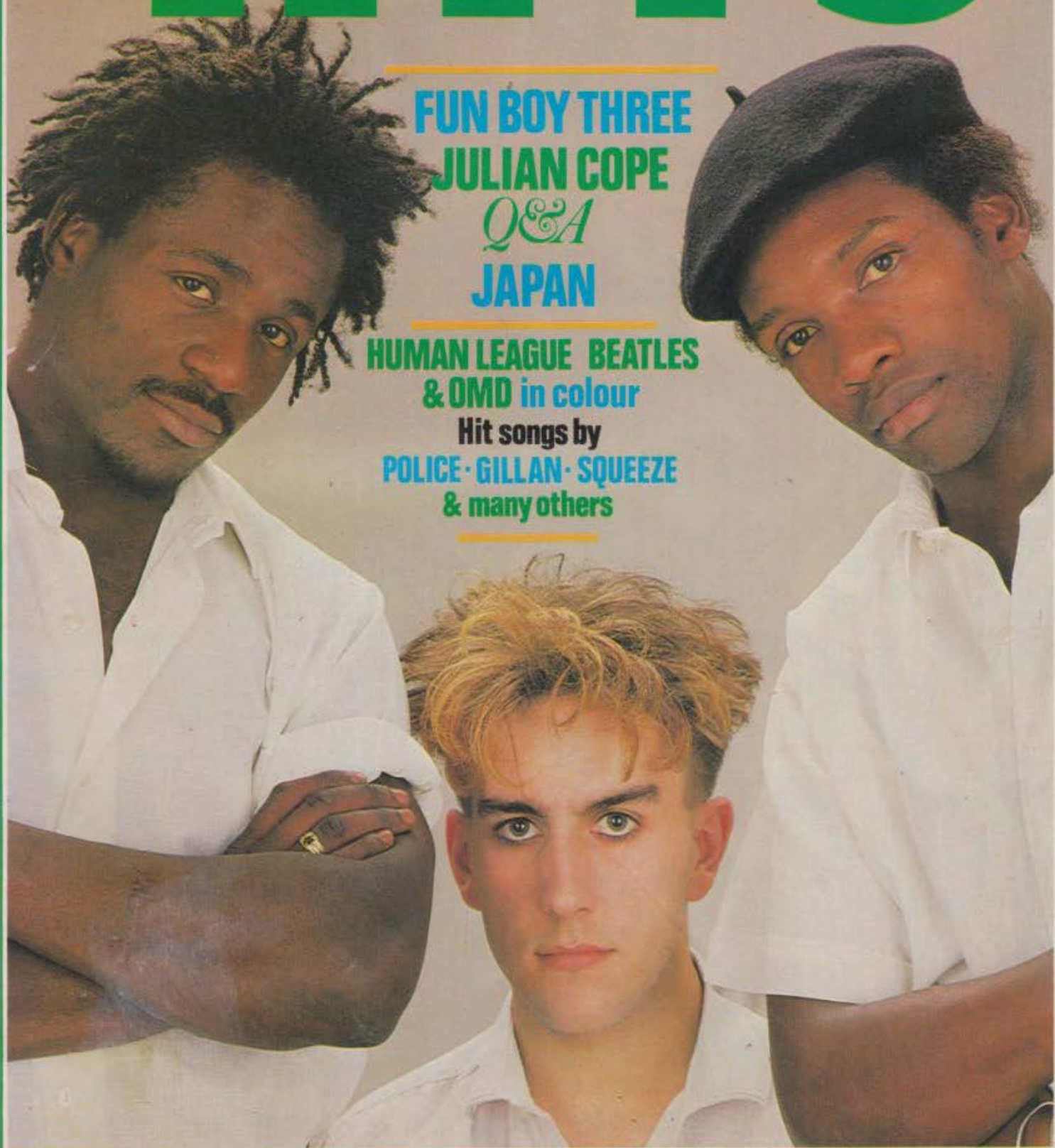


SMASH

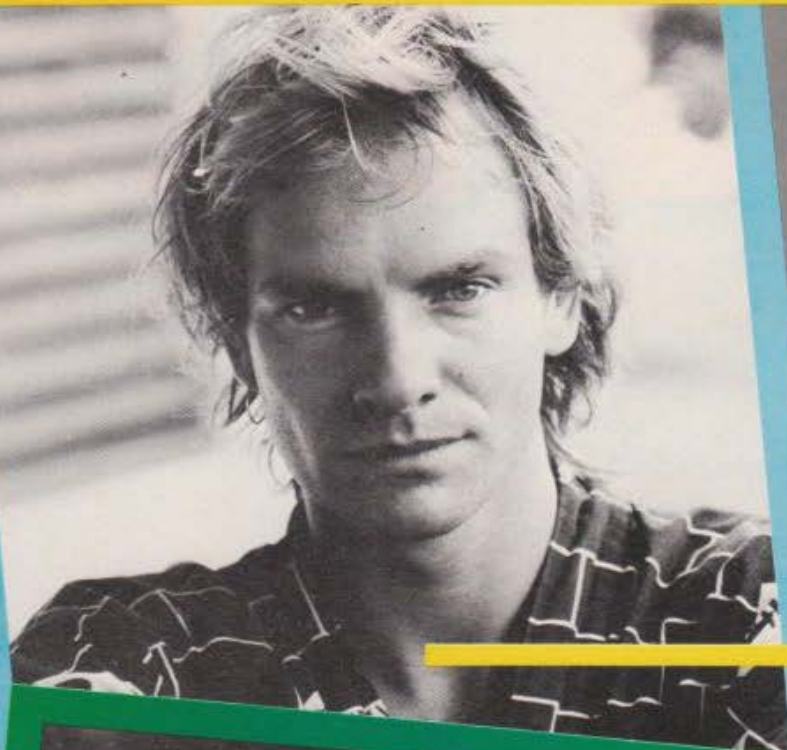
HITS

FUN BOY THREE
JULIAN COPE
Q&A
JAPAN

HUMAN LEAGUE BEATLES
& OMD in colour
Hit songs by
POLICE · GILLAN · SQUEEZE
& many others



THE POLICE



EVERY LITTLE THING SHE DOES IS MAGIC

Though I tried before to tell her
Of the feelings I have for her in my heart
Every time that I come near her
I just lose my nerve as I've done from the start

Chorus

Every little thing she does is magic
Everything she do just turn me on
Even though my life before was tragic
Now I know my love for her goes on

Do I have to tell the story
Of a thousand rainy days since we first met
It's a big enough umbrella
But it's always me that ends up getting wet

Repeat chorus

I resolve to call her up
A thousand times a day
And ask her if she'll marry me
In some old-fashioned way
But my silent fears have gripped me
Long before I reach the phone
Long before my tongue has tripped me
Must I always be alone

Repeat chorus twice and ad lib to fade

Words and music by Sting
Reproduced by permission Virgin Music Ltd.
On A&M Records

PHOTO: BRIAN ABLES



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COVER: THE FUN BOY THREE BY ERIC WATSON

Japan



'Visions of China'
the new single

available as 7" and 12"

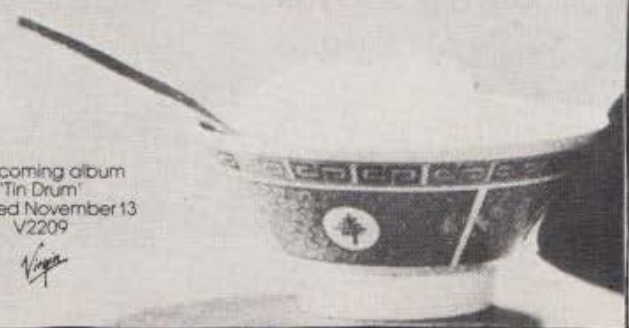
7" b side –
new re-mixed version of

'Taking Islands In Africa'

12" – available next week
a side – extended version of

'Visions of China'

b side – *'Swing'* (dance mix)



Forthcoming album
'Tin Drum'
released November 13
V2209



2-TONE THE STORY SO FAR

fun

1977

Coventry. **Gerald Dankey** (Jerry Dammers), **Horace Panter** (Sir Horace Gentleman) and **Lynval Golding** form ska group, **The Automatics**. Dammers' old room-mate, **John 'Brad' Bradbury**, joins up with **Neol Davies** to write "The Selector". They form **The Transposed Men**.

1978

The Automatics enlist **Terry Hall** from The Squad and **Roddy Byers** (Roddy Radiation) from The Wild Boys. They play gigs under such names as The Jaywalkers and The Hybrids. Their roadie, reggae toaster **Neville Staples**, joins up. The Transposed Men split — Brad joining The Automatics and Neol linking up with singer **Pauline Black**. The Automatics play The Marquee, London, and ask Johnny Rotten to join them with no success. Changing their name to **The Special AKA** they open for The Clash on their "On Parole" tour. **Mark 'Bedders' Bedford** and **Dan 'Woody' Woodgate** join **The North London Invaders** who then become **Madness**.



The Specials

PIC: PAUL COX

1979

Finally naming themselves **The Specials**, they borrow £700 and record "Gangsters" (highest chart position — No. 6). Ex-art student Dammers designs chequered black and white label, 5000 copies are pressed and **2-Tone Records** is officially formed. **Chrysalis** sign both band and label. **Neol Davies** forms **The Selector**. **Madness** sign for one single, "The Prince" (16), which **Lee Thompson** labels the "nutty" sound. The Selector release "On My Radio" (8), which The Specials plus trombonist **Rico** follow with "A Message To You Rudy" (10). Birmingham ska band **The Beat** put out "Tears Of A Clown" (6) to notch up 2-Tone's 5th successive Top Twenty hit. **Madness** leave for **Stiff**. The Beat form **Go-Feet**.



Madness



The Selector



The Beat

1980

The Specials tour USA while "Too Much Too Young" tops British charts. Despite having hits with "Three Minute Hero" (16) and "Missing Words" (23), The Selector leave 2-Tone. Dammers perseveres, signs **The Bodysnatchers** who release "Let's Do The Rocksteady" (22) and the not-so-hot "Easy Life" (50). The Specials' "Rat Race" (5) and "Stereotype" (6) pull the 2-Tone socks up once more. They tour with **The Swinging Cats**, who include Dammers' girlfriend **Val**; The Cats put out "Mantovani" which bombs completely and then swiftly split up. **Rico** releases "Sea Cruise" which sinks without trace, followed by The Specials' "Do Nothing", their lowest placing to date (24).



The Bodysnatchers



The Swinging Cats



Rico

PIC: JILL FURMANOVSKY

1981

Pauline Black leaves The Selector to go solo. **Charlie Anderson** and **Desmond Brown** also leave to form **The People** and release a single on Brad's **Race Records**. Most of The Bodysnatchers turn into **The Belle Stars** and sign with **Stiff**. Dammers delays US tour due to the strain of compiling the "Dance Craze" soundtrack. "Dance Craze" is released but the 2-Tone magic is long gone. The film **LP** marks ska's last waltz. The Specials tour the States and split up on October 1, going out in style after "Ghost Town" (1) is their biggest-ever hit. Dammers, Brad, Horace and Rico head off to tour Germany. The world prepares for **The Fun Boy Three**.

1982

Terry, Lynval and Neville quit The Specials to be Fun Boys. **Mark Ellen** joins them in looking ahead while, on the left, **Fred Dellar** marks the end of another 2-Tone chapter by looking back at a great British success story.

EXIT THE Specials (as we know them); enter The Fun Boy Three. The frontline forms a splinter group; the rest remain undecided. They may carry on as The Specials; they may not.

Could this be — if we're going to get nostalgic for a moment — the end of the Golden Age of 2-Tone?

"Well, that's out of our hands really," is The Fun Boys' official line. "That's for Jerry Dammers to decide."

And Jerry isn't talking. In fact, he's even taken his 'phone off the hook, presumably because he's got nothing definite he wants to talk about.

The same can't be said of Terry, Lynval and Neville. After almost a year of planning behind closed doors, their excitement about the new "project" is mingled with an obvious sense of relief. Even the normally sombre Terry seems fired with enthusiasm.

"The split didn't come out of a mass fight or anything," he reflects. "Nothing nasty happened. I just got really bored of being part of the same organisation for two-and-a-half years. You can admire people like The Rolling Stones for just



staying together, but everything else about them is irrelevant."

Last November, The Specials played a traditionally rousing set in the steamy basement of the Hope and Anchor pub, London, then all agreed to explore their

-two-three-

various sidelines. Jerry started piecing together the "More Specials" album. Roddy began playing with his brother's band The Tearjerkers. Brad went off to form Race Records. Horace masterminded such output as "Wedding Rap", under the guise of Barnsley Bill.

And the remaining trio began getting back to basics, fed up with the fact that, when composing for the (then) 9-piece Specials, there was always a guitar, or trombone, or something, that felt left out if it didn't get a part in the action. Also, says Terry, the sheer numbers were getting out of hand. Take the American concerts this August: eleven of them on stage and people in the road-crew he didn't even know were working for him.

It was time to move on, and, on October 1, '81, they decided to call it quits.

"The peak of The Specials was 'Ghost Town'," claims Terry, justifiably proud. "When we were Number One and we did Top Of The Pops, I knew then that would be the last time The Specials would be on telly."

THE FUN Boys' first single, "The Lunatics (Have Taken Over The Asylum)", seems to carry on where "Ghost Town" left off. It takes both the sentiments and the music's chilling undercurrent one step nearer the edge. Glance at the lyrics on the right and you can imagine the song chucking a spanner in the works down the local disco after a heavy dose of Ottowan or Hi-Gloss.

"But then that," as Lynval points out, "is the whole idea."

"The song is about lunatics who get voted in to take control of a country," is Terry's explanation. "If you had the same ideas and went around shouting them on the streets, you'd get locked up," he adds, drily. "It's about the things these people tend to ignore, like — I know it's a cliché — poverty. It doesn't affect Reagan (the 'cowboy' in the song) in his White House. It's got 26 rooms and his wife's got a bullet-proof petticoat."

Lynval puts it in a nutshell: "If it was up to the majority of people in Europe, they would not have anything to do with nuclear war."

And the music? "Dead simple" is the order of the day. Drums are the main driving force, 'voice' is the main instrument, and the results are fresh and unusual. In essence, the sound's similar to

the kind of music they play at home — Talking Heads, Tom Tom Club, Pil, African Beat and Jamaican Calypso. Stuff that begins life fairly normal but, in unskilled hands, turns out a little weird. A bit like Terry's new haircut, in fact.

"I go to this bloke who always cuts it badly," he says, tapping a

forehead that resembles the rim of a large plant-bowl with leaves flopping over the edge. "When he does it, he keeps the top bit brushed back, but when I get outside I brush it all forward again. If he could see me walking around like this he'd have a nervous breakdown."

Oh, yes. Almost forgot. Why

The Fun Boy Three?

Lynval: "Well, there's three of us."

Terry: "We're still boys at heart."

Neville: "And we like having fun! Everybody wants to be happy, and this is our way of going about it."

Wish them well.



the Lunatics

(have taken over the asylum)

I see a clinic full of cynics
Who want to twist the people's wrist
They're watching every move we make
We're all included on their list

I see the faces of starvation
But I just cannot see the point
'Cos there's so much food here today
That no-one wants to take away

Chorus

The lunatics have taken over the asylum
The lunatics have taken over the asylum

Repeat chorus to fade

Take away my right to choose
Take away my point of view
Take away my dignity
Take these things away from me
Take away my family
Take away the right to speak
Take away my point of view
Take away my right to choose

"Go nuclear" the cowboy told us
And who am I to disagree?
'Cos when the madman flicks the switch
The nuclear will go for me

Repeat chorus

Words and music by Golding/Hall/Staples. Reproduced by permission Plangent Visions Music Ltd. On Chrysalis Records



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ON TOUR

- 20th Nov IPSWICH Gaumont Theatre
- 21st Nov OXFORD New Theatre
- 22nd Nov SOUTHAMPTON Gaumont Theatre
- 23rd Nov BRISTOL Colston Hall
- 24th Nov SHEFFIELD Lyceum
- 25th Nov LEEDS University
- 26th Nov NOTTINGHAM Rock City
- 27th Nov MANCHESTER Apollo Theatre
- 28th Nov EDINBURGH Playhouse Theatre
- 30th Nov LIVERPOOL Empire Theatre
- 1st Dec BIRMINGHAM Odeon Theatre
- 2nd Dec BRIGHTON Dome Theatre
- 4th Dec LONDON Dominion Theatre
- 5th Dec LONDON Tottenham Court Road
- 6th Dec LONDON Tottenham Court Road

SQUEEZE

LABELLED WITH LOVE

She unscrews the top of her new whisky bottle
And shuffles about in her candle-lit hovel
Like some kind of witch with blue fingers in mittens
She smells like the cat and the neighbours she sickens
Her black and white TV has long seen a picture
The cross on the wall is a permanent fixture
The postman delivers the final reminders
She sells off her silver and poodles in china

Chorus

Drinks to remember I, me and myself
And winds up the clock and knocks dust from the shelf
Home is a love that I miss very much
So the past has been bottled and labelled with love

During the wartime an American Pilot
Made every air-raid a time of excitement
She moved to his prairie and married the Texan
She learnt from a distance how love was a lesson
He became drinker and she became mother
She knew that one day she'd be one or the other
He ate himself old and drunk himself dizzy
Proud of her features she kept herself pretty

Repeat chorus

He like a cowboy died drunk in a slumber
Out on the porch in the middle of summer
She crossed the ocean back home to her family
But they had retired to roads that were sandy
She moved home alone without friends or relations
Lived in a world full of age reservation
On moth eaten armchairs she'd say that she'd sod all
The friends who had left her to drink from the bottle

Repeat chorus twice

The past has been bottled and labelled with love
The past has been bottled and labelled with love

*Words and music by Tilbrook/Difford
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On A&M Records*



**Stray
Cats**

YOU DON'T BELIEVE ME

I'll never understand
What you do to me
But I'll never get right down
On bended knee
But I cry and I cry and I cry

I don't think you know
You've done me wrong
But still I've been in love now
Oh so long
But I try and I try and I try
But you don't believe me

I give you my house
My heart my home
And when I'm gone
You're not alone
You never hear a thing I say
And it happens every day

Why, why, why, why, why
Are you never home
While I, I, I, I, I, I'm sitting by the phone
'Cause I try and I try and I try
And you don't believe me

Oh Lord, I give you my house
My heart my home
And when I'm gone
You're not alone
You never hear a thing I say
And it happens every day

Why, why, why, why, why
Are you never home
While I, I, I, I, I, I'm sitting by the phone
'Cause I try and I try and I try
And you don't believe me
Well I try and I try and I try
And you don't believe me
Well I try and I try and I try
And you don't believe me

*Words and music by Setzer/Rocket/Phantom
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On Arista Records*



ARLENE PHILLIPS

HOT GOSSIP




THE ALBUM-DID 13
GEISHA BOYS AND TEMPLE GIRLS

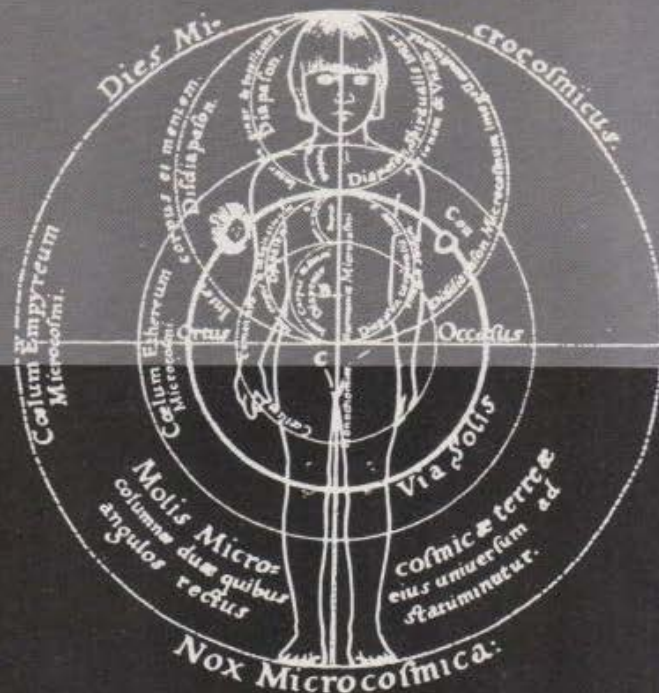
THE SINGLE-DIN 38
SOUL WARFARE

- THE TOUR-NOVEMBER
- 1, HAYES, Alfred Beck Centre
 - 3, SUNDERLAND, Sunderland Empire
 - 4, SHEFFIELD, Lyceum
 - 10, SOUTHEND, T.O.T.S.
 - 19, IPSWICH, Gaumont
 - 20, EASTBOURNE, The Congress Theatre
 - 21, WORTHING, Worthing Town Hall
 - 22, BOURNEMOUTH, The Winter Gardens
 - 23, BARNSTABLE, Queens Hall
 - 24, BRISTOL, Locarno
 - 26, MANCHESTER, Free Trade Hall
 - 28, EDINBURGH, Odeon
 - 29, ABERDEEN, Fashion
- DECEMBER
- 3, NOTTINGHAM, Sherwood Rooms
 - 6, SOUTHSEA, Kings Theatre
 - 8, CARDIFF, Top Rank
 - 9, OXFORD, New Theatre
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- COLCHESTER October 29 ESSEX UNIVERSITY
- NOTTINGHAM October 30 TRENT POLYTECHNIC
- BATH October 31 UNIVERSITY
- MANCHESTER November 3 PLACEMATE
- BIRMINGHAM November 4 UNIVERSITY
- SHEFFIELD November 5 LIMIT CLUB
- KIRKLEVINGTON November 6 COUNTRY CLUB
- NEWCASTLE November 7 UNIVERSITY
- HUDDERSFIELD November 8 FLIX
- CHIPPENHAM November 10 ROCK THEATRE
- KEELE November 11 UNIVERSITY
- LEICESTER November 12 POLYTECHNIC
- GUILDFORD November 13 SURREY UNIVERSITY
- BRISTOL November 14 POLYTECHNIC
- DUNSTABLE November 15 QUEENSWAY HALL
- CANTERBURY November 18 KENT UNIVERSITY
- NORWICH November 19 EAST ANGLIA UNIVERSITY
- SOUTHEND November 20 ZERO SIX
- READING November 21 UNIVERSITY
- LONDON November 22 HAMMERSMITH PALAIS



TOUR ARRANGED BY ASGARD AGENCY (01) 734 3426

THE PICTURES

PIC: ANTON CORBIN



Toying with that musical chest-expander is **Grace Jones**, outrageous darling of the disco set who recent unveiled her new invention, "disco theatre", at London's Theatre Royal. Called — with typical mischief — "A One Man Show", it was a real cocktail shaker of music, posing, theatrics and athletics. She started off in a gorilla suit; dispensing with a band she sang lustily to backing tapes, and taunted the audience something rotten. The star-studded crowd (try **Midge Ure**, **Bryan Ferry** and **Elton John**) loved it.

PIC: PAUL SLATTERY



Recognise him? The one in the middle? Today's fans will be shocked to learn that our mystery guest was once the singer with those celebrated punk misfits, **The Killjoys**. Wore jodhpurs too. This snap — from London's Music Machine, April '78 — tells all. We ask: can you name the guilty man? (Answer — bottom left).

PIC: PAUL SLATTERY



Ranking Roger and **Joe Strummer** get ready for a quick last tango in Paris. The duo were snapped backstage in the French capital where Joe's crew, **The Clash**, and Roger's gang, **The Beat**, were sharing a double bill. Since then, the **Beat** have started an American tour while the **Clash** are busily trekking around Britain. Both combos have singles out in mid-November: the **Beat** proffer "Hit It" while the **Clash** broadcast "This Is Clash Radio". And not before time.



What about this for devotion then? **Gary Price**, who drives a Post Office van by day, became so enamoured of one **Toyah Willcox** that he decided to dedicate the bonnet of his car to her. He reckons it took about 150 hours of palette pushing to finish the fantasy landscape. Undaunted, Gary now wants to visualise every song on Toyah's "Blue (leaning)" LP. Anyone with a spare Mark 2 Cortina?

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.

● Two girls, Sheena and Gillian, would like to write to two boys aged 15+. Must be into Numan, Duran and Depeche Mode. Must hate mod and heavy metal. Interested? Write to S. Morrison at 5/7 Lady Nairne Lane, Edinburgh or G. Rendall at 88 Skigh Drive, Edinburgh.

● Female (14) who's nutty about Madness, Bad Manners, Specials and UB40. Dislikes heavies and teds. If you're as nutty as me, write to: Jane Poole, 15 Orchards Drive, Wigston, Leicester.

● Davie Bowie is the interest, weird clothes is our nature, Bowie is our hero and way-out hair styles is our fascination. Want to know more? Then write for an explanation to: Em

and She, Park Lodge, Newton Road, Sudbury, Suffolk.

● Wanted: two okay-looking males aged 16-18. We like most types of music. All hunky guys get out your pens and write to: Carolyn and Claire, Falmouth Road, Truro, Cornwall.

● Two mods (15 and 16) want to contact two modettes of the same age. We like all mod groups, especially Secret Affair, The Chords, The Jam, Purple Hearts and others. Contact: Andrew Dillon, Winmar, Maguiresbridge, Co. Fermanagh, N. Ireland.

● Gary Numan is my desire, penpals are what I require. So if you're a nice person and have nothing against Mr. Numan do write to me pronto please.

My name is Jackie and I'm aged 16. Contact: 75 Allen Road, Bow, London E3.

● Male futurist, 17, wants futurist girl/boy penpals. Photo if possible. All letters gladly answered. Come on, write to Shaun at 39 Marionette Steps, Kursaal Way, Southend.

● Blonde bombshell looking for some charming, witty, intelligent good-looking males aged 18 upwards. I enjoy sports and group activities, travelling and going out. Send letters to: Amanda Butler, Presentation High School, Matlock, Derbys DE4 3FT.

● Hello to all you new romantics. My name is Michelle and I am looking for a male penfriend. I am a devoted Numanoid and am a member of his fan club. I also love listening to Depeche Mode, Duran, Soft Cell and Human League. Please write to: Michelle Ball, 13 Cotswold Avenue, Great Wyrley, Walsall, Staffordshire.

● Hi pals, my name is Paul and I'm 13. I like all music apart from heavy metal. I hate medleys and I especially detest Tight Fit, Gidea Park and Starsound. I like bike riding, and dislike homework. If you're not put off by all that, write to: Paul Hollingsworth, 15 Balmoral Road, Brentwood, Essex.

● Male (16) would like to write to females 15 and over. Likes: gigs, sports, photography, Foxx, Numan, Human League, OMD etc. Interested? Please send pic to: Rob, 40 Damlia Drive, Swanley, Kent.

● 18 year old girl into Bowie. Talking Heads, Orange Juice etc. would love

to hear from male who hopefully lives in Edinburgh. Likes: Oxfam shops, feeding pigeons. Hates include Shakin' Stevens, wire coat hangers etc. You must have a sense of humour. Write to: Sharon Mitchell, 42 Greenfield Road, Saltash, Cornwall.

● Two Tenpole Tudor freaks seek two females aged 13 or 14. We also like Toyah, Adam and Madness. Zany sense of humour! If interested send pic to: Dominic Whitmee, 22 St. John's Road, Hipswell, Catterick Gardens, N. Yorkshire DL9 4BJ.

● Two girls would like to write to people aged 17-19. Interests include Spandau, Duran, Adam and most other music except heavy metal. Write to Caroline and Belinda at: "Brynhyfryd", Oak End Way, Gerrards Cross, Bucks.

● Paul The Rudy, aged 15, into Madness, Specials, The Beat, UB40, Bad Manners etc. Would like to hear from any rude girls aged 15-16. Write to me at: 42 Meadow View, Potterspurty, Towcester, Northants.

● I am 16 and my name is Sarah. I'm into Japan, Visage, Human League and Soft Cell. All Antpeople or new romantics are brill. Drop me a line at: 80a Silverton Way, Lyndale Park, Wednesfield, Wolverhampton.

● Ann Cornthwaite is nearly 19 and wants a male penpal. Loves Hazel O'Connor and Megahype and is proud to have met them too. I also like UB40, Spandau and Human League. Loves the thought of one day being in a group. Photo please to: Ann, 63 Shakespeare Road, Vale Estate, Lancaster, Lancs.

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are not
Enough*

*"He was searching for certainty
she was searching for excuses
when you've shown your feelings
when you've shown you're tough
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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.



I watch and enjoy Top Of The Pops every week; where can I write to get tickets to go to the studio?

Jayne Burton, Walton Cross. To have your name put on the waiting list, write with SAE to: T.O.T.P., Ticket Unit, BBC Television Centre, London W12. At present, the wait is just two years long.

Could you give me the names of the four members of Depeche Mode, their ages, and also all the singles they have made?

Rosemary, Essex. Dave Gahan is 19, Martin Gore is

20, Andrew Fletcher is also 20, and Vincent Clarke is 21. They've released three singles on Mute Records: "Dreaming Of Me"/"Ice Machine", "New Life"/"Shout", and "Just Can't Get Enough"/"Any Second Now", the latter two being also available in 12" form. These are available through Rough Trade Mail Order, 137 Blenheim Crescent, London W11.

I would be pleased if you could give me the highest chart positions reached by the Siouxsie And The Banshees singles. Mike Ager, Essex.

In August '78, the band had their first top 50 single with "Hong Kong Garden" (reaching number seven). Then followed "The Staircase (Mystery)" (24), "Playground Twist" (28), "Mittageisen (Metal Postcard)" (47), "Happy House" (17), "Christine" (24), "Israel" (41), "Spellbound" (32) and "Arabian Knights" (34).

Whatever has happened to Ruts DC? Have they split up? Chris Lazarus, Crawley.

Ruts DC, formerly known as The Ruts, recorded a total of three albums and half a dozen singles for Virgin Records and are now set to release their first single on their own Bohemian label. But they will not be playing any more dates in Britain until after the New Year due to touring commitments in Europe.

Altered Images discography and fan club address please.

Margaret Bancewicz, Airdrie. Three singles on Epic: "Dead Pop Stars", "A Day's Wait" and current charter "Happy Birthday" with an album of the same name. The band have not as yet formed a fan club.

Can you tell me why The Boomtown Rats have released a single in Ireland but not in Britain?

Rats Fan, Northern Ireland.

While the band were recording new material in Ibiza, their record company in Ireland (WEA) decided to lift a track from the "Mondo Bongo" album and issue it as a single ("Go Man Go"). However Mercury Records release the new single (the first without guitarist Gerry Cott) on November 13th, title "Never In A Million Years". Expect the album early next year.

Recently I bought "Reward", "Treason" and "Passionate Friend" and on them was written "Tear 2", "Tear 3" and "Tear 5". What happened to numbers one and four?

Fan, Chesham.

Tear 1 was released on Mercury Records in September '80, titled "When I Dream". But Tear 4, namely "Ha Ha I'm Drowning", still remains unissued as a single here, and instead was released in other parts of Europe.



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THE FUN BOY THREE




DEBUT SINGLE

THE LUNATICS HAVE TAKEN OVER THE ASYLUM.



FB3

 Chrysalis

GIRLS WILL BE BOYS

GIRLS AT OUR BEST!
PRESENTED BY MICK STAND!
PHOTOGRAPHED BY
PAUL SLATTERY!

(BAR ONE)

IT'S FOUR feet across, bright red and yellow and looks like a bizarre altar. Plumb in the middle, just where you'd expect The Bible to be, there lies the sleeve of the Girls At Our Best! debut album.

Actually, it's a shop window display unit and, at £165, the most expensive piece of cardboard I've ever laid eyes on. In the basement of Happy Birthday Records it was serving as a doorstop, but in the chain stores it will be competing with similarly extravagant promotional paraphernalia featuring more familiar faces such as The Police and Meat Loaf.

Amazing. For a moment we all gaze at it in awe as if it really was a holy shrine — then we laugh.

BUT JUDY Evans, GAOB! singer proclaims: "I'm fascinated with the idea of selling yourself. Everything is consumerism." On "Pleasure", the said LP, the Girls take a poke at the record industry in "£600,000" and "Too Big For Your Boots". This from a band with no experience at all of the big time.

They all come from the Leeds area and the first glimmer was SOS, formed in '77 with guitarist James Alan and bassist Gerald Swift. Then, taking refuge from reality in art school, Alan met Judy. Or, as she tells it: "I went to college to work hard and become a serious artist — until I met this punk rocker with a nervous rash."

Well, convent schoolgirl from posh Wetherby that she was, she joined the group regardless (what's known as a rash decision) and SOS turned into The Butterflies.

James comes over queasy at the memory: "We were notorious. Very erratic. You know all the arguments you have in a group when you're rehearsing or in the dressing room — we had them on stage."



Three of the Girls! Gerard Swift, Judy Evans and James Alan.

Judy: "Me and James would be fighting in one corner, then we'd turn around and find the other two had walked off and left us."

THE BUTTERFLIES were grounded at the end of '79 and the three of them began what amounted to a rest cure. Seemingly the convalescent home was James's house, a riotous assembly of brothers and sisters and friends presided over by his mother, a remarkable lady who made her impression on the neighbourhood by painting "murals" of her heartrob Rod Stewart on the outside walls.

This was when the lates came up with a nonsensical gesture of support. Several months after The Butterflies had ceased to exist Rough Trade heard a tape of a song called "Warm Girls",

loved it and offered to back its release on the band's (would-be) own label, Record Records.

Renaming themselves after a line of their lucky song they became Girls At Our Best!, sold 7,000 and hit the independent charts, then did it again with "Politics".

Finally they acquired a drummer, D. Carl Harper (absent from the interview) and a deal with Happy Birthday, who are small enough for "Pleasure" to be their first album and big enough to pay £165 for a bit of cardboard — you work it out.

Anyway Judy and James gave up their jobs at Leeds Warehouse (where Marc Almond of Soft Cell used to work) and Gerard quit plumbing, taking a 60 per cent pay cut to go professional with the Girls. After a 16 months break

they were back on stage earlier this year, although they'd still done only about 20 dates in total before their current tour.

IT'S QUITE clear that the most instantly distinctive Girl is the girl, Judy. Her voice soaring above what James describes as the band "oi-ing away" is high, pure — and jolly. Like a Girl Guide singing pop. Or a choirboy soprano on the edge of breaking — out of innocence perhaps. Strange. Even to Judy.

She'd had a fairly standard rock about until they recorded "Politics" and the melody led her into new territory. "I thought it was really weird when I first heard the tape," she says. It's an expensive voice to run: they have to hire extra sound equipment to capture it live.

Then there's her face. When I say something hesitant about Judy being "good-looking", the blokes chorus "us too!" So, all right, she's beautiful. Knows it too.

"People have always told me I was sexy. At least, since I was 12. It was frightening at first though."

But thankfully later in her teens she learned to be comfortable with her looks. That's why she can write as good a joke as "Fast Boyfriends", the next single, where the boys are likened to burgers in a fast food joint, heat 'em up and 'eat 'em up. It's equally why she can come out with the sensual tenderness of "I'm Beautiful Now" or the Edward Lear-influenced "Water Bed Babies" with its whimsical and suggestive words: "Water babies in the sea/Water melons are for tea/Water beds are made for me/They make my mouth water". The flavour is playful, sexy, innocent.

GIRLS AT Our Best! are neat, light and bright. James may not be too far off-target when he says "Pleasure" is a collection of greatest hits which aren't greatest hits yet."



D. Carl Harper tracked down.
The other Girl! D. Carl Harper.



1 BITZ

THE VINYL FRONTIER

Mind yer backs! Here come a load more round black objects competing for your affections and income. All geared up for early November? Ready for the new **Kim Wilde** single, "Cambodia"? What about "Paint Me Down", the very latest from **Spandau Ballet**. We've actually heard "Colours Fly Away", the new **Teardrop Explodes** effort, and good things are being said about **Japan's** latest album, "Tin Drum", which should be in your shops on November 13th. **Duran Duran** are currently back in the studio working up a new single to coincide with their upcoming tour (see *Nightsout* for details). Also on the road in December will be **The Skids**, marking the release of their new LP, "Joy", and single, "Iona".

COSTELLO COUNTRY

If you've enjoyed **Elvis Costello's** recent excursions into pure country music — and round here the office reverberates to the wailing of a pedal steel — then the November 8th edition of LWT's "South Bank Show" should be compulsory viewing for you. Featured that evening is a documentary made in Nashville during the making of his "Almost Blue" album.

A number of British dates have been set up for Christmas and the New Year (see *Nightsout* for details). The most striking concert announced so far takes place at London's Royal Albert Hall on January 7th when Elvis will be backed by the assembled (86 piece) might of the Royal Philharmonic Orchestra. Dress is formal, we're told.

OK, so you're looking for a title for **Hazel O'Connor's** "autobiography". And her latest album's called "Cover Plus". And everybody must know by now that one of the many things Hazel's done in her "colourful" past is a spot of nude modelling (and here's the pictures to prove it). The solution's obvious. You call the book "Hazel O'Connor — Uncovered Plus!" Who said good taste was a thing of the past? Riddled with the kind of spelling errors (*Bob Geldorf!*) and plain simple mistakes (is there really a *Buckingham University*, Hazel?) that suggest it was rather hastily put together, this shouldn't be too hard for even dedicated Hazel O'Connor fans to resist, particularly at £4.95.



Elvis Costello: nothing acts faster than Anadin

Gather round, **Blondie** fans. Since researching the Fan Club feature which appeared in our last issue, the Blondie International Fan Club has closed down. So don't send any money to their old address. If you have any enquiries, send them for the time being to the Press Office, Chrysalis Records, 12 Stratford Place, London W1N 9AF. Don't fret as the band are busily planning a new venture. As soon as the details are worked out, you'll have them.

parking lot



Lee prepares for the start of the 100m backwards pram race

Welcome, dear reader, to the first of yet another occasional Bitz series: Stars and their Cars. Or scooters, or bikes, or whatever's their fave mode of transport. The fearless Virginia Turbett — she of the probing lens and Pentel — journeys to deepest Camden Town to find out how **Chas Smash** and **Lee Thompson** get around.

Lee is the owner of a 5-gear B.S.A. Javelin push-bike which he got second-hand for £50 in Holloway Road.

"Quite a bargain, don't you think? I haven't got a car 'cos I'm always smashing them up. My

girlfriend keeps telling me to get one. I think she finds it a bit hard on the cross-bar.

"I always carry a couple of cassettes, a spare T-shirt, £3 for the day and pair of swimming-trunks in my back-pack.

"I go out every morning at about 8 o'clock for a quick run and then I use the bike to get around town. It really fattens up the old calves and keeps you in trim as well as being quite mentally relaxing.

"Mind you, I don't know what it'll be like in the winter."



Chas gives a new meaning to the word "kick-start".

Chas describes his 200cc Lambretta as his pride and joy. He bought it second-hand in '76 and it's been a lovely little mover ever since. Apart from when it got nicked.

"This mod stole it one night from outside the Hope and Anchor pub. The next night my brother saw it. The mod had re-sprayed it in one day from yellow to maroon-and-grey and parked it back outside the Hope and Anchor again. He obviously thought I wasn't local, so I got that back pretty quick!

"When all the mods were doing their scooters up really smart, we purposefully made ours really

trashy. We'd go places and all the mods' scooters would be parked neatly and we'd leave ours on their sides."

Chas describes his scooter as "red with a matt black interior". Let me add that there isn't much call for any heavy paintwork on this particular model as it's got no engine casings or seat. It does, however, have a funny little dice and a big black '7' sprayed on the front.

"Seven's my lucky number. I'm the seventh member of Madness and lots of weird things have happened to me involving the letter 7."

RIOT ON

The third (and final) edition of **Paul Weller's** "December Child" poetry magazine is currently in circulation. Paul tells us that Riot Stories will be doing "something different" next time so this is your last chance to grab a look at the old format with its collection of various original verse and essays. The cost is 70p (including postage and packing) and the address to write to is Riot Stories Ltd, 45/53 Sinclair Road, London W14.

Meanwhile **The Jam**, currently working towards a new album, have announced a string of special London shows for December. On December 12th and 13th they're at the Sobell Centre; then they move to Hammersmith Palais for the 14th and 15th. Tickets are available only by post from MCP, PO Box 124, Walsall, West Midlands WS5 4AP. All tickets are £4.50. Enclose a SAE.

RUBIKKA DE CUBE



PIC: MARK RUSHER

It's driven people barmy. It's destroyed marriages. It's sold millions the world over. And now — to top it all — it's being given away free by the world's most bountiful music rag.

As you'll have observed, the one pictured above is no ordinary Rubik's Cube. It is, in fact, a **Police** Rubik's Cube, of which there are very few in existence! Two twists in any direction and there are about a billion combinations before you can reassemble the boys' faces in their rightful order again.

If you fancy going mad the slow way, simply think up an anagram of a Police song title — like say, "So Lonely" could be rearranged to make "Yell Soon", or "Message In A Bottle" could be craftily transformed into "Gets Semolina Beat" — and send it (including your name and address) on a postcard to "Police Cube Competition", Smash Hits, 52/55 Canaby Street, LONDON W1V 1PF.

The authors of the most ingenious 25 (and, let's face it, it's not hard to do better than ours!) will get a square-shaped package in the post.

PAINTING AND DECORATING (THE WILLCOX WAY)



BEFORE . . .

Bev Hillier was a lonely soul. Life was passing her by. Friday nights meant a spam bap and a trip to the launderette. So we had a whip-round in the office, raised 90p and packed her off to the nearest powder parlour to purchase . . .



DURING . . .

. . . a box of Toyah nail paint!! Where's that sulky look now, eh? Another quid secured a further passport to fun in the shape of . . .



AFTER . . .

. . . a complete Toyah make-up kit!! What a transformation! Says Bev (16): "Every day's a holiday now. I never knew there were so many hunky fellas around!" Go on, girls. Give it a whirl and turn that frown upside down. Just wait until those orange wigs come out . . .!

PICS: ERIC WATSON

The Police step out on a long-awaited national tour this December, kicking off with three nights at London's Wembley arena.

Tickets for these three concerts are available by post only (and not from the box-office). They're limited to four per person and priced at £5.00 and £4.00. If you want some, apply to Police Box Office, 12 Great Newport Street, LONDON WC2 H7JA, include a SAE and make your postal order (not cheques, not cash; postal orders only) payable to Straight Music Ltd.

For the rest of the dates so far confirmed, tickets will be available from the box-offices in question, so watch local press for details.

The finalised dates read as follows: Wembley Arena (December 14, 15, 16), Brighton Conference Centre (18 — tickets £5.00 and £4.00), Birmingham NEC (19 — £5.00 and £4.00), Deeside Leisure Centre (21 — £4.50), Leeds Queens Hall (22 — £4.50), and Stafford Bingley Hall (23 — £4.50).

And don't hang about. The tickets won't either!

Congratulations to the handful of clever folk who managed to find out the meaning of the word "maven" from **Tom Tom Club's** "Genius Of Love" single. As they so rightly pointed out, it's Jewish-American slang for "expert" or "connoisseur". Copies of Tom Tom Club's debut album go to Martin Smyth (Newtownards), David Cosgrove (Guisborough), A. D. Cook (Lincoln) and Stan Norton (London).



Meet Martin Fry. He's suffering the perils of trying to play sax in a howling (tail-wind). He's also singer with Sheffield funk hopefuls **ABC**, currently gunning for chart position with their foot-melting new single "Tears Are Not Enough". And winners of that most envied of awards — the Smash Hits Star Single of the Week! How can they possibly fail?

There's certainly nothing lacking in the confidence department. Says Martin: "We've set our sights ridiculously high. We're not interested in failure, and we aim to be the biggest pop group this decade and the next." "We want to do with funk what The Police did with reggae," he adds. "And that means making funk acceptable to everybody." Modesty. This week's big thing.

10 HITZ 'N PIECES

ALL TIME TOP 12

ELVIS COSTELLO

- 1. THE 101 'ERS:** Letsgetabita rockin' (Andalucia)
- 2. THE EXPRESSOS:** Tango In Mono (WEA)
- 3. LITTLE RICHARD:** Commandments Of Love (Columbia)
- 4. GEORGE JONES:** Say It's Not You (Stateside)
- 5. THE SUBTERRANEANS:** My Flamingo (Demon)
- 6. MEL AND TIM:** Backfield In Motion (Stax)
- 7. BILLIE HOLLIDAY:** Don't Explain (Coral)
- 8. DEXY'S MIDNIGHT RUNNERS:** Dance Stance (Oddball)
- 9. JAMES BROWN:** Talking Loud And Saying Nothing (Polydor)
- 10. DUSTY SPRINGFIELD:** Just One Smile (Mercury)
- 11. WAS (NOT WAS):** Wheel Me Out (Ze)
- 12. CHET BAKER:** Thrill Is Gone (World Pacific)



PICTURE: PAUL SLATTERY

DISCO TOP 40

TWO WEEKS AGO	THIS WEEK	TITLE	ARTIST	LABEL
	1	YOU GOT THE FLOOR	ARTHUR ADAMS	RCA
	2	MYSTERY GIRL DUKES		WEA
	3	I CAN'T TURN AWAY SAVANNA		Magnat
	4	LOVE ME TONIGHT	TREVOR WALTERS	Motown
	5	ENDLESS LOVE	DIANA ROSS & LIONEL RICHIE	Elektra
	6	LOVE HAS COME AROUND	DONALD BYRD	Casablanca
	7	NEW WHEN SHE WAS MY GIRL	FOUR TOPS	CBS
	8	NEW SIGN OF THE TIMES	BOB JAMES	R&B
	9	IN AND OUT OF LOVE	IMAGINATION	RCA
	10	IF YOU WANT MY LOVIN'	EVELYN KING	RCA
	11	24 NEVER MY LOVE	SUGAR MINOTT	Mercury
	12	15 MAMA USED TO SAY	JUNIOR GISCOMBE	Blue Inc
	13	13 DO IT ANY WAY YOU WANNA	MIKE T. BLUE	Epic
	14	12 YOU'LL NEVER KNOW	HI GLOSS	Mercury
	15	5 WALKING INTO SUNSHINE	CENTRAL LINE	CBS
	16	NEW LET'S GROOVE	EARTH WIND & FIRE	Record Shack
	17	21 STARLIGHT	INDEX	Warner Bros
	18	NEW I HEARD IT THROUGH THE	GRAPEVINE ROGER	DJAM
	19	20 YOU'RE SUPPOSED TO BE	MY FRIEND JEROME	Chryslair
	20	8 SO THIS IS ROMANCE	LINK	Cariere
	21	11 HANDS UP (GIVE ME YOUR	HEART) OTTAWAN	Family
	22	26 YOU'RE GONNA LOSE ME	FREDDIE HUBBARD	Arista
	23	24 SOMETHING YOU DO TO	ME T. LIFE	A&M
	24	23 GIRL UK PLAYERS		Warner Bros Import
	25	NEW ROSE ROYCE EXPRESS	ROSE ROYCE	Beggar's Banquet
	26	NEW ANTI-FREEZE	FREEZE	Epic
	27	NEW I LIKE YOUR LOVING	RICHARD DIMPLES FIELD	Warner Bros
	28	17 WE'RE IN THIS LOVE	TOGETHER AL JARREAU	Epic
	29	16 INCH BY INCH	STRIKERS	RCA
	30	NEW I WANNA FEEL YOUR	LOVE CANDY BOWMAN	Liberty
	31	16 HEAVY ON EASY	STAY AWAKE RONNIE LAWS	Pinnacle
	32	NEW SHAKE N-SKATE	DR YORK	WEA
	33	NEW SECRET COMBINATION	RANDY DRAWFORD	Blue Inc
	34	NEW YOU FODDLED HIM	ONCE AGAIN CLARKE DATCHER	Arista
	35	34 ARISTA FUNKSTERS (EP)	VARIOUS	Talhar
	36	NEW FOOT TAPPIN'	REAL THING	U.S. Sam
	37	NEW HUPENDI MUZIM	K.I.D	U.S. Phase 2
	38	NEW LET'S START TO DANCE	AGAIN BOHANNON	W.M.D.T
	39	40 CAN YOU FEEL IT	FUNK FUSION BAND	Arista
	40	NEW THAT OLD SONG	RAY PARKER JR & RAYDID	

INDEPENDENT SINGLES TOP 30

TWO WEEKS AGO	THIS WEEK	TITLE	ARTIST	LABEL
	1	2 THUNDER IN THE MOUNTAINS	TUTAN	Star
	2	30 DEAD CITIES (EP)	EXPLOITED	Secret
	3	3 JUST CAN'T GET ENOUGH	DEPESCHE MODE	Mute
	4	NEW NEVER AGAIN	DISCHARGE	Clay
	5	1 EVERYTHING'S GONE	GREEN/PROSSION	NEW GRAD
	6	NEW SUNNY DAY	PIG BAG	Factory
	7	NEW THE SWEETEST GIRL	SCOTTI POLITI	Y
	8	NEW KIDS IN THE WIG	INFA RIG	Tough Trade
	9	NEW POLICE STORY	PARTISANS	Secret
	10	NEW SEXUAL UK	DECAF	No Future
	11	4 REALITY	CHRON GEN	Fresh
	12	12 BARBED WIRE	HALD ANNIE ANXIETY	Step Forward
	13	5 HOLIDAY IN CAMBODIA	DEAD KENNEDYS	Chaos
	14	8 LEATHER BRISTLES	STUDS & ACNE G.B.H	Cherry Red
	15	21 RED SWELLER	FLUX OF PINK INDIANS	Clay
	16	3 ALL OUT ATTACK (EP)	BLITZ	Clash
	17	NEW WHEN YOU WERE SWEET	SIXTEEN FURRY BROTHERS & DAVEY ARTHUR	Blue
	18	11 PAPA'S GOT A BRAND NEW	PIG BAG PIG BAG	Y
	19	18 THE RESURRECTION (EP)	VICE SQUAD	Bar City
	20	NEW MR CLARINET	BIRTHDAY PARTY	U&B
	21	25 ARMY LIFE	EXPLOITED	Secret
	22	15 SAETA	NICO	Flakka
	23	NEW STRETCH	MAXIMUM JOY	?
	24	NEW MESSAGE	OBSCURE SPEECH ASSOCIATES	?
	25	19 LAST ROGERS	VICE SQUAD	Sensation 2
	26	NEW STARTURN ON 45 (EP)	STARTURN	Bar City
	27	23 RELEASE THE HATS	BLAST OFF BIRTHDAY PARTY	V-Tape
	28	29 HIGASAKI NIGHTMARE	CRASS	A&D
	29	24 I DON'T WANT TO LIVE WITH	MONKEYS HIGGONS	Crass
	30	NEW EXPLOITED	BARRY ARMY EXPLOITED	Returns to Britain Secret

TAKE 5

The current listening pleasure of a Smash Hits scribe. This issue, **Tim de Lisle**.

- 1. SQUEEZE:** Labelled With Love (A&M)
- 2. ALTERED IMAGES:** Happy Birthday 12" (Epic)
- 3. ROLLING STONES:** Tattoo You (Rolling Stones)
- 4. THE POLICE:** Ghost In The Machine (side one) (A&M)
- 5. HUMAN LEAGUE:** Open Your Heart 12" (Virgin)

FAN CLUBS

Ultravox Info
234 Camden High St
London NW1

Japan
Concessions Ltd
513 Fulham Rd
London SW6

Soft Cell Info
292/3 High St
Lincoln
Lincs LN2 1AL

Human League
PO Box 153
Sheffield S1 1DR

INDEPENDENT ALBUMS TOP 10

TWO WEEKS AGO	THIS WEEK	TITLE	ARTIST	LABEL
	1	NEW STILL	JOY DIVISION	Factory
	2	NEW PRESENT ARMS	IN RUB	UB&G
	3	NEW TOTAL EXPOSURE	LIVE POISON GIRLS	DEP International
	4	1 PRESENT ARMS	LIBWO	2N-TRICK
	5	7 PUNKS NOT DEAD	THE EXPLOITED	DEP International
	6	3 WISE AND FOOLISH	MISTY IN REDS	Secret
	7	1 PENIS ENVY	CRASS	Rough Trade
	8	6 CLOSER	JOY DIVISION	Crass
	9	NEW SCIENTIST	INDS THE WORLD OF THE EVIL CURSE	SCIENTIST
	10	NEW YOU SCARE ME	TO DEATH MARC BOLAN	Cherry Red

PERSONAL FILE CLARE

(of Altered Images)

FULL NAME: Clare Patricia Grogan.
BORN: March 17th, '62.
EDUCATED: Notre Dame, Glasgow.
HIGH SPOT OF EDUCATION: There were very few high spots in my education.
FIRST CRUSH: My Dad.
FIRST RECORD BOUGHT: "ABC" by The Jackson 5.
FIRST LIVE SHOW: The Bay City Rollers at Glasgow Apollo in '74.
PREVIOUS JOBS: Waitress. Nothing else (well, I'm only 19!).
MARITAL STATUS: Single — but hopeful.
PRESENT HOME: Glasgow.
PROUDEST MOMENT: I'm always proud.
HEROES: Winnie The Pooh, Tintin.
HEROINES: Judy Garland, Vera Brittain.
FAVOURITE ACTOR: John Gordon Sinclair, Lauren Bacall.
FAVOURITE FILM: "That Sinking Feeling".
FAVOURITE TV PROGRAMME: "Jim'll Fix It", "Coronation Street".
FAVOURITE CLOTHES: I hate all my clothes.

FAVOURITE FOOD: Everything.
PET HATE: Rehearsing.
TRUE CONFESSION: I'm really 39.
MOST FAMOUS FRIEND: Vaughn Toulouse. Let's keep 'em guessing(!)
SOCKS: Always white.



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THE DOUBLE ALBUM OF '81

Gillan

DOUBLE TROUBLE



A studio album of new songs including the single 'Nightmare'
and a live album recorded at the Reading Festival '81
Released October 30th
See Gillan live all over the UK 43 Date Tour Oct 31st-Dec 22nd

Virgin



ELO

TWILIGHT

The visions dancing in my mind
The early dawn, the shades of time
Twilight crawling through my windowpane

Am I awake or do I dream?
The strangest pictures I have seen
Night is day and twilight's gone away

With your head held high and your scarlet lies
You came down to me from the open skies
It's either real or it's a dream
There's nothing that is in between

Twilight, I only meant to stay a while
Twilight, I gave you time to steal my mind
Away from me

Across the night I saw your face
You disappeared without a trace
You brought me here but can you take me back

Inside the image of your light
That now is day and once was night
You leave me here and then you go away

It's either real or it's a dream
There's nothing that is in between

Twilight, twilight, twilight
I gave you time to steal my mind
Away from me

You brought me here but can you take me back again

With your head held high and your scarlet lies
You came down to me from the open skies
It's either real or it's a dream
There's nothing that is in between

Twilight, I only meant to stay a while
Twilight, I gave you time to steal my mind

Twilight, I only meant to stay a while
Twilight, I only meant to stay a while

Twilight, twilight, twilight, twilight

Words and music by Jeff Lynne
Reproduced by permission Jet Music/April Music Ltd.
On Jet Records

DIRE STRAITS

TUNNEL OF LOVE

Getting crazy on the waltzer but it's the life that I choose
Hey sing about the sixblade, sing about the switchback and a torture tattoo
And I been riding on a ghost train where the cars they scream and slam
And I don't know where I'll be tonight but I'd always tell you where I am

In a screaming ring of faces I seen her standing in the light
She had a ticket for the races, yeah just like me she was a victim of the night
I put my hand upon a lever, said let it rock and let it roll
I had the one arm bandit fever, there was an arrow through my heart and soul

Chorus

And the big wheel keep on turning, neon burning up above
And I'm just high on the world
Come on and take a low ride with me girl
On the tunnel of love

It's just the danger when you're riding at your own risk
She said you are the perfect stranger, she said baby let's keep it like this
It's just a cakewalk twisting baby, yeah step right up and say
Hey mister give me two, give me two now, 'cos any two can play

Repeat chorus

Well it's been money for muscle on another whirligig
Money for muscle and another girl I dig
Another hustle just to make it big
And rockaway, rockaway
Oh rockaway, rockaway

And girl it looks so pretty to me like it always did
Like the Spanish city to me when we were kids
Yeah girl it looks so pretty to me just like it always did
Like the Spanish city to me when we were kids.

She took off a silver locket, she said remember me by this
She put her hand in my pocket, I got a keepsake and a kiss
And in the roar of dust and diesel I stood I watched her walk away
I could have caught up with her easy enough but something must have made me stay

Repeat chorus to fade

Words and music by M. Knopfler
Reproduced by permission Ronder Music Ltd./Straightjacket Songs Ltd.
On Vertigo Records



GIRLS AT OUR BEST!

Happy
Birthday

RULPI

PLEASURE
The First Album
GIRLS AT OUR BEST!

FREE!
Pleasure
Bag
with first
10,000 copies



PLEASURE

S

SINGLES

Reviewed by
Dave Rimmer



ABC: Tears Are Not Enough (Neutron) Against stiff competition, in a fortnight of fine and funky singles, this one wins by a hair. The vinyl debut of the latest in a long line of incredibly hip Sheffield bands, this is a funk attack on all fronts: from the thumb-slapping bass and the pounding percussion to the fluid horn runs and the stropplily soulful vocals. Passionate, intelligent and proud, with a defiant dance rating, ABC inspire optimism for the future of Brit-Funk. Great.



PIGBAG: Sunny Day (Y) And here's another. Following on from their excellent "Papa's Got a Brand New Pigbag", this is heavy on the bass, brass, percussion... heavy, in fact, on everything. The day in question may be sunny, but there's more than a hint of menace in some of the riffs the guitar and horns throw back and forth. The only thing wrong with this irrepressible instrumental is that it ends too soon. Dance rating: frenzied.

SCRITTI POLITTI: The "Sweetest Girl" (Rough Trade) After many moons in hiding, the one-time Do-It-Yourself doodlers return to our turntables with a

smartened-up sound. Sweet, slick, sensual and subversive, this lulls you into thinking it's a simple love song, then niftily undermines the expectation it's just built up. I love it!

BITS AND PIECES: Don't Stop The Music (Island) Sly Dunbar of Sly and Robbie and Tyrone Downie of the Waitlers work wonders with the old Yarborough and People song. Dance rating: deadly.

RANDY CRAWFORD: Secret Combination (Warner Bros) Ms Crawford has no dance factor to speak of but this light, inconsequential ballad no doubt knows its market. Boring.

FUN BOY THREE: The Lunatics (Have Taken Over The Asylum) (Chrysalis) A decidedly odd little ditty from the three ex-Specials: a mess of percussion and middle-Eastern noises with lyrics referring to Reagan, Thatcher and imminent nuclear destruction. Occasionally sounds like the lunatics have actually taken over the recording studio, but does have its own peculiar charm. I can't dance to it.

ANNIE ANXIETY: Barbed Wire Halo (Crass) And nobody could dance to this one. Anguished screaming, odd noises and tape loops of fragments from the radio (it sounds like). What can the Crass Corporation be up to? Interesting and utterly uncommercial. You won't hear this on the radio.

THE POLICE: Every Little Thing She Does Is Magic (A&M) Not every little thing the Police do is magic, though, and this leaves me less than spellbound. Some vaguely interesting percussion and piano builds up into the most obvious of choruses. I tried to dance but dozed off.

HEAVEN 17: Penthouse and Pavement (Virgin); HOT GOSSIP: Soul Warfare (Dindisc) Two more offerings from the British Electric Foundation. With one hand Heaven 17 re-mix the best track off their very wonderful album of the same name. With the other, they produce Hot Gossip doing another song from the album. "Soul Warfare" just sounds like the original with Gossip's vocals instead of Glenn Gregory's, while their own re-mix seems actually to decrease the dance rating by emphasising the wrong bits. Shame. The solution in both cases: get the album.

FREEEZ: Anti-Freeez (Beggars Banquet) Also conventionally disco dance fodder, but jerky and quirky as Freeez try to lose the "bland" tag that their early recordings earned them. Best thing they've done since "Southern Freeez". Pity about the moronic lyrics.

SOFT CELL: Bedsitters (Some Bizarre) This sounds a bit foot-tied after "Tainted Love", but there's a dance factor in there somewhere. The lonely-boy-in-the-city lyrics remind of the Members, but can this really be Soft Cell suggesting people don't have fun in night clubs?



SAXON: Princess of the Night (Carrere) All you'd expect from a Saxon single and more... which is way too much for these ears. Dance rating: crash helmet recommended.

THE SKA-DOWS: Skas On 45 (Cheapskate) Aaaaarrrgh! A medley. I "accidentally" left this behind in the office, but Birch came running after me with it. I tried smashing it with a blunt instrument, but just hit my thumb instead. I threw it out of the window, but a helpful boy scout brought it back. Finally, I gave it to the next door neighbours. They haven't spoke to me since. I didn't play it, though.

PETE SHELLEY: I Don't Know What It Is (Genetic) Some folk hereabouts have gone bonkers over the new Pete Shelley. What I don't know is: why all the fuss? The vocals edge on hysteria, the beat is electronic and insistent, and the result sounds completely ordinary.

ANGELIC UPSTARTS: Different Strokes (Zonophone) Different is the word. Surprise of the fortnight as the boys discover reggae and rope in Denis Bovell to produce it for them. "If reggae's good for him, it's good for me," runs the chorus. Me too. They've even got a dub version on the flip.



STRAY CATS: You Don't Believe Me (Arista) More rhythm and blues than rock and roll, a new (for them) feel that's

reinforced with slide guitar. The change of sound suits, but diminishes dance-floor potential. Not bad.

BOWWOWWOW: Chihuahua (RCA) This is more like it. Helter-skelter bass and percussion with twangy guitar sound and lyrics that include the immortal line: "the Greeks had a word for it". Exactly for what, I'll leave to your imaginations, but with McLaren at the controls you can be sure it's something naughty. A hit.

ULTRAVOX: The Voice (Chrysalis) This is up-tempo, full of pomp, circumstance and their usual classical touches. It's also rather dreary, like a lot of their recent stuff, lacking the melody to match the massed synthesisers. The second track off the new album — they should have left it there.

THE HASSANS: Our Love Will Last For Ever (EMI) In India the Hassans, a brother-and-sister act, sell by the warehouse full and top the charts for months on end. A kind of Asian Abba: young, clean-cut, healthily pretty and thoroughly middle-of-the-road. This sweet and sickly ballad has no dance rating whatsoever.

BUMBLE AND THE BEEZ: Fools (EMI) A reggae band without a drummer but with a violinist. Sounds unlikely? Sounds great! Ex-Steel Pulse singer Michael Riley bangs a bass drum and sings, the rest of them construct an interesting, soft-textured sound. Genuinely unusual, intelligent, and well worth a listen.



THE HONEYMOON KILLERS: Histoire A Suivre (Crammed Discs); VIRNA LINDT: Young and Hip (Compact) Two independent oddities that warrant investigation. The Belgian Honeymoon Killers sound, I kid you not, like a slowed-down B-52's on one side and like a speeded-up Maurice Chevalier on the other. I've no idea who they are. I've no idea who Virna Lindt is either, except that she produced an excellent single called "Attention Stockholm" before this quirky mickey-take of all things fashionable.

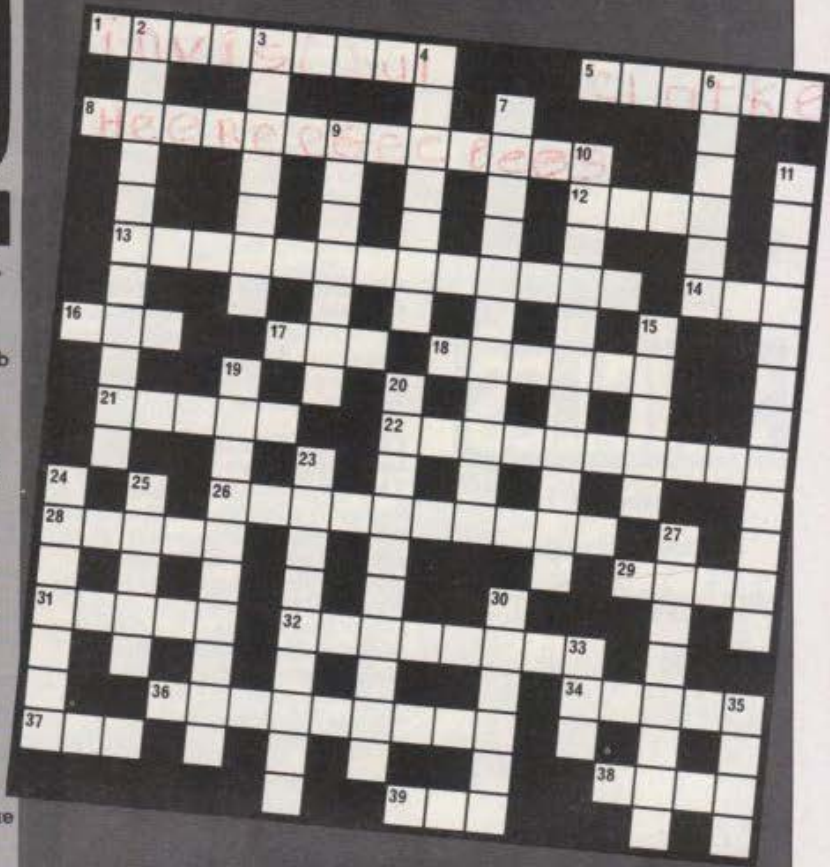
CROSSWORD

ACROSS

- 1 & 39 The first hit from "Ghost In The Machine"
- 5 See 26
- 8 Dobbin, Garry and Norris (3,3,3,4)
- 12 & 3 Former Buzzcock
- 13 The hairy monster (4,3,6)
- 14 & 16 & 38 At which Tina Weymouth and Chris Frantz are the hosts
- 16 See above
- 17 Lydon, Levine & Co
- 18 Michael who's almost a jogger!
- 21 Devil of a label for Department S?
- 22 Still "Sailing" (3,7)
- 26 & 5 Salford rock poet (4,6,6)
- 28 & 33 OMD smash
- 29 & 36 It's from "Dare" and in the charts (4,4,5)
- 31 Zappa or Sinatra
- 32 The Beat in distress!
- 34 Miss Ward of "Ring My Bell"
- 36 See 29
- 37 Form of reggae
- 38 See 14
- 39 See 1

DOWN

- 2 London deems (anag. of DJ, 4,7)
- 3 See 12
- 4 TV crazy man, surname
- 6 & 24 Hollywood heart-throb
- 7 Of "Mule (Chant No 2)" (6,3,2)
- 9 The "Abacab" band
- 10 "Darkness On The Edge Of Town" is one of his albums
- 11 See 23
- 15 James the Grandfather of Funk
- 19 The Jumpin' Jiver (3,7)
- 20 Appeared at her recent London shows dressed in a gorilla costume! (5,5)
- 23 & 11 Did it spoil Toyah's holiday? (7,2,3,9)
- 24 See 6
- 25 Born Feld
- 27 Chart-topping Midlands group who recently announced their break up
- 30 First name of Brixton reggae poet with initials LKJ
- 33 See 28
- 34 They're hiding in "Abacab", mixed up!



ANSWERS ON PAGE 51

1

NEW 7" SINGLE LIMITED EDITION DOUBLE PACK VS 451
RECORD 1
SWEAT IN BULLET NEW REMIXED VERSION
20TH CENTURY PROMISED LAND
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2

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IN TRANCE AS MISSION LIVE HAMMERSMITH OCEANIA

3

SISTER FEELINGS CALL OMD 2
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SIMPLE MINDS



HOLD ME

by B. A. Robertson & Maggie Bell

When you're near me I feel so romantic
When you're far away I'm always blue
If you want me to remain romantic
Here are all the things you'd have to do

Hold me, honey won't you hold me yeah
Hold me, never let me go
Take me, honey won't you take me
Never to forsake me
'Cause I love you so
Thrill me, let your kisses thrill me yeah
Just like you alone can do
Oh hold me, tenderly enfold me
Never try to hold me away from you

Thrill me, baby let your kisses thrill me yeah
Just like you alone can do
Oh hold me, tenderly enfold me oh yeah
Never try to hold me away from you
Baby listen to me don't you try
To hold me away from you
One more time
Don't you try to hold me away from you
Baby listen to me don't you try
To hold me away from you
Two more times
Don't you try to hold me away from you

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On Swan Song Records

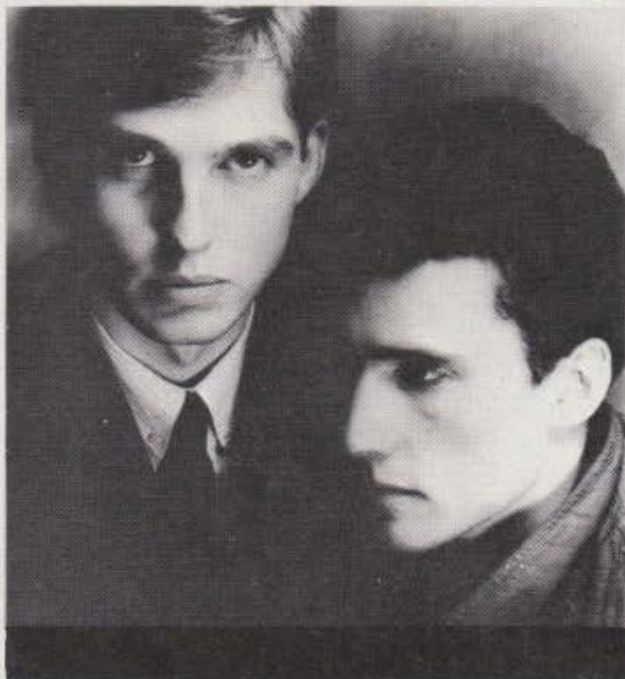


"suffer the children"
Tears For Fears



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& MORALITY



by Orchestral Manœuvres In The Dark

ARCHITECTURE

NEW ALBUM AVAILABLE NOV. 6--DID 12
INCLUDES 'SOUVENIR' & 'JOAN OF ARC'
ARCHITECTURE & MORALITY TOUR:

NOVEMBER

- 7 LANCASTER University
- 8 BIRMINGHAM Odeon
- 9 MANCHESTER Apollo
- 11 GLASGOW Apollo
- 12 EDINBURGH Playhouse
- 14 IPSWICH Gaumont
- 15 LEICESTER De Montfort Hall
- 16 BRIGHTON Dome
- 17 SOUTHAMPTON Gaumont
- 18 POOLE Arts Centre
- 19 HAMMERSMITH Odeon
- 20 HAMMERSMITH Odeon
- 22 NEWCASTLE City Hall
- 24 LIVERPOOL Empire Theatre
- 25 LIVERPOOL Empire Theatre
- 26 HANLEY Victoria Hall
- 28 ST. AUSTELL Cornish Coliseum
- 29 CARDIFF Sophia Gardens
- 30 SHEFFIELD City Hall

DECEMBER

- 1 LEEDS Tiffany
- 2 EAST ANGLIA University

a

ALBUMS

ORCHESTRAL MANOEUVRES IN THE DARK: Architecture And Morality (Dindisc) Hallelujah! OMD are literally back on song, reigning in their more ambitious ideas into concise but varied and imaginative arrangements that actually boost instead of swamp their wonderful melodies and intelligent lyrics. Choral effects galore, mellotrons and sparing guitar all contribute to a distinctive and fuller sound without detracting from the impact, and the result is both four more potential hits besides "Souvenir" and the band's most impressive achievement to date. **(9 out of 10)**

Ian Cianna



LINX: Go Ahead (Chrysalis) The playing is impeccable. From Sketch's looping, lazy bass through David's plaintive vocals to co-producer Bob Carter's perfect melting keyboard work, the accent is on unhurried elegance. But the quality of some of the songs makes you wonder just why this album had to come so hard on the heels of their debut. It's fun to listen to but only half of it really sticks with you. **(6 out of 10)**

David Hepworth

GILLAN: Double Trouble (Virgin) The crunch on this double album comes on Record Two, a live offering cut mainly at this year's visit to Reading and an event which found Ian Gillan in peak razor-voiced form, screaming his way through hard-liners, good-timers and beer-stained blues. The studio tracks on Record One are more mundane while the band (with

the exception of remarkable keyboardist Colin Towns) just fails to spark, let alone catch fire. The live cuts, however, come on like a forest conflagration. Grab a copy and feel warm this winter. **(7½ out of 10)**

Fred Dellar



ELVIS COSTELLO AND THE ATTRACTIONS: Almost Blue (F-Beat) Elvis makes a country and western album in much the same style as John Lennon made a rock 'n' roll album in '74: two great craftsmen offering an appreciation of a type of traditional music they both respect and adore. And only someone of Costello's ability could make it work. A dozen old songs with all the colour pumped back into them, served up as a cool classic country beat overlaid with swooning steel guitars. An LP so seductive that almost every track would make as pure a single as "Good Year For The Roses". Listen in. **(9 out of 10)**

Mark Ellen

MARTHA AND THE MUFFINS: This Is The Ice Age (Dindisc) In which the reshuffled Muffins notch up a huge improvement by turning over the bulk of the songwriting to Mark "Echo Beach" Gane. His talent for melody and unusual lyrics largely remedies the lack of substance, but lack of bite in presentation remains the real problem. There are some interesting effects and seductively spacey instrumental excursions but frequently the album hangs in a curious limbo between transatlantic blandness and more urgent modern ideas. Attractive and intriguing. **(7½ out of 10)**

Ian Cianna



VICE SQUAD: No Cause For Concern (Riot City Records/EMI) Normally it would be cause for complaint if

an album lasted barely half an hour; here one feels positively grateful. Basic isn't the word — badly recorded, 100mph ramalama power-chord chants with vocals from Beki ranting away in her padded cell down the corridor. It's like a cartoon parody of punk that makes you laugh at first but then simply irritates. **(No points — just a Go Faster stripe)**

Red Starr

BAUHAUS: Mask (Beggars Banquet) So musically cold you could use it as a makeshift deep-freeze, so lyrically gloomy it would make a mass funeral seem a bundle of fun. "Mask", like most Dracula movies, just follows on from where the last offering ("In The Flat Field") left off. It's true that Bela Lugosi's friends-in-need forget themselves at times and cut a fair line in frigid funk (try "Kick In The Eye") but mostly it's back to the catacombs, shadows and fluttering bats. Fetch the cross and garlic, Edgar, we may have visitors tonight. **(4 out of 10)**

Fred Dellar



REX SMITH: Everlasting Love (CBS); RACHEL SWEET: And Then He Kissed Me (CBS) Smith is a teen Tarzan with Rachel as his Bo Derek and they duet their "Everlasting Love" hit on both of these routine pop LPs. Rex is good with his shirt off, less good with mouth open. His album is desperately pale, except where he borrows colour from classic covers. Rachel sings fiercely in both flat-out rock and country styles with the help of some pleasantly beefy arrangements. Her power, however, is more of the lung than the soul. **(2 out of 10; 5 out of 10)**

Mike Stand

IMAGINATION: Body Talk (R&B) Imagination have already scored themselves a couple of notable successes this year, with their instantly recognisable hit singles

(included here). If the 45's won you over then this debut album is sure to appeal. It's all there; the haunting melodies, tinkling piano and voices that reach out for notes that others wouldn't dare try for. Their sound is unique, the material is classy and overall the album is faultless. Why they ruin it all with those silly outfits I'll never know. Still, listen don't look. **(8 out of 10)**

Beverly Hillier

JOY DIVISION: Still (Factory) At last — the double album documentary, with or without booklet packaging. Album one consists of high quality unreleased or hard-to-get studio material plus a live version of The Velvet Underground's "Sister Ray" while album two is taken from the band's last ever gig in May 1980. The sound quality here is occasionally dodgy but at over eighty minutes playing time this appropriate memento to the inspiring but tortured sound of a unique and important band will disappoint no-one. **(9 out of 10)**

Red Starr

THE METEORS: In Heaven (Island) A fully paid-up Meteors fan will require the following. First, a fascination for the brisk, ringing sound of '50s rockabilly wedded to a grubby punkish backbeat. Second, a healthy appetite for ghoulish horror movies, vampires and things that go bump in the lyrics. And third, a love of rockabilly madness that extends beyond the now-defunct trend of Summer '81. Passed on all three counts? Well, jump in the deep end as this album's great. **(7 out of 10)**

Mark Ellen



BAD MANNERS: Gosh It's... (Magnet) More good tunes, more good jokes, more exotic rhythms, more sharp insights. My faves are an anthem to a cuddly yob (believed to be D. Trendle) in "Never Will Change", a convincing pop star's lament in "Weeping And Wailing", and a blues epic loosely based on two jars of pickled cucumbers in "Gherkin". With Doug in full flight, the horns as rude as ever and Martin Stewart's keyboards developed to perfections, gosh it's... rather nice. **(8 out of 10)**

Mike Stand

UB40 IN *Present Arms* DUB

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PLAYING IN A
DIFFERENT
STYLE

A DUB LP FROM

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DEP INTERNATIONAL BIRMINGHAM B4 7UB



GARY GLITTER AND THEN SHE KISSED ME

Well she walked up to me
And she asked me if I wanted to dance
Well she looked kinda nice
So I said that I might take a chance
When we danced she held me tight
And I walked her home that night
All the stars were shining bright
And then she kissed me

Each time I saw her
I couldn't wait to see her again
I wanted to let her know
That she was more than a friend
I didn't know just what to do
So I whispered I love you
And then she said she loved me too
And then she kissed me

Chorus
She kissed me in a way
That I'd never been kissed before
She kissed me in a way
That I wanna be kissed for ever more

I knew that she was mine
So I gave her all the love that I had
And someday soon she'll take me home
To meet her mum and her dad
Then she asked to be my bride
And always be right by my side
I felt so happy I almost cried
And then she kissed me

Repeat Chorus
I knew that she was mine
So I gave her all the love that I had
And someday soon she'll take me home
To meet her mum and her dad
And she asked to be my bride
And always be right by my side
I felt so happy I almost cried
And then she kissed me

Then she kissed me
Ooh ooh then she kissed me
Ooh kissed me
Oh someday soon, someday soon
I'll meet her mum, her mum and her dad
And then she kissed me

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14 GREAT TRACKS

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S M A S H · H I T S
THE HUMAN LEAGUE



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Nov/2 Edinburgh Castles
3 Manchester Fagins
4 Birmingham The Locarno
5 Nottingham Rockcity
6 Liverpool The Mountford Hall
7 Sheffield Polytechnic
9 Bristol The Locarno
10 Bunkoff Raquel's*
11 Brighton Top Rank
12 Poole Arts Centre
14 Leicester University*
15 London Lyceum

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RECORDS

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 Human League Motorhead Toyah Beggar & Co Duran Duran Kim Wilde Jacksons Clash Cliff Richard Blondie David Bowie Stevie Wonder Bauhaus
 Spandau Ballet XTC Boomtown Rats Visage Beat Hazel O'Connor Landscape UB40 Polecats Squeeze Kim Carnes Smokey Robinson Japan Thin Lizzy Bob
 Marley Undertones Saxon Police Siouxsie Dexters Tenpole Tudor Shakin Stevens Nolans Soft Cell Eddy Grant Linx Randy Crawford Heaven 17 Godley
 And Creme Joan Armatrading Meat Loaf Ottawan Imagination Pointer Sisters Modern Romance Kid Creole Kirsty MacColl Department S Scars
 Bucks Fizz Graham Bonnett Third World Crass Level 42 Abba Joe Jackson Echo And The Bunnymen Girlschool Kate Bush Bad Manners BowWowWow
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 Odyssey Orchestral Manoeuvres Aneka Altered Images & lots more

THE THIRD ANNUAL

SMASH HITS

READERS POLL

Yes, it's your yearly chance to strike back at all those outrageous reviews and sarky comments and register your vote where it counts.

Think back over 1981 and select the acts who have, in your opinion, really put their mark on the year. Don't rush things. You've only got one vote in each category so make sure you give it to someone who has done something to deserve it.

If you're looking for some inspiration you can consult the panel on the left where we've provided a check list of just some of the names who've featured in these pages during 1981. (Please remember that it's 1981 we're dealing with here and so only records that were released this year qualify for inclusion.)

When you've filled the form in post it to The Poll, Smash Hits, 52-55 Carnaby Street, London W1V 1PF to reach us before November 13th. With a bit of luck the results should come rolling out of the computer in time for Christmas. Birs primed and ready?

Be-gin!

1. BEST GROUP

2. BEST FEMALE SINGER

3. BEST MALE SINGER

4. BEST ALBUM

5. BEST SINGLE

6. BEST TV PROGRAMME

7. BEST RADIO SHOW

8. MOST APPALLING RECORD

9. MOST PROMISING NEW ACT FOR 1982

10. MOST FANCIABLE HUMAN BEING

I hereby promise not to jump up and down and stamp my foot if all the people I've voted for don't come top:

NAME

AGE

ADDRESS

Send completed form to The Poll, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.



Temple Tudor

new single out now

Throwing My Baby Out With the Bath Water

27.10 Queens University, Belfast
28.10 Downtown Ballroom, Dundalk
29.10 C.Y.M.S., Tralee
30.10 Riviera Ballroom, Sligo
31.10 University, Dublin
1.11 Leisure Centre, New Ross
3.11 Pavilion, Ayr
5.11 The Venue, Aberdeen
6.11 Night Moves, Glasgow
7.11 Nite Club, Edinburgh *2shows
8.11 Gaskins, Middlesboro
9.11 Tower, Hull
10.11 University, Manchester
11.11 Polytechnic, Newcastle
12.11 Lyceum, Sheffield
13.11 University, Birmingham

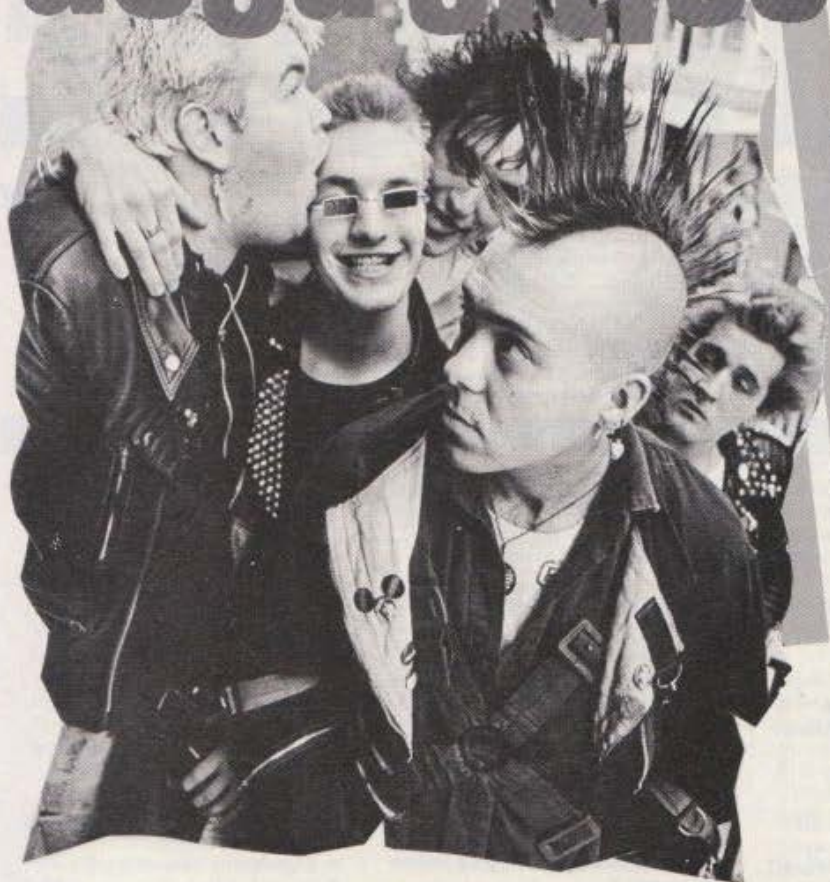


14.11 Leisure Centre, Huddersfield *2shows
16.11 Porterhouse, East Retford
17.11 Polytechnic, Trent, Nottingham
18.11 University, Durham
19.11 Warehouse, Leeds *2shows
20.11 University, Loughborough
21.11 Pavilion, West Runton
23.11 Arts Centre, Poole
24.11 Rock Theatre, Chippenham
25.11 Top Rank, Brighton
30.11 Top Rank, Reading
1.12 Top Rank, Cardiff
2.12 Top Rank, Plymouth
3.12 Chequers, Barnstaple
4.12 400 Ballroom, Torquay
7.12 Hammersmith Palais

buy 129

stiff

dead cities



THE EXPLOITED

Dead Cities

Filled up with aggression
I'm gonna smash your television
Saturday night you watch TV
Saturday night does nothing for me

Chorus

Dead cities, dead cities
Dead cities, dead cities

See the man in the electric chair
Beat him up and shave his hair
There is no future to behold
In the city of the dead you'll be there

Repeat chorus

I'm getting wasted in this city
Those council houses are getting me down
Go up town see who's there
There's nothing to do it's getting me down

Repeat chorus

Snarling and gobbing and falling around
Really enjoying the freedom I've found
Mate's beside me lying on the ground
Ears are bursting with the volume of sound

Repeat chorus to fade

Words and music by Duncan/McCormack/Campbell
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On Secret Records

STAR TEASER

THE MULTI-COLOURED POP SHOP

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 51.

AL GREEN
ANDREW GOLD
BARRY GOLDBERG
BARRY WHITE
BLACKFOOT
BLONDIE
BLUE JAYS
BLUE OYSTER CULT
COFFEE
CREAM
DEEP PURPLE
DENNIS BROWN
FLAME

GREENSLADE
GREYHOUND
JAMES BROWN
KALEIDOSCOPE
KING CRIMSON
LIQUID GOLD
NEW RIDERS OF THE
PURPLE SAGE
ORANGE JUICE
PINKERTONS ASSORTED
COLOURS
PINK FLOYD
RAINBOW

RED CRAYOLA
RED SOVINE
ROUGE
RUBY
SILVER CONVENTION
SMOKIE
STRAWBERRY ALARM
CLOCK
TANGERINE DREAM
YELLOW DOG
YELLOW MAGIC
ORCHESTRA
WHITESNAKE

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

JULIAN COPE

READERS' Q&A

Julian Cope faces his fanmail Delivery: Ian Cranna Development: Virginia Turbett

Dressed in black overalls and sporting a pretty drastic haircut (which he himself is terribly self-conscious about) Julian Cope takes time out from recording the new Teardrop Explodes album, "Wilder", to answer the stack of questions provided by Smash Hits readers.

Despite the pressures of an eventful and occasionally trying year, he's as warm, open and over the top as ever in his highly likeable way. It's not long before the superlatives start to flow . . .

Q: Were you really a bouncing baby?

(Tristan Lacy, York)

A: Yes! I was late, 8½ lbs., the longest baby in the village — 26 inches or something. Although "I was a bouncing baby" wasn't referring to me — it was

supposed to be referring to Jesus Christ!

Q: As you were born in Wales but brought up in Tamworth, are you Welsh or English?

(Lyn Scaplehorn, Liverpool)

A: Welsh during the rugby season and English during the football season! My cousin used to be the captain of Wales when I was really young — Brian Price — so I've always been totally pro-Wales. Normally I'm totally pro the underdog but not in that case.

Q: What's your first childhood memory?

(K. Preston, Wolverhampton)

A: Wow. (Long pause.) My most vivid childhood memory was finding that I'd got a brother —

that was when I was four and a half — the memory of thinking he was going to be the same age. I remember I was at my grandmother's and I was crashing two Dinky toys against each other. My father came in and said, "Jonathan's here," and I went, "Great!" We went back to my parents and they took me upstairs, and I looked at it and I was really pissed off about the whole thing! And I just went out and played.

Q: Did you get on well with your brother when you were younger?

(E. Gant, Acton, Suffolk)

A: Very well. He's great. We've got a very individual sense of humour which is reserved specially for each other.

Q: Were you brainy at school and what was your favourite subject?

(Mark Williams, Rotherham)

A: I was always classed as the

big potential one but my reports went downhill from excellent in the first year to terrible by the fifth form. Conduct went from very good in the first year to "confidently noisy" in the fifth form. Favourite subject? English and History.

Q: Have you got a middle name?

(Lorraine Richardson, St. Helens)

A: Yeah — David.

Q: What was your nickname at school?

(Jackie Moran, Smethwick)

A: Copiel

Q: Do you still look in car windows to see if your hair is alright?

(Fiona Corfield, Manchester)

A: All the time! I still look in car windows. Then, because I have to stoop to look in, I look round to make sure there's no police cars around thinking I'm going to steal the car! There's a lyric in



"O.K., I'm ready. Where are they?"



"What? All that lot?!"



"Here's a weird one."

"Treason" — "Mirror-hopping days are a course reaction" — that's what mirror-hopping was.

Q: Do you prefer red or green apples?
(Elizabeth Downs, Blackpool)
A: Green, def-o.

Q: If your flat was on fire and you only had time to save one or two things, what would they be?
(Lorraine Sutton and Ruth England, Clay Cross, Derbyshire)
A: My records — every one of them! As an entity. It's ridiculous — I'm just besotted with my records.

Q: What colour is your bedroom?
(Ruth Sargent, Nottingham)
A: It's dark, wherever my bedroom is, it's always very dark. I always put the wardrobe over the windows. I always have one light on in the corner, and it's always complete night time!

Q: What do you have for breakfast?
(Julie Wanless, Whitley Bay)
A: A glass of milk to begin with, bacon, two eggs, two rounds of toast, two cups of tea — always. Every day, always. And breakfast is always the first meal of the day whether it's six o'clock — it's still breakfast!

Q: What was your favourite TV programme when you were young, and what is it now?
(Louise Adams, Birmingham)
A: When I was young it was "Thunderbirds". I used to be a big "Coronation Street" fan but I haven't been able to watch much TV recently. I would say just old films, because if it's anything that's on regularly I don't see it, so I just end up getting pissed off at missing it all the time.

Q: Have you solved the Rubik cube yet?
(Gillian Scott, Aberdeen)
A: No way! No, no, no — there are certain fashionable things that I don't go in for, like Asteroids, Rubik cube . . .

Q: Now that you're officially a "Sting-challenger" (Julian: "Oh God!") does this worry you and do you think it could affect the quality of your music?
(Janet Cronin, Bishop's Stortford)
A: No, because I've got this self-destructive force in me, which cuts my hair, means that there's not too many problems about that. Like when everything becomes too serious, that side of it, I usually do something that hams the whole thing up.

Q: What do you think of the new medley craze, e.g. Starsound, Tight Fit, Gidea Park etc?
(Andrew Wilson, Clapham, London)
A: I think it's the musical abomination of all time. I really think it's disgusting. I think it's so crap that I don't even think people like Tenpole and Squeeze doing joke versions is reasonable.

Q: What do you think of this new "Psychedelia" revival?
(Laura, Aldershot, Hants)
Misguided. I think there's a difference between influences and fashion.
I find it kind of annoying that us and The Bunnymen in particular have spent the past two years denying that we're part of a psychedelic revival when eventually in London a load of ex-mods — who at the time were slugging us off for being hippies — decided, oh it's now fashion to be psychedelic. So they're doing things like "Venus" by Shocking

Blue. If they were gonna do psychedelia I'd still be pissed off, but they're not even doing psychedelia.

Q: Which groups do you like from the present times?
(Miranda Harvey, Whitstable, Kent)
A: Joy Division, The Fall, early Pop Group. From the actual present time, the first two tracks on "Heaven Up Here" I think compare with anything ever recorded. "The Sweetest Girl" by Scritti Politti — that's really lovely. All sorts of things — it's not a period of greatness but it's a period of a lot of good things.

Q: Would you ever consider working with Ian McCulloch and Pete Dinklage again?
(Linda Arnold, Stafford)
A: We thought about it. We'd never work as three; there's never been a period for at least a year and a half when all three of us are in the same room. The closest was when we were all rehearsing in The Ministry Of Love about five weeks ago, and there was a kind of tension!

Q: At Christmas time, do you have an artificial tree or a real Christmas tree?
(Anne-Louise Collett, Taunton)
A: A real tree! A large real tree. Christmas is like a really big deal. I really love Christmas.

Q: Do you consider yourself a poet or a lyricist?
(Julie Cornell, Portsmouth)
A: A lyricist, very much. I write songs all different ways, as many different ways as possible, but whenever I write lyrics I write them with a melody in my head.

Q: Which has been your favourite song you have recorded and why?
(Kerry Massarella, Poole, Dorset)

A: "Strange House In The Snow" because it was done in the . . . let's say our most untogether state! It was done with so much expectancy — I always felt that it was more than a 'B' side. I really love that song — there's a million and one things going on. And also I got to play viola on it instead of bass which always made it a bit more special for me.

Q: Why did you change the sleeve and track listing of the LP "Kilimanjaro"?
(Ian Hartles, Redditch, Worcs)
A: Two reasons. The sleeve on the first one was done at time when I was at a completely low ebb. It was kind of a conglomerate idea and the initial sleeve was one of the worst I've ever seen. It was our fault — they'd given us control and everything.

So for ages it was preying on my mind. When "Reward" was a hit I said, look — is there any chance of getting it repackaged? So they said, OK — if you let us put "Reward" on it, we'll let you repackage it. Which was a compromise but in actual fact it's going to be remembered as a lot better album.

Q: Seven of the tracks on the remixed "Kilimanjaro" were released as singles. Was it your intention to release so many?
(Linda Cunniff, Wigan)
A: A first album is almost like a compilation — you've gotta do that. I wasn't trying to rip people off. As a big record buyer in any case, I know that in a similar situation I would have bought the album in any case.
So for the people I knew were gonna re-buy it, I thought are there any mixes on that album



"I'm above this kind of thing."



"This'll do wonders for my image."



"After the next question let's stop for tea."

JULIAN COPE READERS' Q&A

From previous page

which we could give them better? "Went Crazy" ended up a better mix. "Treason" was remixed, "Drowning" was remixed. "Poppies" and "Books" were toughened up and it was a different version of "When I Dream", the version where I play very low synth at the end, which I'd always wanted to come out.

Q: What do you think of "I Can't Get 'Bouncing Babies' By The Teardrop Explodes" by The Freshies?

(Ray Joyce, Co. Carlow, Eire)

A: I thought it was like Gilbert O'Sullivan. I thought it was OK — a nice thing to do — but it wasn't as good as I thought it should be.

Q: Did you get the tune for "Passionate Friend" from the "Trumpton" theme music? No offence meant.

(Alison Kelly, Bamham, Sussex)

A: "Trumpton" music??? (Hums it). I don't think so but maybe . . . Those kind of kindergarten tunes are always very strong in my head. Perhaps, very definitely perhaps! (Laughs).

Q: Can you suck your big toe?

(Karen Lightfoot, Warrington)

A: Uh uh. No way. Not even close to it.

Q: Texteth: your feelings?

(R. Johnson, Woking, Surrey)

A: Total understanding for why it happened. Because the police really haven't got a clue what's going on — they really haven't, to the point where you walk down Princes Road looking slightly strange and the police will go past and shout "Twat!" at me out of Panda cars. And to think they're supposed to be protecting you is obscene. And we had snipers sniping at our windows for like six months and we went numerous times to the police station, and they were too busy making sure that the average drunk didn't get out of hand. The real obscenity was that it was people reacting within their own area.

Q: Do you live around Texteth?

(Gill, Widnes, Cheshire)

A: I live in Texteth. It all happened within — like between 200 yards was the closest it got to our flat, and I'd say half a mile was the furthest it got from our flat.

It was so sad. That's why I can't write social conscience songs . . . You can write songs that are even personal songs, personal politics songs, but I can't be dogmatic about it. It's pop music and ultimately you're making money out of it, and it's just a gross thing to do. It's not as



if I don't care — it's just that I wouldn't even know what angle to approach it from.

Q: What tragedy beset your leather flying jacket, and have you found any article of clothing fit to take the place of this treasured possession?

(Mary Singer, West Chiltington, Sussex)

A: The leather jacket suffered a lot on the American tour through heat, too much wearing on stage, sweat, etc., but Pete — a friend of mine — fixed it for me. It's been put to rest for a little bit — I think it was getting a bit over-exposed.

Q: Where do you get your clothes from?

(Louise Gooch, Upper Poppleton, York)

A: From everywhere. Anything extreme is cheap. Mainly jumble sales, thrift shops, weirdo department stores, anything.

Q: If you worship Scott Walker so much, why did you say that you would never like to meet him in real life?

(Elizabeth Mills, Dromore, Co. Down)

A: I've no desire to meet people I'm into — no desire at all. I don't want anybody to have to act the way I expect them. I mean, I'm

wrong for expecting anybody to act in any particular way. So if I'm pissed off about it, it's my fault.

Q: What's your cat called and what breed is it?

(Lisa Hopkins, Kingswood, Bristol)

A: It's called Biddy Boo (laughs), and it's a kind of tabby.

Q: How old were you when you first took an interest in pop music?

(Helen Gering, Gosport, Hants)

A: Thirteen. I went from The Jackson Five's "ABC" album to Creedence Clearwater Revival's "Cosmos Factory" to, believe it or not, Can!

Q: Was it your lifelong ambition to become a lead singer in a pop group?

(Simon Edwards, East Didsbury, Manchester)

A: Uh huh, very much so. Not so much on the glamour level, more on just the position of writing songs and articulating ideas to people.

Q: What would you be doing now if you weren't a pop star?

(Helen Johnson, Whitby, South Wirral)

A: I wouldn't be doing anything else actually because . . . I just

don't think The Teardrop Explodes wouldn't have happened. Because if it hadn't got to this stage, I'd still be doing something that would be getting to this.

Q: How much does your group and music mean to you?

(Sarah Lashmar, Swindon, Wilts)

A: Everything!

All those readers whose questions are quoted will be receiving an autographed copy of the new Teardrop single as soon as it's released.



"WAAHHH!!!"



Gillan

NIGHTMARE

I've got to travel tonight
 Get on the first available flight home
 There's someone hot on my tail
 Who's blowing up a maze of a gale
 I'm all tied up with bad news
 That's heading my way oh yeah
 I just can't breathe
 There ain't no place I can stay

Chorus

It's a nightmare
 It's a nightmare
 She just won't let me out of sight
 It's a nightmare
 It's a nightmare
 She's laughing in the dead of night

This place is hotter than hell
 I don't believe the feeling in here
 I know I'm running away
 But I can't live my life in fear
 I can't look back
 'Cos I know you're standing right there
 Getting clean away
 'Cos you make me feel so scared

Repeat chorus

I'm all tied up with bad news
 That's heading my way oh yeah
 I just can't breathe
 There ain't no place I can stay

Repeat chorus to fade

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26th	ABERDEEN	Capital
27th	GLASGOW	Tiffany's
28th	EDINBURGH	Odeon
29th	BRADFORD	Tiffany's
30th	LIVERPOOL	Royal Court Theatre

NOVEMBER

1st	READING	Top Rank
2nd	PORTSMOUTH	Guildhall
3rd	EXETER	University
4th	BRISTOL	Colston Hall
5th	SHEFFIELD	Lyceum Theatre
6th	CAMBRIDGE	Cambridge Corn Exchange
7th	IPSWICH	Gaumont
8th	LEICESTER	De Montfort Hall
10th	BRIGHTON	Centre Brighton
11th	HAMMERSMITH	Odeon
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Rod Stewart TONIGHT I'M YOURS (Don't Hurt Me)

I can tell by the look in your eyes
You've been bored for a long long time
You need love and so do I
Let's turn it all around

I don't want an everlasting thing
I don't care if I see you again
So grab your coat and honey tell your friends
You won't be home
You won't be home
You won't be home

Chorus

Tonight I'm yours
Do anything that you want me to
Don't hurt me, don't hurt me
Tonight I'm yours
Do anything 'cos I want you to
Don't hurt me, don't hurt me

I don't really want to challenge you
Marry you or remember you
I just want to make love to you
For twenty four hours or more or more

I'm only looking for a fantasy
An interlude from reality
Don't want nobody trying to rescue me
So rock me babe
Rock me babe
Rock me, rock me

Repeat chorus

And tomorrow morning we won't cry
You go your way honey I'll go mine
I'm the one who didn't waste your time
Remember me this way

And if you never see my face again
Think of me as a permanent friend
The one who loved you like a hurricane
Then disappeared, disappeared, disappeared

Repeat chorus and ad lib to fade

Words and music by Stewart/Cregan/Savigar
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Music Ltd. On Riva Records



Olivia Newton-John



• P H Y S I C A L •

I'm saying all the things that I know you'll like
 Making good conversation
 I got to handle you just right
 You know what I mean

I took you to an intimate restaurant
 Then to a suggestive movie
 There's nothing left to talk about
 Unless it's horizontally

Chorus

Let's get physical, physical
 I wanna get physical
 Let's get into physical
 Let me hear your body talk, your body talk
 Let me hear your body talk

Repeat chorus

I've been patient, I've been good
 Tried to keep my hands on the table
 It's getting hard this holding back
 You know what I mean

I'm sure you'll understand my point of view
 We know each other mentally
 You got to know that you're bringing out
 The animal in me

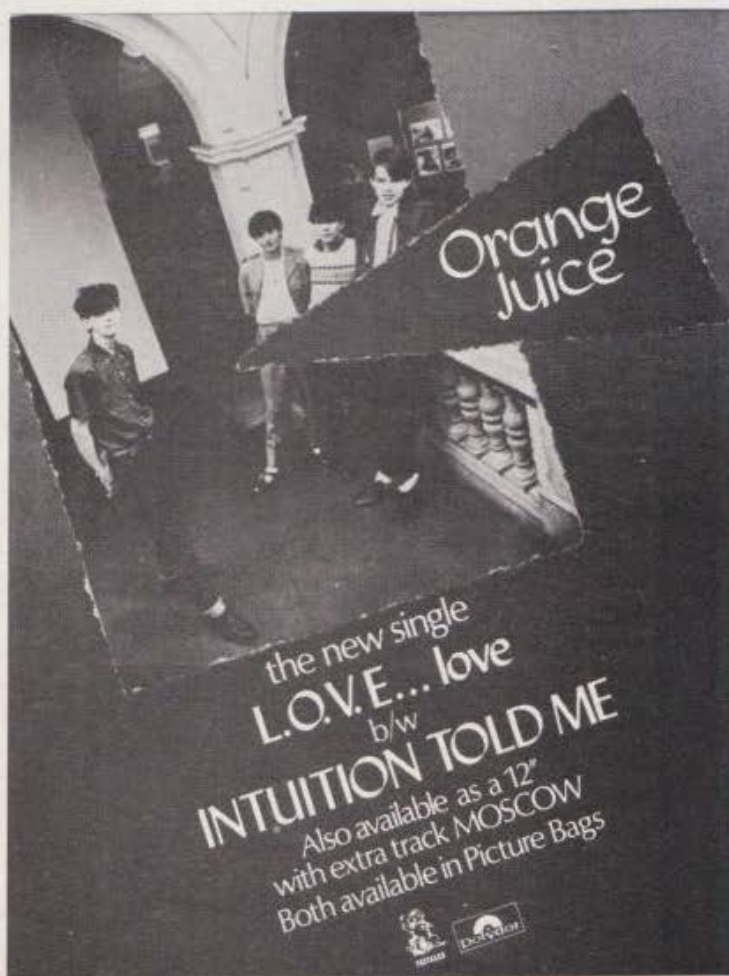
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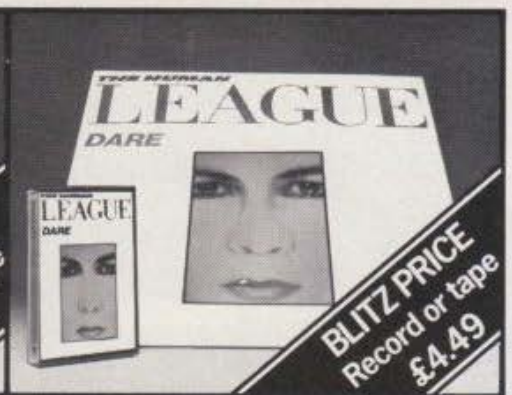
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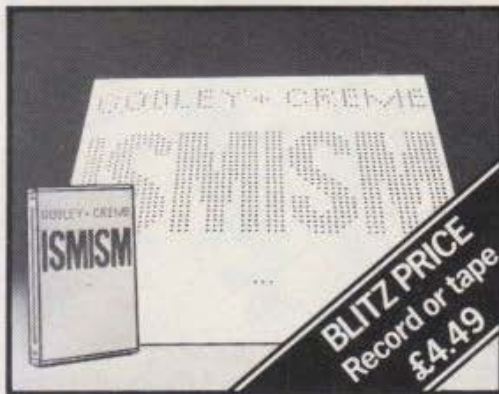
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It's a dirty story of a dirty man
And his clinging wife doesn't understand
His son is working for the Daily Mail
It's a steady job, but he wants to be a paperback writer
Paperback writer
Paperback writer

It's a thousand pages, give or take a few
I'll be writing more in a week or two

I can make it longer if you like the style
I can change it round and I wanna be a paperback writer
Paperback writer

If you really like it you can have the rights
It could make a million for you overnight
If you must return it you can send it here
But I need a break and I wanna be a paperback writer
Paperback writer
Paperback writer

Repeat to fade

Words and music by Lennon and McCartney
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On Parlophone Records.

JAPAN BOYS

"THE QUESTION we always used to get asked," reflects Japan's Mick Karn as he leans back on a chintzy pink couch in the living-room of his South Kensington abode, "was 'why do we wear make-up?' We were just longing for the day when no-one would ask us that any more. Just recently I realised that it's been quite a while since anyone has asked us that. It's almost the opposite now: like 'why don't we wear more make-up?'"

David Sylvian reclines next to Mick. "People," David continues a trifle wearily, "will soon start asking us why we're *still* wearing make-up when everyone else has stopped. It's OK now, while we almost fit into what's going on, but once that's died out . . . then people will start saying we're out of date again."

Though it's tempting to say that Japan have finally arrived, it seems truer to say that they've always been there. What has arrived is the right context for what they do. As David puts it: "There's a period going past us at the moment that may make us look as though we're in fashion."

NO SMALL irony, then, that "Quiet Life" is an old track re-released by Hansa, a record company from which they've now departed. When the disc first slunk into the lower reaches of the top forty, Japan's main reaction was "surprise". The record had already stuck its head in the bottom end of the chart a few weeks previously and then promptly ducked out again.

"For me," Mick reflects, "it feels as though we've been going a hell of a long time and had a lot of singles out. Now that this one has finally done something, it's just like a numb feeling, zero. I thought I'd feel a bit of resentment at least. But . . . absolutely nothing."

And the worst of it is: the new material is so much better.

ARRIVING OUTSIDE Mick's flat just as he and David roll up in a car, we are ushered upstairs and shown into a living-room strewn with Mick's sculptures and curios

picked up in Japan. Yuka, a Japanese friend of Mick's, serves up scented tea in thin china cups. All of a sudden it seems like some horribly appropriate Japanese tea ceremony, a little piece of Tokyo just off the Gloucester Road. Though the feeling soon passes, Japan looms large in the conversation.

Their first album went gold there, and the band found themselves selling out the 11,000-seater Budokan in Tokyo for two nights while back home they were still having difficulty getting gigs in sordid little venues like London's Marquee. They're so popular there that when Mick was invited to do a sculpture exhibition in London's Hamilton Gallery, the news was broadcast on Japanese national TV. I wonder whether their Japanese success, which keeps them in readies for about eight months of the year while they slog away at other markets, had anything to do with their name.

The opposite seems to be true. Their record company in Japan didn't want to release their



PIC. MARK RUSHER

album at first until they changed their name.

"I can't imagine," Mick remarks drily, "a band from Japan called England doing very well in this country." It wasn't until the album started doing well on import that the Japanese company decided to release it.

The name was chosen, Mick recalls, "in desperation. Minutes before our first appearance we realised that we should have a name. Dave suggested calling it Japan for the time being until we could think of something better. I liked it. The rest of the band didn't. But the name stuck."

ESE

David Sylvian and Mick Karn stretch out on the sofa and enjoy their new-found British success. Budge up, says Dave Rimmer



PHOTO: JILL RUMANSKY

JAPAN (l-r): Richard Barbieri, Mick Karn, David Sylvian & Steve Jansen.

THAT FIRST gig was in June 1974 at a South London college. How did they go down? "Awful," smiles Mick. "Terrible. After that gig we virtually locked ourselves away and just rehearsed and rehearsed." One reason being that they couldn't play to save their rouged and powdered skins; another that, quite simply, they didn't enjoy gigging.

Avoiding gigging until they felt ready to do it the way they wanted to is one of the ways Japan ducked out of Rock Traditions — "doing things because you feel like you have to, that it's part of your apprenticeship." But because of doing things the wrong way, Japan got other kinds of stick too.

"We started doing interviews for hairdressing and women's magazines and things like that," David continues, "and people think if you're doing things like that then you can't afford to be taken seriously. People are

brought up with a certain attitude and it takes a long time before you can change that."

Japan feel that's why it's taken so long for them to make it; they weren't willing to "conform to the latest fashion", or make minor adjustments to their act that would suit the public, the press or television.

"When we started, our PR people tried to get us on television," David offers as an example. "But people said we were too visual, which is a pretty ridiculous statement." So they could have toned down their look and maybe got on the small screen. But they didn't. To their disgust, they also got a few album reviews which didn't actually talk about the music at all. "It isn't unusual," remarks David stoically. "It just goes to show how much the appearance of a band matters."

To a band who formed "just so we could keep working

together", relaxed enjoyment and the avoidance of stress are, along with making enough money to support themselves comfortably, the most important priorities. Japan are very close. Old school-friends, Mick and David have known each other for about nine-years. As for the rest of the band, drummer Steve is David's brother, and Richard the keyboard player is another old school-friend whom they had lost touch with, met again, and realising how well they got on, asked to join even though he couldn't play anything at the time.

"We prefer amateurs to professionals," adds David. "It's an idealistic way of working; it doesn't always work, but when it does it lasts a long time."

It's worked for Japan for seven years now.

WHEN QUESTIONED about their music and current fashion, Japan

are quick to deny any influences. They claim not to listen to the radio or go out much. The only records that David says he's heard recently are three that Virgin, their current label, gave him: Devo, John Foxx and the Human League. He likes the Human League one best.

And while there's still some truth in the old appraisal of them as a lavish Roxy rip-off (especially with David's Ferry-ish vocals), the more you listen to any particular track, the less true that seems. But what the hell. Anyone who bothers to listen to their forthcoming single, "Visions of China", and the very Chinese-influenced album that follows it, is going to be pleasantly surprised. I was.



U2

GLORIA

I try to sing this song
 I, I try to stand up but I can't find my feet
 I try, I try to speak up but only in you I am complete

Gloria
 In te domine
 Gloria
 Exultate
 Gloria, Gloria
 Oh Lord, loosen my lips

I try to sing this song
 I, I try to get in but I can't find the door
 The door is open, you're standing there, you let me in

Gloria
 In te domine
 Gloria
 Exultate
 Oh Lord, if I had anything, anything at all
 I'd give it to you
 I'd give it to you

Gloria
 In te domine
 Gloria, Gloria
 (Repeat above to fade)

Words and music by U2
 Reproduced by permission Blue Mountain Music
 On Island Records

THE CURE

● CHARLOTTE SOMETIMES ●

All the faces and the voices blurred
 Changed to one face
 Changed to one voice
 Prepare yourself for bed
 The light seems bright
 And glares on white walls
 All the sounds of Charlotte sometimes
 Into the night with Charlotte sometimes

Night after night she lay alone in bed
 Her eyes so open to the dark
 The streets all look so strange
 They seemed so far away
 Charlotte did not cry

The people seemed so close
 So playing expressionless games
 The people seemed so close
 So many other names

Sometimes I'm dreaming
 Where all the other people dance
 Sometimes I'm dreaming
 Charlotte sometimes
 Sometimes I'm dreaming
 Expressionless the trance
 Sometimes I'm dreaming

So many different names
 Sometimes I'm dreaming
 The sounds all stay the same
 Sometimes I'm dreaming

She hopes to open shadowed eyes
 On a different world
 Come to me scared princess
 Charlotte sometimes

On that bleak track
 See the sun is gone again
 The tears were pouring down her face
 She was crying and crying for a girl
 Who died so many years before

Sometimes I dream
 Where all the other people danced
 Sometimes I dream, Charlotte sometimes
 Sometimes I dream
 The sounds all stay the same
 Sometimes I'm dreaming
 There's so many different names
 Sometimes I dream
 Sometimes I dream

Charlotte sometimes crying for herself
 Charlotte sometimes dreams a wall around herself
 But it's always with love, so much love
 It looks like everything else of Charlotte sometimes
 So far away glass sealed and pretty
 Charlotte sometimes

Words and music by Smith/Tolhurst/Gallup
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Letters

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DEAR SMASH Hits,

I used to be conceited — but now I'm perfect! I'm on a seafood diet — I see food and I eat it! I used to be a werewolf — but I'm alright noooooooooow! I used to be apathetic — but now I don't care!

By the way, I have a tendency to get on people's nerves . . .
Luggy of the Worcester 20.

Really? How come?

DEAR "TISWAS",

The answer to your competition is half a pint of vinegar and a Kojak wig. Please send me my prize of two self-adhesive Shakin' Stevens rubber knee-caps.
Ruth Maypond, Basildon.
P.S. Have I got the right address?

No. And next time put a stamp on.

IF MUSIC be the food of love, could the music press be described as "indigestion?"
Diane Wilson, Paisley.

I think I'm getting one of my headaches.

HERE, FOR your listening pleasure is my Culinary Top 5.

1. "Prince Chow Mein": Adam And The Ants.
2. "So This Is Raw Mince": Linx.
3. "Mad Ice Creamer": The Creatures.
4. "It's A Hard Egg": Bonnie Tyler.
5. "Bohemian Raspberries": Queen.
Julian Cope's Navel.

Just one, that's all I ask. One serious letter! Oh, go on. You know you can do it. Oh, please (sounds of sobbing, off) . . .

DID YOU know that the first line of the fab Gary Numan track, "Listen To The Sirens", is *'Flow my tears, the new police song'*, and the title of a book by Sci-Fi writer Philip K. Dick is "Flow my

tears', the policeman said".

Got you there, Gaz!
Fang, Swindon.

This is the stuff.

READING MY copy of "Smash Hits" (October 1), I was disgusted with your reviews. As a loyal Gary Glitter fan I was not at all pleased at him being referred to as "the bacofail bulk". Nor to his string of hits being "miracles". He got to the top through years of hard work unlike most of the over-hyped, mindless, zombie-like uniformity of today's idiot-pleasing music, and cretins like Ian Birch can find nothing better to do than kick a man when he's down. Birch should leave bitchy comments like that in his handbag.
Louise Roberts, Cornwall.

Birch is none too chuffed at being called a "cretin", either. And you leave his handbag out of this.

MY, HOW people's attitudes change!

It was 1979 and I was on my way into town to meet a mate and I passed a group of girls on the corner by the cinema. "Look at that poofster!" they shouted. They pointed, they laughed, they ridiculed. A boy wearing make-up? Must be a poof. Stands to reason, dunnit?

Then along comes the '80s and suddenly you can't move at the make-up counter at Woolies for fellas and millions of blokes are walking around looking like they've taken a nap in the middle of the road when the Council were re-touching the white lines.

And what of the groups of girls by the cinema? "I don't half fancy these futurist blokes, don't you?"

"Oh, yeah. Lovely make-up. They're so hunky, aren't they?"

Make your minds up, girls! Poofs or hunks? Max Factor or manly chest-wigs? My, how people's attitudes change!
David, Essex. (that's David from Essex, OK?)

That's girls for ya. Can't live with 'em, can't live without 'em. (This week's little pearl of wisdom.)

I'M SICK to death of seeing these tiny-minded zombies walking round dressed exactly the same, trying to be different. Can they really only afford to have half their hair cut? And why on earth are boys turning to frilly blouses? Do they really expect the rest of us sane people to walk around with our eyes closed so as not to see this hideous sight?

Tell me, what is going to happen when this barmy cult's popularity begins to fade? Will they all turn themselves into the nearest loonybin (where they belong anyway), or will they all dance around a bonfire at midnight burning all their "frillies"? And who was Lady Di to dictate fashion anyway?

I don't follow Barry Manilow, The Nolans, Abba or any of these "Sunday School Singers". I'm me. I do have likes and dislikes about music and cults but would never go as far as to dress like my idol.

Have you ever tried looking like Meatloaf?
Karen Clover (Anti-Poser), Birmingham.

Not me, personally, no. Still, maybe people do. Depends how much you feel about your heroes, and how you like to express it. In the words of Confucius: One man's Meatloaf is another man's Spam bap.

IS WALES still a part of Britain?

Recently I've had my doubts. A lot of famous and not-so-famous bands set out on what they call "British" tours. This is not unusual, except that the majority of these bands fail to play any gigs in Wales.

Take Linx, for example. They start a "British" tour next month, yet the nearest they come to Wales is Bristol. I can understand very popular bands like The Police or the Ants not being able to find venues big enough to hold the number of people who'd turn up, but then again they could combat that by playing more than one night at the venue.

I'm pretty sure that Welsh people — as well as Scottish and Irish — quite often have the same sort of problems and feel the same way.

Gayle Edwards, South Wales.

I'm pretty sure you're right. Take this beezee bi-weekly FREE £5 RECORD TOKEN and get yourself the new Linx LP (if you still think they're worthy of your vote).

MY 16-YEAR old daughter buys "Smash Hits" and I always read it, especially the Letters. Do you think anything can be done for me, or will I grow out of it?

Worried 34-year-old Mum, Mansfield.

P.S. If you sent me a £5 Record Token I'd buy Cliff's new LP. Is there any hope for me at all?

Not a lot.

LOOK! I'VE got one! A pic of Simon Le Bon showing his peggies. Good, eh? I took it in Pip's, Manchester, all on my own, but I must be honest with you, I was actually focussing on a friend stood on Simon's right but I missed (sorry, Saul).

You can keep the photo and I won't even ask for royalties, but could you please let me plug a new club opening in Manchester called Le Club de Dance?
Linda Carney, Manchester.



Thanks to all the other entries in the "Proof That Le Bon Can Smile" Comp. This is the winner. Not exactly an ear-to-ear job, but it's a start.

"THE DEVIL damn thee, Black, thou cream-faced loon!"

Y'see, even Shakespeare likes Duran Duran!
Ruby Conn, a friend of Colleen Yoghurt's.

None of my business, Rube, but I think you're mixing with the wrong sort of people.

I AM 15 years of age. I've been playing the violin and piano for many years and have reached grade 5. I've been reading your magazine for some time now and I see that, in your writings, you accommodate all the dreadful noise that one finds in the charts today.

However, you cannot find room for the tasteful music of which I am a fan (and being a music 'O' level student, one needs to hear music, not noise). I am 'into' such orchestras as The UK Subs, The Exploited, Anti-Pasti and, now and then, a little symphony by those artists Crass.

Now, come on. Make a little effort for once. Write something about the Subs instead of writing stupid articles about such noise pollutionists as Adam And The



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Letters

Ants, Spandau Ballet and Duran Duran and include a little music for once.

Nick Gorp, a hardcore punk, Cheshire.

The day the RPO do a "Hooked On Classics" single, I'll know you're not joking. What? They are?! Saints preserve us.

JUST a few lines to let you know that I am no longer a mod. I have jumped on the New Romantic bandwagon and my favourite groups are Depeche Mod, Japan (especially their two singers David and Sylvia) and Duran Duran.

Kent Baker, Ongar.

P.S. I've sold my parka for an "official frilly white shirt" and a pair of pierced nipples.

Well I'm glad you've got that off your chest.

WHILE I enjoyed your article on The Human League immensely, there were some omissions to the Beginner's Guide. Ian Marsh and Martyn Ware were also involved in groups called The Studs and

the — perhaps aptly named — Musical Vomit. Involved in one or other of these groups were Sheffield Alternative chart-toppers, Cabaret Voltaire.

Adi Newton was in the first line-up of The Future, now lead singer of Clock DVA. Members of Clock DVA have also collaborated with the British Electric Foundation and, due to be released soon by the BEF, is an album of instrumentals from that era called "The Future Tapes". Classics of early synth music!

Ian Burden also has an arty musical pedigree. After Graph he was in Salon Graph, the girlie backing singers from which transformed themselves into The Musical Janeens, named after a very noisy girl who lived downstairs. Their only vinyl is a track on the compilation "Bouquet Of Steel" LP called something like "Glen Miller And His Contemporaries Meet The Musical Janeens With A Packet Of Jelly Babies On A Caribbean Monolith."

John Donkersley and Jason Tabiner, Streatham.

P.S. Read Sheffield fanzine "N.M.X." which often reveals interesting things about The Human League.

Thanks for the tip. Trouble with The Human League is they make "Dallas" seem like a short story. One day someone'll write a book about them. You, perhaps.

I'VE JUST read Mark Ellen's review of the new Police album.

At the end he said: "Borrow a copy and see if you want to follow."

But if everybody decides to borrow a copy before they buy it then who are they going to borrow it from? Because the person they were going to borrow it from probably decided to wait before they bought it in the hope that they might borrow it from the person who wants to borrow it from them.

Just a thought.
Stella Hart, Dundee.

THIS IS a note to all Smash Hits readers who were annoyed by the latest issue costing an incredible 38p. The old issue of SH cost 35p, had roughly 40 pages and worked out at about 0.875p per page. Well, the new 38p issue works out at 0.792p per page.

What more could you want?
Claire Tennant, Clapham.

Obviously we can't guarantee the magazine's always going to be 48 pages or more. That depends on the advertising. What's definite is more pictures, more information and much more to read. (End of plug!).

THANK-YOU, thank-you! You've given my band the break we needed! We're a household name since you featured us in your last Star Teaser. We've had hundreds of offers from Record Companies and we owe it all to you!
Andy and Phil.

P.S. Our band's called IPUFUUSNGPNEERIFGG.

SMASH HITS

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COMING SOON



"Hallo, Garth Digweed? It's Mark Ellen here. You may not have heard of me but I'm the Features Editor of Smash Hits and I'm ringing up each of our hundreds of thousands of readers personally and telling them all about our next issue, on sale November 12th. Don't hang up! It's my job."

"Anyway, we've got **Kim Wilde** and **Soft Cell** and some thoroughly bonzer **Beat** colour. Or maybe you'd like to try your hand at winning one of 50 autographed copies of the new **Japan** album. Or you could investigate our full colour 1982 wall calendar offer.

"So, I hope I've convinced you of the urgency of legging it down the newsagents on **November 12th**. I haven't? Well, never mind. I reversed the charges anyway."



NOVEMBER 12

FREE BADGES —QUEUE HERE



(featuring Adam, Toyah, Motorhead, Julian Cope and Duran Duran) will be winging their way in your direction. And don't panic if you've only got two tokens so far; tune in next issue and we'll be providing a bonus token. We spoil you, we really do.

O.K., there it is, your third free badge token, sitting over there and just pleading to be snipped out and sent off. Here's the instructions. Collect your three tokens together and send them, with a stamped addressed envelope to **Smash Hits Badge Offer No. 5, Checkmate Ltd, PO Box 50, Market Harborough, Leics.** Before too long a set of five badges just like those above



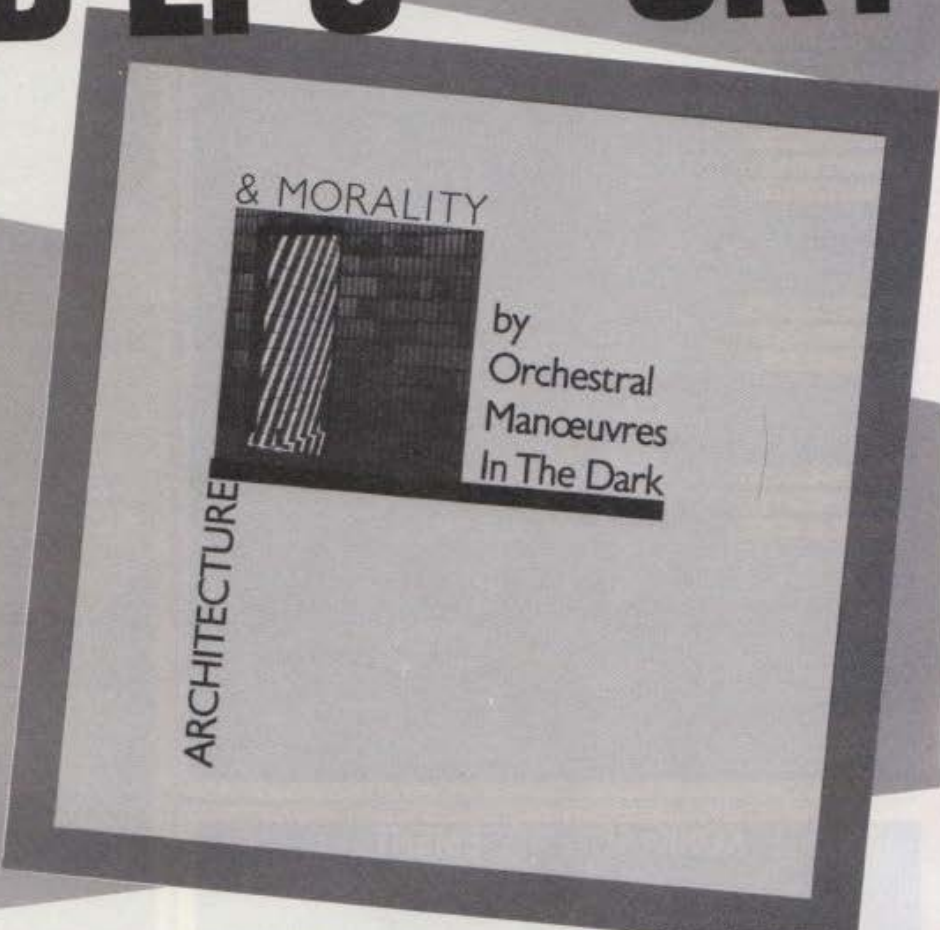
50 OMD LPS—OK?

First the good news. After hours of hushed debate with those lovely people at DinDisc Records, we're delighted to announce there's another tempting stack of FREE ALBUMS on offer. No less than 50 copies of "Architecture & Morality", the new OMD album, are about to be dished out to the masses.

Now the even better news. They're all autographed. Thought that might seal the deal(!).

All those wishing to obtain one of these phenomenal freebies, grab some writing irons and apply your enormous brain to the following riddle. Each of the lyrics below is taken from the first verse of an OMD favourite — either "Souvenir", "Enola Gay", "Electricity", "Pretending To See The Future" or "Red Frame, White Light". Write the song titles alongside the corresponding letters on the form below and send it, with your name and address, to **OMD Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF** with all speed. On November 12, the magic hand will haul a handful from the sack and the first 50 correct replies will find an LP heading homewards. Set? Then — Go!

- a) "Our one source of energy/The ultimate discovery".
- b) "It's my direction, it's my proposal".
- c) "Telephone box, red on grey".
- d) "You should have stayed at home yesterday".
- e) "Avoiding this is like avoiding a plague".



A	_____
B	_____
C	_____
D	_____
E	_____
NAME	_____
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COMPETITION WINNERS

VIDEO COMPETITION (Issue Oct 1), first prize of a Videostar Cassette Recorder (plus three video cassettes) to: Zeka Mehmet, Essex. 50 runners-up receive autographed Madness albums: Ian Gray, Bonnybridge; Katie Mueka, Penarth; Michael Lowry, North Lancing; Jonathan Moya, Chippenham; David Trotter, Aylesbury; Miles Bartaby, London NW2; Alyson France, Douglas; H. MacDonald, Corby; Stephen McInerney, Co. Donegal; Christine Williams, Cheside Hulme; David Rees, Wimborne; Jacqueline Standing, Stockport; Tessa Joseph, London E10; Michael Sanderson, Rotherham; Neil Murray, Mauchline; Wayne Christy, Didsbury; Graham Mason, Worsley; Carol Hill, Basingstoke; Martin Rowe, Stonehaven; Rob Skidmore, Doncaster; Vicky Robinson, Oxford; Sonia Forde, Wallingborough; Mirna Fletcher, Sutherland; James Meagan, Bolton; Susan Nail, Surrey; Jonathan Riley, Derby; Neil Emerson, Stanley; P. Bird, Sheffield; D. Stripp, Dunstable; Katy Power, Manchester; Neil Hodgkiss, Ashington; Adrian Bryant, Birmingham; Tracey Curtis, Middlesex; Mick Peek, Crawley; Ben Gammon, Suffolk; Paul Ratcliffe, Prescott; Nastasya Toltiday, London E17; Jackie Bedford, London E11; Gordon Hendry, Dundee; Violet Hull, Birmingham; Chris Sergeant, Surrey; Patrick Battley, London E1; Adam Biggs, Stevenage; Stephen Gudgeon, Leeds; Susan Jones, Birmingham; Helena Zakiewicz, Dorset; Bernard Cartar, Cardiff; Rosemary Rogers, Pontypool; Lesley Graham, Carlisle; G. Jones, London E11.

And 50 consolation prizes of "Take It Or Leave It", the official book of the Madness film, go to: Una Condon, London N22; Alan Little, Newcastle Upon Tyne; John Butterwick, Cumbria; Joanne Rowlands, Cardiff; Harvey Jones, Lymington; Ian Bailey, Basford; Michael Daly, London SE20; Raymond Anderson, Newcastle Upon Tyne; Sarah Cox, Essex; Carol Bangay, Kent; Simon Velance, Teignmouth; Richard Canning, Castle Bromwich; Carol-In-Cornu, Birmingham; Paul Haig, Mbreton-on-Lugg; S. Catling, Harlow; D. Oliver, London E11; Jan Wright, Melton; Rob Miller, London W5; Louise Wilson, Hillsborough; Jeanette Hazel, Gosforth; Morag Macleod, Edinburgh; Stephen Hargreaves, Bury; Jean Little, Handbridge; S. West, Carnwall; Gwendoline Hand, Birmingham; Richard Gagen, Sheffield; Michael Hendry, Forbes; Robert Dobell, Parkhall; Shaun Williams, Bristol; Nicholas Chapman, Sussex; Adrian Radley, Ramsbottom; Lorraine Atkinson, Sheffield; Nicola Staakley, Chesham; Sally Lanks, Essex; Jeremy Dore, Peterborough; Karina Hardy, Kent; Deirdre MacDonald, Insh; Ken Rodan, Tunstall; Peter Nwosu, Middlesex; Howard Hesford, Swinton; Sarah Stones, Southampton; Helen Charles, London E5; Natasha Mottahed, Essex; Barry Hilton, Sussex; Donna Tyler, Wiltshire; Ian Longman, London N18; Kathy Lee, Stockport; Kathryn Rudd, North Shields; David Bruce, Carnoustie; Andrew Rainey, Peterborough.

CROSSWORD

ANSWERS (FROM PAGE 22)
ACROSS: 1 "Invisible"; 5 Clarke; 8 Hee Bee Gee Bees; 12 Pete; 13 Dave Lee Travis; 14 & 16 Tom Tom (Club); 17 PIL; 18 Jagger; 21 Demon; 22 Rod Stewart; 26 John Cooper; 28 "Enola"; 29 "Open"; 31 Frank; 32 "Drowning"; 34 Anita; 36 "Your Heart"; 37 Dub; 38 Club; 39 "... Sun".
DOWN: 2 Noel Edmonds; 3 Shelley; 4 (Kenny) Everett; 6 Robert; 7 Beggar and Co; 9 Genesis; 10 Springsteen; 11 "... The Mountains"; 15 Brown; 19 Joe Jackson; 20 Grace Jones; 23 "Thunder In"; 24 Redford; 25 Bolan; 27 Specials; 30 Linton (Kwesi Johnson); 33 "... Gay"; 35 Abba.

STAR TEASER

ANSWERS (FROM PAGE 33)

ANNOTNEYNOCREVLI
 NLSTLUCOTVYUWU
 DGRBBLCOYRABFOCU
 SOUUEGABOAROWFI
 SINOORIMSONEBOEL
 CEDALONEERTDRAILO
 OTOOFRGALCWSDBKLC
 LRSDBLRFKSEWOSQOB
 CADEHARJFKKCHIRWE
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 SCAPRLWBYWBRANKO
 WOTREKSEEDOLRMT
 BPEYKXSOBELLGKFW
 AEDDROOILUALSKFEA
 SPYRWBLEETAKGR
 TEGSILAWBRMHCNTN
 SJNWORBEMARATAA
 KIREGNATSEBOLATS

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We go from **ABC** to the **Jacksons** in search of the funk, and find **Richard Burgess** at home in space. Oh yes, **Kahn and Bell** and **Kipper** ties fill the fashion slot along with a definition of the **Axion** show.

And of course for your delectation, a giant (34" x 22") full colour poster of **Soft Cell** backed with **Siouxsie and Budgie**.

And **who** the hell is **Harry Cool**?

Get New Sounds New Styles from your newsagent for 65p or if you have difficulty, send 85p including P&P to NSNS November, Circulation Department, EMAP, Bretton Court, Peterborough PE3 9DZ.

OUT & ABOUT WITH BARRY

CALLING ALL those with fingers on the pop pulse (like me). Barry here. Worn out as per usual with all this gallivanting round town. Sleep? I hardly know the meaning of the word!

Nor does **Julian Cope** by the looks of things. Popped down to Air Studios to check on the progress of the new Teardrop LP and Jools doesn't care to have his photo taken. Hadn't shaved for a few years by the looks of things. Looked as though he ought to "pile up a few zeees" as well (as they say around the office). Bumped into **Paul McCartney** in the next room. He actually spoke to me! "Pass - the - tea - bags," he said. Shocked? You bet.

Almost as shocked as when I heard about **Spandau Ballet** romping semi-nude around Hampstead Heath at six in the morning. Not their usual practice, I assure you. Said they were "making a video" apparently. Some terrified pensioner saw them and called the boys in blue, whereupon they were moved on to Kings Cross Station. A disgrace, if you ask me.

News arrives of a band actually hipper than the Spands. Call themselves **Blue Rondo A La Turk**, just to be difficult. Play all that Latiny Salsa stuff — all tambourines and bongos and people going "Arriba! Arriba!" all over the shop. Just signed to Virgin, too, so expect records in the near future.

Dropped in to see **Department S** at the venue. Got a great reception from **Stiff Little Fingers** and all of **Altered Images** when I

arrived but couldn't wave back as **Paul Weller** was walking right in front of me. "Best gig I've seen in a long while," he said. Well, according to Vaughn Toulouse he did. Old gossip columnist's motto: never trust a man with a silly name. I'm learning fast.

Talking of silly names, try these for size; **23 Skidoo**, **Multivizion**, **Stimulin**, **Haircut 100**. Leaders of something called The British Funk Invasion along with **Light Of The World**, who've just signed to EMI. So pretty soon we'll be able to get "get the funk out of our faces" (as they say around the office. Haven't the foggiest what it means but it sounds brill!).

This'll tickle you. **The Stranglers** support act on their forthcoming tour is a Barbershop Quintet called "Mr. Spratt's 20th Century Pop Motets". Well it tickled me anyway. (Beats **Haircut 100**, that's for sure.)

Had my time cut out this week with reading the new "**Nutty Boys**" comic. Awful cartoons but a cracking good browse none the less. The stories about "Di-Spenser And The Seven Little Elves" seemed rather amusing. Send a 50p postal order or cheque (payable to M.I.S.) to Madness Information Service, P.O. Box 75, London N1 3BA, and you'll be sent one too. Members of the M.I.S. get one free. I shall join up pronto.

Frightful "to-do" about this recent **Bob Marley** LP, "Chances Are". Awful stink down at Island Records (Bob's label) about how WEA Records were cashing in here by releasing old Marley tapes. Next thing you know, WEA are talking about putting out six more albums. Can't fathom it, myself.

Bit of a rumpus down at Top Of The Pops by the sounds of things. **Legs & Co** have been given the elbow. The producers were getting fed up with the same six gels getting on every week so now they're only going to be making "the odd appearance". All a bit odd, if you ask me.

That funny Scottish chap **Richard Jobson** is back. Still wearing those daft old farming clothes that went out in the '30s. His friends ought to tell him, really. **The Skids** new LP is called "Joy", it's out on November 20 and features lots of "Scottish traditional music". Terrifying thought.

Still, at least the date's fixed. More than can be said for **Depeche Mode**. Not releasing their album 'til they can work out the correct time from the stars. If we all carried on like that, the country'd soon go to the dogs, that's what I say.

Cheers!!
Barry



JAM

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80 PAGES

NOVEMBER ISSUE ON SALE NOW!

TOUR DETAILS

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

A Flock of Seagulls: Cambridge Sound Cellar (October 29), Huddersfield Flix (November 2), Leeds Cinderellas (3).

Joan Armatrading: Birmingham Odeon (December 10), London Hammersmith Odeon (14, 15).

James Brown: Birmingham Odeon (December 5), London Hammersmith Odeon (7, 8), Brighton Top Rank (9).

Bucks Fizz: Southport New Theatre (December 5), Hanley Victoria Hall (6), Ipswich Gaumont (7), London Dominion Theatre (8), Poole Arts Centre (9), Grimsby Town Hall (11), Birmingham Odeon (12), Sheffield City Hall (14), Leicester De Montfort Hall (15), Margate Winter Gardens (16), Eastbourne Congress Theatre (17), Brighton Dome (18).

Elvis Costello And The Attractions: Guildford Civic Hall (December 21), London Rainbow (23), London Royal Albert Hall (January 7).

Crass: Liverpool Blue Coat Rooms (October 29), Birmingham Digbeth Civic Hall (30), Manchester Mayflower (31).

The Damned/UK Subs/The Exploited: Leeds Queens Hall (December 20) (2.30-11pm).

Dr Feelgood: Loughborough Uni. (November 13), Sheffield Uni. (14), London Goldsmiths College (20), Brighton Poly. (21), Exeter Uni. (23), Bath Uni. (27), Cromer Links Pavilion (28), Leicester Uni. (December 1), Nottingham Uni. (3), Leeds Poly. (4), Liverpool Uni. (5), Aberystwyth Uni. (10), London School Of Economics (11), Manchester Polytechnic (12), Durham Uni. (14), Glasgow Uni. (18), Redcar Coatham Bowl (20), Dunstable Queensway Hall (21).

Duran Duran: Canterbury Kent

Uni. (December 7), Norwich East Anglia Uni. (8), Sheffield City Hall (10), Manchester Apollo (11), Leicester De Montfort Hall (12), Cardiff Sophia Gardens (13), Poole Arts Centre (15), London Hammersmith Odeon (16, 17), Edinburgh Playhouse (19), Liverpool Empire (20), Birmingham Odeon (21).
ELO: London Wembley Arena (December 1, 2, 4, 5), Birmingham National Exhibition Centre (12, 14).

The Exploited: Derby Rainbow Club (October 29), Leeds Brannigans (30), Middlesbrough Town Hall (November 1), Sheffield Marples Club (2), Bradford Tito's (3), Birmingham Digbeth Civic Hall (4), Scarborough Taboo (5), Manchester Mayflower (6), Northampton Roadmenders (7), Stevenage Bowes Lyon House (8), London Oxford St. 100 Club (10), Liverpool Warehouse (12), Grimsby Community Centre (13), Hull Tower Ballroom (14), Gillingham Central Hotel (15).

Gillan: Lancaster Uni. (November 1), Manchester Apollo (3), Sheffield City Hall (5), Edinburgh Odeon (8), Newcastle City Hall (14), Liverpool Empire (16), Birmingham Odeon (24), Reading Top Rank (December 16), Ipswich Gaumont (19).

Go-Go's: Nottingham Rock City (October 29), Birmingham Aston Uni. (30), Sheffield Lyceum (31), Norwich East Anglia Uni. (November 3), London The Venue (5).

Haircut One Hundred: Hickstead Cinderellas (October 29), Bournemouth Exeter Bowl (30), Birmingham Holy City Zoo (November 2).

Jools Holland And His Millionaires: Nottingham Rock City (October 29), Birmingham

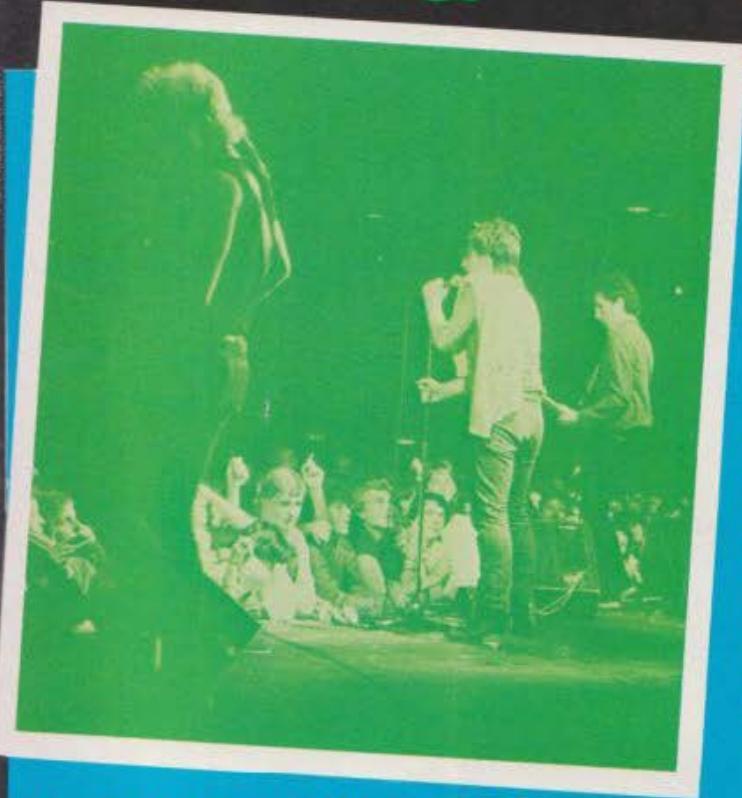
Ian Gillan plays 'Face The Music'

P.C. BARBY FLUMBER



NIGHTS OUT

PHOTO: PAUL SLATTERY



A drummer's-eye view of U2: (from left) Adam, Bono, The Edge

U2

Bracknell Sports Centre has all the character of an over-large shoe-box. It's also full of wall-bars and bits of scaffolding. Not the most *inviting* of places! A slightly damp-looking crowd is milling around after queuing in the drizzle outside. They've paid, they've got here and they absolutely *demand* to be entertained.

All credit then to Dublin's own U2 who, by a combination of controlled power and carefully crafted texture, managed to sound uplifting even in these conditions. They have that rare quality: they can make emotional — dare I say, *passionate* — music without draining all its wit and warmth. And without having to keep reminding everybody how passionate they're being (who said Dexy's?).

Their sound is wrapped up in the kind of echo treatment used by bands in the early '70s to disguise the fact that they had no

tunes and not a single original idea. For U2 — thankfully blessed with both — it simply enriches the overall effect and the place feels flooded with sound the moment they step on stage.

And if you know it, they played it. Lots of stuff from the first LP, "Boy", and the new one, "October", the most rousing moments being "I Will Follow", "Fire", "Rejoice" and the strange and eerie sound of "I Threw A Brick Through A Window".

They deliver with the obvious confidence that comes from having several hundred gigs behind you. They're completely in control of their songs and can thus devote all their energies to projecting them right.

You can always tell when a band's going down well. The singer chucks a bucket of water over the front few rows and everyone screams for more.

Mark Ellen

Aston Uni. (30), Sheffield Lyceum (31), Norwich East Anglia Uni. (November 3), Manchester University (4), London The Venue (5), Keele Uni. (11), Leicester Uni. (12), Surrey Uni. (13), Bristol Poly. (14), Kent Uni. (18), Reading Uni. (21).

Iron Maiden: London Rainbow (November 15).

The Jam: London Michael Sobell Sports Centre (December 12, 13), London Hammersmith Palais (14, 15).

Richard Jobson: Durham Uni. (October 29), Newcastle Uni. (30), London City Uni. (November 2), Reading Uni. (3).

Level 42: Colchester Essex Uni. (October 29), Nottingham Trent Poly. (30), Bath University (31), Birmingham Uni. (November 4), Sheffield Limit (5), Kirklevington Country Club (6), Newcastle Uni. (7), Huddersfield Flix (8), Chippenham Rock Theatre (10), Keele Uni. (11), Leicester Uni. (12), Guildford Surrey Uni. (13), Bristol Poly. (14), Dunstable

Queensway Hall (15), Gravesend Woodville Hall (16), Norwich East Anglia Uni. (19), Southend Zero Six (20), London Hammersmith Palais (22).

Madness: London Hammersmith Palais (November 19).

Pointer Sisters: Edinburgh Playhouse (November 25).

Police: London Wembley Arena (December 14, 15, 16), Brighton Conference Centre (18), Birmingham NEC (19), Deeside Leisure Centre (21), Leeds Queen's Hall (22), Stafford Bingley Hall (23).

Psychedelic Furs: Birmingham Imperial Cinema (November 7), Manchester Rotters (8), London Dominion Theatre (9).

The Sound: Coventry General Wolfe (October 29), London Uni. of London Union (30), Norwich East Anglia Uni. (31), Sheffield Limit Club (November 1), Chesham The Underground (5).

Alvin Stardust: Camberley Lakeside Club (October 29, 30, 31), Mansfield Leisure Centre (November 1), Sunderland Empire (2), London Dominion Theatre (29).

Stranglers: Norwich Uni. (November 14), Birmingham Odeon (15), Cardiff Sophia Gardens (16), London Hammersmith Palais (17), Southampton Gaumont (19), Nottingham Rock City (20),

Edinburgh Playhouse (22), Glasgow Apollo (23), Newcastle City Hall (24), Manchester Apollo (25), Liverpool Royal Court (26), Bradford St. Georges Hall (27), Sheffield Lyceum (28), Belfast Ulster Hall (30), Loughborough Uni. (December 2), Bath Pavilion (3), London Rainbow (4).

Tenpole Tudor: Tralee CYMS (October 29), Sligo Riviera Ballroom (30), Dublin Uni. (31), New Ross Leisure Centre (November 1), Ayr Pavilion (3), Aberdeen The Venue (5).

Glasgow Night Moves (6), Edinburgh Nite Club (7), Middlesbrough Gaskins (8), Hull Tower (9), Manchester Uni. (10), Newcastle Polytechnic (11), Sheffield Lyceum (12), Birmingham Uni. (13), Huddersfield Leisure Centre (14) (2 shows)

Theatre Of Hate: Coventry Poly. (October 29), Retford Porterhouse (30), Manchester Poly. (31), Leeds Tiffanys (November 1), Brighton Top Rank (4), Torquay 400 Club (6), London Lyceum (8)

Tenpole Tudor



PHOTO: LINDA MATLOW/FL

*Orchestral
Manoeuvres*

smash hits

