and again

**Repeat chorus**

Come and go, come and go, first it's yes then it's no

I love you, stay with me tonight, and it will be alright

Come and go, come and go (alright)

First it's yes then it's no (alright)

Come and go, come and go, first it's yes then it's no

**Repeat chorus**

Come and go, come and go, first it's yes then it's no

Words and music by Foster/Willis/Graydon.

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## *Steinert One Steinert*

a new stereo forty five cut



**favourite shirts (boy meets girl)**

the first single produced by bob seargeant

clip 1. 7" favourite shirts (boy meets girl) / boat party  
clip 1st. 12" favourite shirts (boy meets girl) extended version / boat party

MARKED THROUGH BRITS

## **GARY NUMAN — FANTASTIC NEW OFFICIAL POSTER BY DICK WALLIS — GARY'S PERSONAL PHOTOGRAPHER**



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ADDRESS

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# S

## SINGLES

Reviewed by  
Ian Birch



**THE POLICE: Invisible Sun (A&M).** These are the goods! After the most hypnotic intro of the week (Sting takes a leaf out of Bryan Ferry's book), the song develops the kind of creamy propulsion that might give psychedelia a good name. The swing is so natural, the arrangement so economic and the words a lot more positive than those pedalled by the pall-bearing UB 40.



**ELVIS COSTELLO & THE ATTRACTIONS: Good Year For The Roses (F. Beat).** Get out the Kleenex! Elvis plays havoc with the heart strings on this Country and Western nugget first made famous by George Jones (one of El's heroes). The deft drumming, the sobbing pedal steel guitar, the killer chorus and Costello's bittersweet singing will make grown men weep.

**THE HUMAN LEAGUE: Open Your Heart (Virgin).** You have to give the band their due. From being considered no-hopers, they're now Virgin's biggest (financial) hope. This is a number one. It's got everything — strong chorus, instant appeal and dreamboat topping.

**SHAKIN' STEVENS: Shaky Sings Elvis (Solid Gold).** Now that Shaky is hotter than the

Tropic of Cancer, anyone who owns the rights to him burping in a studio is rush-releasing it. This is a medley of Presley songs he performed way back when in the musical, "Elvis". Although Shaky doesn't disgrace himself, the same can't be said for the record label.

**TOYAH: Thunder In The Mountains (Safari).** If Toyah could make records with the same outrageous dazzle that she takes photos, she'd have no opposition. Still, this is one of her slightly sharper efforts, as it zips along on a busy rhythm with Toyah exercising some welcome control in the vocal department. But then I know you'll all disagree with me . . .

**SQUEEZE: Labelled With Love (A&M).** Yet another number prised off the truly wonderful "East Side Story" L.P. Whether or not its Country and Western lilt and tear-sodden storyline will prove to be chart material, is a mighty tricky question. There's a surprise on the other side. The japesters have come up with a medley song called "Squabs On Forty Fab"!

**BEE GEES: He's A Liar (RSO).** The Brothers wrote some of the great pop songs of the '70s. Their numbers in "Saturday Night Fever" can still dislodge a spine. This might grow but on preliminary hearings doesn't bode well. A less frantic sound, it plods where it should sparkle.

**FOREIGNER: Juke Box Hero (Atlantic).** You wouldn't catch me slotting in 10p for this lead weight of a song.

**GARY GLITTER: Then She Kissed Me (Bell).** The bacofail bulk is back with the record label (Bell) and the producer (Mike Leander) who worked all those miracles back in the early '70s. But it isn't the same now. Gary's playing safe because he needs a hit. This Ronettes evergreen is turned into a jaunty hop with some spongy strings on top. It's called treading water.



**BAD MANNERS: Walking In The Sunshine (Magnet).** It's amazing how Bad Manners can look so sloppy and make such a sophisticated single. This is a dapper pop song with an ambling reggae gait and some fine instrumental breaks.



**NEW ORDER: Everything's Gone Green/Procession (B. Music).** The artful sleeve and the absolute minimum of information (which is the A-side?) can only mean one band — New Order. Whatever you feel about the religious adoration that surrounds them, here are two bewitching songs — urgent, interesting and confident. Pity about the preciousness of some of the words.

**DEVO: Being Cool (Virgin).** The most extravagant sleeve of the week, it folds out into a glossy poster that is another piece of Devo "meaningful nonsense". The song has a certain dancefloor catchiness but the band's approach leaves a sour taste. They've become pompous, heartless and third-rate song-writers.

**TOM TOM CLUB: The Genius Of Love (Island).** Stand down Debbie Harry and Chris Stein. Make way for Tina Weymouth and Chris Frantz! As Tom Tom Club, they're using the studio to liquidize hard dance rhythms with madcap experimentation. Tina sings bizarre words like a butterfly over music that stings like a razor-sharp bee. It gets better and better.

**HAZEL O'CONNOR: Hanging Around (Albion).** Hazel always treats her songs like showbiz productions. You might almost see the stage set here (city streets and distant neon). The orchestra bound into a fat rhythm. There's some sweaty sax for atmosphere and some synthesiser for modernity. Hazel performs a show-stopper while a male chorus sellotape on back-up vocals. Lights dim, applause. I'd rather watch Kung Fu repeats at home. PS. It is the old Stranglers' song.

**SECRET AFFAIR: Do You Know (I-Spy Records).** Don't say it's already time for a revival of the mod revival? S.A. have emerged from hibernation with an unremarkable, old-fashioned rock ballad. It doesn't do Ian Page's voice any justice. Maybe his new goatee beard got in the way.

**BILLY IDOL: Mony Mony (Chrysalis).** The sound of desperation? After Generation X

failed to ignite, Billy's in for a second round. This time, he's being groomed for the American teenybop market. He's trying to make everything as easy as possible for them. The song's a tried and tested classic while the sound is deliberately mid-Atlantic. Oh dear me, no. By the way, I wonder how the rest of Gen. X feel about Billy slipping two of their old songs on the flipside?

**KIRSTY MacCOLL: See That Girl (Polydor).** She should have stayed in the wings until something as snappy as "Chip Shop" presented itself. The song recalls one of those rush jobs that appeared on countless B-sides during the '60s. Even Kirsty sounds bored and she wrote the song.

**THE CRAMPS: The Crusher (I.R.S.).** One of the very few bands to contribute something exciting to the latest rock and roll film, "Ugh! A Music War" (at your local Essoldo soon). The song, which is about a dance craze for boa constrictors, first appeared on the band's "Psychedelic Jungle" L.P. Unfortunately, it isn't strong enough to be a single, although Lux Interior's vocals never fail to get the kneecaps knocking.

**ASSOCIATES: A (Fiction).** Another song siphoned off an old album — in this case, "The Affectionate Punch". The music has a supple swing while the words sound as if they must be clever although it's almost impossible to make them out. Smart fun but not distinctive enough for Junior Choice.

**BILL NELSON: Living In My Limousine (Mercury).** A new mix for an old song. The result makes Bill sound more contemporary than ever. It's quality pop with a slinky feel and a solid structure. And, to give you value for money, he's thrown in three extra tracks. Now, there's a gentleman.

**DIRE STRAITS: Tunnel Of Love (Vertigo).** What you'd expect: one of Mark Knopfler's more chunky and commercial songs, streamlined professionalism, quiet flashes of guitar and words full of manly wisdom. Strictly for the converted.

**THE REVILLOS!: She's Fallen In Love With The Monster Man (Superville).** More comic book craziness delivered with rugby tackle directness. It's the well-known formula: rough and ready production, Eugene's hammy delivery, Faye's spirited interjections and daft words about getting the itch for something rather nasty. Simon Bates loves it so maybe that will elbow it into the Top 30.

# a

## ALBUMS

**THE POLICE: Ghost In the Machine (A&M).** A fact: The Police make dazzling singles and patchy albums, and this one's no exception. It is, however, as safe an investment as "Regatta" and (thankfully) streets ahead of the fearful "Zenyatta". Aside from four old-style fillers (plaintive vocal against hectic reggae thrash), the shift is toward a richly textured, synthesised sound coupled with more considered and demanding lyrics. Some in this vein, like "Spirits In The Material World", are as good as anything Sting's ever written. In short, they've "moved on", matured. Borrow a copy and see if you want to follow. **(6 out of 10).**

Mark Ellen.



**CLIFF RICHARD: Wired For Sound (EMI).** Oh to look this good on roller skates at 40! As on "Carrie" and "Dreaming", Cliff takes direction from producer Alan Tarney and writers like B. A. Robertson (who co-wrote his current hit). It's deliberately inoffensive pop with widescale appeal. Ever present are Tarney's trademarks: muted melodies, plenty of echo and atmosphere. The formula might well see him rolling gracefully through the charts for years to come. **(7 out of 10).**

Robin Katz.

**BETTE BRIGHT: Rhythm Breaks The Ice (Korova).** Mostly cover versions of obscure pop gems like Dennis Linde's "Hello I Am Your Heart", Allen Toussaint's "Shoorah Shoorah" and Prince's "When You Were

Mine". There are, however, a few numbers co-written with producer Clive Langer and Steve Allen of the Original Mirrors. Bette has a pleasant voice and she's ably supported by musicians like Ian Broudie (also from the Mirrors) and Mike Barson's elder brother, Ben. It might not be wildly innovative or exciting but it's a darn sight more honest and enjoyable than a lot of recent efforts by "solo" artists — dare I mention Hazel O'Connor? **(6½ out of 10).**

Deanne Pearson.

**TOM TOM CLUB: Tom Tom Club (Island).** Containing an excellent revamp of "Wordy Rappinghoo", some enticingly off-beat ideas (like a conversation between ground control and a test pilot who bales out), and a jokey tribute to black musicians like James Brown and Sly & Robbie on the new single, "Genius Of Love". Each slice of sweetly subtle dance rhythm holds its own, but at album length the medium-paced beat gets a mite monotonous. More variation is needed or maybe the Tom Toms should stick to singles instead of rushing out an album like every other Dick Dick and Harry Harry (wrap it up, Dave — Ed). **(6½ out of 10).**

Dave Rimmer.



**SAXON: Denim & Leather (Carrere).** Enter the wielders of white hot metal — or some such piece of agonised alliteration! Motorhead they're not. They've none of the titanic trio's sublime banality. Instead they play hard rock/heavy metal straight from the introductory text book. As you might expect, it's a Saxon album for Saxon fans. Only the title track, where their fan club joins in on the chorus, could possibly interest anyone else. **(4 out of 10).**

Pete Silverton.

**PETE SHELLEY: Homosapien (Genetic).** Who'd have believed it? As the Buzzcocks wilted into obscurity last year, tales began to circulate about how strange their ex-leader Pete Shelley had become. But at the start of '81 he picked himself up, dusted himself down and made this highly impressive solo album with ace producer Martin Rushent at the strictly computer controls. It's widescreen, electronic pop with a smart balance between strong

melodies, intriguing details and slightly mad words. **(7 out of 10).**

Ian Birch.



**GENESIS: Abacab (Charisma).** As his solo album proved, Phil Collins is an agreeable, intelligent and tasteful performer. Unfortunately his two colleagues are just tasteful. They've got so much taste it hurts and their concern with veneer so often prevents some fine songs arriving on vinyl with their sting intact. You can't help but warm to the title track and "Keep It Dark"; it's a pity that they allow your attention to wander elsewhere. Not exactly an essential purchase but undoubtedly worth a listen. Wait for the Greatest Hits. **(6½ out of 10).**

David Hepworth.

**GODLEY & CREME: Ismism (Polydor).** In which the older generation's Depeche Mode take their literary pop a little too far. With a bewildering array of quirky characters and modern world references (from Adam and the Ants to Tandoori prawns), G&C weave such complex lyrics that Lol Creme has to rap like a racing commentator to fit them all in. It's all very clever but only on the single and the hilarious mock love song "Sale Of The Century" is the cleverness conveyed with any feeling. **(4 out of 10).**

Tim de Lisle.

**SHEENA EASTON: You Could Have Been With Me (EMI).** The vocals at the start of each track are pleasant enough but when the piano intros give way to the meaty bits, Sheena's voice becomes shrill and screechy — like nails down a blackboard. The best of the ten contenders are "Savoir Faire" and "Isn't It So" because they're slower and less musically cluttered. Definitely not easy listening. **(5 out of 10).**

Steve Bush.



**MADNESS: 7 (Stiff).** The (third) return of the Magnificent Seven who have now found their own, clear voice. Draw a straight line from "Grey Day" (included here) through the exuberance of "Shut Up" to the caustic whimsy associated with Ian Dury (see "Cardiac Arrest") and you'd almost wrap up the album. Almost . . . because it wouldn't include the fact that Suggs sings so sadly that you'd think he'd just suffered a death in the family; or the jazzy organ and ghostly backing voices on "Missing You"; or the Mexican horns on "Mrs Hutchinson". And there's quite a lot of more of what you fancy. **(8 out of 10).**

Pete Silverton.

**THE PASSIONS: Thirty Thousand Feet Over China (Polydor).** The Passions may be something of an acquired taste with their carefully worked contributions and Barbara Gogan's under-stated vocals but this is one very good album. Real spirit and drive underlie their refreshingly low-key approach while good old-fashioned quality characterises the whole outing. The songs — including the addictive "German Film Star" and the equally strong but more typically spartan "The Swimmer" — are a striking and attractive mixture of the delicate and the forceful, revealing new strengths with every play and the promise of even better to come. **(8½ out of 10).**

Ian Cranna.



**JOHN FOXX: The Garden (Virgin).** There's a difference between creating your own distinctive sound and doing the same thing over and over again. John Foxx falls the wrong side of that line. Despite a promising start with the lighter, more human, band sound of "Europe After The Rain", he is still peddling the same old improbable pseudo-mystic melodrama about "fading" and "shadows" to predictable synthesisers and monotonous vocals — the sort of thing that earned "futurism" such a bad name. Not that this album doesn't have its moments but there's nothing he hasn't done better previously. Beautiful accompanying booklet, though. **(5 out of 10).**

Ian Cranna.

## A CHANGE IS NOT STRANGE

### GOOD YEAR FOR THE ROSES THE NEW SINGLE FROM



**ELVIS COSTELLO and the ATTRACTIONS**



# Get SMART!

Don't get left in the dark! Maybe Linda can answer your musical question. Try writing to Get Smart!, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.



**Could you give me the dates of birth of Steve Strange and Simon le Bon and tell me where they live now?**

*Tracey Rennie, Sussex.*

Steve Strange (born 28.5.59) lives in Kensington, London and Simon le Bon (born 27.10.59 in London) now resides in Birmingham.

**Simple Minds discography, please.**

*Adam Jeffrey, Walsall.*

Simple Minds made three albums for Arista, "Life In A Day", "Real To Real Cacophony" and "Empires And Dance", as well as the following singles: "Life In A Day", "Chelsea Girl", "Changeling", "I Travel" and "Celebrate". Since joining Virgin there have been two singles, "The American" and "Love Song". Their latest album is a twin pack called "Sons And Fascination"/"Sister Feelings Call".

**Which members of XTC are married?**

*Anne Cooke, Sheila Stewart, Kelly Wyman, Lynne Woodcock and Tiffany Hughes, London SE1.*

Andy Partridge is married to Marianna and Colin Moulding is married to Carol. But neither Terry Chambers nor Dave Gregory are spoken for as yet.

**When are Secret Affair going to have a new record out?**

*Add The Mod, Halesowen.*

"Do You Know" came out as a single last week and the new album of the same title is due for release on October 23rd.

**What records have Levi Dexter And The Ripchords released and how can I get hold of them?**

*Annamaria Radici, Brescia, Italy.* Levi Dexter, formerly with The Rockats but now backed by The Ripchords, released an EP last October featuring "I'm Gone"/"It's The Beat"/"Cat Fight"/"21 Days In Jail", though this is no longer available. They have a new single out now on Fresh Records called "I Get Excited When I Rock"/"The Other Side Of Midnight". (Contact: 359 Edgware Road, London W2).

**Where does David Grant of Linx buy his clothes?**

*W. Whalley, Merseyside.* David shops at London stores like Stanley Adams and Woodhouse as well as getting some items specially made.

**How many singles and albums have The Expressos made?**

*Darren, London.* Before breaking up recently, The Expressos made four singles on WEA, namely "Hey Girl", "By Tonight", "Tango In Mono" and "Kiss You All Over".

**Could you tell me the address for Gretsch Guitars like the one Brian Setzer uses?**

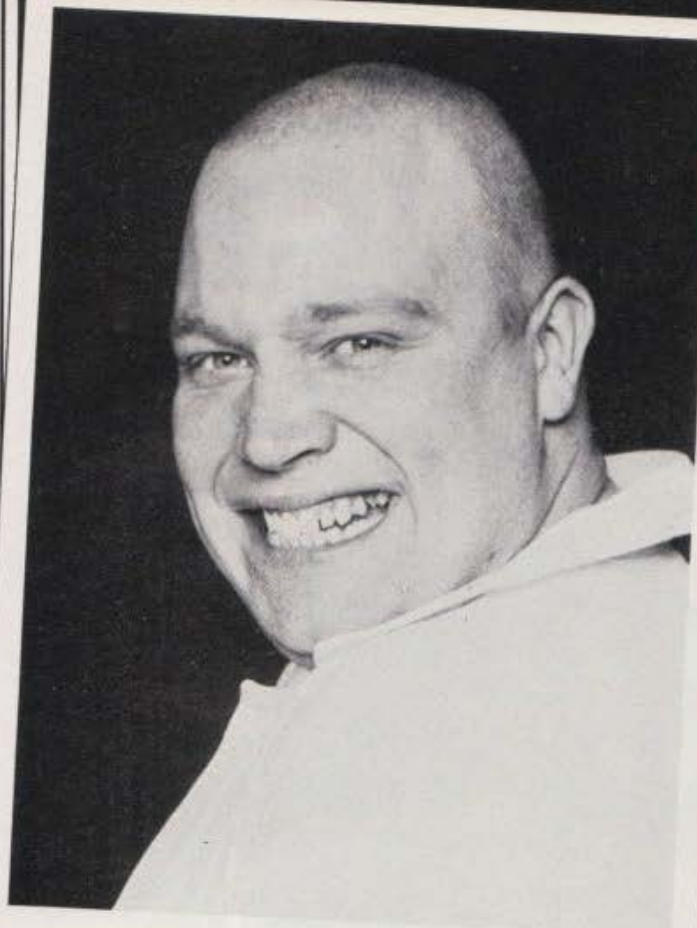
*Andrew Lane, Lytham.* Gretsch Guitars are distributed in this country by The Baldwin Piano And Organ Company, based at Unit 4, Stirling Industrial Estate, Rainham Road, South Dagenham, Essex.

**Is it true that "Ben" by Michael Jackson was the theme music to a film about a rat? I always thought Ben was a stray dog.**

*T. Howden, Croydon.* "Ben" was a 1972 horror film about a killer rat of the same name and the Michael Jackson record you're talking about was the theme tune.



The new-look Secret Affair.



# BAD MANNERS

## WALKING IN THE SUNSHINE

Wet winter left me cold and crying  
Beaten black and blue  
Someone said there's no harm in trying  
Nothing else to do

### Chorus

I'm just-a walking in the sunshine  
A-leave your troubles all behind you  
I think I'll drink a little red wine  
I'll take you where they'll never find you  
Oh yeah, now, ooh yeah, now

Sad songs, well I've heard too many  
Words that didn't rhyme  
Hard years never had a penny  
But we can spend the time

I'm just-a walking in the sunshine  
A-try to keep from going under  
I think I'll drink a little red wine  
Ain't no use to sit and wonder  
Oh yeah, now, ooh yeah, now  
As I would say

Autumn eve and the leaves are falling  
Till the trees are bare  
Summer's gone I can hear you calling  
Haven't got a care

Repeat chorus to fade

Words and music by Bad Manners Reproduced by permission Magnet Music Ltd. On Magnet Records

# NEW ALBUM

# HAZEL

# O'CONNOR



*Cover Plus*

*Album Includes Poster and Lyric Sheet*



ALBUM: ALB106 CASSETTE: CALB108

# MAD EYED SCREAMER

by The Creatures

Platform ranting in the trees  
Disturbed voices on the breeze  
Huddled 'round the mad eyed screamer  
A pointed finger — the tin can schemer

Mad eyed screamer — mad eyed screamer  
Mad eyed screamer — mad eyed screamer  
A pointed finger — the tin can schemer  
Mad eyed screamer — the corner speaker

Could be a preacher — could be a teacher  
You want the world to meet your maker  
Now the lecher transforms the traitor  
With a petrol flaring eye

Come and see the corner speaker  
Come and hear his suit dripdry  
The passers by — have one obsession  
To hear his ravings to the sky

Mad eyed screamer on your knees  
Mad eyed screamer you are not pleased  
With the chatter in the trees  
Your balls are freezing in the breeze

Mad eyed screamer — mad eyed screamer  
Mad eyed screamer — mad eyed screamer  
Your balls are freezing in the breeze  
Mad eyed screamer you are not pleased

**Words and music by Siouxsie/Budgie  
Reproduced by permission Pure Noise/Chappell  
On Polydor Records**



# The Creature Feature

Siouxsie (vocals) and Budgie (drums) take a break from The Banshees to get back to basics. Tim De Lisle takes a cold shower.

IT'S NOT every day that percussion-and-voice tracks set the charts alight — the last was Cozy Powell's "Na Na Na" in 1974 — but Siouxsie and drummer Budgie are confident that their EP "Wild Things By The Creatures" will be the next.

So confident, indeed, that they made a video of the lead track, "Mad Eyed Screamer", two weeks before the record's release. What's more, they persuaded Polydor not only to put the double single out, but also to print 50,000 glossy gatefold sleeves with photos, lyrics and photo labels.

"We wanted the whole thing done properly," says Budgie. "There's no point in going half way with something like this. We had strong ideas and wanted them put across, wanted it to be commercial."

"Wild Things" is very much Siouxsie and Budgie's baby. The project was born during the sessions for "Ju Ju", the Banshees' last album. Budgie started playing a beat, Siouxsie sang some lyrics, and when Steve Severin and John McGeogh came back from a coffee break they "didn't feel the need to join in, they just listened" as Budgie explains.

"So Unreal" and "But Not Them", tracks two and three on the EP, were then brought into the Banshees' set for their recent (and final) major British tour. "We felt it was right because the songs were done at the same time as the album; they were a part of those sessions. And live they went down really well. It was interesting for John and Steve because they could sit down and see us as the audience sees us."

ALTHOUGH IT'S taken five months from start to finish the EP was recorded in a great

hurry. Once they'd had the idea there was still "Ju Ju" to finish, rehearsals for the tour and the tour itself. "We had to do all five songs in the three days before the tour, so we locked ourselves away with Mike Hedges (the engineer) and got on with it."

Their main concern was to produce songs, not experiments in percussion, and here Budgie's new Gretsch drum kit made its presence felt. It has unusually thin skins which instead of a dull thud make a sound-half way between a thud and a note.

Budgie, who joined the Banshees last year after stints with the Slits and the Pop Group, uses a mixture of rock drumming and funk rhythms, complete with tom toms and marimbas, to give the EP variety. But he stresses that the tracks are not really complicated. "I'm not a complicated drummer. I had a lot of ideas which I brought in on top of the raw beat, but there's not so much that I can't play it all at once."

Siouxsie and Budgie's desire for total artistic control meant that their work wasn't over once they'd done the final mix. As the Banshees played to packed houses around the country they found themselves making endless long-distance phone calls to London. The biggest problem concerned the record's description. It seemed that a four-track double single is fine but a five-track double single isn't a single at all — it's an album.

One song would have to go. In despair Siouxsie and Budgie tried to decide which it would be. It was hopeless: all were for the chop at different times. "It's the kind of record where one track's your favourite one day and another the next," says Siouxsie. "We decided we liked

them all equally."

And in the end, all was well. Someone discovered that five-track singles are allowed so long as they only have one serial number. Siouxsie and Budgie breathed a sigh of relief and turned their attention to other things.

A name had already been coined. "We didn't want to call it Siouxsie and Budgie and when Steve (Severin) suggested The Creatures that seemed to fit. We felt 'Wild Things By The Creatures' sounded right."

For the sleeve they wanted, naturally enough, something suitably wild. They thought of doing some shots on the notorious Reeperbahn in Hamburg with a lot of sailors but in the end settled on a semi-nude shower scene set in a Newcastle hotel with just the two of them. "We wanted it to be close, you know not like Dollar or anything; to be sensual and yet funny. We tried to shock and amuse at the same time."

These two qualities proved irresistible to "The Sun" when the photographer offered them some of the less good shots from the shower. Much to The Creatures' annoyance, the photos were accompanied by some wildly inaccurate information. When they spoke to me The Creatures were wondering whether or not to sioux. (*That's enough of that — Ed.*)

IN KEEPING with the Banshees' tradition, the five songs deal with a variety of subjects. Siouxsie explains: "Mad Eyed Screamer" is about a guy who was at Speaker's Corner on Sundays when I used to go down there, one man in particular that I remember who was just crazed, obsessive and

quite frightening."

"So Unreal" is about meeting someone again who you've known a few years ago, and they're totally conventional and all they care about is their washing machine. But "Not Them" is about the generation that's getting rid of the old sex roles."

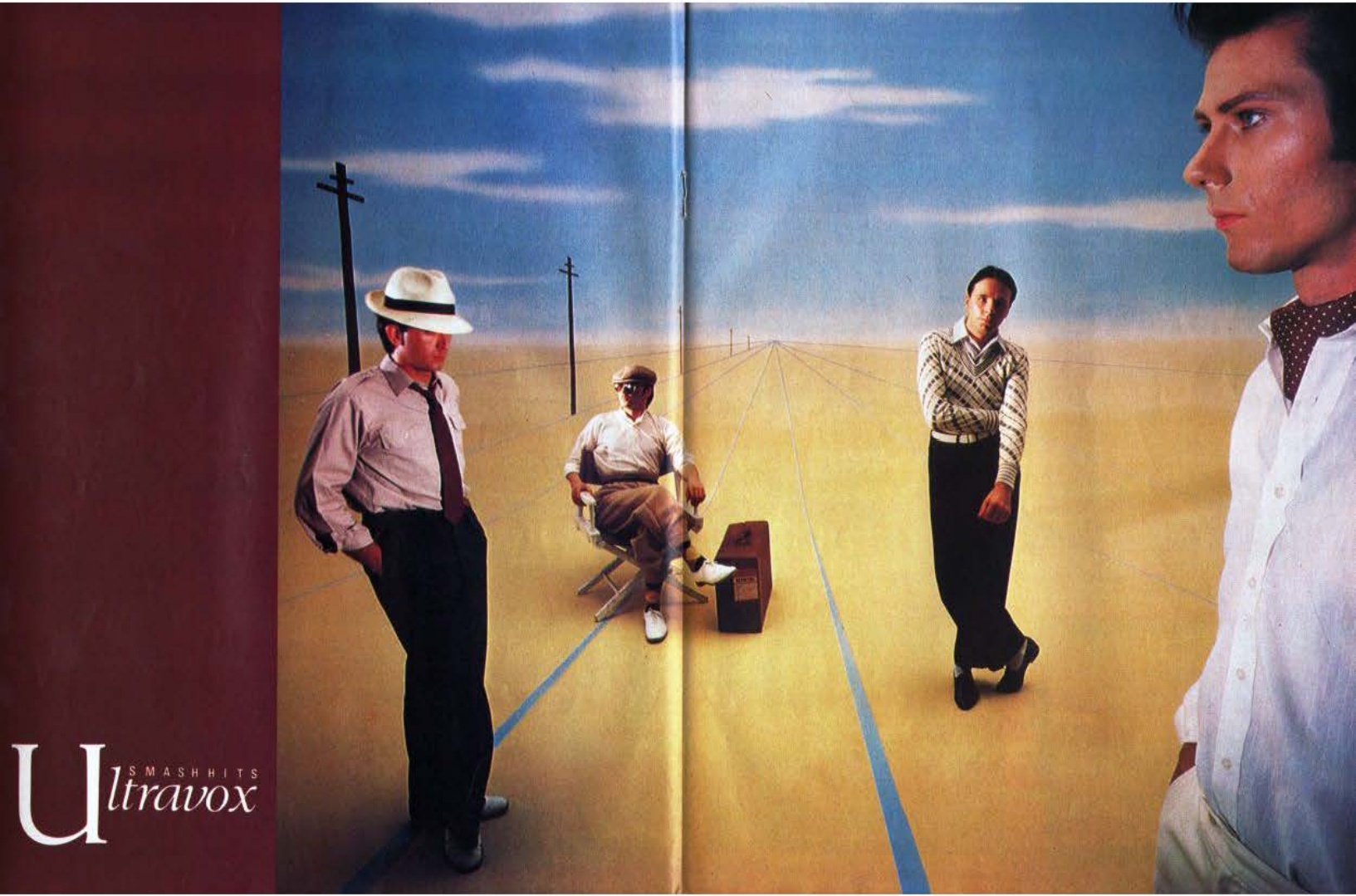
For me the record's strongest track is the entrancing, eerie fourth side, "Thumb", which is about hitchhiking and uses it as a metaphor for the need to move on in life. Siouxsie's singing is better than ever and the marimba sequence is a little reminiscent of the chords on "Hong Kong Garden" and "Christine".

If The Banshees' detractors see this project as a sign of disharmony within the group, they can think again: "The group is really, really strong now," says Siouxsie. "That's why we can all do our own things. Steve's been producing Altered Images and John's in Visage so we're all doing something different, but we get on really well together."

With the Banshees' American tour occupying them until mid-November it will be some time before the Creatures get the chance to play live, but they'd like to. "We want to do some really small places, like, say, a few gay clubs, or schools after four o'clock, just playing a short set. Or maybe we'll support someone very big. But we want to do it really differently." And finally, Creatures — is there any truth in the rumours of your, ahem, relationship? "We're in love!" says Siouxsie ecstatically. "And I'm in love with Steve, and I'm in love with John . . ."

"And I'm in love with them all," adds Budgie emphatically.

"No, seriously, we're just friends."



U SMASHHITS  
*Ultravox*



# GENIUS OF LOVE

# TOM TOM

Club

What are you gonna do when you get out of jail?  
I'm gonna have some fun  
What do you consider fun?  
Fun, natural fun

I'm in heaven with my boyfriend, my laughing boyfriend  
There's no beginning and there is no end  
Time isn't present in that dimension  
He'll take my arm when we're walking, rolling and rocking  
It's one time I'm glad I'm not a man  
Feels like I'm dreaming but I'm not sleeping

I'm in heaven with the maven of funk mutation  
Clinton's musicians such as Bootsy Collins  
Raise expectations to a new intention  
No one can sing quite like Smokey, Smokey Robinson  
Wailin' and skankin' to Bob Marley  
Reggae's expanding with Sly and Robbie  
Oops your Mama's in a . . . .  
Oops your Mama's in a . . . .  
Oops your Mama's in a . . . .  
Oops your Mama

Stepping in a rhythm to a Kurtis Blow  
Who needs to think when your feet just go  
With a hippity hop and a hippity ho  
Who needs to think when your feet just go  
Bohannon, Bohannon, Bohannon, Bohannon  
Who needs to think when your feet just go  
Bohannon, Bohannon, Bohannon, Bohannon  
James Brown, James Brown, James Brown, James Brown

If you see him, please remind him, unhappy boyfriend  
Well, he's the genius of love  
He's got a greater depth of feeling  
Well, he's the genius of love  
He's so deep

Words and music by Tom Tom Club  
Reproduced by permission Island Music Ltd  
On Island Records



# THE BEE GEES

## HE'S A LIAR

I was stood by the light as I looked through your window  
With the greatest intention not meaning to see  
I was there in the dark and I saw you together  
You were up in his arms I was down on my knees  
Get the cards on the table  
No need to pretend  
You've got to be cruel to be kind  
He can sell you his love and you know you will pay but

### Chorus

He's a liar  
He's a liar, I should know  
(He's a) liar  
He's a liar, I should know

Well they told me I fell but I just don't remember  
I was standing face down they were there at my feet  
There was smoke in the air and the sweet smell of leather  
I was out through the window and down in the street  
Well, I'm cold and I'm hungry but I'm still alive  
And it's not how I want it to be  
There's a hand on my shoulder  
He said I'll survive but

### Repeat chorus

Was it not for the man  
That was blocking the drive  
Was it not for the red limousine  
I'd be millions of miles from the scene of the crime  
And somehow in this madness believe she was mine but I'm a liar

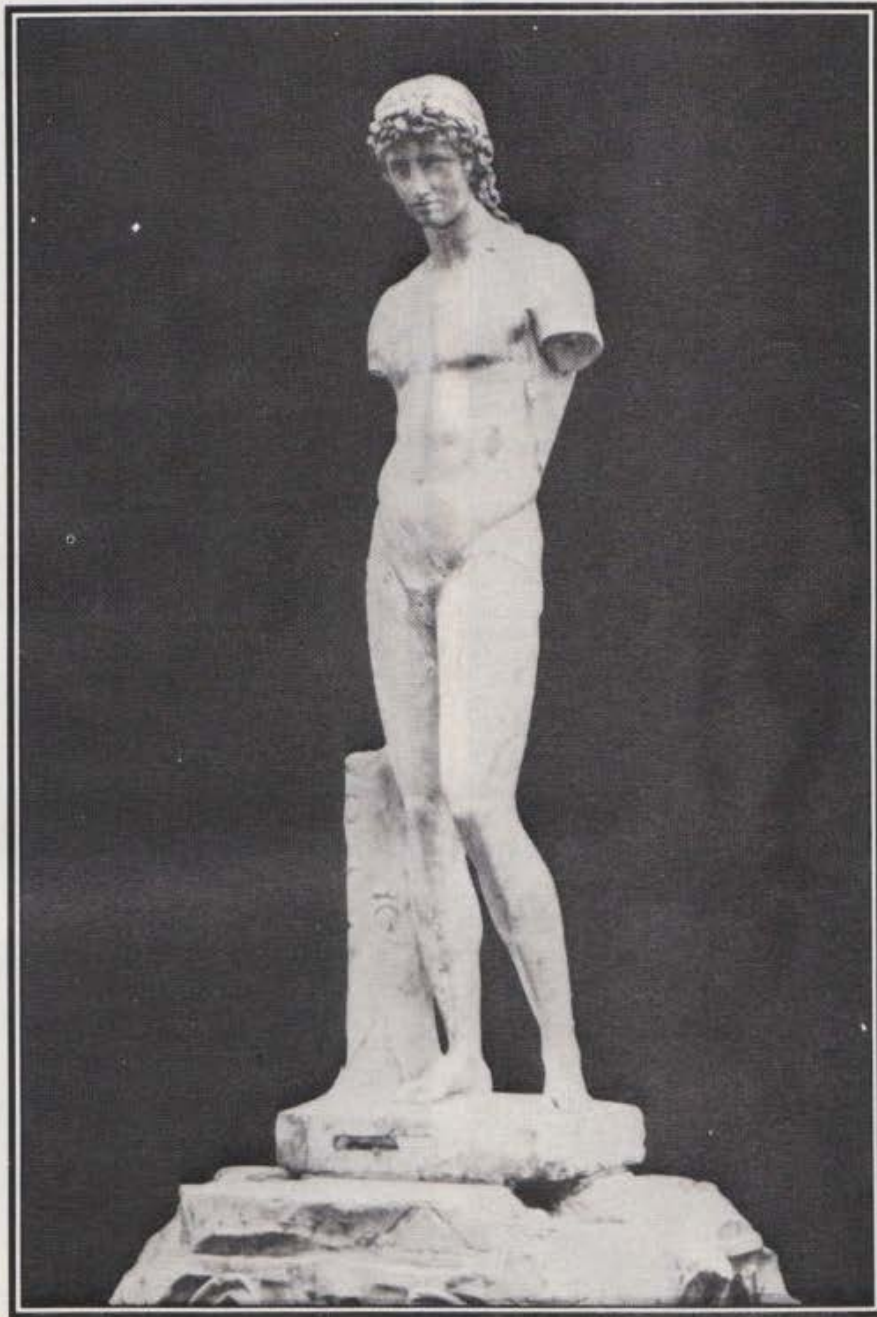
### Repeat chorus to fade

Words and music by B/R/M. Gibb  
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JOHN FOXX THE GARDEN



THE NEW ALBUM

Limited Edition with 'Church':  
Full colour 16-page extract from  
a narrative with photos 'The Quiet Man',  
plus lyrics.

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Metal Beat/Virgin Records Limited



# FEAST THE EYE AND FACE THE FUTURE

If you'd been a regular reader of **THE FACE** during our first 18 months of life you'd have received early warning reports about Spandau Ballet, The New Romantics, Rockabilly Fashions, "Love Action", Blue Rondo a la Turk, The Teardrop Explodes, "Tainted Love", Electro Disco, The New Young Clothes Designers, Kid Creole & Coati Mundi, the new Ultravox, The Time Bandits, Steve Strange & Visage, The New Funk, Pirate Chic, Raiders Of The Lost Ark, Zoot Suits, "Wordy Rappinghood", The Kensington Market Clothes Emporium, Funkapopitan, Polecats, The New Psychedelia and a whole lot more. In that time, as well as conventional features on the likes of The Specials and the Human League, we've reported new trends in everything from haircuts to motor cars to t-shirts. And our photos — colour and black & white — are among the best in the business.

If you know this already, we just need to remind you that there's a new issue in the shops right now. Hurry while stocks last. For the rest of you, here's your invitation to discover **THE FACE** today . . .



In October's 72-page issue of **THE FACE** we hear confession from cover girl **Pamela Stephenson** . . . Open **John Peel's** post . . . Detail the Star-Crossed Progress of **Simple Minds** . . . And reveal some secrets from the pasts of **Julian Cope** and **Ian Bunnyman McCulloch** in the untold story of their old band **The Crucial Three** . . .



We also share a quiet moment with **David Sylvian** and **Mick Karn** of Japan . . . Investigate **Marc Bolan's** phenomenal fan following four years after his death . . . Briefly preview the **Madness** movie with **Suggs** and **Chas Smash** . . . And wig out with **Debbie Harry** and **Chris Stein** . . .

Photofeatures include an X-rated embrace between **Siouxsie** and a **Banshee** . . . And a **Fashion Special** in which we re-stage **West Side Story**. We also give **Midge Ure** a Rubik's Cube, **Adam Ant** a Dextys hat and **Pamela Stephenson** fans an eyeful . . . All this and more in October's issue of **The World's Best Dressed Magazine**, price 65p at all good newsagents now . . . Hurry hurry . . . Your future is in **THE FACE** . . .

It should be possible to order **THE FACE** from any newsagent in the British Isles, but it does sell out fast. If you have any trouble getting a copy, send 90p cheque or P.O. (made out to **THE FACE**) to the following address — **THE FACE**, 43-47 Broadwick Street, London W1 — and we'll post you a sample copy. We can't guarantee that it'll be the current issue but it will be a recent one and hot stuff.



# SO YOU THINK YOU KNOW ABOUT POP!

OK, WELL let's see you grapple with the questions below. Give yourself ten minutes to answer as many as you can and then consult the answers at the bottom to see how you rate.

### EASY ONES

1. In the ranks of BowWowWow there are three former members of which group?
2. Which Rolling Stone recently had a solo hit single?
3. Who was featured on an album sleeve with skewers through their face?
4. The Boomtown Rats are currently a five piece. Who left?
5. Which city are Duran Duran based in?

### TUFFER ONES

6. The horns on Spandau Ballet's "Chant No One" were provided by which British funk band?
7. Which famous singer/songwriter/band leader has started the Jamming label?
8. Who recorded "I Can't Get 'Bouncing Babies' by The Teardrop Explodes"?
9. The video for their last single was shot on a Viking long-boat. Who are they?
10. Which hit song does the line "they shuffle with a bovine grace" come from?
11. Which female singer has issued an old Stranglers song as a single?
12. Who has recently compiled a Scott Walker album?

### REAL TUFF ONES

13. Gary Tibbs was *not* a member of one of the following bands. Which one? a) Adverts; b) Vibrators; c) Roxy Music.
14. "Spasticus Autisticus" was written by Ian Dury and who?
15. Sting is set to appear in a major BBC drama production. Name it.
16. Who was the original singer of "Green Door"?
17. Which of the following was *not* a member of The Rich Kids? a) Glen Matlock; b) Richard Strange; c) Rusty Egan; c) Midge Ure.
18. David Bowie has contracted to act in a TV production of a Brecht play. Name the play.
19. The title of the first ever Visage single.
20. Name the veteran Jamaican trombonist who plays with The Specials.
21. Three musicians in New Order are ex-members of which band?

### STINKERS

22. Name the London club currently being run by Steve Strange and Rusty Egan.
23. Gary Numan's brother, John Webb, has his own band. Name, please.
24. Who is the smallest of them all? a) Debbie Harry; b) Joe Jackson; c) Andy Summers; d) Suzi Quatro.
25. What was Marc Bolan's real surname?
26. Jaap Eggermont, the evil genius behind Star Sound, is an ex-member of which illustrious Dutch combo?
27. Kirsty MacColl's father, Ewan, wrote a song which was a massive international hit for Roberta Flack. Name that tune.
28. Before they changed their name to Department S, they were known as what?
29. Two Pretenders songs, "Stop Your Sobbing" and "I Go To Sleep", were written by the same man who penned The Jam's "David Watts". Name him.
30. Dollar's hit, "Hand Held In Black And White", was written by the two authors of "Video Killed The Radio Star". Name them.

- 15. "Artemis '81"
- 14. Chas Jankel
- 13. Adverts
- 12. Julian Cope
- 11. Hazel O'Connor ("Hanging Around")
- 10. "The Thin Wall" by Ultravox
- 9. Tanpop! Tudor
- 8. Chris Smevey And The Freshies
- 7. Paul Weller
- 6. Beggar & Co.
- 5. Birmingham
- 4. Gerry Cott
- 3. Debbie Harry
- 2. Bill Wyman
- 1. Adam And The Ants

## ANSWERS

### RATINGS

- 0-5: You ought to be ashamed of yourself.
- 5-12: Pull yourself together.
- 12-21: That's more like it.
- 21-29: Give yourself a gold star.
- 30: Why cheat? There's no prizes.

# POP STARS BEWARE!

You can't run from the ridicule of The HeeBeeGeeBees, three merciless musical mickey-takers out to make you a laughing stock. Mark Ellen allows himself a snicker.

IT HAD to happen. Remember the summer of '78? You couldn't turn a corner without hearing the agonising squeal of The Bee Gees bleating from every boutique in sight. There appeared to be no place left unsullied by the toothy trio.

This ceaseless barrage seemed to have a particularly strong effect upon three sensitive drama students — Philip Pope, Mike Stevens and Angus Deayton. Driven to the brink of insanity by the "Saturday Night Fever" LP, they decided that the gruesome Gibb brothers deserved a taste of their own medicine.

Hair-driers in hand, in matching bomber jackets, gold medallions nestling in chest wigs, scarves stiffened with bits of wire to give the impression of a permanent breeze, The HeeBeeGeeBees were devised in the nick of time.

Changing their names to Dobbin, Garry and Norris, the threesome were "sent from above," they claimed, "to change the face of rock music".

Their spirited tribute to The Bee Gees, "Meaningless Songs (In Very High Voices)", soon caught the attention of Geoffrey Perkins, the producer of "The Hitch-Hiker's Guide To The Galaxy". He swiftly removed them from the college revue circuit to a

studio where they recorded their debut LP, "439 Golden Greats", and "have never looked forward since!".

THE LP lampoons everyone it can get its hands on. There's some high-pitched disco drivel from Jack Michaelson, mellow Country rock from The Beagles, tortured, reggae-pop from The PeeCees, barnyard whimsy with Paul McCarthrob and brainless boogie from Status Quid.

Reactions have been mixed. "The BeeGees heard it," Philip is proud to relate. "One of them quite liked it, one didn't and the third one was too busy suing his lawyer at the time to comment. Harry Nilsson said he liked it, so we promptly did a send-up of him."

And Paul McCartney? "He seems to warm to it. He sent us a telegram saying: 'Can't you leave us poor share-crop farmers alone? I'm just an ordinary guy with a farm for each foot' and he actually signed it Paul McCarthrob."

Sting (or String, as they call him) has said he's positively delighted with their Police offering, "Too Depressed To Commit Suicide". Philip doesn't know whether to laugh or cry. "It's nice to know people have got a sense of humour but on the other hand maybe we should be kicking ourselves for not doing our job properly. I mean, people



The HeeBeeGeeBees fresh from a shampoo-and-set: (left to right) Philip Pope, Angus Deayton and Mike Stevens.

should be suing us for this stuff!"

They've been toying with the idea of an Ants impression — "lots of drums and noise and wo-wo's" — and have already recorded a touching parody of Gary Numan. In short, nobody's safe.

And if you fancy investigating a copy of "439 Golden Greats", don't forget that some copies come complete with a free 8-page rag by the name of "Smashed Twits". It's a fond endorsement of the world's most wonderful music magazine.

"The first 5000 LP's get a copy thrown in," enthuses Phil.

"That means," he adds, wistfully, "there'll probably be a 'Smashed Twits' with every album we sell."

As a taster of this 13-track masterwork, here's an extract by that legendary spearhead of Euro-funk and futurism, David Bowwow. Imagine David declaiming these meaningful verses to a soundtrack laden with pomp and primal grunting and you're halfway there.

These men need your assistance.

## QUITE AHEAD OF MY TIME

Mitsubishi Honda  
Suzuki Hitachi  
Buy a Kawasaki  
Woh oh oh ho oh woh oh ho woh ho ho oh  
Woh oh oh ho oh woh oh oh woh ho ho woh

Unintelligible lyrics  
Cutting up words and into sticking them lines  
People may say that I'm cuckoo (he's cuckoo)  
Like a clock I'm a sign of the times  
But I'm talking in riddles  
Vanishing up by own bum  
That's what my songs have become  
That's all my songs have become  
Let's bow to the jester bow to the priest  
Bow to the west and bow to the north  
Bow to the sun king bow to the rain  
Oh my God I think I've flipped again

But I'm quite ahead of my time  
(He's quite ahead of his time)  
I'm so much ahead of my time  
(He's so much ahead of his time)  
My head has gone out of its mind  
(His head has gone out of his mind)

Woh oh oh ho oh woh oh ho woh ho ho woh  
Woh oh oh ho oh woh oh oh woh ho ho woh

Inexplicable images  
Men from Mars in King Solomon's mines  
Ziggy meets a lad in Sainsbury's  
And other nonsensical lines  
Ooh I'm an elephant  
Whoops look what I've just gone and done  
That's what my songs have become

That's what my songs have become  
Let's bow to the mountains bow to the Lord  
Bow to the south then bow to the west  
Bow to the piglet bow to the sow  
Bow to the dog bow wow wow (bow wow)

But I'm quite ahead of my time  
(He's quite ahead of his time)  
I'm so much ahead of my time  
(Ooh he does go on)  
My head has gone out of its mind  
(Did you know I still wet my bed?)

So many choo-choo-changes  
I still have these pr-problems with speech  
That's what I've had to overcome  
'Cos that's all my songs have become

But that's because  
I'm quite ahead of my time  
(He's quite ahead of his time)  
I'm so much ahead of my time  
(He's still going on, look)  
My brain has gone out of its mind  
(And just look at that dress)  
I'm quite ahead of my time  
(And as for his teeth)  
I'm quite ahead of my time  
(He hasn't shaved his legs again)  
My brain has gone out of its mind  
(Of course it's all make-up)  
Shhhhhhh

Words and music by  
Deayton/Pope/Dumas/Stevens/Curtis  
Reproduced by permission Original  
Music/Chappell Music  
On Hee Bee Gee Bees Records

David  
Bowwow



# Letters

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

**HAPPY BIRTHDAY** to you,  
Good luck in the future from me to you,  
Happy Birthday dear Smash Hits,  
Happy Birthday to you.  
Congratulations. Three years old in October '81.  
*Carl, Rotherham.*

## Aw, shucks.

HI FANS, and other idiots who read Smash Hits. I, yes the one and only moi, have collected every issue of Smash Hits from the beginning. The first issue, if my memory is right, was about the boring film — ready with the sick bag? — yes, "Grease"! Funny though, cause I liked it at the time.  
*A. Holland, Sunningdale.*

## At least we've achieved something.

COULD YOU tell me whether Champagne and Orange Juice doing a gig together would sound like Bucks Fizz?  
*Mandy Stone, Keynsham.*

## Stupid letters go at the end. You know the rules.

I'VE JUST heard the new Adam record on the Peter Powell Show and also that it has already sold 250,000 advance copies, thus ensuring that it goes straight to No. 1. How can Ant "fans" be so stupid as to order copies without even hearing the record first and checking if it's worth buying?

It's a useless record. It doesn't say much for the music scene today if a record can get straight to the prestigious No. 1 spot without being heard and just because it's made by a (over-hyped) popular band, and not because it's any good — which "Prince Charming" isn't.  
*Nicky Wells, Cambridge.*

**Whether you like Adam or not, it's not really fair to accuse him of being "over-hyped". His success has been down to the usual combination of hard work,**

**ability and luck. And I think you've also misunderstood the business about advance orders. Those 250,000 copies represent singles ordered by the shops in anticipation of huge sales, not records ordered directly by fans. Anyway, "Prince Charming" actually entered the BBC chart at No. 2. (Heh heh heh!)**

JUST WHO does Red Starr think he is? (*Back on familiar ground here — Ed.*) Kelly Marie's Bank Manager? I refer, of course, to his awful review of Hazel O'Connor's "Cover Plus". I presume he was referring to EE-I-ADDIO when he mentioned a kiddie chorus in a song about wife-beating. Does he not realise this was Hazel's first ever single? At the time it was awful, but now it has been re-done it has got to be one of the best tracks on the album.  
*Ann, Wareham.*

I FELT I had to write to you to say how utterly two-faced and fickle your so-called journalists are! It really makes my blood boil to read the evidence of this in your mag. For instance, a few issues ago you did an interview with Hazel O'Connor in which the interviewer (Pete Silverton) lavished Haze with compliments and practically gave her The Golden Ferret Award For Entertainment.

But Smash Hits can't let that kind of treatment go unpunished, can they? So out of the closet comes the cynical and pessimistic Red Starr! He then gives a poor old Haze a crabby "review" for her (brill) new album and grinds her into the muck.

What a load of drongos you lot are! Can't you take a record on its merits, regardless of whether or not the artiste is about due for the traditional music rag slugging off!!

You've done the same in the past with Toyah, Duran Duran, Spandau and countless other unfortunate souls!!

I don't expect a five knicker token for this critical letter, but who wants to buy five pairs of knickers?  
*Colleen Yogurt, Northumberland.*

**All our writers are entitled to their own opinions, just as you are. We don't make them toe any editorial line. Be a pretty boring magazine if we did, wouldn't it? When Pete Silverton penned that feature he was describing Hazel as a person, a person he happened to quite like. Red Starr, on the other hand, was asked to assess an album. Two quite different things.**

AFTER PLACING a little piece about myself in your "Biro Buddies" section I was inundated with letters from girls all over the country. I received 353 replies and they are still arriving. There is absolutely no way I can answer all of them, however much I want to, and I'm sure all the girls who took so much trouble in writing to me do not want to feel hurt and ignored if I do not write back to them. Therefore I am writing this as a sort of reply to them all and would be grateful if you would print this article on your letters page as it would save me a lot of writing. I thought "Biro Buddies" was not very successful but after this I'm not so sure.  
*Simon Ellingham, Surrey.*  
P.S.: I'll reply to some and send all the photos back if the senders wish them to be returned.

**You're the one who described yourself as "dishy, blond haired and blue-eyed hunk" aren't you? Ever thought of billing yourself as "Bucks Fizz fan with body odour, interests — origami and amateur plumbing"? Might get a more manageable response that way. This seems like a suitable place to point out that "Biro Buddies" has been re-born as "RSVP" on page 37. Don't worry if you applied before the change. Entries will be processed in the order they came in.**

BEING AN Adam Ant maniac, I couldn't believe my eyes when I saw a twelve inch "maxi-single" of "Stand And Deliver" in the Manchester HMV Shop. A bit pricey at £2.99, but the thought of nine or ten minutes of "Stand And Deliver" made it a bargain.

I couldn't get home fast enough to give it a whirl on the stereo (posh, eh!). Eagerly I took it out of the bag; 33 $\frac{1}{3}$  RPM it said on the cover. Removing it from the sleeve, horror of horrors, there's only a one inch track and, reading the label through my tears, I discovered there was only 3.08 minutes playing time,

THE CONVERSATION below took place between myself and my client (the undersigned). Any help you can offer would be appreciated.

MYSELF: Please come in and sit down. Now what can I do for you?

CLIENT: I've not been myself, doctor.

MYSELF: And why is that? You can tell me you know.

CLIENT: I've tried so hard, doctor. A fortune in stamps, postcards, envelopes, ball point pens, I'm at the end of my rope. I... I...

MYSELF: Come, come now.

CLIENT: I feel like a piece of chewed string. I've done everything possible. I nearly always get the questions right. I've bought encyclopaedias, memorised interviews. (*Almost hysterical.*) I've grovelled, cajoled, threatened, bribed, humoured them... coloured inks, pretty postcards... it's ruining me... it's compulsive... I can't help... (*breaks down sobbing.*)

MYSELF: I'm still not clear on the problem...

CLIENT: It's Smash Hits! Since the first issue I'VE NEVER WON ANYTHING. I don't know what I did to offend them...

Can you offer any cure for this affliction?

*Sarah Graham, Dunblane.*

**A £5 RECORD TOKEN. Go on, take it and get out before I start crying. Note it well, friends, this doesn't mean that the only way to get the goods is with the aid of a good sob story.**

the same as the seven inch single but three times the price. What a rip-off!  
*Sue, Manchester.*

**Rip-off's probably a bit strong, it's generally a good idea to check with the assistant as to whether there's actually any extra playing time on a twelve inch. If you don't get any joy that way, you can always demand to see the label in order to check the timing. Chalk that one up to experience.**

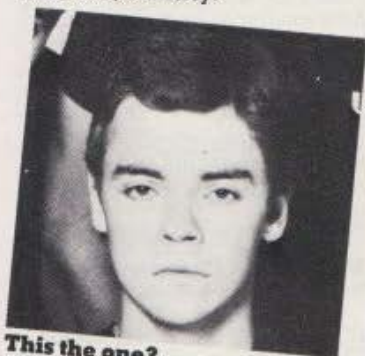
ABOUT FOUR months ago in a little hovel in Barnsley town centre, namely the South Yorkshireman public house and disco, my mate Sandra approaching a good looking dish that she'd had her eye on and offered him a seat (hoping to chat him up) and when she asked him very discreetly what he did for a living, he replied "a drummer in a band". Being an incurably nosey mate she asked which band and — wait for it — he

calmly replied "U.B.". Of course, being also an intelligent mate, she said, trying to control herself, "UB 40?"

"Yeah," he replied and, after threatening him to "stay put or else", she rushed over to the dance floor to tell me and two other mates. After a bit of squealing and "I don't believe it" we made a bee-line for him and commenced to "interview" him all at once.

Now, what I'm getting at is, he said his name was Pete and refused to tell us his last name but I read that the drummer of UB 40 is called Jim Brown (could it be a stage name? I ask myself — not likely, I reply myself) and I have since got a slight squint at him on TOTP but 'tis not enough, I tell you!

So please print a nice clear recent pic of the drummer so we can put our weary minds at rest. *Two Human League & Smash Hits Fans, Barnsley.*



This the one?

DEAR WARREN Cann,

Can I borrow the label off your champagne bottle, please?  
*Dan Plymouth, Chatham.*

**You'll wait your turn like everybody else.**

LISTENING TO Elvis (spit) Costello's insults on "Roundtable", I was roused into writing to you (and that takes a lot of rousing). OK — so they were supposed to be criticising the new Police single, "Invisible Sun", but he needn't have made those pointless remarks about Sting, i.e. "thank God he's given up singing in that silly high voice . . ." and "now the little girls have got Adam they don't need Sting." This last comment made me extremely Hulk-like and spurred me to mutilate the nearest picture of the aforesaid handsome (ha, ha) Costello with a blunt razorblade.

It's quite obvious that this bloke is insanely jealous of Sting's good looks, judging by the regularity of his insults. Even though he gave the single the thumbs-up (how kind) he deserves a severe wallop with a wet lettuce.

Who does he think he is?

By the way, not all the girls who admire Sting are "little", thank you very much, and you can't compare him to Adam because they both appeal to different types of people. (No, I'm not slugging off Adam — so put

the blunt objects down).  
*A very cross Police fan.*

DEAR SMASH Hits,

Don't worry. Ridicule is nothing to be scared of.  
*Deborah Jacobs, Streatham.*

**Good thing too.**

I THOUGHT that maybe if I wrote to you on coloured paper, and if I asked you very nicely (please) for a £5 Record Token, you would send one to me.

I was right, wasn't I?  
*Tony Hadley's Boot Polish, Bickley, Kent.*

**Not exactly.**

WHAT'S A £5 Record Token?  
*Gary Kemp's Perm, Bickley, Kent.*

**Dunno. Give in.**

I DON'T believe that you have a £5 Record Token — prove it!  
*The Teatowel Round Gary Kemp's Neck, Bickley, Kent.*

**Not much to do round Bickley of an evening by the looks of things.**

IS THIS the advert column? Yes? Oh, great. Y'see, I've got a couple of packs of Midge Ure side-burn stencils, two in a pack, one left, one right, so there's no cheating

involved. I desperately need to get rid of the pesky things. Even the ice cream van gives me the shivers.

I'll tell yer what. I'm gonna be genero . . . genaru . . . gen . . . kind, and let you have a pack for a mere twenty pence.

All right, done. That's 10p towards me 'oliday. A Germany, we go, a Germany we go, ee-aye-addy-o, a Germany we go.

Ta ra — oops! — auf wiedersehen.  
*Lucette Ketley, Bedfordshire.*

**That's what we want! Good, sensible letters from people with something important to say.**

WE ARE writing firstly to complain about The Teardrop Explodes' visit to Aberdeen. They are playing one gig at a place which is for over-18's only which means that us poor under-18's will not get in. A large majority of their fans are under 18, and that age group are buying their records. We hope that they'll play another gig in Aberdeen for all age groups.

We also have to complain about the lack of good groups coming to Aberdeen. They seem to think nobody lives north of Edinburgh and Glasgow.  
*Gillian Scott and Moira Dosssett, Aberdeen.*



## NOT SO MUCH A MAGAZINE — MORE A WAY OF LIFE!

If you thought that this issue was a good one then you're going to have to find new adjectives to describe the next. Screaming into your newsagent on October 15th comes a magazine the like of which has never been seen before.

Featuring . . .

**GIGANTIC FREE COLOUR POSTER WITH ADAM, THE POLICE & SPANAU BALLET!**

Duran Duran in New York — Mike Stand reports  
UB40 — the long awaited interview

Madness — the lowdown on the movie and the music  
Shakin' Stevens — the rocky road to the top

**PLUS**

The chance to win the latest in miniaturised hi-fi as well as 50 autographed copies of The Human League's new album

**Then there's always . . .**

Songwords, colour posters, news, information, gossip, puzzles, wit, sophistication, sink units (*oh, no sink units this time*) . . .

**Available in your local newsagents on October 15th. Place an order now!**

*For sink units see Yellow Pages.*



# SMASH HITS

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## A TOKEN OF OUR APPRECIATION

O.K., so you've already got one free badge, featuring either Adam, Toyah, Julian Cope, Motorhead or Duran Duran. And now you want the full set. What will this cost, you wonder? Nothing, we reply. All you have to do is save up three tokens like this. Snip it out, and await further instructions.

## SMASH HITS BADGE OFFER



## From previous page

COULD YOU please pass on a message to the brilliant John Foxx that my mum invites him to a slap up meal anytime he is in our area if he's got the time to pop around. On TOTP last week he looked like an underdeveloped, underfed stick insect and I'm sure a bit more flesh would enhance his natural good looks.  
*J. Garoch, Merseyside.*

CONTINUING ON from the discovery made by the reader who found that picture of Ricky Wilde in a 1973 edition of "Look In". This sparked off my memory and I recalled watching a Nationwide programme around that same era. They did an interview with Ricky and Dad Marty about Ricky's newfound singing career.

We were shown a scene in the recording studio and at home, which, as I remember, showed the then dark-haired Kim B.P. (before peroxide).

Not a bad recollection, eh? Considering I was only nine at the time.

*Alison Short, Thetford.*

WHO IS Andreog Dimshitz? I live in Tewkesbury — indeed I've lived there for 16 years — but I've never heard of her.

And what was Terry Hall doing in Tewkesbury? Which baker's shop did he go into? The "Bread Cellar" is nice. Bit pricey though. Or there's "Leopold's" or "Dainty Morsel".

What was he doing here? He wasn't doing a gig with The Specials to start with. We haven't got anywhere for anyone to do a gig of any sort. The only people who come here are American tourists and Nationwide camera crews. I suppose we do get on telly but why won't they build a decent concert hall for us deprived music fans?

*Underprivileged, Tewkesbury*

**We sympathise, Und. But Andreog didn't actually say that her sister lived in Tewkesbury, did she?**  
**Correspondence closed.**

DEAR MARK Ellen,

Just a note to say thanks for the Gary Numan interview. I thought it was great, also very truthful and very witty.

Just one other thing. Is that his girlfriend?

Oh, yeah. Great photos, Stuart Franklin. Oh yeah, Johnny Black, brilliant review.

That's it.

*One Loving Numan Fan.*

**The lady perched on the roof works for Gary's record company. Purely professional relationship and all that kind of thing.**

I THINK it's fair to say that, although the lyrics of a record are important, it's the tune and

rhythm that really matter. (Hence the success of "Can Can" etc).

But it really irritates me when I listen to record lyrics since many of them have no message, no story and don't even connect one line to another! (Ultravox's "Thin Wall" is a prime example.) I think songwriters ought to connect their lyrics properly in cases like "Thin Wall" because it spoils the standard of a record if they don't.

*Bee, Netherton.*

I HATE to continue the ongoing medley record feud but I feel compelled to point out an error that a reader made in the September 17 issue.

He insinuated that Shalamar were the first to perpetrate this lemming-like trend. There I'm afraid he's wrong.

A year before Shalamar, The Ritchie Family released a record called "The Best Disco In Town" which contained a four minute medley of (then) recent disco tracks like "Love To Love You", "Fly Robin Fly" and "Lady Marmalade".

Sorry to add to the confusion.  
*"Clever Clive" Hocker, Southgate.*

I FEEL it to be my duty to report a disgusting show of callous behaviour on the parts of the driver and conductor of the 21 bus, that I was witness to one evening last week, towards a member of the frilly blouse brigade.

The poor young man was launched bodily from the platform of the aforesaid vehicle as it hurtled towards Eltham High St. traffic lights at a speed I never knew a bus capable of attaining. Had it not been for the presence of mind of the poor chap in performing an astounding double-forward somersault followed by a landing that would have put Spiderman to shame, we would certainly have found it necessary to peel him off the tarmac. As it was he had brushed himself down, adjusted his quiff and make-up and disappeared from view before I reached the scene.

What upset me was the fact that the 21 bus did not even show the courtesy of reducing its speed, in spite of the kindly housewife who was screaming at the conductor. Presumably, as long as passengers pay their correct fare, London Transport employees are not overly concerned if they happen to lose the odd few.

Whoever the young fellow was I would like to applaud the way he checked his immaculately laundered blouse and re-arranged his superbly dressed hair before even looking to see if all four limbs were still in the appropriate places.

Who says these New Romantic chappies are a bunch of fruits?  
*Enlightened Stranglers Fan, Catford.*

# Letters

T'OTHER DAY, whilst waiting for the bus, I happened to look in a shop window (menswear).

Horror of horrors, the dummy in the window, advertising butch clothes, was the image of unbutch John Taylor. So can you tell me, has the aforementioned JT ever been plastercasted for shop window dummies 'cause if so and that one I saw was indeed "him", I would love to buy one, so I could dress it up and use it as a base for a clone and take it to dances to impress my friends.  
*Tailors Dummy Appreciator, Northumberland.*

I HAVEN'T seen any pics of Simon Le Bon smiling with his teeth showing so please print one.  
*Duran Duran Fan, Finchley.*

**We couldn't find any, honest.**

DOES ANYONE else think that "Passionate Friend" by TX sounds like the "Crossroads" theme?  
*Coronation Street Addict, Altrincham.*

I THINK Bucks Fizz are the best thing since bondage trousers.  
*Lemsi, Pontefract.*

**Correct.**

JUST THOUGHT I'd drop you a line to let you know that I've finally got over that dreadful illness when I could never finish saying anything.  
*Archibald Bumblebee, Yeovil.*  
P.S. Occasionally I

**Does this mean we've got to the stupid bit?**

IT'S MY birthday on October 10th so can I have Midge Ure for a present, please?  
*Melanie Ramsbottom.*

**Looks like it to me . . .**

HELLO. MY friend's got the Duran Duran album and I haven't. Can I have a £5 Record Token to buy a copy, please? Thanks, I knew I could rely on you.  
*Lindsay Complin, Hants.*

**Here they come . . .**

COULD YOU tell me whether Champagne and Orange Juice doing a gig together would sound like Bucks Fizz?  
*Mandy Stone, Keynsham.*

**Don't give up easy, do you?**

# R.S.V.P.

Looking for pen friends? Send a postcard with brief personal details to **RSVP, Smash Hits, 52-55 Carnaby Street, London W1V 1PF** and we'll do our best to help you.

- Female (14) who's related to Kim Wilde (honest!) requires male penpal. Into Duran, Spandau and Depeche Mode. Send pic to: Paula Baker, 18 Diane Road, Ashton in Makerfield, Nr. Wigan, Lancs.
- Reserved 15 year old boy seeks good looking 14-16 year old girl. Must like The Undertones, Skids, Duran and Kim Wilde. Also must enjoy sports. Not fond of Adam or Discos. Anyone left contact Gary Forgie, Brodick Castle, Isle of Arran, Scotland.
- I like Madness, Specials, Bad Manners, The Beat and UB40. I dislike punk, cruelty to animals and school. If you share these interests, write to: Tracy Byrne, 89 Ferrycarrig Road, Coolock, Dublin 5, Eire.
- Hi there all you buddies! I'm a hunky 13 year old into disco and funk, crazy haircuts, The Village People and Scotland football team. Males or females with freaky interests, please contact: Stuart Draisdale Thomson, 11 Lapwings, New Bain, Nr. Dartford, Kent.
- I am a 17 year old girl and would like to write to males aged 16. My interests are Soft Cell, Duran, Adam, Visage and Depeche Mode. Please send pic to: Kathy Siddaway, 23 College Road, Brambles Farm, Middlesbrough, Cleveland.
- Gary Numan is the interest, black is the colour and a bizarre imagination is the quality. Write to me and I will tell you more. Contact: Sarah Matthews, 178 Turnpike Lane, East Croydon, Surrey.
- Two guys require two girls. One guy likes Spandau, Visage, Duran and Toyah; the other one likes Quo, Kiss, AC/DC and Rainbow. Must be over 16. Write to Mark and Pete at: 35 Park Grove, Selby, North Yorks.
- Three Antgirls, Ali, Nicola and Sarah, would like to hear from three Antboys aged 13-15. Also have interest in: Madness, The Police and Tenpole Tudor. Contact us at: 242 Lewis Trust Buildings, Vanston Place, Fulham, London SW6.
- I am 15 and like all futurist music. I enjoy going to gigs, parties and listening to records. Any hunky males should contact: Sharon, 9 Jerningham Court, Ommaney Road, New Cross, London SE4.
- Wanted: two males, who reckon they resemble Gary Numan. Preferably two who attended Gary's Wembley concerts, or are in his fan club. Photos appreciated. We will answer all letters. Write to Sarah and Rachael (both aged 16) at: 33 Swinford Road, Selly Oak, Birmingham.
- My name is Lynda (13) and my sister is called Sharon (12). We both like: Madness, Adam And The Ants, Toyah, Kim Wilde and Hazel. Write soon! Address to: 16 Kirton Close, Chiswick, London W4.
- I am a Finnish girl and enjoy reading, dancing and sports. I would like to write to boys or girls. Please contact: Tuna Kivela, Pukkivuorentic 8, 01690 Vantaa 69, Finland.
- Two girls, Adele and Nan, would like to write to two fit boys with a zany sense of humour. We like: Teardrop Explodes, Adam, The Police, Siouxsie etc. No mods, rockabilies or heavies please — Antpeople and futurists will do fine. Write to: N. Stenson, 33 Larch Hill Crescent, Odsal, Bradford BD6 1DR.
- I'm Paul and I'm into Madness, Specials, Bad Manners and The Beat. I'd like a rude girl aged 12-13. If interested, write to: Paul Brady, 61 Lincoln Way, Harlington, Nr. Dunstable, Beds.

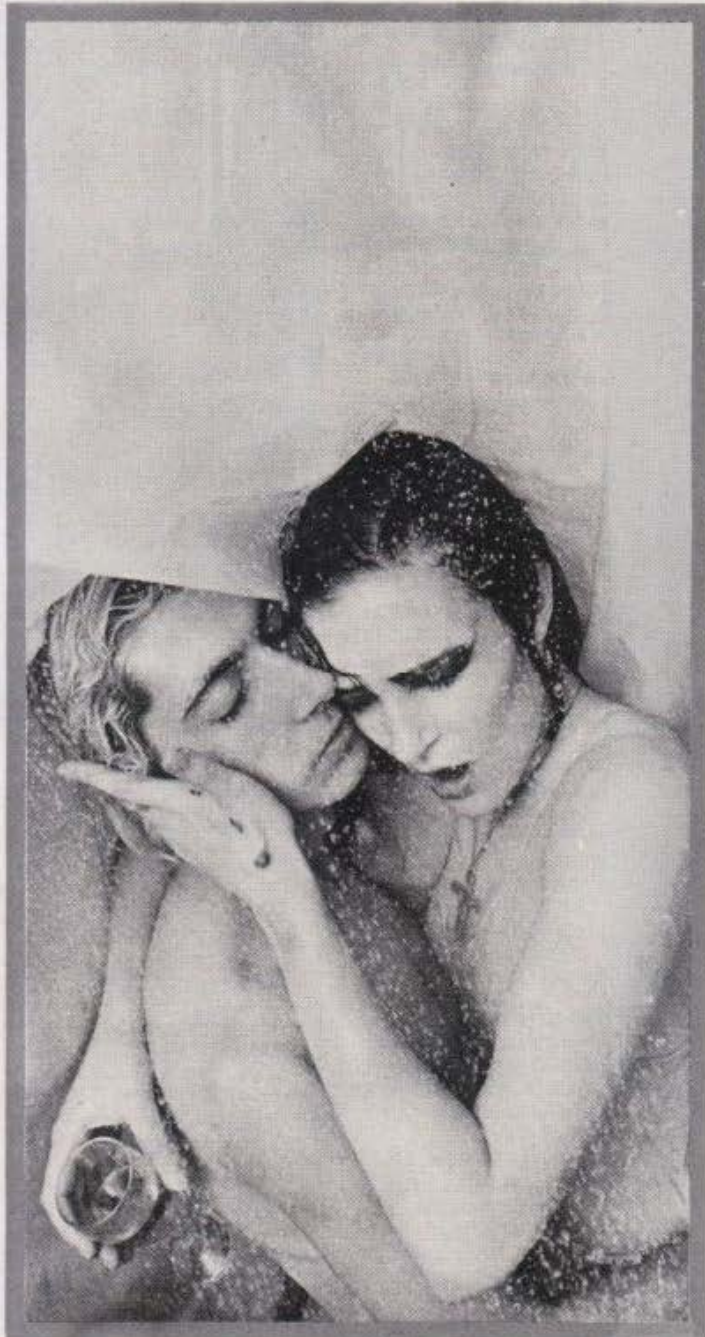
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# the rolling stones

## request spot

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, 52-55 Carnaby Street, London W1V 1PF.**

Artist..... **The Rolling Stones**  
Title..... **Get Off Of My Cloud**  
Label..... **Decca**  
Year..... **1965**  
Requested by..... **Petronella Turrell**  
**Fernhill Heath, Worcester**



# GET OFF OF MY CLOUD

I LIVE IN AN APARTMENT ON THE NINETY NINTH FLOOR OF MY BLOCK  
AND I SIT AT HOME LOOKIN' OUT THE WINDOW IMAGININ' THE WORLD HAS STOPPED  
WHEN IN FLIES A GUY WHO'S ALL DRESSED UP JUST LIKE A UNION JACK  
SAYS I'VE WON FIVE POUNDS IF I HAVE THIS KIND OF DETERGENT PACK

I SAID, HEY (HEY), YOU (YOU) GET OFF OF MY CLOUD  
HEY (HEY), YOU (YOU) GET OFF OF MY CLOUD  
HEY (HEY), YOU (YOU) GET OFF OF MY CLOUD,  
DON'T HANG AROUND 'CAUSE TWO'S A CROWD ON MY CLOUD BABY.

THE TELEPHONE IS RINGIN' I SAY 'HI IT'S ME WHO IS IT THERE ON THE LINE?'  
A VOICE SAYS 'HI HELLO, HOW ARE YOU?', 'WELL I GUESS I'M DOING FINE'  
HE SAYS 'IT'S THREE A.M. AND THERE'S TOO MUCH NOISE, DON'T YOU PEOPLE EVER WANT TO GO TO BED?  
JUST 'CAUSE YOU FEEL SO GOOD, DO YOU HAVE TO DRIVE ME OUT OF MY HEAD?'

I SAID, HEY (HEY), YOU (YOU) GET OFF OF MY CLOUD  
HEY (HEY), YOU (YOU) GET OFF OF MY CLOUD  
HEY (HEY), YOU (YOU) GET OFF OF MY CLOUD  
DON'T HANG AROUND 'CAUSE TWO'S A CROWD ON MY CLOUD BABY

I WAS SICK AND TIRED, FED UP WITH THIS, DECIDED TO TAKE A DRIVE DOWN TOWN  
IT WAS SO VERY QUIET AND PEACEFUL, THERE WAS NOBODY, NOT A SOUL AROUND  
I LAID MYSELF OUT I WAS SO TIRED AND I STARTED TO DREAM  
IN THE MORNIN' THE PARKIN' TICKETS WERE JUST LIKE FLAGS STUCK ON MY WINDSCREEN

I SAID, HEY (HEY), YOU (YOU) GET OFF OF MY CLOUD  
HEY (HEY), YOU (YOU) GET OFF OF MY CLOUD  
HEY (HEY), YOU (YOU) GET OFF OF MY CLOUD  
DON'T HANG AROUND 'CAUSE TWO'S A CROWD ON MY CLOUD BABY

HEY (HEY), YOU (YOU) GET OFF OF MY CLOUD  
REPEAT TO FADE

WORDS AND MUSIC BY JAGGER/RICHARD  
REPRODUCED BY PERMISSION WESTMINSTER MUSIC LTD./ABKCO MUSIC

The

# invisible

# MEN

Superstars should be heard and not seen, says Sting. **Mark Ellen** hears about the new low-profile Police strategy.

"WHAT DO you think of the place?"

A sweep of the arm takes in both the neat rose-fronted two-storey town-house and its large and rambling garden. Sting's basement flat in Bayswater is now a thing of the past.

"Sent the wife out to get it," he grins, doing his best impression of the carefree millionaire.

"Y'know, what do we need? Half a dozen eggs, a house in Hampstead... I bought it while I was away. Only saw it for the first time last week!"

We step over some carpenters laying carpets in the hall.

"Lovely job, boys," Sting says in passing. "Pity it's the wrong colour..."

Cups of lemon tea arrive and we head outdoors for the morning sun. "Alright, Joe? How was school today?" His little son blinks up at us for a moment from a doorway, then carries on playing with his toy car.

"Jill! Jill! Quick, over here! Wildlife On One!" The camera lens swings round to Sting's two dogs — Steerpik and The Prune — locked in mortal combat on the lawn. The Sumner family has definitely arrived.

Any trouble with the new neighbours?

"No, no. We've had a few comments about these two when they climbed over the fence. Apart from that, nothing. Mind you," he adds, in noticeably hushed tones, "they know who we are alright."

NO GREAT surprise this, Sting being the envied owner of what — about a year ago — could safely be called the most familiar male features in pop music. Considering that on October 18, 1980, the three Police albums

held positions 1, 24 and 31 in the UK charts alone, I'm inclined to agree when he describes their success as "blanket saturation".

"Zenyatta' and 'Regatta' sold one-and-a-half million copies each in the UK. That means that about one in every seventeen people owns a copy. There's one in most houses," he says. "I worked it out once."

As you can imagine, with these kind of statistics under their belts, the actual business of selling records isn't exactly a prime concern anymore. Sting talks with the kind of brisk determination of someone who knows precisely what he wants out of life and has already got most of it anyway. If he sells records now, he says, he'll be glad; if he doesn't, who cares? Someone whose position in the film world is such that he can afford to turn down parts in John Boorman's "Excalibur", "The Jazz Singer" and the latest Bond movie, "For Your Eyes Only" (among others), and reads at least one script offer per week, is hardly going to find himself out of a job in the near future.

As the excellent new single and video bear witness, the band's sound and vision have suddenly veered off on a side road. Both "Invisible Sun" and much of the new LP have a complexity and, at times, a "psychedelic" quality (he said it!) more reminiscent of the kind of music the trio were playing before they formed The Police. A long-time Motown and jazz fiend, Sting even plays sax on the album and they'll be using a brass section for their projected UK tour in December.

The lyrics, too, seem far more significant.

"The point is," Sting explains, "with the kind of life we lead now

— which is sort of 'sub jet-set' — what do you write about that relates to the man on the factory floor? Nothing. So you look for something else."

"Ghost In The Machine", the title of the new LP, is in fact a book by the psychologist Arthur Koestler. Roughly, it's based on the theory that the human brain is an evolutionary error and that, as Sting puts it, people are "becoming less and less human". This, he claims, is worsened by various politicians taking the approach that "a machine makes a better worker" and thus treating people as if they have no 'human' feelings in the first place.

"People who've heard 'Invisible Sun' say, 'God, you really seem to be concerned about politics! I'm not 'concerned', I'm  *furious!* I mean, we mass people together in great groups and we call them 'Communists'. They're not 'people' anymore, so we can kill them. In Belfast, you're either a 'Protestant' or a 'Catholic'. If you're a 'Protestant', 'Catholics' are sub-human, and vice versa. And that's the sort of thing that's making the world unlivable."

"All sorts of disorders start to appear when you've got a society under stress. Things like..." he breaks into a broad grin. "Well, things like Top Of The Pops. That depresses the hell out of me. Did you see it last night? (September 10). It was so depressing. It just seemed a hollow ritual. I just hated it. Maybe I'm becoming cynical. I used to live for Top Of The Pops. I used to wait all week for that half an hour. Now it all



seems sort of cynical, automatic. It's just like a machine. I hate it. I'm very loath to appear on it now."

This is clearly obvious from the "Invisible Sun" video. The brief glimpses of the band behind black and white footage of the streets of Belfast look, if anything, like an afterthought. A shame, in a way, as it's got none of the self-deflating humour of the earlier videos. No shots of Sting peeling his shirt off.

"Well, that's exactly the kind of thing we wanted to get rid of," he points out. "I like the song and I think songs should transcend groups. And I think it's time we stopped being 'jolly minstrels'. Actually, I think it's your job as a performer to refine yourself out of existence, and that film is rather a crude way of saying 'forget about us, forget about three blonds, and just try and listen to the images that the song's about.'"

"The only reason that we're in it at all is that if we weren't there'd be absolutely no chance whatsoever of getting it shown."

There seem to be easier ways of ensuring that the song's a Number One hit.

"I don't think it'll be Number One anyway," he says. "There are much more obvious hits on the album like 'Every Little Thing She Does Is Magic', which is, y'know, a typical

Police/Caribbean number. I used to be very into the commercial aspect of making records. It was very important to me that 'Don't Stand So Close To Me' went straight in at Number One and that the album did the same. I'm not totally damning 'Zenyatta', 'cos I think there are some good moments on it, but generally the album was an exercise in commercialism. The fact that it was our biggest selling album — it went to Number Five in America — and it's not our best."

he adds, laughing, "says something about Americans."

"Obviously, making records is a game. It's like owning a racehorse — you want it to win. But this time we needed to make a change in direction. I please myself, and if nobody else likes it, too bad!"

This is bound to disappoint a few people. I can almost see that stack of letters from the "More Sting On TV" League, Grantham.

"I don't care if they're disappointed or not! I've got to please myself. If I don't please myself, I won't please anyone else! I mean, Adam And The Ants have started doing all that now, and that role has been sort of taken off us. And I'm very thankful."

It doesn't worry you that the Ants might be winning your audience?

"Not me, personally. No. It might threaten the record company or the industry that's grown up around us, but it doesn't affect me in the least."

"I quite like Adam And The Ants," he adds. "They're refreshing. They were the only thing worth watching on Top Of The Pops last night. I mean, watching The Rolling Stones... or The Hollies! Please! Y'know, get old and fat and wear braces and lose your hair but don't appear on Top Of The Pops!"

"HOW DO I look, Jill?" Sting asks as we head upstairs for a few more photos. "Tired?"

He looks fine, she tells him, the very picture of health. He really does. From where I was sitting, he neither appeared to be fat nor wearing braces. Why worry?

"Well," Sting smiles, "I'm 29. I'm not getting any younger and I'd prefer to y'know 'bow out'. I don't want to look like a complete idiot in three years time. Half an idiot, maybe, but not a complete one!"

# THE POLICE INVISIBLE SUN



One, two, three, four, five, six

I don't wanna spend the rest of my life  
Looking at the barrel of an ArmaLite  
I don't wanna spend the rest of my days  
Keeping out of trouble like the soldiers say  
I don't wanna spend my time in hell  
Looking at the walls of a prison cell  
I don't ever wanna play the part  
Of a statistic on a government chart

#### Chorus

There has to be an invisible sun  
It gives its heat to everyone  
There has to be an invisible sun  
That gives us hope when the whole day's gone

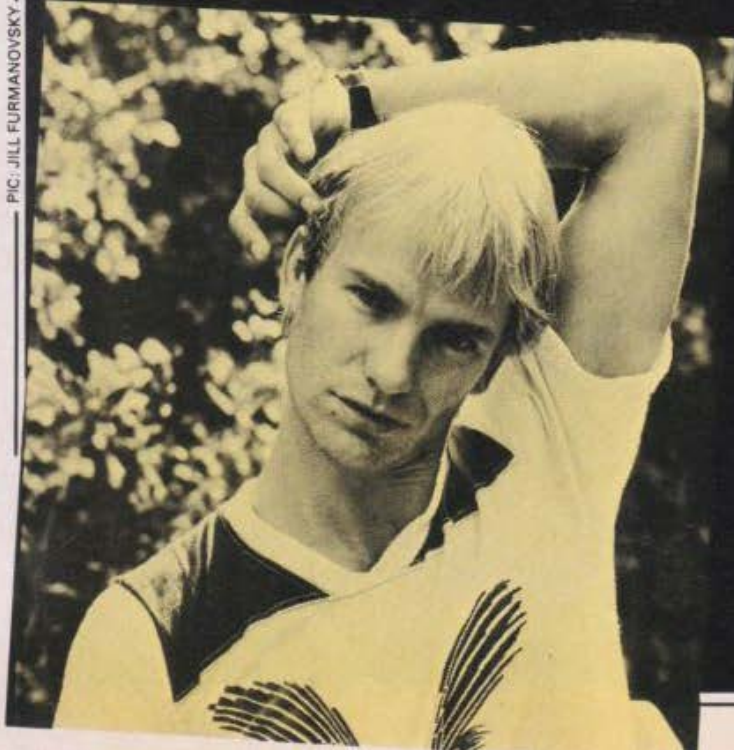
It's dark all day and it glows all night  
Factory smoke and acetylene light  
I face the day with my head caved in  
Looking like something that the cat brought in

#### Repeat chorus

And they're only gonna change this place  
By killing everybody in the human race  
They would kill me for a cigarette  
But I don't even wanna die just yet

#### Repeat chorus

Words and music by Sting  
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- 16th Sept. Leicester De Montfort
- 17th Sept. Ipswich Gaumont Theatre
- 18th Sept. Chelmsford Odeon Theatre
- 19th Sept. Pool Arts Centre
- 20th Sept. Southsea Kings Theatre
- 21st Sept. Brighton Conference Centre
- 22nd Sept. Bristol Colston Hall
- 24th Sept. Cornwall Coliseum
- 25th Sept. Cardiff New Theatre
- 26th Sept. Bletchley Leisure Centre
- 27th Sept. Birmingham Odeon
- 29th Sept. Wolverhampton Civic Hall
- 30th Sept. Manchester Free Trade Hall
- 1st Oct. Liverpool Royal Court
- 2nd Oct. Leeds Grand Theatre
- 3rd Oct. Leeds Grand Theatre
- 4th Oct. Croydon Fairfields Halls
- 5th Oct. Canterbury Odeon Theatre
- 6th Oct. London Hammersmith Odeon
- 7th Oct. London Hammersmith Odeon

D<sub>2</sub> O<sub>1</sub> Y<sub>4</sub> O<sub>1</sub> U<sub>1</sub>  
 K<sub>5</sub> N<sub>1</sub> O<sub>1</sub> W<sub>4</sub> ?<sub>0</sub>



S<sub>1</sub> E<sub>1</sub> C<sub>3</sub> R<sub>1</sub> E<sub>1</sub> T<sub>1</sub>  
 A<sub>1</sub> F<sub>4</sub> F<sub>4</sub> A<sub>1</sub> I<sub>1</sub> R<sub>1</sub>  
 N<sub>1</sub> E<sub>1</sub> W<sub>4</sub> I-SPY SEE IO 4<sub>4</sub> 5<sub>5</sub>

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# STAR TEASER

## S for SUCCESS

The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them. Solution on page 45

SAD CAFE	SHOWADDYWADDY	SPLIT ENZ
SAMANTHA SANG	SILVER CONVENTION	SLODGENESSABOUNDS
SANTANA	SIMON AND GARFUNKEL	SQUEEZE
SAXON	SIMPLE MINDS	STARGARD
SCORPIONS	SISTER SLEDGE	STATUS QUO
SEA LEVEL	SKIDS	SHAKIN' STEVENS
SEARCHERS	SKY	STRANGLERS
SECRET AFFAIR	SLADE	STYLISTICS
SELECTER	SLITS	STYX
SEX PISTOLS	SMOKIE	SUPERTRAMP
SHADOWS	SPACE	SUPREMES
SHAKATAK	SPARKS	SWEET
SHALAMAR	SPECIALS	SYLVESTER
		SYREETA

SSSERAMALAHSSKSMOZ  
 YEEEEESSPNCLELIONS  
 DEXALWNAACEMIUEIS  
 DGLPEEPEIRSPSQTMLLS  
 ADIEIRCCVDLASIOSPS  
 WETSOSSELNEMULNTAPS  
 YLPCPPPISATPAACIMD  
 DSSSSSSMANASSRENOSEN  
 DREEWEXATSAYNTEKLU  
 AENXLOTSRDESRIIEEO  
 WTZPNNDPCTELKEKTSB  
 OSMIASSEASAROENEAAA  
 HIDSCSFRHEMEUCMTHS  
 SSRTEERKLSAFPATHAS  
 SEAOTCUSKERRNUSETE  
 EYGLEQRERALTCRSYRN  
 SKRSSNZEGEHEEHLASE  
 NSAAUEEDTALTVIELAG  
 OATTEPNGSASGSEARTD  
 IFSUAARADEFTNDLKSO  
 PXQKNKNEVOIFEATAAL  
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# CROSSWORD

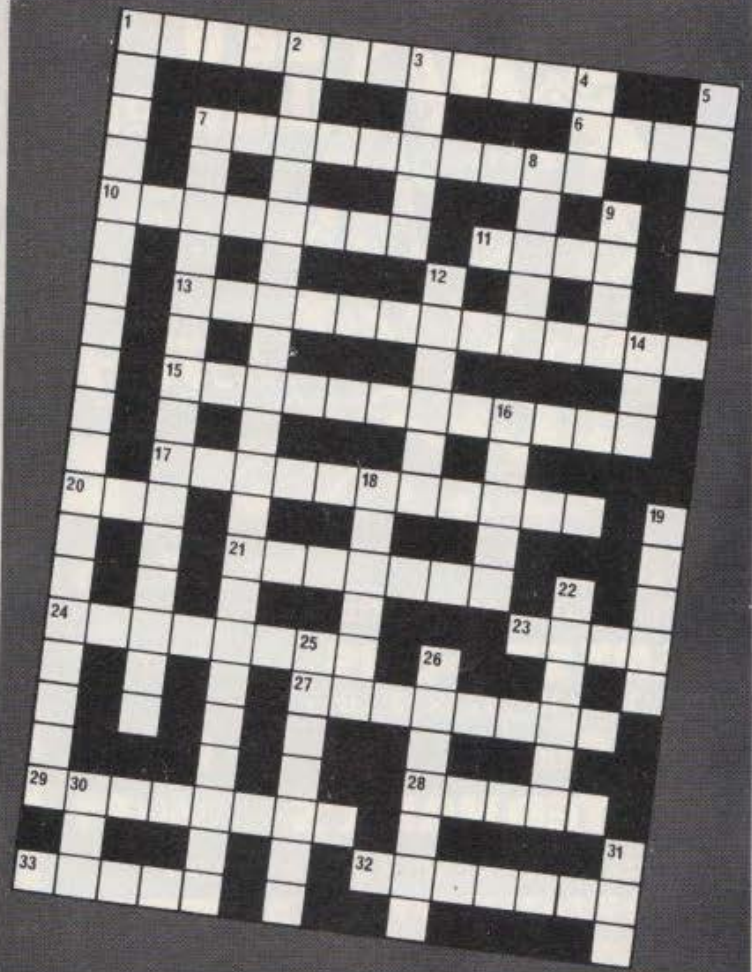
## ACROSS

- 1 Beware of the cat! (4,3,5)
- 6 Four-piece American rock band whose use of face paint makes Steve Strange look positively restrained.
- 7 See 5
- 10 The Manhattan kind has nothing to do with football
- 11 See 26
- 13 Rolling Stones guitarist (5,8)
- 15 Gibson Brothers oldie; it followed "Cuba" (3,4,1,4)
- 17 The Bee Gee who married Lulu (7,4)
- 20 See 32
- 21 First name of veteran who had the original British hit with "Green Door"
- 23 & 14 Ms Dee
- 24 Currently dating Brooke Shields
- 27 See 12
- 28 & 16 Formerly of Wings, before that of Moody Blues
- 29 Orchestral Manoeuvres hit
- 32 & 20 Visage smash (4,2,1,3)
- 33 See 25

## DOWN

- 1 Controversial Ian Dury single (9,10)
- 2 Peter Gabriel smash (5,7,9)
- 3 Group of singers?
- 4 The group John Williams is in/above your head
- 5 & 7 across Funkapolitan hit (2,3,4,4,2)
- 7 Vintage Smokey Robinson recording — tears, but no clown (6,2,2,5)
- 8 Where the surfer boys go
- 9 "— Of Music" an album by 25 down
- 12 & 27 TV comedy duo (6,3,5)
- 14 See 23
- 16 See 28
- 18 Bad Manners smash (3,3)
- 19 Luxembourg possibly
- 22 Human League label
- 25 & 33 Tom Tom Club's Tina Weymouth is better known as a member of this band
- 26 & 11 David Bowie album, it followed his Ziggy phase
- 30 Backwards, Eno could link up with 19 down!
- 31 Method of transportation from Genesis single?

ANSWERS ON PAGE 50



# UB40

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# YOU SURE LOOK GOOD TO ME

by phyllis hyman

I can feel the danger  
 As you light that cigarette  
 Watching you move in closer  
 This could be a night I might regret  
 I'm keeping my options open  
 'Cause now we're dancing slow  
 And deep inside there's a voice  
 Telling me I better go

**Chorus**  
 But you sure look good to me  
 Tonight  
 It feels so good to me  
 So right  
 I can't take my eyes away  
 From your little boy smile  
 You look so good to me  
 I'm gonna stay a while

There's a chain reaction  
 When you put your hand on mine  
 Needles and pins I'm feeling  
 Could it be the music or the wine  
 Making me feel so crazy  
 When you whisper in my ear  
 'Bout all the love we could make  
 I should be getting out of here

**Repeat chorus**

You look so good to me (you're looking so good to me)  
 Tonight  
 It feels so good to me  
 So right  
 I can't take my eyes away  
 From your little boy smile  
 You look so good to me  
 I'm gonna stay a while

**Repeat last verse to fade**

Words and music by Rick Cordera/Brian Potter  
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# Endless Love

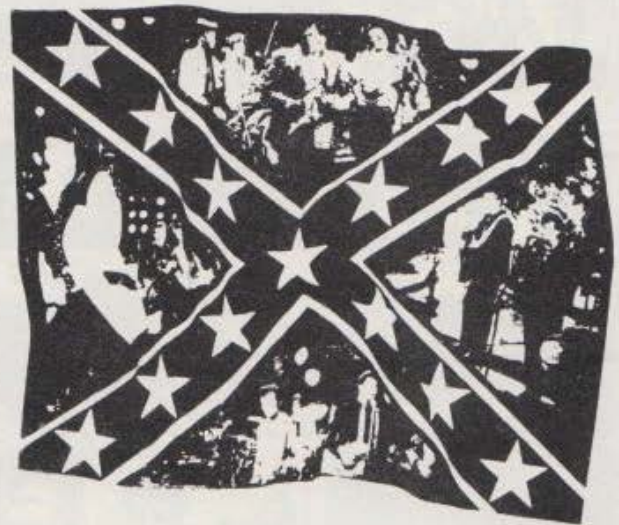
by Diana Ross and  
Lionel Richie

My love there's only you in my life  
The only thing that's right  
My first love you're every breath that I take  
You're every step I make  
And I (I) I want to share all my love with you  
No one else will do  
And your eyes (your eyes, your eyes) they tell me how much you care  
Oh yes, you will always be  
My endless love

Two hearts, two hearts that beat as one  
Our lives have just begun  
Forever I'll hold you close in my arms  
I can't resist your charms  
And love (oh love) I'll be a fool for you  
I'm sure you know I don't mind (you know I don't mind)  
'Cause you, you mean the world to me  
I know (I know) I found (I found) in you  
My endless love

And love (oh love) I'll be that fool for you  
I'm sure you know I don't mind (you know I don't mind)  
And yes, you'll be the only one  
'Cause no one can deny this love I have inside  
And I'll give it all to you my love (my love, my love)  
My endless love

Words and music by Lionel Richie  
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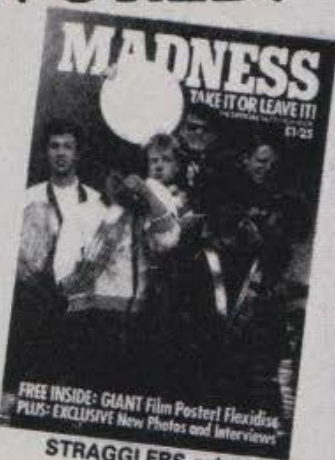


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MIND YER backs! We're about to bury you in bounty, smother you with swag and load you down with loot. You thought we'd been generous in the past? Kid, ya ain't seen nuffink. First we obtained £500 quid's worth of the very latest in video recorders. Then The HMV Shop kindly agreed to let the winner of that pile of hardware help themselves to three video cassettes (worth about £120) from their huge range.

Following that we belted round to Stiff Records and begged 50 autographed copies of the new Madness album, "7". And finally ITV Books weighed in with another 50 copies of "Take It Or Leave It", the official picture-packed book of the Madness film. The Videostar Cassette Recorder has automatic timer, freeze-frame and memory bank as well as all the usual

facilities and, if you reckon its rightful home is in your living room, then apply yourself to the following puzzle.

Each of the following films starred a different band: a) The Great Rock And Roll Swindle; b) A Hard Day's Night; c) Rock'n'Roll High School; d) Rude Boy. Enter the band's names on the coupon below and then grapple with the following tie-breaker.

We want you to think of a film title and a singer who make a particularly amusing combination. For example, "Jaws" starring Bob Geldof, "Dressed To Kill" featuring Spandau Ballet, or Toyah in "The Incredible Shrinking Woman". Get the picture? That kind of thing but four times as funny.

Rush your coupon to *Smash Hits Video competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF* before

October 14th, not forgetting to include your name and address. The best answer will win the video plus cassettes, the next 50

correct solutions pulled out of the bag will earn a Madness album and then 50 after that qualify for a copy of the book of the film.

Now, is that fair? Huh?

Film a
Film b
Film c
Film d
My suggested film is
Name
Address

## PUZZLE ANSWER

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## ANSWERS TO CROSSWORD ON PAGE 41

ACROSS: 1 "She's Got Claws"; 6 Kiss; 7 "... Time Goes By"; 10 Transfer; 11 "... Sane"; 13 Keith Richards; 15 "Ooh What A Life"; 17 Maurice Gibb; 20 "... Toy"; 21 Frankie (Vaughan); 23 Kiki; 24 Travolta; 27 And Large; 28 Denny; 29 "Souvenir"; 32 "Mind Of A..."  
DOWN: 1 "Spasticus Autisticus"; 2 "Games Without Frontiers"; 3 Choir; 4 Sky; 5 "As The..."; 7 "Tracks Of My Tears"; 8 Beach; 9 "Fear..."; 12 Little; 14 Dee; 16 Laine; 18 "Can Can"; 19 Radio; 22 Virgin; 25 Talking; 26 "Aladdin..."; 30 One; 31 Cab (from "Abacab").

## COMPETITION WINNERS

QUIZ BOOK COMPETITION (Issue Sept 3-16), correct answers were: (a) The Piranhas (Brighton); (b) The Undertones (Londonderry); (c) The Angelic Upstarts (Newcastle); (d) The Specials (Coventry); (e) The Teardrop Explodes (Liverpool); 25 Rock And Pop Quiz Books to: Nadia Valman, London NW11; R. Medcalf, Liverpool 24; Angela Bourga, Cardiff; L. Linwood, Isleworth; Laura Bauman, London E4; Janean Hickman, Jersey; Robert Slocombs, Rhondda; Sarah Tonias, Newbury; D. Lancaster, Grimsby; Michelle Wheelhouse, Kirkham; Rosalind Dobb, Sutton-in-Ashfield; Jane Wallace, Maidstone; Andrew Berden, Bristol; Anne Saar, Newark; Amanda Brace, London E10; M. Byrom, Ashby-de-la-Zouch; Robert Deane, County Cork; Andrea King, Tewkesbury; Judith Patterson, Newcastle on Tyne; Paul Meredith, Gwynedd; Tanya Izzard, Witney; Francis Cox, Dublin 16; Sarah Bailey, Epsom Downs; Phil Cuthbert, Withernsea; Deborah Stallan, Great Shelford.

ULTRAVOX COMPETITION (Issue Sept 3-16); correct titles were: Vienna; Sleepwalk; The Thin Wall; All Stood Still; Passing Strangers. 25 autographed albums to: Richard Canning, Castle Bromwich; Andrew Stroulger, Bromley; Sally Newbould, Sheffield; Gareth Pearce, Daventry; Sally Melvin, Northampton; Richard Girling, Harwich; Ann Robinson, Bognor Regis; Chris Greehy, Middlesex; Fiona Wallace, Carlisle; Stuart Cameron, Guroch; Gary Randall, Great Yarmouth; Nicole Perkins, Nottingham; Lisa Timkinson, Kidderminster; Andrea Skelton, Much Wenlock; Judith David, Bridgend; Kate Walker, Bridstow; Daniel Morris, Camberley; Julie Ireton, Hornchurch; Celia Binnie, Edinburgh; Heather Toothill, Bradford; John Betteridge, Storrington; Sean McAllister, Hull; Catherine Bernon, Chesterfield; Mark Sumner, Dalton-in-Furness; Linda Willis, Preston.

# OUT & ABOUT WITH BARRY



HELLO, FRIENDS. Barry here. Rather chuffed, actually, as it's my first day on the job that's going to "give gossip columns a bright new look".

Well, that's what Mr. Hepworth says anyway. He's the one who recognised my rare and remarkable talents when I was still a group leader on the local Adventure Playground.

"You're the very man we're looking for," he shouted from behind the wire netting. "Young, dashing, vibrant, in-the-know!" Even though he was addressing a large crowd at the time, I knew instantly that he was referring to me. Leapt athletically over the railings, grabbed the biro from his top pocket and lunged forward to my first assignment. Hepworth was speechless with joy. Mumbled something about how I ought to change out of my shorts first. I've got a sneaking suspicion he wants them for one of these "Futurist" fashion features.

To Charing Cross for a party for someone called **Carlene Carter**. Heaps of prawn things to eat and lashings of Blue Nun wine. Bit of a coincidence, but her new record's called "Blue Nun" as well.

Mentioned to Carlene — rather cleverly, I thought — something about this subtle play on words, what with her husband **Nick Lowe**'s LP being called "Jesus Of Cool" and she didn't seem to see the joke. Muttered something about making them sound "like the Sonny and Cher of Chiswick" and then appeared to be in a fearful rush for the pudding. Waved at Nick Lowe but he didn't seem to recognise me. Funny that, as I went to one of his concerts once. Had a laugh with **Paul Carrack** and asked him how things were going with **Squeeze**. He said fine when he last heard from them and that he was having a rare old time now with Carlene Carter's band. Nobody told me he'd left.

Noticed **Elvis Costello** keeping what they call a "low profile". Running around serving out

salad in a little white jacket. Asked him for an autograph and the old joker signed himself "Kevin Bletchley". Kept saying he was "just the waiter", too.

Had a bonzer time the other day with **The Human League**. Went to meet them with Ian Birch, nipping skilfully through the rush-hour traffic on my new scooter. Roaring round Marble Arch roundabout, breaking into song, I looked round to find he'd gone. The League chappies had



Bob Geldof

told me all about their UK tour, starting November 20 with a 22-projector slide show and what sounds like some really spiffing lighting effects, before Birch arrived, limping badly and looking rather pale. Didn't seem quite as friendly as usual.

Fascinating story from **Adrian Wright**. Says he's been trading pictures of John Wayne with **Johnny Ramone** who, in turn, has been sending him bubble gum cards of "The Alien", a film of which he appears to be extraordinarily fond. Must develop some sort of hobby myself sometime. Especially as Brenda, my steady, has recently taken up raffia work.

Tried to cheer up Birch by telling him about the new Zoo compilation record featuring **Echo And The Bunnyman** and **The Teardrop Explodes** which should be out around Christmas. In the light of recent injuries, he said he'd be lucky to even see another Christmas and hopped off to buy some Elastoplast. No pleasing some people.

Rotten news in the film world.

That terrible show-off **Bob Geldof** is all set to play the role of "Pink" in a new film loosely based on a record by **Pink Floyd** called "The Wall". Rather fitting, really, as I've always thought Bob was rather a brick. Oh dear! Must try and curb my razor-sharp wit!

**Midge Ure**'s heading for the silver screen too. Making some flick about street gangs in Glasgow in the '30s. Doing all the directing and starring in it himself.

Note appeared on desk saying "Queen To Tour". Didn't even know she could sing, to be honest. Got frightfully excited as I've only ever seen her on telly. Mentioned wittily to the others that I half expected **The Korgis** to be the support band and they merely pointed out, stony-faced, that the tour was actually in Venezuela and if I wanted to hear "Bohemian Rhapsody" I'd better start swimming now. Not quite sure what they're on about sometimes.

Off to "The Secret Policeman's Other Ball" with Brenda. Wore my new three-piece suit as I thought it was going to be some kind of dinner-dance for the C.I.D. and felt a little over-dressed. Couldn't see much, the girl in front having a haircut rather like a row of bicycle spokes. Coloured red to boot. Asked her tactfully if she wanted to borrow my comb and she poured half a glass of cider down my cummerbund.

No sympathy from Brenda who was far too busy goggling at the galaxy of stars. **Rowan Atkinson**, if you please! **Alexei Sayle**, **Pamela Stephenson**, **Billy Connolly**. Even **Sting** was there, singing something that sounded like "Rucksack" while playing a Spanish guitar at the same time. Rather well, if you must know.

I do a little picking myself on the side, and feel qualified to tell you he's coming along nicely. Had a band with him for the next track, **Jeff Beck** and **Eric Clapton** among the ranks. Brenda said she'd never heard of either of them and seemed to have struck up quite a friendship with the Italian football fans in the next seats. Sting told me later he had rather a hoot teaching Jeff and Eric how to play "Message In A Bottle". "Two of the best guitarists in the World," he laughed, "and it took 'em ages to learn!" Piece of cake, if you ask me, but then nobody does usually.

No sign of Brenda since incidentally. Postcard from Rome arrived this morning which looks a bit like her writing. Must be some kind of a joke.

Cheers !!  
Barry

## TOUR DETAILS

**Joan Armatrading**: Southampton Gaumont (December 1), Leicester De Montfort Hall (2), Edinburgh Usher Hall (3), Glasgow Apollo (4), Lancaster University (5), Manchester Apollo (7), Oxford Apollo (8), Birmingham Odeon (9), Derby Assembly Rooms (10), Brighton Centre (11), London Hammersmith Odeon (12, 13).

**BowWowWow**: London Lyceum (October 8), Bristol Locarno (12), Brighton Corn Exchange (14), Nottingham Rock City (16), Hull Town Cinema (18), Birmingham Town Cinema (19), Hanley Victoria Hall (20), Cardiff Top Rank (21), Newcastle University (24), Edinburgh Valentino's (25), Glasgow Mayfair (26), Liverpool University (28), Sheffield University (29), Bath Pavilion (31).



Joe Strummer of The Clash

**The Clash**: Manchester Apollo (October 5, 6), Glasgow Apollo (7, 8), Bridlington Spa Royal Hall (10), St Austell Cornwall Coliseum (15), London Lyceum (18, 19, 20, 21, 22, 25, 26).

**Randy Crawford**: London Drury Lane Theatre Royal (October 11, 12, 13, 17, 19, 20).

**Sheena Easton**: Inverness Eden Court (October 4), Aberdeen Capitol (5), Glasgow Apollo (6), Edinburgh Playhouse (7), Newcastle City Hall (8), Manchester Apollo (9), Birmingham Odeon (10), Oxford New Theatre (11), Bournemouth Winter Gardens (12), Gloucester Leisure Centre (14), Crawley Leisure Centre (15), Reading Hexagon (16), London Dominion Theatre (17).

**Genesis**: London Wembley Arena (December 17, 18, 19), Birmingham National Exhibition Centre (20, 21, 22, 23).

**Gillan**: Leeds University (October 31), Manchester Apollo (November 2), Sheffield City Hall (4), Edinburgh Odeon (7), Aberdeen Capitol (9), Glasgow Apollo (10), Dundee Caird Hall (11), Newcastle City Hall (13), Liverpool Empire (15), Preston Guildhall (17), Bradford St. Georges Hall (18), Carlisle Market Hall (19), Hull City Hall (21), Ipswich Gaumont (22), Birmingham Odeon (23), Gloucester Leisure Centre (25), Swansea Top Rank (30), Bristol Colston Hall (December 1), Cardiff Top Rank (2), Guildford Civic Hall (3), Southampton Gaumont (4), Heme Hempstead Pavilion (7), Gt. Yarmouth ABC (8), Hanley Victoria Hall (9), Derby

PIC: PAUL SLATTERY

# NIGHTS OUT

Assembly Rooms (10), Leicester De Montfort Hall (11), Oxford New Theatre (12), Brighton Dome (14), Folkestone Leas Cliff Hall (15), London Hammersmith Odeon (21, 22)

**Grace Jones:** London Drury Lane Theatre Royal (October 8, 9, 10)

**Judas Priest:** Manchester Apollo (November 7, 8), Leicester De Montfort Hall (9), Bristol Colston Hall (10), Cardiff Sophia Gardens (11), Birmingham Odeon (12, 13), Glasgow Apollo (15), Newcastle City Hall (16, 17), Sheffield City Hall (18, 19), Crawley Leisure Centre (20), London Hammersmith Odeon (21, 22)

**Kool And The Gang:** Bristol Colston Hall (November 1), Bournemouth Winter Gardens (2), Manchester Apollo (4), Birmingham Odeon (5), Nottingham Rock City (6), London Rainbow (7, 8), Brighton Conference Centre (9)

**Madness:** Bradford St. Georges Hall (October 8), Edinburgh Playhouse (9), Glasgow Apollo (10), Aberdeen Capitol (11), Dundee Caird Hall (12), Sheffield City Hall (13), Bristol Colston Hall (15), Gloucester Leisure Centre (16), Port Talbot Afan Lido (17), Leeds Tiffanys (18), Manchester Apollo (20), Preston Guildhall (21), Liverpool Royal Court (22), Nottingham University (23), Bridlington Spa Pavilion (24), Newcastle City Hall (26), Leicester Granby Hall (27), Ipswich Gaumont (28), West Runton Pavilion (29), Norwich East Anglia University (30), St. Austell Coliseum (November 1), Southampton Gaumont (2, 3), Brighton Conference Centre (4), Portsmouth Guildhall (5), Oxford Polytechnic (7), Hemel Hempstead Pavilion (8), Aylesbury Friars (9), Birmingham Bingley Hall (10), Poole Arts Centre (11), Bath Pavilion (15), London Dominion Theatre (16, 17)

**The Nolans:** Newcastle City Hall (October 19), Edinburgh Playhouse (20), Aberdeen Capitol (21), Dundee Caird Hall (22), Glasgow Pavilion (23, 24), Liverpool Royal Court (25), Manchester Free Trade Hall (27), Birmingham Odeon (28), Sheffield City Hall (29), Hanley Victoria Hall (30), Nottingham Theatre Royal (November 1), Leicester De Montfort Hall (2), Brighton Dome (3), Eastbourne Congress Theatre (4), Croydon Fairfield Halls (5), Southampton Gaumont (6), Slough Fulcrum Centre (7), Bristol Colston Hall (8), Torquay Princess Theatre (10), Bournemouth Winter Gardens (11), London Dominion Theatre (12, 13)

**Hazel O'Connor:** Bristol Colston Hall (October 2), Lancaster University (4), Cardiff University (5)

**Odyssey:** Watford Bailey's (October 1, 2, 3), Southport Theatre (4), Glasgow Morley's Nitespot (5, 6), Sheffield Lyceum (7), Skegness Festival Pavilion (8), Norwich Cromwells (9), Nottingham Rock City (10), Manchester Golden Garter (12, 13, 14, 15, 16, 17), Stoke Jollies (19), Southend Talk Of The South (20), Gillingham King Charles Hotel (21), Cardiff Top Rank (23), Torquay 400

Ballroom (24), Birmingham Night Out (26, 27, 28, 29, 30, 31), Slough Fulcrum Centre (November 1), Plymouth Fiesta (2)

**Orchestral Manoeuvres:** Lancaster University (November 7), Birmingham Odeon (8), Manchester Apollo (9), Glasgow Apollo (11), Edinburgh Playhouse (12), Ipswich Gaumont (14), Leicester De Montfort Hall (15), Brighton Dome (16), Southampton Gaumont (17), Poole Arts Centre (18), London Hammersmith Odeon (20), Newcastle City Hall (22), Liverpool Empire (24), Hanley Victoria Hall (26), St. Austell Cornwall Coliseum (28), Cardiff Sophia Gardens (29), Sheffield City Hall (30)

**Saxon:** Portsmouth Guildhall (October 8), Leicester De Montfort Hall (9), Stafford Bingley Hall (10), Bristol Colston Hall (11), Cardiff Sophia Gardens (12), Ipswich Gaumont (14), Sheffield City Hall (16), Leeds Queens Hall (17), Glasgow Apollo (18), Edinburgh Playhouse (19), Newcastle City Hall (20, 21), London Hammersmith Odeon (24, 25)

**Shakin' Stevens:** Leicester De Montfort Hall (November 17), Manchester Apollo (18), Newcastle City Hall (19), Edinburgh Playhouse (20), Glasgow Apollo (21), Sheffield City Hall (23), Portsmouth Guildhall (24), Southampton Gaumont (25), St. Austell Cornwall Coliseum (27), Croydon Fairfield Hall (29), London Hammersmith Odeon (30), Cardiff Sophia Gardens (December 2), Birmingham Odeon (3), Liverpool Empire (4)

**Thin Lizzy:** Newcastle City Hall (October 27), Edinburgh Playhouse (28), Dundee Caird Hall (29), Aberdeen Capitol (30), Glasgow Apollo (31), Preston Guildhall (November 2), Sheffield City Hall (3), Liverpool Empire (4), Gloucester Leisure Centre (5), Southampton Gaumont (7), Cardiff Sophia Gardens (9), Leicester De Montfort Hall (10), Bristol Colston Hall (12), Poole Arts Centre (13), Brighton Centre (14), Manchester Apollo (16, 17), Leeds Queens Hall (19), Birmingham Odeon (20, 21), London Hammersmith Odeon (25, 26)

**Ultravox:** Liverpool Empire (October 1), Birmingham Odeon (3, 4), Bristol Colston Hall (5, 6), Portsmouth Guildhall (7), Brighton Centre (8), Ipswich Gaumont (10), Poole Wessex Hall (11), Oxford New Theatre (12), St. Austell Cornwall Coliseum (13), London Hammersmith Odeon (15, 16, 17)

**U2:** Norwich East Anglia University (October 1), Nottingham Rock City (2), Salford University (3), Glasgow Tiffanys (4), Coventry Warwick University (6), Leicester Polytechnic (7), Sheffield Lyceum (8), Newcastle Mayfair (9), Liverpool Royal Court (10), Brighton Top Rank (12), Portsmouth Locarno (13), Cardiff Top Rank (14), Stoke Kings Hall (16), Bracknell Sports Centre (17), Bristol Locarno (18), Birmingham Locarno (19), Leeds Tiffanys (20), Hemel Hempstead Pavilion (21)

## DEPECHE MODE

IN RESPONSE to all the letters we've had about the difficulties of getting to (and into) live gigs, *Nights Out* will be carrying regular reports from shows all over the country. And what better curtain-raiser than a benefit for Amnesty International at London's Venue, especially for under-18's? Both this show (5 p.m. start and soft drinks only) and the evening performance served notice that Depeche Mode had most definitely arrived.

It's not hard to see why. A neat three synthesiser line up, one of them coupled to a drum tape, provide the backdrop for David Gahan's fragile singing style and make a perfect springboard for anything from a powerful rock 'n' roll dancebeat to long, intoxicating instrumentals.

What's more they don't need any special effects to make it all work. No slide shows, films or ridiculous costumes. Just a bunch of strong danceable tunes and the odd shaft of eerie blue light contrasting with the splashes of bright colour on stage.

Their show seems to suit The Venue, a converted cinema whose main feature of interest is a vast gantry of computerised lights which is lowered over the dance floor like a giant hovering spaceship.

The audience are all immaculately turned out as you'd expect. Practically every male in the place could have passed for a member of the band. Straw hats, crisp, starched shirts, baggy trousers and braces were the order of the day.

By the time Depeche Mode had covered "New Life", "Dreaming Of Me" and the pleasing new single, "Just Can't Get Enough", they were into their second well-deserved encore and had

won over just about everybody in earshot. All that is, except Barry, our new gossip reporter and roving nightbird, who remarked that David Gahan danced pretty well for a bloke whose knees appeared to be tied together. Then again, Barry's a bit new to this sort of thing and hasn't got a clue what he's



David Gahan of Depeche Mode

PIC: MARK RUSHER

talking about. (Before leaving he spilled his drinks over my new shoes.)

By the end the dance floor was more than full, with a few luminous yo-yo's providing additional colour to the occasion.

There's something both exciting and restrained about Depeche Mode's music and — judging by the girl who leapt on stage, evaded the bouncers, grabbed Martin Gore by the throat and then proceeded to politely shake his hand — the audience seemed to have caught the spirit of it perfectly.

Any complaints, anyone? Thought not.

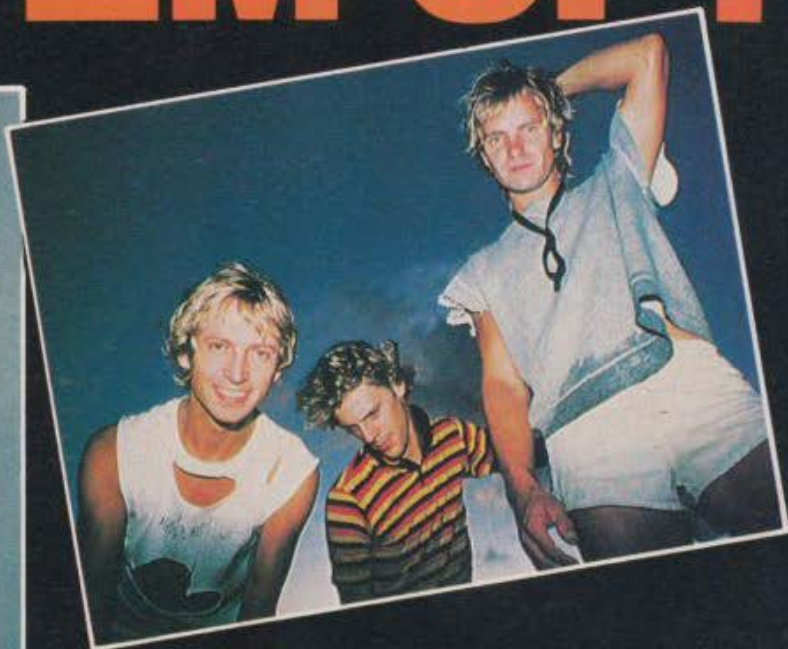
**Mark Ellen.**



Fans at the under-18s show

PIC: MARK RUSHER

# STICK 'EM UP!



Like the pictures? Well, imagine them blown up on the lavish 34" x 22" glossy colour poster that comes absolutely free with the next issue of Smash Hits (out October 15). **Adam** on one side, **Spandau Ballet** and **The Police** on the other. It'll be attached in the middle of the magazine, so don't think we've forgotten it! Place an order now.

**OCTOBER 15**