

SMASH HITS



FREE
INSIDE
GIANT 3-in-1
COLOUR POSTER
FEATURING
ADAM



SPANDAU BALLET & THE POLICE

DURAN DURAN

**SHAKIN' STEVENS COMIC STRIP, UB40 & ALTERED IMAGES
MADNESS & HAZEL O'CONNOR IN COLOUR
HIT SONGS BY THE JAM, OMD, JAPAN AND MANY OTHERS**

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YOUR ADAM POSTER



The picture we're not allowed to bring you.

Dear Reader,

Welcome to the biggest ever issue of Smash Hits. Sixty action-packed pages PLUS an added bonus in the shape of a free giant double-sided colour poster starring Adam, The Police and Spandau Ballet.

Bringing you this dazzling free gift caused us many problems. The day before this issue went to press we were forced to withdraw the planned Adam picture by legal action from the Merchandising Corporation of America Inc., the company that owns the rights to market posters of the new look Adam.

If anybody needs reminding that pop music is, to a lot of people, simply big business, then this unpleasant state of affairs should do the trick. We wanted to bring you this poster for free, and so did Adam, but the matter proved to be out of both our hands and his. A similar poster will soon be available through the Merchandising Corporation of America. For money.

Thankfully, help arrived in the shape of a splendid and refreshingly different Adam pic courtesy of the magic lens of Jill Furmanovsky. Flip it and you'll find equally marvellous studies of The Police and Spandau Ballet.

Still, enough of our problems. The rest of the magazine emerged unscathed and bursting with good things. Fifteen solid gold songs — including newies from The Jam and OMD — plus features on Madness, UB40 and Duran Duran (direct from New York) as well as the Shakin' Stevens Saga in cartoon form (hope he can take a joke).

Then there are competitions (win a mini hi-fi or an autographed Human League LP), news, views, fax and faces. More than enough to make up for the odd business problem, we hope you'll agree.

All in Smash Hits. A party on paper.

The Jam



PIC: MELISSA HILL/ROCK SHOTS

Absolute Beginners

In echoed steps I walked across an empty dream
I looked across this world, there was no one to be seen
This empty feeling turned and quietly walked away
I saw no warmth in life no love was in my eyes

I stared a century thinking this will never change
As I hesitated, time rushed onwards without me
Too scared to break the spell too small to take a fall
But the absolute luck is love is in our hearts

I lost some hours thinking of it
I need the strength to go and get what I want
I lost a lifetime thinking of it
An' lost an era daydreaming like I do

I stared a century thinking this will never change
As I hesitated, time rushed onwards without me

Too scared to break the spell too small to take a fall
But the absolute luck is love is in our hearts

In echoed steps you walk across an empty dream
But look around this world, there's millions to be seen
Come see the tyrants panic see their crumbling empires fall
Then tell 'em we don't fight for fools 'cause love is in our hearts

I lost some hours thinking of it
I need the strength to go and get what I want
I lost a lifetime thinking of it
And lost an era daydreaming like I do

You can lose some hours thinking of it
You need the strength to go and get what you want
You can lose a lifetime thinking of it
And lose an era daydreaming like I do

Words and music by Paul Weller. Reproduced by permission Chappell Music Ltd. On Polydor Records.

TOP 40

From dole-cards to gold discs.

Tim de Lisle charts the three year rise of UB40

THEY'VE BEEN playing their instruments for less than three years. They're not especially glamorous and not at all trendy, and they don't attract much publicity. Their music is good without being unusual; they themselves call it "pretty awful". They've never had the support of a major record company or even of a big independent label. And yet UB40 have sold more records in Britain than any other living reggae act.

In saxophonist Brian Travers' front room one wall is given over to a line of gold discs, and in the tiny UB40 office a large board is covered with foreign hit parades they have topped. Not only was their first album "Signing Off" a huge bestseller — so far it's spent 56 weeks in the "Music Week" Top 100 — but unlike many instant successes (Dire Straits, Specials, Pretenders) they're doing just as well with the follow-up: after 19 weeks "Present Arms" is still there in the Top 30. Throughout Europe and Australasia the figures tell a similar story.

How do they do it? Aside from talent (which they have in abundance but prefer not to mention) the band put it down to two factors. "I think we've been really lucky," says lead singer Ali Campbell, "in that we were around when the Specials were just taking off, and we were nothing to do with that 2-Tone thing, but the media aligned us with them — you know, black and white act — and we got to play gigs with them, and as far as England was concerned that really helped.

"And then we're much more accessible than most reggae bands. There's a lot of people who find it strange listening to Jamaican reggae. There's nothing to identify with when you've got a black band singing about Jah. It's definitely easier for white people if some of the group are white too."

FOR MOST rock fans the appeal of UB40 lies in their particular

PIC: PETER ANDERSON



sound — that gentle blend of reggae, rock and jazz which is so clearly recognisable, and comes over so well on the radio.

It's therefore quite a surprise to hear the band's views on the subject. Brian Travers: "That sound of ours is just the sound we happen to make; it's not intentional or contrived. It's really down to lack of knowledge. There isn't anyone in the band that can say 'let's make this one sound like this' and everybody does it.

"We haven't got the sound we're looking for, nothing like. We're all still learning how to play, still improving. We've found out a little about the instruments — when numbers start we can all play in tune rather than searching for the notes. But there's a long way to go."

"When we first started," Ali confirms, "we didn't know anything, so Earl's bass was

tuned wrong" — at this Earl, who is a man of few words, permits himself a wry smile — "and when we found out I had to learn to play everything again."

The more narrow-minded critics have dismissed UB40 as being too soft and soothing, not real reggae. "We get slagged off for not being as 'dubby' as we profess or would like to be. But no one would buy it. We're making records to sell, not to sit on shelves."

However they all feel they should be making 'harder' reggae, and the new album "Present Arms In Dub" is a step in that direction. Earl describes it as "a bit of self-indulgence" but Ali says there's more to it: "Dub doesn't get listened to enough: most people in this country don't even know what it is. It'll be great to be the first band to get a dub album in Woolworths."

All three of them would rather listen to "In Dub" than "Present

Arms" itself, but that doesn't mean they like it. Ali thinks it's terrible: "I liked it for the first two weeks but I hate it now. We could do it so much better now. All the albums were really just experiments, something that had to be done as we became better musicians."

THE WRITING credit on UB40's albums reads simply "All titles UB40", and for once this is really the case: one of them might have the original idea for a song but after that they're all involved, criticising and contributing, so that every song they release meets with everyone's approval.

But who writes the militant and often political lyrics? "We all do, we all work them out. That's the reason we don't make direct political statements, supporting a particular faction or party. Some of us are more left-wing than others, some are anarchist. Politics is very important to us but we write about general things, using our experience, not about party politics."

Another criticism made of UB40 is that the message (strident and controversial) doesn't go with the music (laid-back and lilting). The contrast is intentional. "We don't want to alienate people. We're a dance band basically, we want them to have a good time. And then maybe when they've heard something a few times they'll think about the words."

This is the reason they don't include lyric sheets — "if people want to listen they can make out what we're saying" — and it may help to explain the great size and range of their audience. "Quite a lot of our audience don't know what we're on about, but that's better than not buying the records."

Just who the audience consists of is, they admit, a good question. "We started up an Info Co.," says Brian, "and we got everyone writing in. There's even a guy who was decorated in the war."

"At the gigs you'll get a bunch of skinheads on one side, all dancing and going crazy, but no aggro, we never get any aggro, and on the other side there's a lot of blacks." "And in the middle there's hippies!" says Ali firmly, not wanting to be pigeonholed. Most of the fans, though, are people of 20-25, "people like ourselves really."

I WENT to Birmingham not expecting to like UB40 very much. I've enjoyed all their records but the group themselves gave the impression of being a bit dour, humourless, perhaps too keen to impose their view of the world on others.

I did them an injustice. They're a very likeable bunch, jokey, articulate and unaffected. They may have sold millions of records but their feet remain squarely on the ground. They work hard: as Ali puts it, "We've really been touring for two years,

apart from recording the albums," and by the end of the year they will have toured Britain, America and Europe once more.

The money they have earned — which since they own Dep International themselves is some 65% of the records' shop price — goes mainly on wages and touring expenses, and they are saving up to build studios in an old meat warehouse where Dep's new office will be.

They are "not personally wealthy" and show few outward

signs of success, although Brian's just bought a new house and the other day Ali splashed out on a pair of terrapins. ("Lovely things," he sighs, eyes lighting up at the thought of them.)

The thought of splitting up, or of someone going solo, seems never to have occurred to UB40. They've been friends for a long time and although they have their rows both in the studio and on tour, friends they remain. Brian Travers thinks the fact they're all learning to play, and

learning the business, together makes them a lot closer. "If someone came in from outside who was either better than us at his instrument or worse than us, that'd really throw us. We're happy as we are."

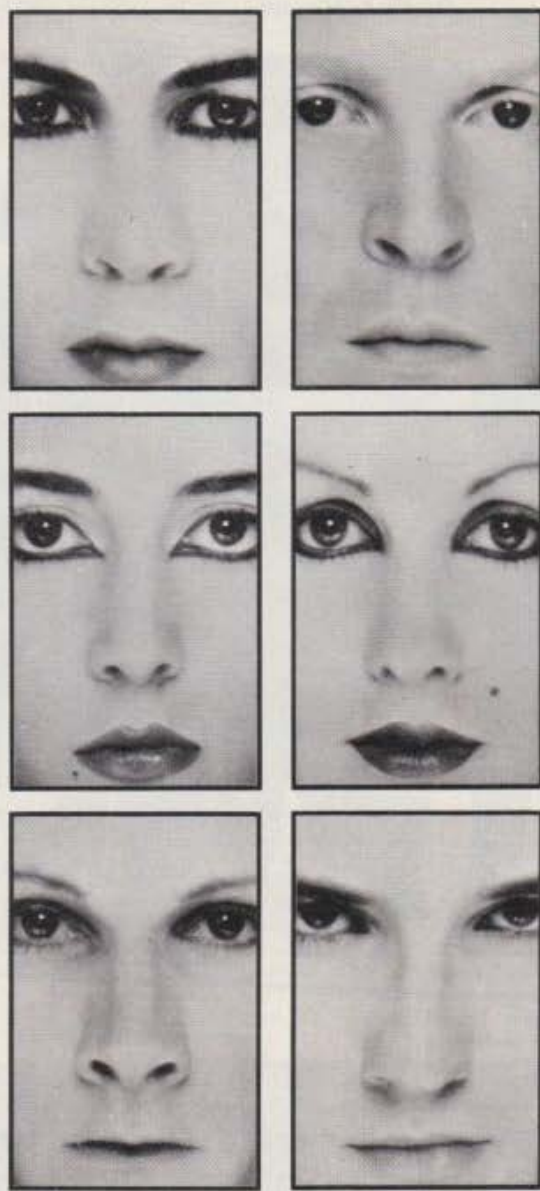
THIS IS a band that won't go away; there's work to be done, searching for the perfect sound and first satisfactory album. Ali reckons it'll be the fourth or fifth album at least before they find it. God help their fellow chart bands when they do.



UB40 (l to r): Astro, Jim Brown, Brian Travers, Ali Campbell, Earl Falloner, Norman Hassan, Robin Campbell and Micky Virtue.

THE HUMAN

LEAGUE



DARE!

VIRGIN DE-LUXE

SLADE

LOCK UP YOUR DAUGHTERS

Lock up your daughters

Sometimes you're acting the fool
Sometimes you're breaking the rules
Sometimes you wanna run away
Sometimes you stay out of school

Well it's a dirty old town
And you know it's where we all belong
Tell your Mama back home
She was just the same when she was young
I wanna give you some advice

Chorus

Lock up your daughters right now
We'll give you a smile on your face
Lock up your daughters somehow
This is the time
The time and the place

Sometimes you whip up a storm
Don't get to bed until dawn
Sometimes you get a little high
And wish you'd never been born

Well it's a crazy old world
Everybody's gotta get along
Tell your mama back home
It was just the same when she was young
I'll tell you right now

Repeat chorus to fade

Words and music by Holder/Lea
Reproduced by permission Whild John Music Ltd
On RCA records



IT'S RAINING



Shakin' Stevens

It's raining so hard, looks like it's gonna rain all night
And this is the time I love to be holding you tight
But I guess I'll have to accept the fact that you're not here
I wish the night would hurry up and end my dear
It's raining so hard it's really coming down
Sittin' by my window watchin' the rain fall to the ground
This is the time I love to be holding you tight
I guess I'll just go crazy tonight

It's raining so hard it brings back memories
For the time when you were here with me
Counting every drop, about to blow my top
I wish the rain would hurry up and stop

I got the blues so bad I can hardly catch my breath
The harder it rains the worse it's gonna get
This is the time I love to be holding you tight
I guess I'll just go crazy tonight

I got the blues so bad I can hardly catch my breath
The harder it rains the worse it's gonna get
This is the time I love to be holding you tight
I guess I'll just go crazy tonight
I guess I'll just go crazy tonight
I guess I'll just go crazy tonight
Tonight, tonight, tonight, tonight
Repeat to fade

Words and music by Naomi Neville
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On Epic Records

LANDSCAPE

TAUGHT COMPUTERS TO



EUROPEAN MAN

SPECIAL 12" RECORD & CASSINGLE

THE ULTIMATE ELECTRONIC
DANCE SINGLE...
IN ANY LANGUAGE

-THE ORIGINATORS PROGRAMMED PERFECTION SINCE 1976



ALSO AVAILABLE AS 7" SINGLE

FROM THE ALBUM
"FROM THE TEA-ROOMS OF MARS... TO THE HELL HOLES OF URANUS"
(RCA LP 5003 - CASSETTE RCA K 5003)
INCLUDES THE HIT SINGLES "EINSTEIN A GO GO" AND "NORMAN BATES"

RCA

PHOTOGRAPH BY DAVID EDWARDS



This, believe it or not, is David Bowie as he appears in the title role of the BBC production of Bertolt Brecht's drama "Baal", scheduled for spring '82. According to the advance blurb Baal is a "wild anarchic singer and poet who wanders the countryside drinking, fighting and seducing women." Our David was obviously the perfect choice.

THE PICTURES

The year — '76: Johnny Rotten invents the punk rock look. This is one of many classic styles that appear in "Cool Cats" by Tony Stewart (Eel Pie Books, £5.95), an absorbing and well-written study of the changes in pop fashion over the last 25 years. Including chapters by Paul Weller and Ian Dury, it's out October 22 and well worthy of investigation.



PIC: SIMON FOWLER

Another new look for Steve Strange? We got him on the phone. He's back to designing his own clothes again, working from the basis of a 1900s dress coat and adding refinements like PVC cuffs. Meanwhile Visage, now boasting two new members in the shape of former Sponooch-ers Perry and Lorraine, are readying two 45s, "The Anvil At The Nightclub School" and "The Damned Don't Cry", for release before the new album arrives in January.

We couldn't hang up without mentioning the hat. "When I was in Paris having dinner with Grace Jones," says Steve, "she walked in wearing one exactly the same. Quite embarrassing really!"

Carry your bags, madam?

We've dredged up this 1979 "Quadrophenia" still to mark the publication of "The NME Guide To Rock Cinema" (Hamlyn £1.50), a nifty new paperback from our very own Fred Dellar which catalogues in clear and readable form just about every pop-related movie in the last thirty years.

I mean, did you know that Abba's Bjorn & Benny composed the music for a 1971 Swedish skin flick called "The Seduction Of Inga"? Well, did you?



Meet The Fun Boy Three. You probably know them better as Terry Hall, Lynval Golding and Neville Staples, formerly the front men of The Specials. No more it seems. October 30th sees the release of the first Fun Boy production, a Chrysalis single called "The Lunatics (Have Taken Over The Asylum)". The remaining four Specials will be carrying on, although they have no specific musical plans at the moment. The end of an era?



ORCHESTRAL
Joan of Arc
MANOEUVRES

NEW SINGLE DIN 36 FROM THE FORTHCOMING DINDISC ALBUM 'ARCHITECTURE & MORALITY' DID 12.

LAURIE ANDERSON

IAN BIRCH INVESTIGATES WONDERWOMAN

EVERY so often a single snaps out of nowhere and startles everyone. You've probably never heard of the singer before (and few of them survive their frantic flash of fame) but that doesn't matter.

All that's important is the sound, which nearly always combines the fiendishly catchy with the genuinely weird. They're the kind of bewitching boogies that not only work well on the dance-floor but also appeal to the slightly mad parts in all of us. Jonathan Richman did it with "Roadrunner". The Flying Lizards did it with "Summertime Blues". And the latest in this line has to be Laurie Anderson's eight minute electronic epic, "O Superman".

Early reactions have already been hysterical. Rough Trade, who are giving Laurie a helping hand until she settles down to a long-term contract with Warner Brothers, are selling as many copies as they can lay their hands on. Peter Powell can scarcely get through his afternoon show without going bananas over it.

But the oddest element in the whole affair is that Laurie must be one of the most unlikely contenders for TOTP ever. She makes Aneka (the middle aged Scottish housewife who slipped a couple of chopsticks in her hair and had a number one) look as everyday as a bus stop.

The 34 year old American comes from the achingly trendy world of experimental art. Her speciality is "performance art", which sounds a lot more complicated than it is. The basic

idea here is to put all your energy into the live event and to make that live event as challenging and varied as possible.

Laurie uses conventional musical instruments (like her beloved violin), electronic gadgets that distort her voice and playing (like the "harmonizer"), snippets of film, slides and mime to create a veritable kaleidoscope of entertainment!

At the moment she is busy writing a gigantic work called "United States" which runs for seven hours and divides into four parts. In fact, "O Superman" was siphoned from the second part.

Laurie explained what it was all about: "The issues in 'United States' are not specifically related to the art world. They're about how to talk to people and what happens to a highly technological society when it goes into overdrive.

"It's an attempt to come to terms with a world that's electronic. I use electronics firstly because they're fast, like the brain, and secondly because it's eerier to walk through an electronic world and basically be a caveperson. I mean, it's eerie not to know what happens when you turn on the light!"

Don't be put off by the artful image of Laurie Anderson. She's a lot more accessible and — yes — funny than you might think.



O SUPERMAN



33

LAURIE ANDERSON

O Superman
O Judge
O Mom and Dad, Mom and Dad
O Superman
O Judge
O Mom and Dad, Mom and Dad

Hi, I'm not home right now
But if you wanna leave a message
Just start talking at the sound of the tone

Hello this is your mother
Are you there, are you coming home?
Hello is anybody home?
Well you don't know me but I know you
And I've got a message to give to you
Here come the planes
So you better get ready
Ready to go
You can come as you are
But pay as you go
Pay as you go

And I said OK
Who is this really?
And a voice said
This is the hand, the hand that takes
This is the hand, the hand that takes
This is the hand, the hand that takes
Here come the planes
They're American planes
Made in America
Smoking or non-smoking
And the voice said
Neither snow nor rain
Nor gloom of night
Shall stay these couriers
From the swift completion
Of their appointed rounds

'Cause when love is gone, there's always justice
And when justice has gone, there always force
And when force is gone, there's always Mom, hi Mom,
So hold me Mom in your long arms
So hold me Mom in your long arms
In your automatic arms
Your electronic arms
In your arms
So hold me Mom in your long arms
Your petrochemical arms
Your military arms
In your electronic arms

Words and music by Laurie Anderson
Reproduced by permission Roma Baran (Biscuit Productions)
& Laurie Anderson
On Warner Bros Records

TOGETHER
they gave you
**'EVERLASTING
LOVE'**

REX SMITH

'Everlasting Love' - the album.

The new album from Rex Smith, *'Everlasting Love'* features his title track duet with Rachel Sweet, his new solo single, *'Love Will Always Make You Cry'*, and 6 other sensational songs.

Album: CBS 85223
☐ 40-85223

Single: CBS A 1682



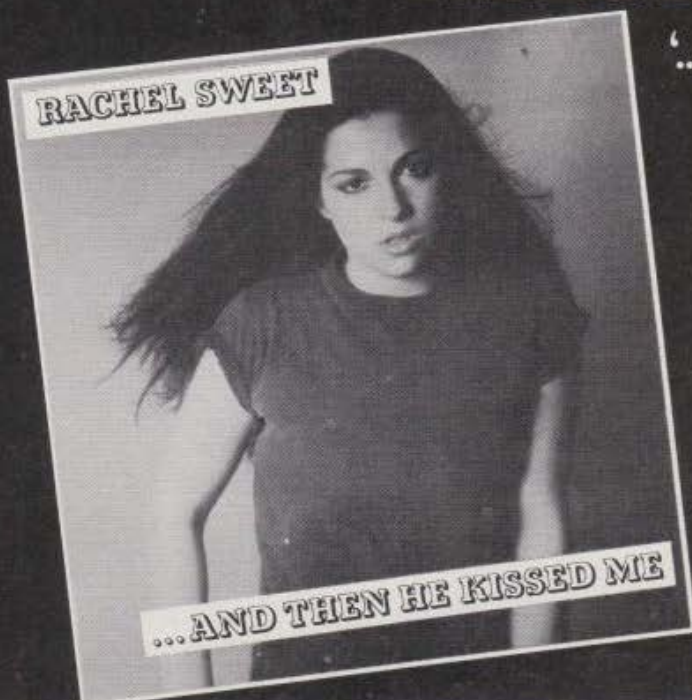
RACHEL SWEET

'...And Then He Kissed Me' - the album.

Rachel's out on her own too, with a new album, *'... And Then He Kissed Me'*. It includes her brand new single - a classic 2 song medley featuring the album's title track coupled with *'Be My Baby'* - alongside the smash she had with Rex, *'Everlasting Love'*.

Album: CBS 85006
☐ 40-85006

Single: CBS A 1687



Rex and Rachel. Great together. A sensation apart.



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.

● 12 year old girl who likes any music that takes her fancy, would like to hear from anyone, anywhere. I dislike racism. Please contact: **Serena Coleshill, 25 Highwoods Drive, Marlow Bottom, Bucks.**

● One lonely 15 year old girl would like to write to boys aged 15-17. Likes include U2, The Human League, Japan, Spandau and others. Must like football. No pics needed! Write to: **Jackie, 25 Bridge Street, Dumbarton, Scotland.**

● Calling all headbangers! I'm a blue-eyed, blonde-haired super freak who digs all you hunky guys. Start scribbling, man, move it! Contact: **Helen Mills, 30 Eastern Road, Lindfield, Sussex.**

● Hi! Female aged 16 wants penpals. Interests include: acting, singing, reading, writing letters, being mad about science, having a laugh and loving most music. Interested? Get your pens out and write to: **Julie Storr, 150 Tower Road, Boston, Lincs.**

● I like most music, including heavy metal. Fave groups are Quo, Rainbow, Motorhead and Saxon. All 12-14 year olds please get writing to: **David O'Flaherty, Rahan Road, Tullamore, County Offaly, Eire.**

● 15 year old girl, into Shaky, The Nolans and Bucks Fizz, would like any males aged 15+ to write to her. Contact **Sheree at: 19 Low Gipton Crescent, Leeds 8, Yorkshire.**

● 15 year old mod requires penpals. Into: modism, the Sixties, psychedelia, pop art, The Jam. I dislike many things! Write to: **Rachel Gerrard, 71 Borrowmead Road, Northway Estate, Headington, Oxford OX3 9PQ.**

● 15 year old boy wants girl penpal. Fave bands are Teardrop Explodes, Visage, Ultravox and Spandau. Also like football and cycling. Write to **Nick Eastoe at: 2 Tavoy Close, White Hart Street, Kennington, London SE11.**

● Smart, intelligent 18 year old wishes to correspond with females aged 17-19. Musical interests include: The Police, The Jam, Squeeze and Duran Duran. Sophisticated females please! Contact: **James MacTaggart, 190 Radstock Road, Woolston, Southampton, Hants.**

● Two 16 year old girls require two males aged 16-20. We're interested in all music except disco. Write now to: **Sue and Denise, 16 Glan Preseli, Llanddewi Velfrey, Narberth, Dyfed.**

● Hunk wanted aged 13-15. I like discos, swimming and most other things too. My name is Pauline or Paul for short. I'm not very keen on Shakin' Stevens. Don't miss this chance or you'll regret it! Write to: **Pauline Williams, 125 Sundrum Place, Pennyburn, Kilwinning KA13 6SU, Scotland. I'm so excited!**

● A very distressed Numanoïd/Futurist needs cheering up by a single boy, aged 15-17. Preferably living in the Welling/Bexleyheath/Sidcup area. Height between 5'10" and 6'. Contact: **Alison Duffen, 262 Westwood Lane, Welling, Kent.**

● 15 year old boy would like to contact anyone into UB40, Madness, Specials, Human League and more. Interests: synthesizers and collecting records. Please write to: **Lee Stacey, 10 Chenton Avenue, Iford, Bournemouth, Dorset.**

● 3 gorgeous rude girls, who unfortunately live in Spain but are definitely not Spanish, would generously like to give mental rude boys aged 14-16 the honour of scribbling to them. Photos appreciated. If you're desperate and sure you know what you're doing, then write to **Sam, Jus or Jo, at: Casa de la Cueva, Apartado 52, Mijas, Malaga, Spain.**

● Female, 17, into Bowie and most new romantic groups, seeks male willing to write friendly letters. Must be aged 17-20 and like dressing up in weird clothes. Contact: **Ruth Roberts, Hidiart Lydan, Chwilog, Pwllcheli, Gwynedd, North Wales LL52 6TJ.**

● Lonely female bunny seeks bunnyman to write to. I am into The Fall, Orange Juice, Soft Cell, Siouxsie, suede boots, leather jackets and more. Write to my burrow by addressing the envelope to: **Lisa Clifton, 5 Braeside Croft, Chelmsley Wood, Birmingham B37 6SN.**

● 14 year old girl would like a male penpal. I like Depeche Mode, Soft Cell, OMD and others. Please note I have lunatic outburst but am usually quite quiet and sane. Would like a photo. Contact **Janet at: 21 Lisleholme Crescent, West Derby, Liverpool L12 8RZ.**

● Anyone out there fancy writing to a 16 year old female who's into Duran, Teardrop Explodes, Siouxsie, OMD etc? If so, please send your letter to: **Steph, 263 High Street, Chasetown, nr Walsall, Staffs.**

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.**



On the new Numan album there is a track called "Boys Like Me" on which a certain lady can be heard saying something I can't understand. Will you please tell me where she suddenly appeared from?

Lynne Othen, London E.4. It's actually Japan's personal assistant, **Connie Filapello**, who replies in Italian to Gary's comments about a female named "Zara". Briefly, she says "I'm angry too, so leave me alone and stop bothering me!" It's nothing personal and Connie was "very flattered" to help out.

Can you tell me if the 12" version of "Tainted Love" is still available, as every record shop in my area seems to be out of stock.

Ruth R, Preston. Soft Cell's record company, Phonogram, say they too are completely cleared out of 12" copies; but more are currently being pressed and should be widely available soon.

I've lived a very sheltered life and need to know the address of a company supplying old singles. Can you help?

Surely. You should write to: **Old Gold, c/o PO Box 42, Ilford, Essex IG4 5BB, enclosing SAE.**

Any info on Icehouse, the band who recently supported Simple Minds on their tour?

Gillian Brierton, Sale. This Australian 4-piece have just released a single on Chrysalis entitled "Can't Help Myself", having previously issued one album ("Icehouse") and a single ("We Can Get Together"). The band consists of **Iva Davies**



(guitar/vocals), **Keith Walsh** (bass/vocals), **Anthony Smith** (keyboard/synth/vocals) and **John Lloyd** (drums).

Please tell us if **Gary Tibbs** from **Adam and The Ants** is married. **Tina and Kim, Herts.** The Ants' bass player, born **Gary Brian Tibbs** on 25.1.58, is neither married nor has any steady girlfriend that we know of!

Recently on Radio 1 I heard **Duran Duran** live from a Birmingham studio, singing something entitled "Like An Angel". I wonder has this ever been released?

Catherine Lambert, Wirral. The song you heard is one of two new numbers introduced by the boys into their set on the last tour, the other being "My Own Way". As the session was specially recorded for radio, it's obviously not in vinyl form at present, though the other newie is rumoured to be the next single. We'll see!

I am trying to puzzle out exactly what inspired **Ricky Wilde** to write "Shane", the B-side to "Chequered Love". Was it based on the western?

Puzzled fan, East Sussex. You're quite right. Ricky was inspired by the classic western of 1953. The film starred **Alan Ladd** and **Jack Palance**.

Can you tell me the years of birth for all of **Thin Lizzy**?

Big Fan, Carlisle. The current line-up's birth dates are: **Phil Lynott** (20.8.51); **Scott Gorham** (17.3.51); **Brian Downey** (27.1.51); **Snowy White** (3.3.50).

Please tell me where I could get a bow tie like the one **Ian Craig Marsh** of **Heaven 17** wears.

N. Evans, Congleton. Ian tells us his bow tie was passed down to him courtesy of his grandfather, who was a suitmaker. He also claims that the bow tie he models in Issue Sept 17, page 11 was originally made for the Prince Regent! Hmm.



happy birthday

by Altered Images

Chorus

Happy birthday, happy birthday
Happy birthday, happy birthday
Happy birthday, happy birthday

Happy happy birthday
In a hot bath
To those nice nice nights
I remember always always
I got such a fright
Seeing them in my dark cupboard
With my great big cake

If they were me
If they were me
And I was you
And I was you
If they were me
If they were me
And I was you
And I was you
If they were me
And I was you
Would you have liked a present too

Repeat verses

Happy birthday, happy birthday
Happy birthday, happy birthday
Repeat to fade

Words and music by Altered Images
Reproduced by permission Beam Down Ltd.
/Warner Bros. Music Ltd.
On Epic Records

many happy returns to altered images

Mark Ellen opens another bottle of pop

Luck? Altered Images know all about it. A combination of infectious charm and sheer good fortune have conspired to raise their "Happy Birthday" single to the lower rungs of the chart.

Ever since their first spark of life, two years back, doors simply seemed to swing open whenever the band rolled into view. Consisting of Johnny on bass, Tony on guitar, Clare singing, Tich drumming (pronounced "Tutch", their Scots accents are *that* thick!) and (later) another guitarist, Jim, they rehearsed when not behind their school desks in Glasgow and soon caught the ear of John Peel, "the world's best-looking deejay".

Peel not only recorded a session with the band, he repeated it twice, recorded two more, and was moved to such passionate extremes as to threaten — *publicly* — that "if you don't like Altered Images, then you're a phone-booth!". Strong words indeed!

Steven Severin was no less enthusiastic. He heard, liked, and eventually produced some of their songs and then secured them a support slot on last summer's Banshees tour which led to a signing with CBS Records. Their reasons are typically clear-cut: "CBS are the biggest Record Company in the world, and the world is an awfully big place!"

The next break Clare calls "pure Hollywood". Working in the local "Spaghetti Factory" restaurant on Hallowe'en night, fetchingly dressed as a Latin-American dancer, she was spied by a passing film director. He offered her a part in the excellent "Gregory's Girl", and, apart from having to stand on a soap-box to get 'friendly' with our lanky hero, she rose to the occasion superbly.

And, as if all *this* wasn't enough, the whole band have just been filmed for one of those dodgy photo-strip stories. 400

photos of them, all in Oscar-winning "torrid" poses, with mouths wide open for "the speech bubbles".

Clare makes no bones about its quality. "Absolute trash," she declares. "All the people who make those things think they're a work of Art, too. It'll probably be called something like 'My Demon Lover' or 'Love and The Mixing-Desk'," she adds and then practically falls off her chair.

WHICH JUST about brings us to the present, with the band poised on the fringe of recognition via the single and album, "Happy Birthday". One TV appearance, they all agree, could well swing the balance. "If we did Top Of The Pops," Johnny believes, "then hopefully all the people who saw us on the Adam And The Ants spring tour will recognise us and buy our records."

And they'd deserve it. Their music has all the ease and innocence of The Undertones, the sparkle of Toyah, and the depth and colour of, say, The Passions. A clever mixture of the obvious and the uncertain much like their own list of favourites — The Jacksons, Linx, The Clash, The B-52's and Department S. (Vaughn Toulouse is the adopted band mascot.)

Coupled with this, they've set themselves the hardest goal of all: "To get across to all types of people, not just those of our age. It's more of a challenge to write songs that appeal to everybody."

That done, they've even mapped out their lives for the foreseeable future. Johnny's going to make film soundtracks like "Dr. Zhivago" and do archaeology; Tony's going to be a golf-playing priest; Tich wants to be President of The Playboy Club; Jim's taking over the James Bond job from Roger Moore.

And Clare? "I'm going to get married, have a 'love nest' and have lots of little Clare Images."

I trust they'll all wait a year or two. For everyone's sake.



(l-r): Johnny, Tich, Tony, Jim and Clare (front)

BOLTZ

THE VINYL FRONTIER

Who'd have thunk it? Who'd have guessed that 1981 would bow out with the twin pillars of glam-rock, **David Bowie** and **Queen**, releasing a joint effort?

Well, 'tis true. Turns out that Mr Bowie showed up at a Queen session in Montreux to renew a long time acquaintance with Roger Taylor and wound up adding his writing and vocalising talents to a tune called "Under Pressure" which should see the light of day as an EMI 45 in early November.

"Under Pressure" will be credited to Bowie and Queen and a spokesman, who described it as being a combination of the best of both acts, confidently predicted that it would be at No. 1 come Christmas, the most profitable time of the year.

Mind you, it could have a little competition if WEA are correct in reckoning that the new **Pretenders** 45, "I Go To Sleep", is heading the same way. Also a man from DinDisc has been wandering around muttering something about the next **OMD** single (not "Joan of Arc" but the one after that) being as commercial as "Mull Of Kintyre" but twice as hip. This we've got to hear.

And talking of old Uncle Mac, what's this we hear about him buying up the rights to all the old Rupert stories? Really Paul, a couple of annuals would have been quite sufficient . . .

EYE SAY, EYE SAY

Kim Carnes is not amused by a spate of comedy discs currently on offer in the USA which are getting a few laffs at the expense of her "Bette Davis Eyes" smash. Asked to comment on "Marty Felman Eyes" by Bruce Baum, she offered only a sharp "rubbish".

One can only wonder what she's going to make of the other two, er, tributes, namely "Sammy Davis Eye" and "Debbie Harry's Thighs". We're not making this up, you know.

THE VERSATILE MR DOLBY



Thomas Dolby is not a man to let the grass grow under his feet. Previous to his excellent single "Europa And The Pirate Twins", now scaling the lower reaches of the charts, Tom has (deep breath) built his own synthesizers, constructed a PA and toured as sound engineer for The Members, The Passions and The Fall, played keyboards for Bruce Woolley And The Camera Club and Lene Lovich (he also wrote her last single "New Toy"), played synthesiser on studio sessions for people as diverse as Joan Armatrading, M and Foreigner, co-written and produced Jane Kennaway's

current single "Year 2000" and still found time to put out a couple of independent singles, notably the wonderful "Urges/Leipzig" on Armageddon Records.

Nor is Mr. Dolby about to let up now. Having signed a solo deal with EMI, he's currently recording an album for release in the New Year, and promising what he calls "an extraordinary one-man stage show using computer-generated music and video-montage techniques". Happily however, Thomas Dolby is not one of those obsessed with electronics for their own sake.

"I like to mix organic sounds and electronic sounds — I think it's very important. I don't have any strong principles about being all electronic or anything like that".

Nor does he much care for the popular image of the synthesiser player as aloof and alienated.

"I think some people have done interesting things in that area but I would hate to be a performer who people got off on because of the coldness".

More, much more, to be heard from this man.

Ian Crahan

ADAM AND THE ALBUM

TITLE "Prince Charming", ten tracks, gatefold sleeve, on sale November 7th. That's the new **Adam** album on CBS.

In addition to the title track and "Stand And Deliver", this long awaited LP features eight new songs, namely "Scorpions", "Picasso Visita El Planeta De Los Simios", "Five Guns West", "That Voodoo", "Mile High Club", "Ant Rap", "Mowhok" and "S.E.X.". (Any linguists out there will need no reminding that "Picasso etc." is Spanish for "Picasso Visits The Planet Of The Apes".)

The boys are currently touring Japan and meanwhile plans are in motion for a major national tour in the New Year.

London fans should be able to get a pre-Christmas preview as Adam is working on a special



string of London dates for December. These should take the shape of a fully-fledged theatrical presentation with no support act and the show split

into two distinct halves, featuring the old (buccaneer) material at first and then moving on to the top music in the second part.

SONY ROCK 'N' ROLL

If your idea of fun 'n' games involves streaking down the street with The Human League or some such combo pumping out of your portable cassette with headphones, then steer clear of the city of Chicago.

The local authorities out there are so worried about the recent spate of accidents caused by

music maniacs who are unable to hear car horns over the din of their headphones that they've brought in a new law which is aimed to stop motorists and cyclists from wearing them in the street. It all started, apparently, when one of the local bigwigs almost flattened an oblivious cyclist while out in his car.

Anyone heard the "Prince Charming" single? Thought so. How about "War Canoe" by **Rolf Harris**? Thought not.

Various persons, well versed in The Harris catalogue, have noticed a "striking similarity" between the grunting native rhythms of Rolf's forgotten classic of '65 and the bushwhacking backbeat of the current Ants hit.

So similar do the twosome sound that EMI Records (the old devils) have re-released "War Canoe" to satisfy the public's growing curiosity. Is Adam a true (ab)original? Hear for yourselves!



PH: GARY GERSHOFF/LR

TAPEZINES: THE SHAME!

Is the end of records at hand? Now that all these new gadgets like Sony Walkmans and mini hi-fi's demand cassettes, is vinyl headed for the knacker's yard?

We at Smash Hits don't think this will happen at least until the day after tomorrow — especially if the opposition to records is as dodgy as **Morrocci Klung!**

The exotic name turns out to be a cassette fanzine. Bob Pierce, who put the package together, has simply transferred the ideas of an ordinary fanzine on to tape. As a result, Morrocci Klung! has the same strengths and weaknesses as regular reads like "In The City" or "Jamming".

The contents all hail from the independent world but within that there's an impressively wide selection, ranging from rock-critic-turned-singer Vivien Goldman to Joseph Garret (Patrik Fitzgerald in disguise) plus angry young poets Dave Ward and Andrew Darlington reciting some of their verbals.

Unfortunately, the quality of the tape borders on the diabolical at times, while Bob hasn't yet learnt how to compere an alternative chat show. It's often hard to know who's talking about what and why.

Still, his heart's in the right place and the price is reasonable at £1.15.

If you want to know more, write to him at 57 Myrtledeane Road, London S.E.2.

SPLITTING THE ALBUM

Double albums too expensive for you? Well fret not, skint reader, as Virgin Records have kindly released half the **Simple Minds** "Sons And Fascination" double-set for a paltry £1.82. Called "Sister Feelings Call", it's out on October 16, followed swiftly by a new single, "Sweat In Bullet" on October 23. 7" or 12", the choice is yours.

BIJOU BOTCH-BIN

What "woolly hat"? As all those who entered the "Pointed Portraits" comp. (Oct 1) so rightly pointed out, the mystery man (Adam, bit easy really) was indeed not wearing one. Sorry 'bout that. We were intending to run a pic in which he was and then forgot.

Also forgot to tell you that the colour pic of Sting with sax came courtesy of the living lens of Jill Furmanovsky, but you probably guessed that anyway.

SEE THE BANNED

THE BBC banned the "Invisible Sun" video and **The Police** are none too pleased.

"They didn't want to show it," claims Andy Summers, "because they thought it had too much of a political slant and could 'cause problems'."

In fact, the pictures above are about as 'shocking' an extract as you'll get. As Andy points out, the impression the film gives of everyday Belfast "is that of a desolate city, of women walking around in the rain, rather than people gunning each other down or throwing bombs."

As Sting says, "it's designed to show what normal life is like there but I still think it's a hopeful song. It's saying that there has to be another way of solving these problems apart from shooting people. It's not 'political'. If anything, it's apolitical!"

The band are even more incensed as the video was also intended to clearly mark a change in both their sound and look.

"We've made a few 'cheerful' videos before," says Andy, "but



A still from the "Invisible Sun" video.

the minute you try and step away and do something that's really compatible with the lyrics, you get trodden on. I mean, we couldn't have bounced on stage and shaken our little blond heads to this one. We can't keep up this 'three cheeky chappies' image forever, 'cos none of us really are like that! It would have been pointless, after an absence

of several months, to have done exactly the same type of video.

"We did something different, and we did what we thought was right for the song and we stand by it. We weren't going to record another video for the song as everyone would know it was a compromise," he adds. "We're not going to back-pedal at this point."

GAZ REPAIRS



Gary Numan's back. Six days on and half-way between Madras and Thailand, his whistle-stop world tour came to an abrupt halt. In the Indian village of Visakhapatnam, to be exact.

Unfortunately, Gary's single-engine plane had to pick a military zone in which to suffer a spot of engine trouble and the locals, not being acquainted with The Pale One, and being very suspicious of all his camera equipment, bunged him inside

for three days of intensive questioning.

Frantic phone calls to Dad (Tony Webb, manager), who then rang the British Consul and eventually got him released, whereupon he fled back to Blighty leaving the offending aircraft in his wake.

After his co-pilot's done some repairs, Gary intends to resume the trip on October 21. If you see a Cessna 210 flying overhead, duck!

ALL THAT JAZZ

Al Jarreau and Donald Byrd are by no means newcomers to the music business. Both have been around a good few years, received numerous awards, and both have singles in the chart at the moment (with lyrics on Page 55).

Al's career began in the late '60s, playing at local clubs with the George Duke Trio. In '75 he recorded his debut album "We Got By" on Reprise Records and in '77 he was given a Grammy Award for The Best Male Jazz Vocalist. His latest single, "We're In This Love Together" (WEA) comes from a new album, "Breakin' Away" and his talent just seems to go on and on.

Donald Byrd is a veteran jazzman. He's recorded over 40 albums and is considered to be one of the top trumpet players in the world. Not only has he performed with hosts of jazz musicians, but he's toured the world several times and (move over Gazzal!) flown his own plane for year.

His current single "Love Has Come Around" (Elektra) is taken off the album "Love Byrd" and produced by Isaac Hayes. Another award on its way?

Beverly Hillier.

BITZ 'N PIECES

DISCO TOP 40

ALL TIME TOP 10

JOAN ARMATRADING



- 1. SMOKEY ROBINSON AND THE MIRACLES: Tears Of A Clown (Motown)** This must be one of the best songs ever written.
- 2. LED ZEPPELIN: Stairway To Heaven (Atlantic)** One of my favourite

bands, this track is just one of their classics.

3. ADAM AND THE ANTS: Antmusic (CBS) This is what I call good fun music.

4. VAN MORRISON: Madame George (Warner Bros) Anything by Van is good but this one is special as it's the very first thing I heard by him.

5. TUBEWAY ARMY: Are "Friends" Electric (Beggars Banquet) It's very original.

6. JOHN MARTYN: May You Never (Island) This one's great!

7. IKE AND TINA TURNER: River Deep, Mountain High (A&M) Another classic, this song will never grow old.

8. WALKER BROTHERS: No Regrets (GTO) Written by Tom Rush and superbly sung by Scott Walker, this reminds me of my first US tour when I met Tom.

9. FRANK ZAPPA: Sulphur No. 1 (Discreet) This is genius. (It's OK to say that, isn't it?)

10. TONY HANCOCK (Pye/BBC) Anything by this great comedian is brilliant.

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	1 IN AND OUT OF LOVE IMAGINATION	R&B
2	4 LOVE HAS COME AROUND DONALD BYRD	Elektra
3	2 ENDLESS LOVE DIANA ROSS & LIONEL RICHIE	Motown
4	10 I CAN'T TURN AWAY SAVANNA	R&B
5	5 WALKING INTO SUNSHINE (REMIK) CENTRAL LINE	Mercury
6	11 YOU GOT THE FLOOR ARTHUR ADAMS	RCA
7	NEW MYSTERY GIRL OJAS	WEA
8	2 50 THIS IS ROMANCE LIXA	Chrysalis
9	NEW IF YOU WANT MY LOVIN' EVELYN KING	RCA
10	26 SIGN OF THE TIMES BOB JAMES	Tappan Zee
11	6 HANDS UP GIVE ME YOUR HEART OTTAWAN	Carrere
12	7 YOU'LL NEVER KNOW HI-GLOSS	Epic
13	17 DO IT ANY WAY YOU WANNA MIKE T.	Blue Inc
14	13 LOVE ME TONIGHT TREVOR WALTERS	Magnet
15	NEW MAMA USED TO SAY JUNIOR BISCOMBE	Mercury
16	NEW MAMA USED TO SAY JUNIOR BISCOMBE	Liberty
17	30 WE'RE IN THIS LOVE TOGETHER AL JARREAU	Warner Bros
18	26 HIGH BY INCH STRIKERS	Epic
19	6 MULE (CHANT NO 2) BEGGAR & CO.	RCA
20	30 I LIKE YOUR LOVING RICHARD DIMPLED FIELDS	Epic
21	NEW STANLIGHT INDEX	Recall Shack
22	22 SHAKE-N-SKATE OR YORK	Groove
23	25 GIRL UK PLAYERS	A&M
24	NEW NEVER MY LOVE SUGAR MINDOTT	RCA
25	12 LOVE ALL THE MUST AWAY ARETHA FRANKLIN & GEORGE BENSON	Arate
26	NEW YOU'RE GONNA LOSE ME FREDDIE HUBBARD	Fantasy
27	18 THIS KIND OF LOVING WHISPERS	Solar
28	27 SOMETHING YOU DO TO ME T. LIFE	Arista
29	14 STARS ON 45 VOL 3 STAR SOUND	CBS
30	36 IT WILL BE A BRIGHT ODYSSEY	RCA
31	NEW MENERGY PATRICK COWLEY	Fusion
32	16 HARD TIMES-LOVE ACTION HUMAN LEAGUE (RED)	Virgin
33	25 NUMBER ONE K.I.O.	Recall Shack
34	NEW ARISTA FUNKSTERS (EPI) VARIOUS	Arista
35	24 JOY AND PAIN MAZE FEATURING FRANKIE BEVERLEY	Capitol
36	18 SUMMER GROOVE JONES	Champagne
37	15 EVERYBODY SALSA MODERNE ROMANCE	WEA
38	23 (YOU'RE) IN THE POCKET LINDA TAYLOR	Groove
39	NEW YOU'RE SUPPOSED TO BE MY FRIEND JEROME	BLM
40	NEW CAN YOU FEEL IT FUNK FUSION BAND	WMO

INDEPENDENT SINGLES TOP 30

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	NEW PROCESSION/EVERYTHING'S GONE GREEN NEW ORDER	Factory
2	3 THUNDER IN THE MOUNTAINS TOYAH	Safen
3	1 JUST CAN'T GET ENOUGH DEPECHE MODE	Mute
4	2 REALITY CHRON GEN	Step Forward
5	15 HOLIDAY IN CAMBODIA DEAD KENNEDYS	Cherry Red
6	NEW POLICE STORY PARTISANS	No Future
7	4 YOU SCARE ME TO DEATH MARC BOLAN	Cherry Red
8	10 LEATHER WHISTLES, STUDD & ACNE G.B.H.	Clay
9	5 ALL-OUT ATTACK (EPI) BLITZ	No Future
10	NEW HANGING AROUND HAZEL O'CONNOR	Albino
11	7 PAPA'S GOT A BRAND NEW PIG BAG PIG BAG	Y
12	NEW BARBED WIRE HALO (EPI) ANNIE ANKIETY	Cross
13	13 PUPPETS OF WAR (EPI) CHRON GEN	Fresh
14	8 ONE IN TEN UB40	DEP International
15	NEW SAETA NICO	Picknle
16	16 LET THEM FREE (EPI) ANTI-PASTI	Roadster
17	17 FOUR SORE POINTS (EPI) ANTI-PASTI	Roadster
18	NEW THE RESURRECTION (EPI) VICE SQUAD	Flat City
19	15 LAST ROCKERS VICE SQUAD	Flat City
20	NEW DEAD CITIES (EPI) EXPLOITED	Secret
21	15 NEW SMELL (EPI) FLUX OF PINK INDIANS	Cross
22	23 NEW LIFE DEPECHE MODE	Mute
23	12 RELEASE THE BATS/BLAST OFF BIRTHDAY PARTY	4AD
24	8 I DON'T WANT TO LIVE WITH MONKEYS HIGSONS	Romance In Britain
25	NEW ARMY LIFE EXPLOITED	Secret
26	24 DREAMING OF ME DEPECHE MODE	Mute
27	7 INCONVENIENCE AU FAIRS	Haman
28	NEW LOVE WILL TEAR US APART JOY DIVISION	Factory
29	22 NAGASAKI NIGHTMARE CRASS	Cross
30	27 FEEDING OF THE 5,000 (SECOND SITTING) CRASS	Cross

INDEPENDENT ALBUMS TOP 10

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	1 PRESENT ARMS UB40	DEP International
2	7 RED MECCA CABARET VOLTAIRE	Rough Trade
3	3 WISE AND FOOLISH MISTY IN ROOTS	People Unite
4	7 PENIS ENVY CRASS	Cross
5	8 SIGNING OFF UB40	Grubnote
6	NEW CLOSER JOY DIVISION	Factory
7	NEW PINKS NOT DEAD THE EXPLOITED	Secret
8	5 THE LAST CALL ANTI-PASTI	Roadster
9	8 ANTHEM TOYAH	Sylan
10	NEW PRAYERS ON FIRE BIRTHDAY PARTY	4AD

TAKE 5

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

- 1. ELVIS COSTELLO: Good Year For The Roses (F-Beat).**
- 2. AL JARREAU: We're In This Love Together (Warner Bros.)**
- 3. ROLF HARRIS: War Canoe (EMI)**
- 4. GODLEY & CREME: Under Your Thumb (Polydor)**
- 5. BOYS TOWN GANG: Cruisin' The Streets (Moby Dick)**

FAN CLUBS

Hazel O'Connor
c/o Modern Management
New Hibernia House
Winchester Walk
London SE1

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PO Box 235
Sparkbrook
Birmingham B12 8LR

Shakin' Stevens
Bull Hill Cottage
Hawstead
Nr. Bury St. Edmunds
Suffolk

The Jam
44 Balmoral Drive
Maybury Estate
Woking
Surrey

PERSONAL FILE

BIFF BYFORD

(of Saxon)

FULL NAME: Peter "Biff" Byford.

BORN: 5/1/51 in Scissett, Yorkshire.

EDUCATED: Scissett Secondary Modern.

FIRST LIVE SHOW: Genesis.

FIRST RECORD BOUGHT: Z.Z. Top, but I can't remember which one.

PREVIOUS JOBS: 35 of them. Weaver, joiner, fork-lift truck driver, gas-fitter and many more.

MARITAL STATUS: Pardon?

PROUDEST MOMENT: Taking possession of my latest motorbike, a Honda Goldwing 1100.

LOWEST POINT: It's been a real slog but we haven't had one so far.

HERO: The monkey that plays The Brooke Bond Secret Agent in the tea advert.

HEROINE: Susan George.

FAVOURITE FILM: "The Wild Bunch".

FAVOURITE TV PROGRAMMES: "Tiswas" and "Coronation Street".

MOST FAMOUS



FRIEND: J.J., our chief roadie. Just think of Adonis crossed with Wurzel Gummidge.

PET HATE: Shopping.

TRUE CONFESSION: That Maths teacher, the one that put me in detention, I'd like to, er, see him again...

COLOUR OF SOCKS: Stripes.

Absolute Beginners

Absolute Beginners



COMMENCE

PURE

NEW 45 OUT NOW

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The Jam

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I'M SO GLAD I'M STANDING HERE TODAY

By Crusaders
featuring Joe Cocker

There were times, I remember
Had to fight just to hold my head up
Those times when even my friends
Tried to make a fool of me
There were things that my heart looked at
That they just couldn't see.

Some said I was hopeless
Mind tangled in the night
Strong hearts just keep going
That is why I'm still standing here today

Chorus

Come together
Raise up your voices
This time my song of love and life
Won't go away
I'll sing forever
Here in the sunshine
I've lived to see the sun break through the storm
And I'm so glad I'm standing here today

If you're lost in your troubles
And the world just seems to forget you
If you remember sunshine
Even on your darkest day
Just follow what your heart says
And you'll find your way

Some said I was hopeless
Mind tangled in the night
Strong hearts just keep going
That is why I'm still standing here today

Repeat chorus twice

I've lived to see the sun break through the dawn
And I'm so glad I'm standing here today

Words and music by Joe Sample/Will Jennings
Reproduced by permission MCPS/BIEM/Leeds Music Ltd./
Rondor Music Ltd. On MCA Records



Love All The Hurt Away

By
Aretha Franklin
and
George Benson

I see myself in your face
A reflection of pain
Somebody made you cry over and over again
Still you and I made it through all of this for a reason (yes we did)
Could it be that we create an affair for all seasons.

Chorus

'Cause you and I were meant to be lovers
The search is over for us there's no other
We're finally at the rainbows end
Baby together we'll mend all the cracks in our hearts
And just love all the hurt away (love the hurt away)

Woman you are all the things that I hoped and I prayed for
You gave your love and I'm happy like never before
You be my strength and I'll be your shoulder to lean on
(You can lean on my shoulder)
We'll be a world and fill the whole place with a love song

Repeat chorus and ad lib to fade

Words and music by Sam Dees
Reproduced by permission Rondor Music Ltd
On Arista Records





TOMMYTOWN



Club

THEIR
NEW ALBUM
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&
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GENIUS OF
LOVE

PRODUCED BY STEVE STANLEY
TINA WEYMOUTH & CHRIS FRANTZ

ILPS 9686 ALBUM



CASSETTE ICT 9686

S

SINGLES

Reviewed by
Fred Dellar



THE JAM: Absolute Beginners (Polydor) The preservative three prove how well read they are by coming up with a title nicked from an ace Colin McInnes novel. They also prove that they've a collective ear for a good tune to tootle and a punchy brass line to help things stay alive. And if Paul Weller's lyrics won't see him installed as poet laureate during the next fortnight, they should at least help him grace the charts till his current supply of pocket money runs out.



DEBBIE HARRY: The Jam Was Moving (Chrysalis) A further Chic-beat offering from the pierced-cheeked one's solo album, with '78's leading Deb releasing non-classified info about a CIA investigation into pop-power, while Rodgers and Edwards organise a nifty choogle of a backdrop. Confucius, he say: "One time blonde with black music roots probably won't end up in the red."

ORANGE JUICE: L.O.V.E . . . Love (Postcard) The Picts of the Pops celebrate their Polydor distribution deal by fashioning the most commercial disc ever to caber-vault over Hadrian's Wall. Edwyn Collins handling the lead vocal in his usual will-he-or-won't-he-make-it

manner, while Stax-like horns and supersweet harmony vocals help form the wraparound. I don't know . . . I really don't know . . .

THOMPSON TWINS: Make Believe (T Records) The Twins, all seven of 'em, emerge with a remixed track from their recent album. However, the song lacks real appeal and the Twins remain an outfit loaded with possibilities rather than one ready to deliver the goods at this point in time. Bush telegraph suggests that the band have what it takes to win through at live gigs. Unfortunately they haven't yet taken it into the recording studios with them!

FRED WEDLOCK: Jobsworth (Rocket) A lacklustre revival of Jeremy Taylor's folk club favourite about petty officialdom. The original version came out years ago and remains much the funniest.

GILLAN: Nightmare (Virgin) Colin Towns' pomp and circumstance keyboard work does much to disguise the fact that "Nightmare" is just another riff to hang a scream on. The reverse is an original with the unoriginal title of "Bite The Bullet". Somebody really should clue our Ian up sometime!

GARY U.S. BONDS: It's Only Love (EMI-America) Bruce Springsteen's favourite golden oldie returns to the '60s to check out a Beatles number of lesser known species. Vocally all is grit and guts, while Miami Steve's arrangement boots not a little. But it still sounds like a stray track intent on searching for its parent album.

ROD STEWART: Tonight I'm Yours (Riva) Here's Rod cast as the Flying Scot, embarking on a frantic, keyboard-overlaid dash to throw himself into the arms of some apparently love-starved lass before moving on to do his next big favour for a female admirer. Very contemporary, very chart-worthy. And very likely to get right up the noses of liberated women everywhere.

HAMBI AND THE DANCE: L'Image Craque (Virgin) A Greek from Liverpool and a title that's a right old load of garlic. But the whole thing sounds a lot better than it smells, thanks to myriad synth smatterings, guitar jangles and funkybutt bass noises filtering in and out from every direction while Hambi obliges with a filtered vocal and drummer Les Hughes works industriously to keep everything operational at dance floor level. Pretty unlikely. Pretty good.

BUGGLES: I Am A Camera (Carrere) No longer Yes-men, Trevor Horn and Geoff Downes team up once more to revive the



sounds that made them league leaders back in '79. But will this particular shutter-release click for them? The answer's in the negative.

ASSOCIATES: Message Oblique Speech (Situation 2) A formula so simple it hurts, as The Associates spin out seemingly nonsensical lyrics in dramatic style over a rhythm line that clanks and squeaks unstopably forward like an army of uncoiled armour-plated lemmings on their way to the nearest cliff edge. A great follow-up to "Kitchen Person".

YELLO: Bostich (Do It) Second Do It releases from the Swiss electronic trio who are even better than Kraftwerk imagine they are. "Bostich", which features the bizarre vocal interjections of Dieter Maier, isn't Yello at their most potent and it's "She's Got A Gun", the whistle-happy B side, that proves the better treat for aching lugholes.

NILS LOFGREN: Night Fades Away (MCA) Nils sounds both pretty powerful and powerfully pretty on the sort of song a love-smitten Dylan might have given us in days gone by. If it doesn't take off, Ian Birch suggests MCA flip the disc and try their luck with Lofgren's infectious rendition of Lennon-McCartney's "Anytime At All". And, as usual, he makes good sense.

HAIRCUT ONE HUNDRED: Favourite Shirts (Arista) Debut single that does for jazz-funk what the Dexy's once did for R&B. The song's slight but the musicianship is both impeccable and exciting. And, yes, dancing shoes are required.

CHRON GEN: Reality (Step Forward) An indie chart pacemaker from the Hitchin high-flyers. Pure punk with a heritage you can trace right the way back to the Pistols' "Anarchy", this "Puppets of War" follow-up pans out as a healthy dollop of heads-down rock, with even a strong hook to call its own. Just a mite more imagination and Chron Gen could well have delivered a classic. Now ain't that a thought!

JUNIOR: Mama Used To Say (Mercury) Man-about-Phonogram Junior Giscombe offers his donation to

the black Brit-funk market and really storms in with a self-penned song that comes on like hard-line Stevie Wonder. Could it happen? It could. And I'll be the guy in the front-row applauding.

GREG LAKE: Love You Too Much (Chrysalis) Remember the Stones' greatest riff? Greg Lake does and uses it to emote about steppin' on blue suede shoes, among other things. It's only rock 'n' roll and 'tain't bad. But 'tain't enough.

THE HEADBANGERS: Status Rock (Magnet); THE WRIGHT ORCHESTRA: Out Of The Box (Polydor) Two more additions to the ceaseless flow of medley monsters — the pop world's answer to the triffids — with the Headbangers shamelessly offering a quo-ta of Status Quotations and The Wright Orchestra mercilessly reminding us of "Knots Landing" and "Hart To Hart" in their tally of telly themes. Not so much a review — more of a public warning.



SCREAMING LORD SUTCH: All Black And Hairy (Ace) The original nutty boy and would-be parliamentarian (on behalf of the Teenage Party) continues his long term rocking with four twitty ditties of varying potential. Would you believe "Alley Oop" thinly disguised as "Jack The Ripper"? You would? Then welcome to this particular padded cell!

LANDSCAPE: European Man (RCA) Third single from the ex-jazzier's "From The Tea Rooms Of Mars" album — and third choice is exactly what this particular usage of studio current sounds like! If there's one more track from the same album, we'll be sending Norman Bates round to Richard Burgess' shower-room!

PABLO: Bo Mbanda (Island) Pleasant, rhythmic and genuine example of African highlife by an act hailing from Zaire. You've probably heard exactly the same sort of thing in a score of upper-class safari movies and I wouldn't normally mention the disc's existence but for the fact that my copy, a 12" edition, possesses a silent run-in groove of 26 seconds duration — which surely must constitute some sort of record!

Genesis

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(PREVIOUSLY UNRELEASED)

12" (CB 391-12) C/W NAMINANU
+ ABACAB
(LONG VERSION)



CHARISMA RECORDS

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ALBUMS

THE HUMAN LEAGUE:

Dare (Virgin) Old music business motto: it's songs that buy the groceries. No amount of groovy noise-making or elaborate image cultivation can compensate for the absence of simple tunes married to strong words. Well, here's one group who can start loading up their trolleys right now. "Dare" comes chock-full of precise, memorable melodies delivered with soul, style and humour and presented with the minimum of instrumental clutter. The crispness and confidence with which this set clips along suggests that here is one bunch of electro-poppers who have learnt to put the technology firmly in its place. Looks like it's time to get in line with the rhythm and rhyme. **(8 out of 10)**

David Hepworth



U2: October (Island) In which U2 build courageously, giving more rein than ever to their melodic drive, soaring spirit and experimental side. The result is a more open and atmospheric sound, with a greater emphasis on the religious imagery (which is either inoffensive or attractively ambiguous). Elsewhere, touches of brass, pipes and piano provide the unexpected while there's also some outstandingly creative instrumental work by the boys themselves. "October" leaves "Boy" standing. If that album was magic, this one is sorcery. **(9 out of 10)**

Ian Cranna

THE SLITS: Return Of The Giant Slits (CBS) The Slits might have compromised their anarchic principles by signing to a major label, but they certainly haven't compromised the noises they make. This means that, despite the shift to a clearer sound, the strings and brass added here and there to the reggaeified beat, they're still emphatically rhythmic without ever quite being danceable. A must for fans but unlikely to make any converts. **(6½ out of 10)**

Dave Rimmer



BOWWOWWOW: See Jungle! See Jungle! Go Join Your Gang Yeah, City All Over! Go Ape Crazy! (RCA) Malcolm McLaren and Annabella come over like some Beauty And The Beast for the eighties. She, the very picture of innocence, sweetly singing "I'm a rock 'n' roll puppet". He, curly thatch barely concealing the demonic horns that no doubt sprout from his forehead, rubbing his hands with glee at The Things He Makes Her Do. Meanwhile, the band are busy coming over like the hottest thing this side of the Sahara. Forget the hype; this is great. **(8½ out of 10)**

Dave Rimmer

EURHYTHMICS: In The

Garden (RCA) The ex-Tourists pack their bags and leave the safe pastures of pure English pop for the electronic delights of Cologne and superstar producer Conny Plank. On the way, they mug up their Foxx, Bowie and Joy Division without forgetting their own roots, and the result is an accessible, intelligent first album. Plank handles the voice of Annie Lennox and the music of such notables as Blondie's Clem Burke and Can's Holger Czuyak with his usual aplomb. **(7½ out of 10)**

Tim de Lisle

ROSE ROYCE: Jump Street

(WEA) With the minimum of fuss and — by the sound of it — even less effort, Rose Royce have given us some of the cleanest, most polished modern disco on the market. Admirers of their smokey, silk-finished soul ballads like "Wishing On A Star" and "Love Don't Live Here Anymore" will be glad to learn that Richee Benson attempts the same luscious swoops and glides

on the whole of this second side. Side One consists of their usual slick, persuasive dance music sprinkled with a few brittle horns. Class? They could give lessons in it. **(7 out of 10)**

Mark Ellen

THE CUBAN HEELS: Work Our Way To Heaven

(Virgin/Cuba Libre) The over-riding influence on this debut album comes directly from fellow Scots, the Skids, in their pre-folky guise. It's all here: the rough-edged production, the pounding military-style drumming, the familiar pumping bass, the tingly but still gut-ripping guitar and the intense vocals. But, despite this, there are some tuneful pop/rock songs like their current single "My Colours Fly" and the one slow song, "Coming Up For Air". It may not be the sound of the moment but it's worthy of some attention. **(6 out of 10)**

David Bostock

BOB MARLEY: Chances Are

(WEA) This is the so-called "Marley Exploitation" album there was all the bitching about from Island Records. The tracks are from the '68-'72 period when, contrary to the recent dreadlocked portrait on the cover, Marley was mostly wearing those Temptations-type suits with the shiny lapels and exploring the commercial possibilities of reggae with soul. "Reggae On Broadway" is one terrific track with a smoking vocal matched by savage, fuzzy guitar, but generally material and production are thin. It's all evidence that the commitment to rasta politics a couple of years later is what really inspired him. **(5 out of 10)**

Mike Stand



FINGERPRINTZ: Beat Noir

(Virgin) There are so many bands playing funky (British) disco pops it's hard to believe there could be another individual sound. But Fingerprintz have done it. "Beat Noir" combines heavy rhythmic kicks with a cold shower clarity that's more reminiscent of the dowdy Bleak-Out Boys than the

cumberbund-and-jodhpurs set. It bursts with slinky women, fevered fun, the fear of loneliness, high-wire life and atmosphere. The odd thing to add as a tail-piece is that Fingerprintz just don't have the feel of mass popularity about them. **(7½ out of 10)**

Mike Stand



BLONDIE: The Best of

Blondie (Chrysalis) Only Adam, the Police or the Human League could possibly topple this monster from its inevitable residency at number one. It's not only the album we've all been waiting for but also the stopgap that will ease the embarrassment of Debbie Harry's solo career and pave the way for the new Blondie venture. But who cares about boardroom politics when you have a bumper bundle of such quality songs as "Sunday Girl", "Heart Of Glass", "Call Me" and "Hanging On The Telephone"? And then there are ten more! For once the content justifies the title. **(9½ out of 10)**

Ian Birch

CARLENE CARTER: Blue

Nun (F-Beat) To call your album after a German wine is one thing. That husband/producer Nick Lowe has made it sound like the album was recorded in a vat of the stuff is a very different kettle of plonk. Carlene has had her moment in the past (like the "Do It In A Heartbeat" single) but there's little worthy of her abilities here. The songs sound like Rockpile's sluggish R&B off-cuts while Ms. Carter is not even in very good voice. She tries much too hard to force emotions that the songs don't warrant. A despairing waste of all the estimable talents involved. **(5 out of 10)**

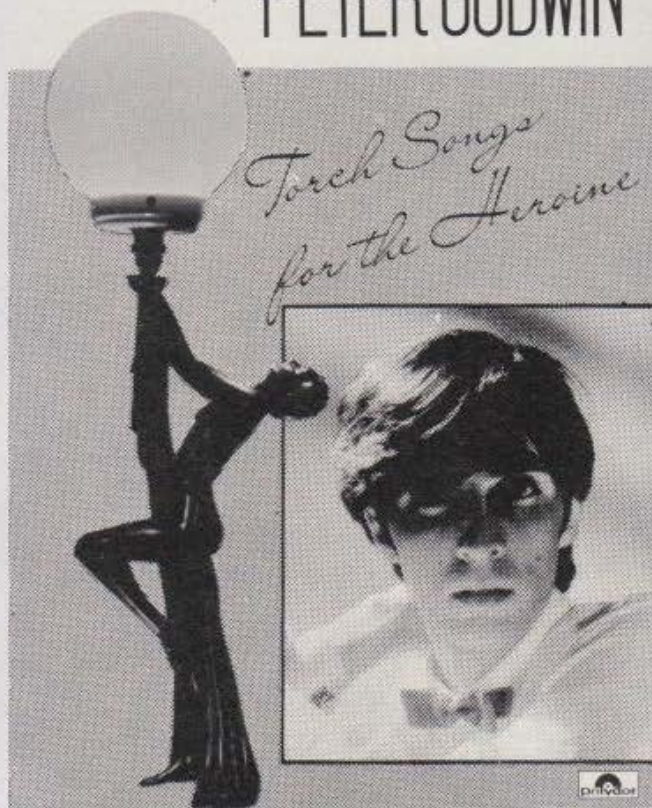
Pete Silvertown

UB 40: Present Arms In Dub

(DEP Int.) As the title says, this is the dub version of the band's second album. There's not a vocal anywhere! Side One comes alive with fresh tunes, precise bottomless drumbeats and deliciously swooping horns. Side Two is a minor disappointment, moving a little too close to the stillwaters of background music. UB40 may be white men from the black country making Jamaican-styled music (what a set of contradictions) but this is the best dub I've heard this year. **(8 out of 10)**

Pete Silvertown

PETER GODWIN



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A HAPPY BIRTHDAY RECORD

FAN

HOW ARE THEY RUN? WHAT DO THEY OFFER?

TIM DE LISLE SENDS OFF HIS SAE

AND GETS A MIXED BAG OF REPLIES.

If you ever imagined that all fan clubs were much the same you were quite mistaken. There's 180 of them in the Smash Hits Fan Club Directory and many more that haven't registered, and they're quite a mixture.

Some are for rock stars and some aren't; actors, comedians, ex-rock-stars, dead rock stars, poets, footballers, musical movements and discos often have fan clubs too, though sometimes they prefer names like "Club Set", "Foundation", "Appreciation Group", "Army" or even "Umbrella".

However, they all have some things in common. They try to create interest in their artist(e) by giving out information and/or photos, posters, T-shirts etc. And usually they're not out to make a profit — as Debbie Sharpe of **Adam and the Ants'** club told me, "The only people who make money out of fan clubs are the VAT men" — although they may indirectly help to boost record and ticket sales.

An attempt to cover every kind of fan club would (a) fail, (b) take months and (c) bore everyone to tears, so I dealt directly with just a dozen well-chosen clubs. Three — **The Jam, Roxy Music** and **Steve Strange** — didn't answer my letters. Sifting through the stuff the rest of them sent me I had a lot of fun (did you know that Benny Andersson's favourite food is Polynesian, and Dave

Wakeling likes collecting and varnishing seashells?) and singled out four clubs for special mention.

The biggest of them, with 11,000 members, is the **Blondie International Fan Club**, which started up two years ago and is run by Sara Worley. Like the **KTC** and **Status Quo** clubs and **Kiss Army**, the Blondie club works with a merchandising firm called Rock Inc, who print up the newsletters and other material.

"We feel we can make clubs run efficiently," says Rock Inc's Paul Bertie, "without detracting from their personality".

Rock Inc's material is certainly impressive. The Blondie "mini-biog" and newsletter are glossy, professional and packed with colour pictures.

But they're also rather similar to the stuff Rock Inc provides for its other clubs. The point is, I suppose, that as long as you only belong to one Rock Inc club, you don't worry about the similarities. For my money, however, the Blondie mag is too slick, and you don't get all that much for your £3.50 — no poster, for instance.

It's a far cry from Blondie's smart graphics to the homely approach of Janet Johnson, president of the **Cliff Richard Fan Club** of London since April 1979.

Janet, whose club is one of 19 British branches of the Cliff Richard Movement, charges £2.50 subscription for six issues each of two newsletters, "Visions", which she produces herself, and "Dynamite International" (I kid you not) which is done by the CRM, plus a club pen and badge.

In style and layout the newsletters are like a typical fanzine — jolly, enthusiastic, a bit rough and ready. Janet, whose catchphrase is "CARRIE on Cliffin", doesn't offer Cliff merchandise but she edits a 44-page Cliff Annual and, as she says, there's a more important side to her work: "I hold two get-togethers a year and other functions, and funds raised at them are given to charity and to Michael, an eight-year-old boy who has meningitis."

Many more secretaries would like to follow Janet's lead — if only they weren't struggling for survival themselves. For the

The Noise IN THIS WORLD

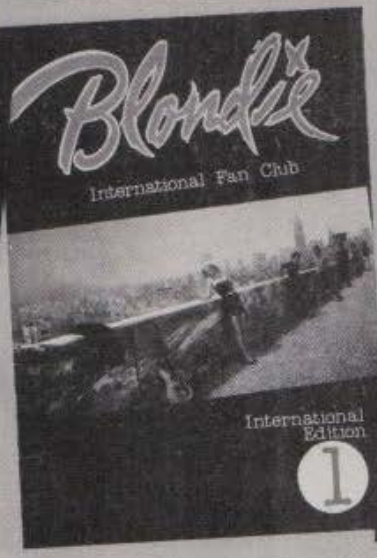


The Beat Club Newsletter

The do-it-yourself approach.

CLUBS

HITS
SPECIAL
INVESTIGATION



Three fan magazines from Rock Inc. The names and faces change but the format remains the same.

that you belong as well as the material benefits. Often you're also buying the right to buy T-shirts, posters and so on. Three fan magazines from Rock Inc. The names and faces change but the format remains the same. Sometimes this material is exclusive, sometimes it's cheap; but often it's available elsewhere (through record shops or the mail order ads in Smash Hits), and the price may well be lower. Few clubs bring you special offers like The Beat's free single because they just can't afford it.

The same is true of information — if you scour the news and feature pages of the music press you can find out just as much about your favourite bands. (What you may miss, of course, is vital information like the fact that Everett Morton likes dumplings.) But then fan clubs do give you all the news and information in one place, and most also offer 'personal messages' from the stars themselves; besides, joining is a nice way of showing the band what you think of them.

In the case of Adam And The Ants, it's also a way of laying your hands, or rather your nose, on the official club Antkerchief, which Adam and his men will be pleased to hear has won the much-coveted Smash Hits Award for Most Original Fan Club Product Of 1981.

completely independent fan club it can be hard to make ends meet.

Marilyn Hebrides, secretary of **The Beat** Club, knows that only too well. Her club got going last summer and, despite a membership of over a thousand, it's been making a steady loss. "It's very hard work," says Marilyn, "and answering all the letters can be quite boring — I get ten times as many people writing as actual applications for membership."

For the moment The Beat are content to pay the club's debts, and of all the clubs I heard from theirs offers the best value for money.

For £2.50 a year you get a poster-biography, photo-fact cards on each member of the group, a club badge and four issues of the newsletter "The Noise In This World". Edited and mainly handwritten by Marilyn, it includes news, lyrics, lots of photos, competitions, features and articles by The Beat themselves. Unlike many newsletters it has a great sense of humour; add to this the kind of spirit that led the band to give every club member a pre-release copy of "Too Nice To Talk To" and you have an unusually impressive service.

Also unusual, for different reasons, is **Lene Lovich's** club. It's known as the Lene Lovich Party and the partygiver/secretary is Lene herself. She and her boyfriend-guitarist Les Chappell run the LLP double-handed because Lene disapproves "quite strongly" of conventional fan clubs.

"For a long time," she says, "we didn't have a fan club, but there were just too many letters

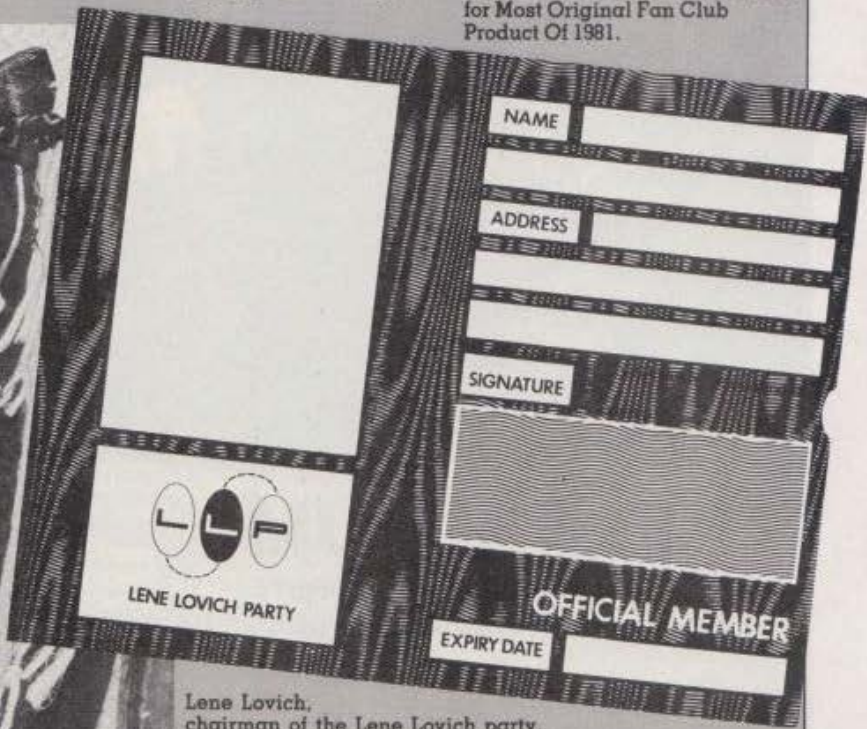
asking the same questions. We've had other people working for us but we got some real nutters, people who just weren't responsible."

The Party began last year and costs only £2 to join. For that you get an outstandingly good poster (sent, for once, in a cardboard tube), an exclusive badge, a personally signed photo and four issues of the newsletter "Monkey Talk". Thick, amusing and smartly produced, "Monkey Talk" is a fine achievement, but one that Lene will have trouble repeating. "I don't know how

long we can keep it going. It takes up a lot of time and loses a lot of money. In a DIY situation like this, writing and recording have had to come first."

So, are fan clubs worth your time and money? There's no straight answer, but it's worth remembering certain things. First, fan clubs are not shops. Most of them deal with far smaller numbers than any store or mail-order firm, and they're therefore comparatively expensive.

You're paying for the feeling



Lene Lovich, chairman of the Lene Lovich party, and the official party card.

PHOTO: SIMON FOWLER/L.F.I.

ALBUM ILPS 9680
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U2 OCTOBER



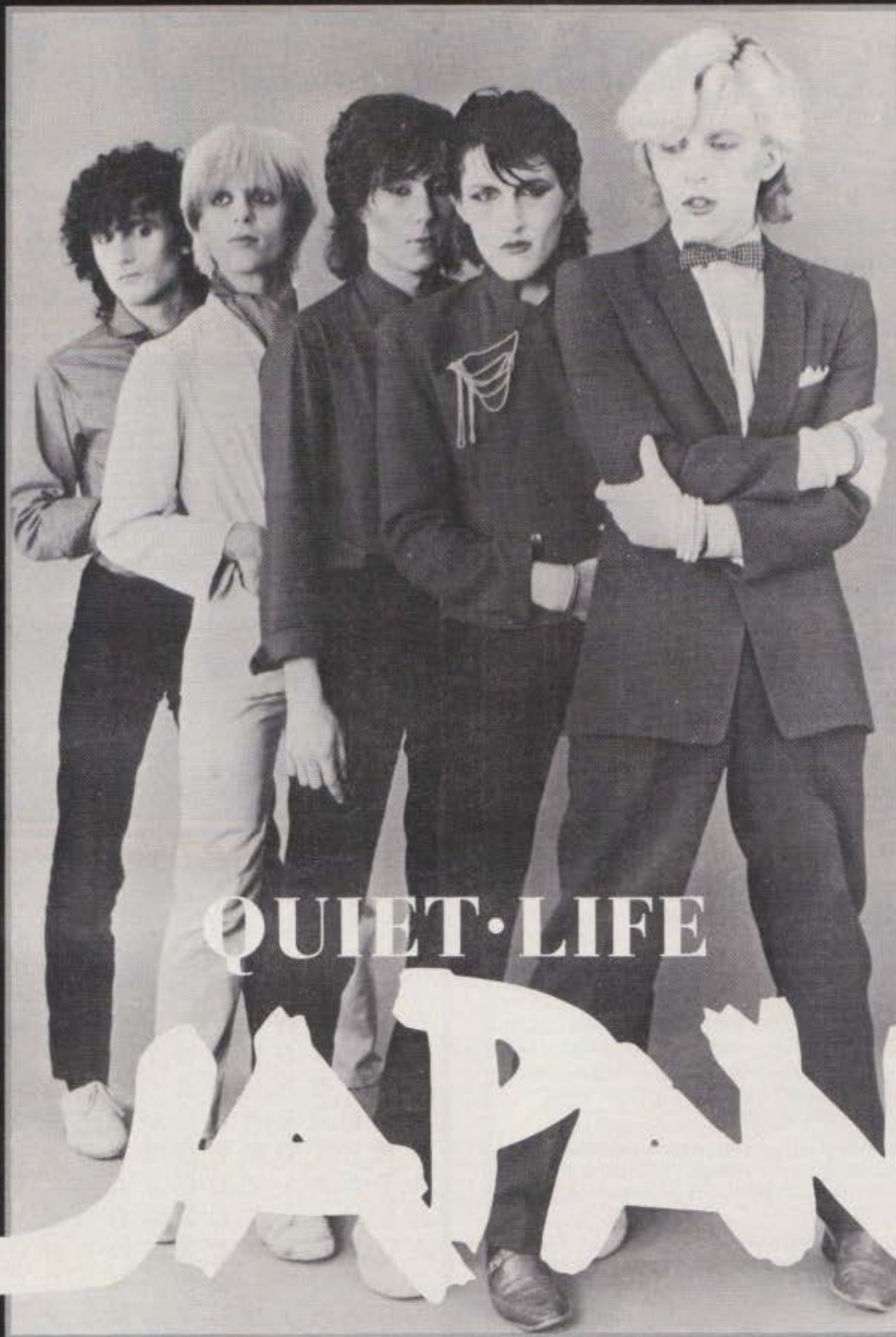
**GLORIA
I FALL DOWN
I THREW A BRICK
THROUGH A WINDOW
REJOICE
FIRE**

**TOMORROW
OCTOBER
WITH A SHOUT
STRANGER IN
A STRANGE LAND
SCARLET
IS THAT ALL?**

NEW ALBUM

**PRODUCED BY STEVE LILLYWHITE
AVAILABLE ON RECORD AND ON 1 + 1 CASSETTE**





QUIET LIFE

JAPAN

Boys, now the times are changing the going could get rough
 Boys, would that ever cross your mind
 Boys, are you contemplating moving out somewhere
 Boys, will you ever find the time

Chorus

Here we are stranded
 Somehow it seems the same
 Beware, here comes the quiet life again

Boys, now the country's only miles away from here
 Boys, do you recognise the signs
 Boys, when these driving hands push against the tracks
 Boys, it's too late to wonder why

Repeat chorus

Now as you turn to leave
 Never looking back
 Will you think of me
 If you ever, could it ever stop
 The quiet life
 The quiet life

Repeat chorus

Words and music by David Sylvian
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SH2

STAR TEASER

The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them. Solution on page 49.

ADAM ANT
ALVIN STARDUST
ANEKA
BANANARAMA
BAUHAUS
BILLY IDOL
BLITZ
BOB MARLEY
COMSAT ANGELS
DEPECHE MODE
DRAMATIS
DURAN DURAN
EXILE

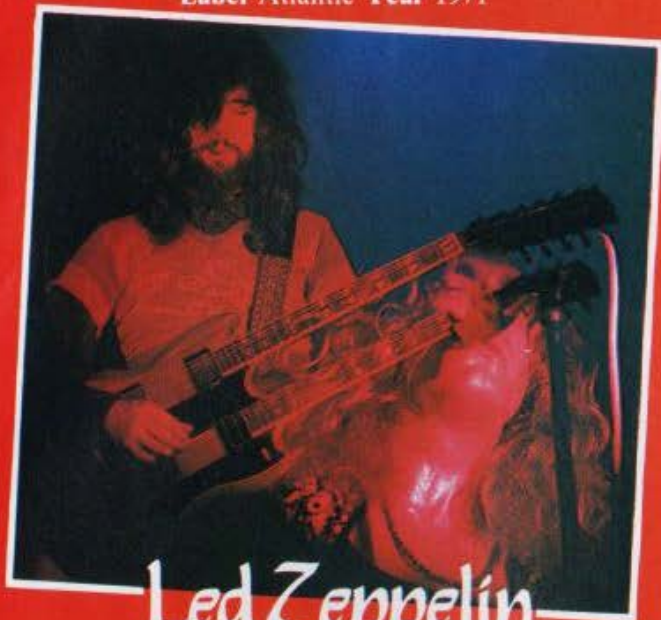
FOREIGNER
GARY NUMAN
GENESIS
GODLEY AND CREME
HI GLOSS
IAN DURY
JACKSONS
JAPAN
JOAN ARMATRADING
JULIAN COPE
KIM WILDE
LINUX
MADNESS

MEAT LOAF
MODERN ROMANCE
MOTORHEAD
ODYSSEY
OTTAWAN
POINTER SISTERS
POLECATS
QUICK
RAY DAVIES
SIMPLE MINDS
SOFT CELL
SPARKS
TOYAH
ULTRAVOX

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

REQUEST SPOT

Requested by Sheila Tewan, Guildford, Surrey
Label Atlantic Year 1971



Led Zeppelin

STAIRWAY TO HEAVEN

There's a lady who's sure all that glitters is gold
And she's buying a stairway to heaven
When she gets there she knows
If the stores are all closed
With a word she can get what she came for
And she's buying a stairway to heaven

There's a sign on the wall
But she wants to be sure
'Cause you know sometimes words have two meanings
In a tree by the brook there's a songbird who sings sometimes
All of our thoughts are misgiven
Ooh it makes me wonder, ooh it makes me wonder

There's a feeling I get when I look to the west
And my spirit is crying for leaving
In my thoughts I have seen rings of smoke through the trees
And the voice of those who stand looking
Ooh it makes me wonder, ooh it makes me wonder

And it's whispered that soon if we all call the tune
Then the piper will lead us to reason
And a new day will dawn for those who stand long
And the forests will echo with laughter
If there's a bustle in your hedgerow
Don't be alarmed now
It's just a spring clean for the May-Queen
Yes there are two paths you can go by
But in the long run
There's still time to change the road you're on

And it makes me wonder
Your head is humming and it won't go in case you don't know
The piper's calling you to join him
Dear lady can you hear the wind blow
And did you know
Your stairway lies on the whispering wind

And as we wind on down the road
Our shadows taller than our soul
There walks a lady we all know
Who shines white light and wants to show
How everything still turns to gold
And if you listen very hard
The tune will come to you at last
When all are one and one is all
To be a rock and not to roll
And she's buying a stairway to heaven

Words and music by Jimmy Page/Robert Plant
Reproduced by permission Warner Bros. Music On Atlantic Records

NEW SOUNDS NEW STYLES



The November issue of the mag of the dance contains a giant (34 x 22) full colour poster of **Soft Cell** backed by **Siouxsie and Budgie**. We speak to **Duran Duran** in America and publish some exclusive photography of the boys who are conquering planet earth. Funk USA meets funk UK as we feature **The Jacksons** and **ABC**.

You want to be a dancer? There's a special investigation of the new steps to take to stardom as well as a feature on **Shock**. In the fashion department, there's glorious photography on **Kahn & Bell**, handpainted **kipper ties** and the recent **Axiom** show. A unique full-colour **Nightclubbing** illustration leads into a feature on what makes a good club. **Richard Burgess** stays **at home**. **Japan** show us their production line and the New Sounds include **Lizzy Mercier Descloux** and **Scritti Politti**.

What more can you ask for? The latest **news**, the **November Playlist** and a **competition** to win it? We haven't left them out. Make sure of your copy by placing an order with your newsagent.

NOVEMBER ISSUE ON SALE
OCTOBER 17th



7UP!

Suggs discusses Madness matters over a spot of home cooking. Pete Silverton chews it over.

FRIDAY afternoon. The Smash Hits works outing pay a visit to the movies. They munch popcorn, they suck their sweet orange drinks and watch a preview of the Madness movie, "Take It Or Leave It". Halfway through the performance, a lunatic in a skirt runs down one aisle, hops across the apron in front of the screen and rushes back to "her" seat.

On their way out, the works outing are accosted by the lunatic in a skirt. It's Suggs in a kilt.

"Well I had to wear something different to my own preview, didn't I? It's just me going back to the roots of my Celtic ancestry. My name is McPherson so I feel I've got a right to wear it."

Someone tries to pass him a note but both his hands are full. "Just stick it in my sporran, would you? . . . You see, I couldn't wear any of my old suits because Spandau Ballet have taken all that over. So I had to think of something different, didn't I?"

We arrange to meet for the interview. "Come round my house on Saturday night. I'd much rather it was that way because I don't get much time at home with my girlfriend. I like spending time with her. And, anyway, it'll be much more relaxed. I can take my shoes off and stretch out in my socks."

Saturday evening, Suggs is at home with his girlfriend, Ann, who in her professional life as a pop singer trades under the name of Bette Bright. A couple of old friends make up a pleasant quartet for a spot of dinner and a lot of chat. And then the journalist arrives.

Suggs brushes aside my feeble excuses for lateness, leads me through the kitchen which they've decorated to resemble a cube of red-lined graph paper.

It's rather like standing inside a school exercise book.

We talk in the sitting room. (Bright yellow, patterned chintz sofa on light pink carpet — anyone could guess that Ann went to art school.) Both Suggs and Ann play music constantly. In our room it's The Ronettes Featuring The Fabulous Veronica and a very old Ike and Tina Turner album. Squeaking through from the kitchen comes Tempole Tudor and the new Bette Bright album.

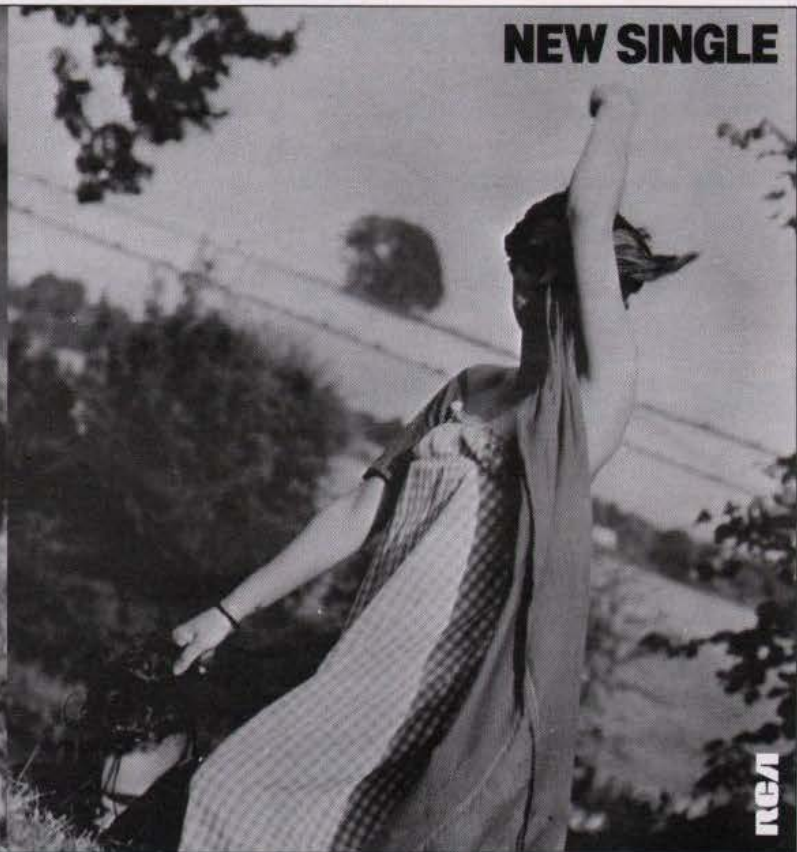
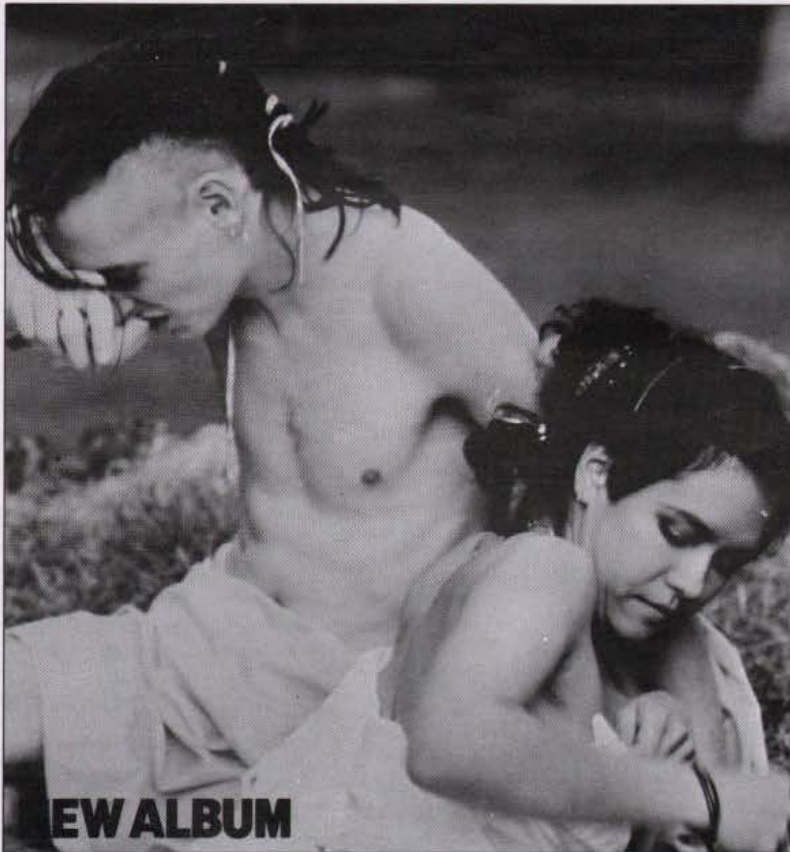
Suggs is as good as his word. The shoes have been kicked off and he's lounging around in a splendid pair of ribbed grey cotton socks. We ease into the formal interview with some small talk about his house. No sooner had he bought it than the estate agents locked the deal to a daily paper. Suddenly, it was 'Suggs, the pop star with a flash house' which is scarcely the truth. If anything, it's tiny and rather awkward. Naturally, Suggs felt a trifle miffed.

"Each, it does hurt. Like today on the front page of The Star, it's got 'Suggs' sexy something or other' — I don't even know what it is. But they're prising it next week. I don't know what the story is."

At least with the film, Madness themselves were in control, rather than being dependent on the interpretations of others. Despite having a touch too much of the 'sainness' patented by The Beatles in "Hard Day's Night", it's an excellent first effort. Very funny, and pretty open about the early days of the band. Above all, it captures the original spirit and style of successful bands. Madness caper around like "a gang of artistic yobboes", as Suggs put it. It's like Scout Camp with cans of beer and instruments they can scarcely play.

PHOTOGRAPH BY [unreadable]

▶▶ SEE JUNGLE! SEE JUNGLE! GO JOIN YOUR GANG YEAH, CITY ALL OVER! GO APE CRAZY!



AND THE GREEKS HAD A WORD FOR IT..... Chihuahua Chihuahua
Chihuahua **BOWWOWWOW** WOWWOWWOW Chihuahua



"WHAT I really liked about it," says Suggs in his slightly nasal North London voice, "is the honesty of it. Like Bedders' Mum says in it, 'You dressin' up to go to rehearsals?' And he says, 'Yeah, I want to look the part'." "It's very honest. It shows that a lot of the group could have been criminals but had something else, were interested in art, and music particularly. There were loads of other kids hanging around the group at that time. And we were really in the middle, not being real hooligans and not being completely artistic."

THE FILM was made without a formal script. Madness suggested the idea, Stiff put up the money, brought in the expertise and provided a director in Stiff owner, Dave Robinson. The lack of a script meant that Madness were forced back on their own resources, forced to adlib.

"Mike and Lee particularly, if they were in any dialogue together, they'd try and argue, try and out-do each other. Like Mike says to Lee — and it's nothing to do with anything, he just made it up on the spot — 'Where's that money you owe me, Lee?' Just trying to put Lee down and then Lee'd try and put Mike down."

That it has any structure at all is a tribute to the

single-mindedness of the band and the firm hand of Dave Robinson.

"He was quite dictatorial. We had the idea but Robbo (Dave Robinson) said he was directing it. He didn't want eight people following him round re-directing it. And obviously we were all aiming toward the same end, to make a reasonably good film."

APART FROM the inevitable hit singles, Madness have hardly been conspicuous in Britain this year. They've made the film. They've been to Japan twice. Once to tour, once to perform in a Japanese car advert. "Some other company used The Stray Cats. So this firm must have decided they had to have a group. So they asked us. I don't know why. We're not very well-known in Japan. But it was great. We all squeezed into the car and did the nutty walk round it and that. It should look pretty good. And I found Japan really interesting. It was a really different culture, the first time I've ever been somewhere that's different to England."

Suggs talked a lot about Japan, about how it has changed so fast in the last forty years. It's his current minor obsession and one he took to Nassau in the Bahamas where the new Madness was recorded. Suggs

spent his free moments reading about Japan, everything from paperback fiction to more serious academic works.

"There were a number of reasons for going to Nassau. Obviously for the tax advantages. And we'd recorded everywhere in London we wanted to. We didn't want to go somewhere like Manchester or Coventry. It was actually cheaper to record there than in London. And it was a bit of a holiday. All the girlfriends went. "We did think it would be good for the feeling of the album as well. We thought we might get a bit of a calypso sort of an album out of it but we didn't at all. There, they all listen to West Coast soul. You don't see a load of merry minstrels wandering down the street with steel drums. It's like a bloody American sort of tourist place."

"It was just a good setting. It was very easy. No-one had any distractions. We could just concentrate on the album. Just swimming, sunbathing and working on the album. That was about all there was to do there. It was good in that respect. But it depends on what your dreams of a desert island are."

ANN'S BRIGHT red hair appears round the corner of the door. Her equally bright red mouth

announced dinner. We adjourn for — in case you're interested — roast lamb, roast potatoes, peas, runner beans, greens and dwarf beans.

Feeling rather stuffed, we return to the sitting room.

With Suggs in a quiet, thoughtful mood, I asked what excited him these days.

"The most exciting thing is looking at the charts, the competition with other groups. Not particularly the fact that you're making more money but the fact that you're doing better than other people."

"And love I find exciting. It's something I've only experienced in the last year. I'd never found it before. You're lucky if you get it once. That I find very exciting."

"Apart from that I'm excited by pretty much the same things as anyone else. Being in a group or having money doesn't change you in that way."

Today, Suggs' "favourite song in the whole world" (my phrase) is "Huffety Puff" by Kilburn and the High Roads. The piece of his own writing he's most proud of is 'Baggy Trousers'. He thinks the Beatles were the world's best songwriters. He only ever feels lonely at home by himself. "If Ann's out and I come home, I feel really lonely." ●

DEBBIE HARRY

THE JAM WAS MOVING

The order came directly from the CIA
To start the following investigation
Find out what's the hidden power lying in the grooves
That drives 'em crazy all across the nation

Chorus

They found the jam was moving
Go ahead now, go ahead now
It makes the people keep groovin'
Go ahead now, go ahead now

The agent who was sanctioned to investigate
When he came home he found to his amazement
He saw his own children live on Colt 45
And they were rock hip-hoppin in the basement

Repeat chorus twice

When the order came from the CIA
You better look out and find out
What's the hidden power lying in the grooves
I'm going crazy, crazy, crazy, crazy all across the nation

Agent said he found the jam was moving (the jam was moving)
Go ahead now, go ahead now
It makes the people keep groovin'
Go ahead now

Go ahead now, go ahead now

Repeat and ad lib to fade

Words and music by Nile Rodgers/Bernard Edwards
Reproduced by permission Warner Bros Music Ltd
On Chrysalis Records



UP



TOP 30

		Album	Cassette
Genesis	: Abacab	£3.99	£4.49
Meat Loaf	: Deadringer	£4.29	£4.49
Rolling Stones	: Tattoo You	£4.49	£4.49
Ultravox	: Rage in Eden	£4.29	£4.49
Cliff Richard	: Wired for Sound	£4.49	£4.49
Shakin' Stevens	: Shaky	£4.49	£4.49
Joan Armatrading	: Walk Under Ladders	£4.29	£4.49
ELO	: Time	£3.99	£4.49
Heaven 17	: Penthouse and Pavement	£4.49	£4.49

New Releases

Police	: Ghost in the Machine	£3.99	£4.49
Saxon	: Denim & Leather	£3.99	£4.49
Not the Nine	: Hedgehog Sandwich	£4.29	£4.49
O'Clock News	: Gonna Ball	£4.29	£4.49
Stray Cats	: The Garden	£4.49	£3.49*
John Foxx	: The Garden	£4.49	£3.49*
Madness	: ?	£4.29	£4.49

*Limited period only

As records go up the charts, down comes the price. We slash the prices of all the Top 30 albums as soon as they enter the chart. And as long as they stick in there, the price will stay low.

We're also chopping large chunks out of the prices of many new releases. So 'Queen's Greatest Hits', 'The Best of Blondie' and 'Dare' by the Human League, will soon be available at rock bottom prices.

So get down to your local W.H. Smith and pick up some high flying albums at low flying prices.

DOWN

WHSMITH



Prices correct at time of going to press. Subject to availability while stocks last.
At all record departments where you see this door sign displayed

ELVIS COSTELLO and the **ATTRACTIONS**

GOOD YEAR FOR THE ROSES



I can hardly bear the sight of lipstick
 On the cigarettes there in the ashtray
 Lying cold the way you left them
 But at least your lips caressed them while you packed
 Or the lip print on a half-filled cup of coffee
 That you poured and didn't drink
 But at least you thought you wanted it
 That's so much more than I can say for me

Chorus

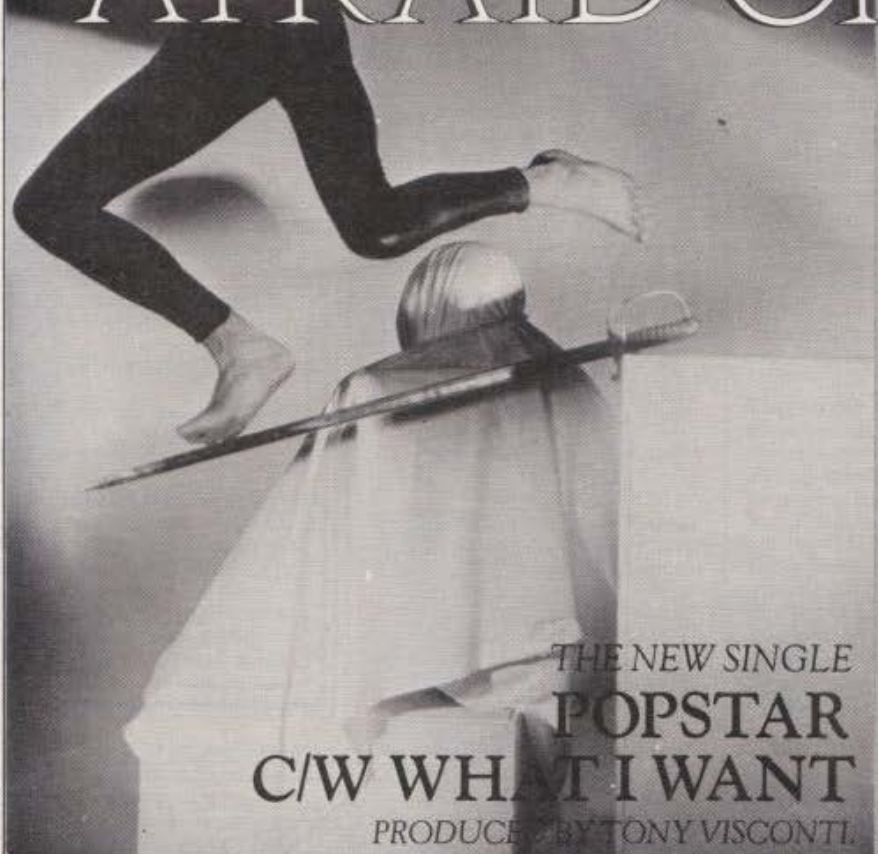
What a good year for the roses
 Many blooms still linger there
 The lawn could stand another mowing
 Funny I don't even care
 As you turn to walk away
 As the door behind you closes
 The only thing I have to say
 It's been a good year for the roses

After three full years of marriage
 It's the first time that you haven't made the bed
 I guess the reason we're not talking
 There's so little left to say we haven't said
 While a million thoughts go racing through my mind
 I find I haven't said a word
 And from the bedroom the familiar sound
 Our one baby's crying goes unheard

Repeat chorus

Words and music by Jerry Chestnut
 Reproduced by permission Valentine Music Group Ltd
 On F-Beat Records

A FRAID OF MICE



A FRAID OF MICE on tour with the Polecats

SEPT

30th - READING, UNIVERSITY

OCT

1st - SWANSEA, UNIVERSITY

2nd - ABERDEEN, UNIVERSITY

3rd - CARDIFF, UNIVERSITY

6th - BRISTOL, POLYTECHNIC

7th - SOUTHAMPTON, UNIVERSITY

8th - WARWICK, UNIVERSITY

9th - TRENT, POLYTECHNIC

10th - LONDON, RAINBOW

(supporting *After the Fire*)

14th - EAST ANGLIA, UNIVERSITY

15th - HULL, UNIVERSITY

16th - NEWCASTLE, POLYTECHNIC

17th - STRATHCLYDE, UNIVERSITY

18th - ST. ANDREWS, UNIVERSITY

19th - STIRLING, UNIVERSITY

21st - SHEFFIELD, UNIVERSITY

22nd - KEELE, UNIVERSITY

23rd - ASTON, UNIVERSITY

24th - LOUGHBOROUGH, UNIVERSITY

30th - LIVERPOOL, WAREHOUSE

THE NEW SINGLE
POPSTAR
 C/W **WHAT I WANT**

PRODUCED BY TONY VISCONTI



CHARISMA RECORDS



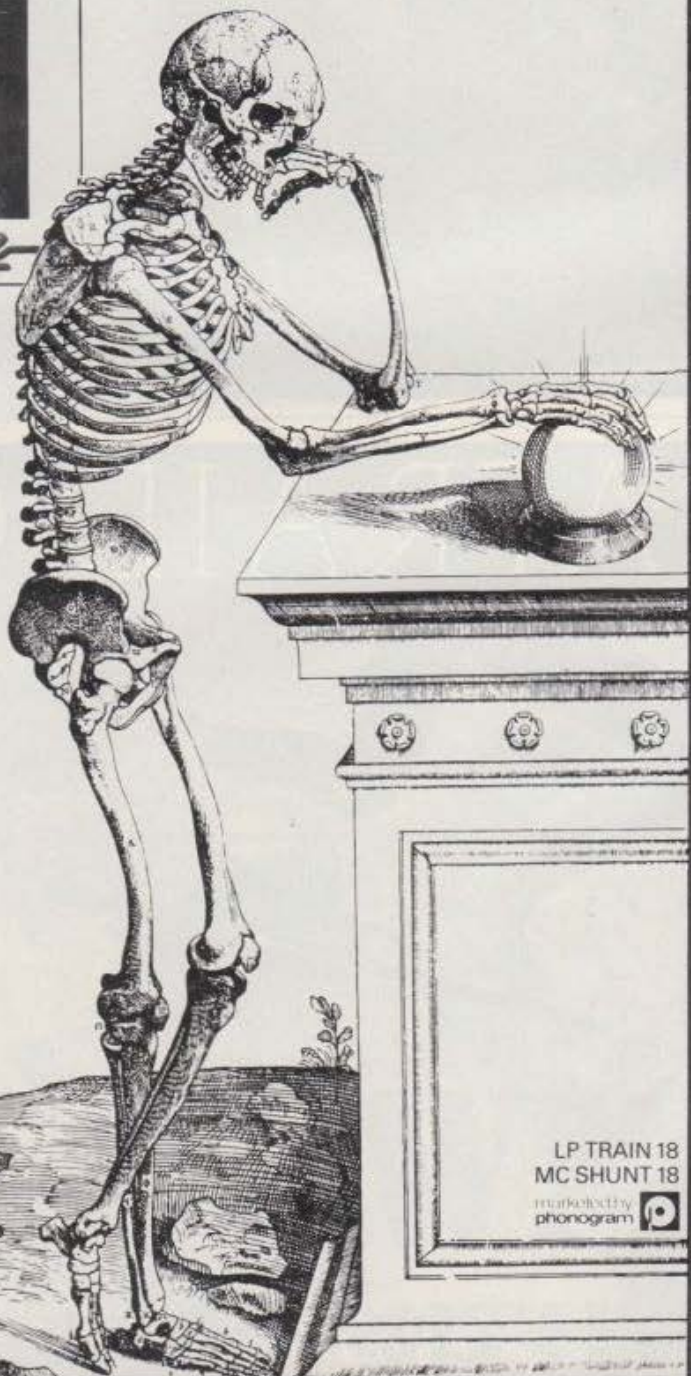
Dramatis



For Future Reference

DRAMATIS
NEW ALBUM

FOR
FUTURE
REFERENCE



LP TRAIN 18
MC SHUNT 18
reunited by
phonogram 



THE
ADJECTIVE
ALBUM
1980

Letters

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

FROM "THE Gospel According to St. Hepworth", Ch. 1. vv 1-14, brought to you by Andrew S. Darley.

1. And The Lord came to ASD in a Maths lesson, and said
2. "Oh, woe!" and ASD said
3. "I know. I'll never get the hang of this maths!"
4. And The Lord said, "No, worse!"
5. "What?" exclaimed ASD.
6. "The blessed rag that thou carrieth within your case . . ."
7. "What about it?" asked ASD.
8. "It hath sinned," replied The Lord.
9. "Troth! Why? What? Where? How?"
10. "Page 13, Issue September 17," answered The Lord, and made way for the maths teacher.
11. Later, ASD did inspect Page 13 and saw a horrendous sight.
12. "Oh, no!" sayeth he, shielding his eyes. "How could they?"
13. And he did vow to stop buying the rag for a year and a day. But then he did see promise of a Human League feature.
14. And he did change his mind.

But I still haven't forgotten . . .
The Great Medley Massacre!!
ASD (the omnipresent), Hitchin.

You're nuts.

CAN YOU integrate $\frac{4x-1}{x^3}$?

A Japagar fan, Redcar.

So are you.

THE LARGEST balloon release on record has been one of 100,250 helium balloons at Llanigranog, Dyfed, Wales, on 8-10th September 1975.

Yours, Steppin' Out, Glasgow.
P.S. I like The Who and Bob Dylan and Deep Purple are good.

One more loony and I'm off.

DEAR WONDERFUL people who write millions of angry letters to Smash Hits, some of which are very funny, especially the one from "Big Kiss, Tim".

What does it matter anyway?

Who could possibly get annoyed about The New Romantics? I am not One Of Them but I'd give them a big gold star for being "The Least Obnoxious Trend For A Long Time".

Obviously these things come and go. My only regrets are for The Punks who had such pretty hair!

Something of a philosopher, eh? Why worry? "Tomorrow" is an illusion caused by lack of fore-thought, and "Yesterday" is an illusion caused by Paul McCartney.

Dust O'Dust, Scridgeland.

I'll make a note of that.

DO MY eyes deceive me? Someone is blatantly and unashamedly PRAISING Gary Numan! Come, come — it's just not the "done thing"!

I refer, of course, to the review of "Dance" by the aforementioned megastar. I must admit suspicions entered my mind when faced with such a rare and enthusiastic appraisal of Numan. Could it be a Smash Hits ploy to keep his fans quiet?

But no. This Johnny Black strikes me as a sincere sort of chap. In fact I'm so impressed with the piece he penned, I'm nominating him for the Smash Hits Readers' "For He's A Jolly Good Fellow" award. This man could go far.

Gilles de Rais.

And you're not alone . . .

GIVE HIM a Knighthood, OBE, MBE, GCVO, KGB, DSO, OMD, DBE, PC, VC — anything you can lay your grubby little hands on!

Who, you eagerly ask? Johnny Black, for a good review of Gary Numan.

Karen, who saw Gary Numan off at Heathrow Airport.

WHAT ARE you trying to do? Show up the other music papers as the biased rubbish they really are, or lull us Numanoids into a false sense of security?

Whatever it is, keep it up, Johnny, as I think you're

smashing. (Hepworth, take note of a real reviewer).

A Numanoid, Dunmurry, Belfast.

And all those 'against' . . .

I HOPE you are all sitting comfortably because I'm about to tell you a little story.

Once upon a time there was this shy little chap in Wraybury who wanted to be a star from a very early age. He was very lucky because a record company saw he had potential and released some of his singles. Eventually he did become a star and many people grew to like him because he seemed such a down-to-earth sort of person, forever stating in interviews that he wasn't going to let success go to his head unlike other stars.

However, after having a long string of sell-out tours all over the world, he decided he was bored, so he had a couple of concerts at Wembley and announced that he would never tour again. Many people cried, but he said he wasn't bothered because he said he didn't owe his fans anything. He took all his money and disappeared for a few months.

While he was away, a great change was coming over him. He began, for the first time, to brag about all the money he had made whenever he could, and what he spent it on. He also bragged about his love life. It may have boosted his ego but, without realising it, he was slowly becoming another of the "untouchables", a fate befalling many of the stars of today.

You said you didn't owe us anything, Gary. Well, you're wrong. If we hadn't bought your records and made you a star, no woman would have looked twice at you. And where would you have got the money to go out to all these posh clubs and meet all these "girlfriends" you are so frequently mentioning?

On the other hand, if you hadn't made any records, I'm sure one hell of a lot of people would have been saved from a lot of heartache.

"1090", a fan who is seriously considering discontinuing her membership, Taplow.

Stay in the fan club, "1090", or move on elsewhere, but there's not much point in sitting on the fence. He's enjoying his part of the bargain (fame, money, whatever), and you must, at some time, have enjoyed yours (the Numan records you have bought). So, has it all been heartache? Life could be worse — you could be making "medley" records(!).

DEAR SIR,

When I read my daughter's "Smash Hits" last Friday, I was amazed at the apparent affluent inanity of people buying (?) records to destroy ("medley"

records, that is — September 17 issue).

However, on Saturday I was in a local department store and was subjected to this form of hideousness. This was a classical "medley", and it was horrifying to hear Bach's "Air On A G-String" run into Weber's "Ave Maria" and later an orchestrated version of a delightful Bach Suite and a Mozart clarinet work.

My daughter tells me that The Beatles and The Beach Boys have met a similar fate. May I never hear them!

Are these records for masochists or are they meant to reduce ordinary people to feelings of vandalism and violence?

A worried parent,
West Midlands.

I WANNA tell you a story. Ready? Right.

Soul-destroying medleymania (*deadlyous medleyous*) has driven the few intelligent humanoids in Britain to a now-derelict music studio. Garlic and Max Bygraves records veil all doorways to ward off the medleyist, but it's only a matter of time before an attack.

Spirits in the camp are low and we've not much cocoa either.

"If Kelly Marie makes 'one' it could be the end, Gang," Terry Hall says. "Don't think she's had enough hite, Tel old pal," I reply. "I'll drink to that," grins our own Pete Silverton.

We are suddenly aware of a familiar monotonous hand-clapping, swiftly followed by a shrill wail (defined as "singing").

"To the Anti-Medley Armoury, chaps!" cries Suggsy, and we arm ourselves with Gidea grenades, Anti-Lobo spray, Startrax stenguns and the lethal-but-effective Star Sound nerve gas. The *creme de la creme* being the Royal Philatonic Bouncing Bomb, kept as a last resort.

"Don't shoot until you see the whites of their eyes," orders Adam (our hero).

Finally the Max records are shattered and defence force is weakened as the full horror and torment is thrown before us.

THE END.

Debbie Edwards,
Walton-On-The-Naze.

P.S. The full story in book form, entitled "Gold Medleyists, Past And Present", will be available next month and burned on sight.

Can't wait. In fact, so moved am I by this dangerously accurate vision of our fight against The Common Evil (or Jaap, as his mates call him) that "a little something" is in the post. A festive freebie £5 RECORD TOKEN, to be more precise. Valid for all known LPs (including Max Bygraves).

SAD

CAFFEINE

The New Album

OLIVE



Letters

BEING A very intelligent, witty, bright and modest person, I have been noticing that all Messrs Spandau Ballet's records have the same B-side as A-side, but recorded instrumentally. The only one that wasn't was "Musclebound".

Now, I like Spandau Ballet, but I'm glad I didn't buy all their singles. When you pay your money, surely you expect to get a decent B-side as well as A-side?

Also I've heard that Beggar & Co's "Mule (Chant No. 2)" is the same. You know — A-side, "Is It Catching?"; B-side, "Is It Catching Without Words?"
A Nolans, Lena Martell and St. Winifred's School Choir freak.

P.S. I just love Max Bygraves (tee hee!).

If that's catching we're in serious trouble.

I THINK it's about time that Spandau Ballet stopped behaving in such a superior manner. They are, after all, mere mortals.

To hear them talk makes you feel grateful that at least you can see them on TOTP and — as regards them appearing live anywhere that under-18's can get in — well, not a chance.

Spandau Ballet have become too aloof from all other futurists, New Romantics, etc., and obviously feel they are too good to be associated with other bands. Could Spandau Ballet possibly start behaving like a normal group instead of five men(?) whose egos will soon rise above their musical ability?
A Teardrop fanatic, Hounslow.

I'll ask them.

THE ANTS were sitting around talking about money matters . . . Gary Tibbs: I'm getting a bit short of money. We'll have to do something.

Marco: We could re-release "Antmusic" or "Stand And Deliver", couldn't we?

Merrick: Why don't we re-release one of the older singles like "Red Scab"? Might get us more money.
Adam: No, it would ruin our new image. We can't show our frilly-bloused fans that we're really punks, can we? No, we'll have to put out a new single which means I'll have to have a new image. You lot stay here and have another drink while I go and write it.

What I'm saying is that "Prince Charming" sold on the name of

the group and not its quality as a single, 'cos it's rubbish.

Adam's images are so false that he can't expand on them. If you ask me, Adam's trying to copy Bowie who had, and still has, a lot of images. But Bowie's a genius, a far cry from Adam who is no better than Lady Di in her knickerbockers and frilly blouse.

Moira Parsons, Gravesend.

But you'd like Adam even less if he hadn't changed his image.

PLEASE, PLEASE could you print a picture of Slik as I'm dying to see what Midge Ure looks like without his sideboards and moustache.

A slightly devoted Ultravox fan who can't wait until October.



We can go one better! Here he is in the days of his pre-Slik outfit, Salvation — Rollers-style barnet, kipper tie, the works. Roll on the mid-'70s revival, eh?

MOST PEOPLE have their own opinions and ideas about the way they want to dress and the kind of music they want to listen to. Why can't we just let people be who or what they want to be without slagging them off just because they're different?

So what if some are punks and some are New Romantics? So what if some are black and some are white? Teenagers don't notice 'people' anymore; they notice labels. Do young people fight because they hate each other personally? No, they fight because they hate each other's labels.

Live and let live, be you skinhead, rocker, homosexual or Abba fan. We're all PEOPLE, aren't we?

A ska and futurist fan, Sheffield

True, but if everyone thought like that we wouldn't have much of a Letters page, now would we?

I LIKE The Nolans. I like The Nolans. I like The Nolans.

My God! What am I saying?
John Casson, Clapton.

Doesn't bear repeating, I'm afraid.

IT SEEMS these days to be a "stud" one must also belong to a "cult" of some form.

Me, I like most music, wear a belt and always walk up stairs two at a time.

Does anyone think I already am a "stud"?
The most ignorant, cultless person in Ashford.

Sadly not, Ig old pal. I used to chew tobacco and draw tattoos on my arm with a biro and still people kicked sand in my Lucozade! It's uphill all the way.

I'M WRITING on behalf of individuals. It's every person's privilege to dress how he or she wishes. Therefore, would the rest of the narrow-minded lot cease their repetitive boring moaning regarding clothes and, in particular, the male part of the population who prefer to wear make-up.

If a male person wishes to wear make-up, then it's his business. Some of the more "butch males" and some females are under the impression that in order to prove you are of the male species you must have muscles the size of bull-dozers and look like Desperate Dan. Wake up!

It's about time society learnt to accept changes, judge people by their personalities and abilities and not by their appearances and stop discriminating between males and females. After all, we're supposed to be equal now!
Chris Demaine (Miss), Leeds.

Tell Ig quick, before he does himself an injury!

DEAR PROF. Smash Hits,

It has come to my attention that the vast majority of today's pop stars featured in your magazine have a poor academic record. The musical celebrities' "Personal Files" almost invariably show that the high spots of education are failing exams, leaving school early for disreputable behaviour, etc.

I have determined three possible reasons for this:—

1) Pop Stars are mentally deficient.
2) At an early age they already knew they were destined for stardom and concentrated their efforts on this pursuit.

3) The time has arrived where today's cosmopolitan society, rising in steps from the age of the Egyptians and the Renaissance, is now falling again. Music reflects this and now has a premonition of death. It is starting to shudder and briefly swell into some grotesque parody of itself and, after its last gasp, it will shrink and perhaps rise again in another form.
Carl Sagan, Cardiff.

P.S. I've kissed Kim Wilde and think German pop mags are good.

You're joking, surely. (The bit about Kim Wilde, I mean!)

SMASH HITS

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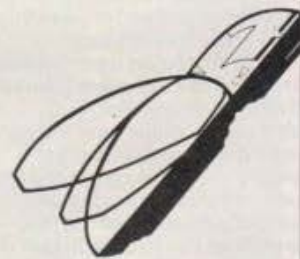
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CROSSWORD

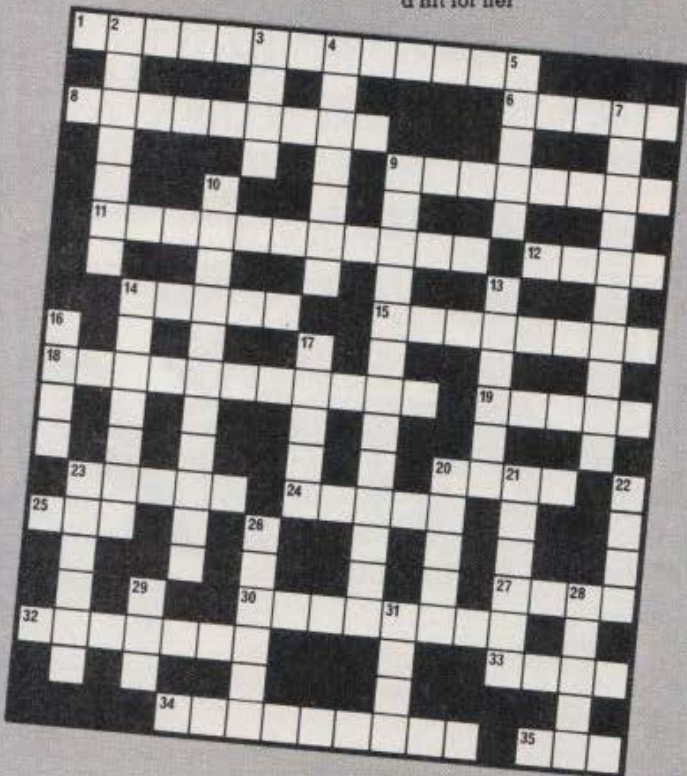
ACROSS

- 1 The *hi-fidelity* Cliff Richard? (5,3,5)
- 6 A *Pretender* (but not one of Chrissie's!)
- 8 Heaven 17 45 (4,2,3)
- 9 Veteran rockabilly combo, strike a light guv an' all that . . .
- 11 Lol Creme's other half (5,6)
- 12 Bowie song which he co-wrote with John Lennon
- 14 & 33 Long-running US TV series
- 15 & 32 Follow up to "Throw Away The Key" (2,4,2,7)
- 18 Used to be a Tourist, now she's a Eurhythmic (*That's easy for you to say* — Ed) (5,6)
- 19 Crucial! — /Degrees (one word, two groups)
- 20 Turn a disc?
- 23 Jake of SLF or Pete of Dead or Alive
- 24 Country & Western toy?!
- 25 Talkover kind of 'singing' currently in vogue
- 27 Mackay of Roxy
- 30 Robert Zimmerman as he's better known (3,5)
- 32 See 15 across
- 33 See 14 across
- 34 See 17 down
- 35 & 23 down Deirdre's old man (yeah, that Deirdre!)

DOWN

- 1 Joan Armatrading's got no worries! (2,5)
- 3 Way a dud single falls?
- 4 Heavy rock outfit formed by hitching the end of a train onto a third of Bow Wow Wow (*clever one this!*)
- 5 & 22 Roxy Music hit of recent times
- 7 Another heavy rock outfit . . . Mrs Thatcher's favourite? (4,6)
- 9 Brother of Stewart, manager of The Police (5,8)
- 10 "Sons And Fascination" band (6,5)
- 13 Madness have heard enough . . . (4,2)
- 14 . . . Ottawa want volunteers! (5,2)
- 16 See 29 down
- 17 & 34 Imagination just can't find that lasting, and meaningful, relationship . . . (2,3,3,2,4)
- 20 Basil's missus (yeah, that Basil!)
- 21 Record label usually surrounded by water!
- 22 See 5 down
- 23 See 35 across
- 26 Plant or Palmer
- 28 Bodie's partner (yeah, that Bodie — *wanna make something of it!*)
- 29 & 16 down. No fun at this restaurant, that's for sure!
- 31 "Walking On Thin Ice" was a hit for her

**ANSWERS ON
PAGE 49**



IN THE NEXT ISSUE OF
SMASH HITS
ON SALE OCTOBER 29



JAPAN



PIC: ANDRÉ CSILLAG

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OCT 29th GLASGOW NIGHT MOVES
OCT 30th LANCASTER UNIVERSITY
OCT 31st LIVERPOOL
ROYAL COURT THEATRE
NOV 2nd BRIGHTON TOP RANK

NOV 4th CARDIFF TOP RANK
NOV 6th HULL TOWER BALLROOM
NOV 7th NOTTINGHAM ROCK CITY
NOV 9th HAMMERSMITH PALAIS
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JOAN OF ARC

Little Catholic girl
Who's fallen in love

A face on a page
Gift from above

She should have known better than to give her heart
She should have known better than to ever part

Without me
Without me

I gave her everything that I ever owned
I think she understood, though she never spoke
She shouldn't ought to try to be that way
She shouldn't have to go there ever again

Without me
Without me

Now listen to us good and listen well
Listen to us all and everything we tell
We should've known better than to give her away
We should've known better to this very day

Without me
Without me

Listen Joan of Arc all you've got to do
Is say the right words and I'll be coming through
Hold you in my arms and take you
Right away

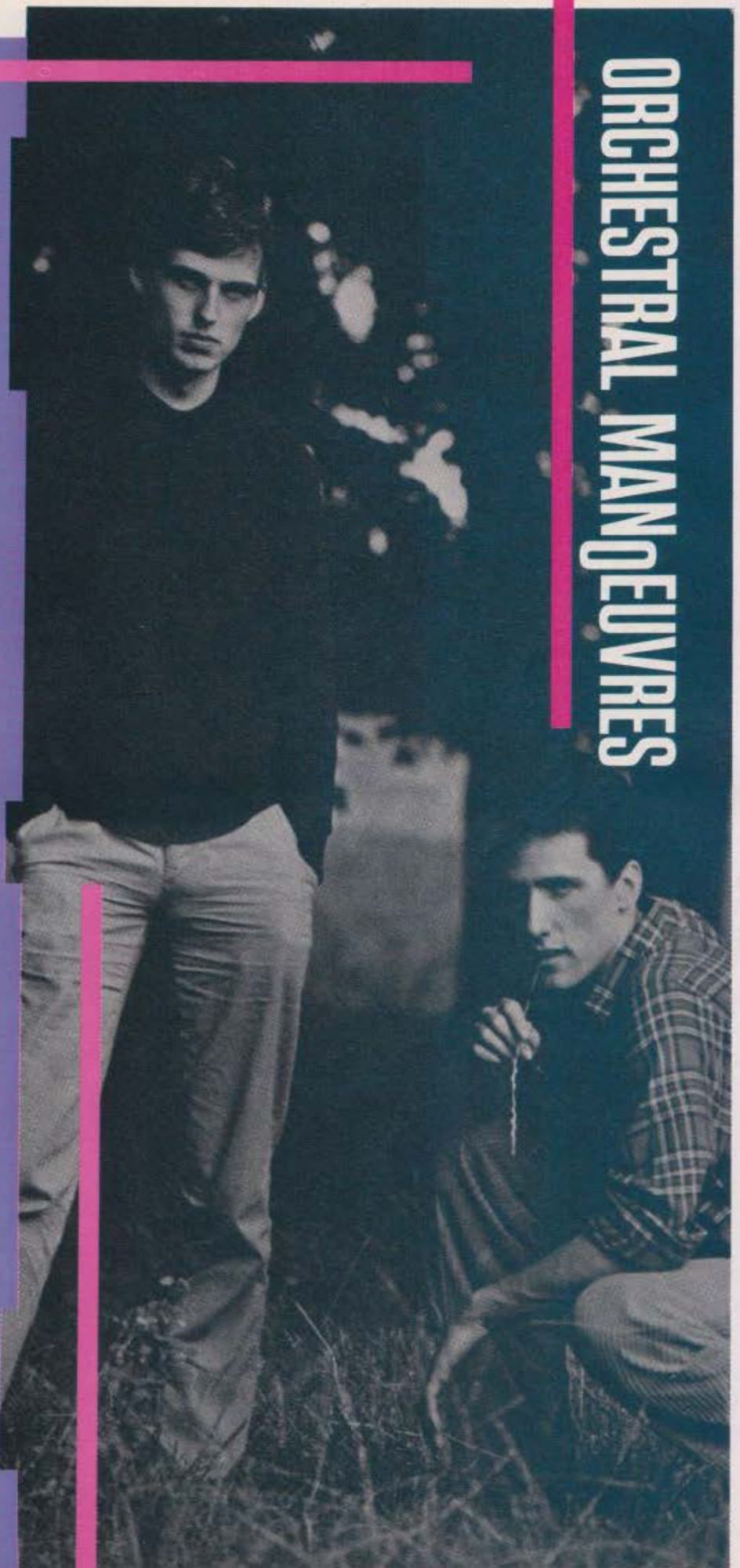
Now she's on her way to another land
We never understood why she gave her hand

She shouldn't ought to promise
'Cause it's just pretend
I know she doesn't mean it and she'll leave again

Without me
Without me
Without me
Without me

Words and music by Andy McCluskey
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On Dindisc Records

ORCHESTRAL MANOEUVRES



IN NEW YORK NEW YORK WITH DURAN DURAN

SO GOOD THEY NAMED 'EM TWICE
POST CARD FROM MIKE STAND
PICTURES FROM MIKE PUTLAND

Happily, it turned out that Duran Duran's favourite Duran Duran joke was created in these very pages. Nick Rhodes reminded me: "You know the one. Question: how many members of Duran Duran does it take to change a light bulb? Answer: two — one to fix the light bulb and another to mix the Martinis."

Ah, those we have loved! It's four in the morning in New York and we're down at Studio 54 if I've sussed the numbers game right. It gets confusing what with 42 (as in Level), 17 (as in Heaven) and 101 (as in Dalmatians). Anyway the Studio is the place to be in the small hours. It has a light show fit to put the rings of Saturn out of business and also lots of very chic people. The British were the ones with their mouths wide open.

Duran Duran were watching everything and the girls were watching them back. Seduction, however, was the last possibility on the agenda in such a machine hell of sound and vision.

Anyway, Nick had met the toilet attendant and he was a belter. Extremely large and gay, he greeted his guest with all the gushing attention of the head waiter at a posh restaurant:

"Welcome sir, if you'd just hold it right there I'll check the vacancy situation and get back to you. OK, this evening we have compartment three free for you — though I'd recommend you delay entry for a minute or two, sir."

Well, that was the night. Later the same day, when it came to arranging interviews, Simon le Bon observed that "I can't even afford to buy a cup of coffee in the hotel I'm staying at" and so we went round the corner to a nice, cheap cafe for frankfurters and beans on Smash Hits "Decadence" eh? It's supposed to be Duran Duran's middle name.

They certainly do present some striking contradictions. Wages: £50 per week. Hotel rooms: £50 per night. Ritzy night spots and quiet cafes. Gold discs and yet massive debts to their record company. Their faces are all over the place and their personalities go ignored.

So what are they like? The core of the group is undoubtedly the three Brummies, John Taylor (bass, 21) and Nick (keyboards, 19), who laid the foundations in '78, and Roger Taylor (drums, 21) who joined a little later. As John observes: "If there is a clique in the band it's the three of us. Nick and I grew up together — though

all that means is that we argue most."

The backgrounds were comfortable and secure. Despite their indifference to formal education they chalked up fistfuls of 'O' levels. Between school and the band they filled in with a mixture of dole, art college and "dodgy jobs". Their parents fretted about them but they still lived at home. They felt free enough to play weird, experimental stuff in the days when Duran Duran were just two basses and a clarinet. Roger's arrival coincided with an increasing interest in funk. Then they had the confidence to spend the best part of two years trying out singers and guitarists before finding Simon and Andy.

John sums up the band's self assurance when he states: "I've never done anything else and this is what I'm meant to do."

But they knew they needed more. Though they chose Andy and Simon for their musical abilities, looks and general rapport, they were also recruiting people with the diverse experience they themselves lacked.

Andy Taylor, who has the impish features and haystack hair of Harpo Marx, comes from a long line of fishermen in the North East. He even remembers going out with his grandfather in a small open cable boat to set the lobster pots. But his father eventually gave up the sea and young Andy only wanted to play guitar.

"When I was eleven my parents split up," he says. "My Dad told me 'You're on your own now, son' and when he got home from work he'd always be on at me to practise, practise the guitar because he thought something might come of it. It freaked the rest of the family though when I dyed my hair."

He was hopping off school to play gigs and as soon as he left he declared himself a professional musician, formed a band and proceeded to make a living. First, working mens clubs, then the European air base and strip joint circuit.

"In Germany we played 28 gigs a month, humping our own gear, driving 2-300 miles a day," he recalls. "We did France, Belgium, Holland, Sicily. A 10 week residency at a beach club in Greece. We ended up with a bloke in Luxembourg owing us £2,000 and when we went to collect we got held up at gun point. That was by the police, mind."

Andy keeps track of details. His career to date comprises 650 gigs, only 55 of them with Duran Duran, and he's the one who checks what they're being paid each night. He's 21 and maybe he's in charge of objectivity.

"Like any first album," he says, "ours expresses so much frustration. You ram a total of about 30 years music into one record. So we overcrowded it, put too much in. The next one will have more room and more feel." Andy's flatmate in Birmingham, Simon le Bon, 22, the face, voice and mobile hips of Duran Duran, comes from Pinner in North London, went to the same school as Elton John and his Dad does "hush-hush things in St James Park". Say no more.

His mother, an energetic lady, saw him as a performer from the cradle up. As a youth he starred in Pepsi and Persil ads as well as appearing in a flop West End stage version of "Tom Brown's Schooldays". He left school with one 'A' level, limped off to Art School, learned printing and then moved into his own "dodgy jobs" phase.

"I was a porter at a hospital in Harrow. It had a profound effect on me. I saw severed limbs, dead bodies, people badly hurt. But there was a good atmosphere. It was the will to survive. The tenacity of people . . . took me by surprise."

Before starting a university drama course he spent some time working on a kibbutz in Israel. Here he encountered an entirely different way of life.

"I learnt how to drive a tractor, lumberjacking, orange picking, looking after the children. I loved it. The place was absolute paradise. Four hours work a day and then swim, sunbathe and chat up Israeli women."

"That was when I really broke away from my home. I haven't been back for more than a week since."

The university course was, however, yet another disappointment, although he



From Birmingham Top Rank to Studio 54 — Boys, it can be done!

worked hard on improvisations and dancing, usually as the lone male "because I was the only bloke who wasn't afraid of making a fool of himself". Thus this tall, brash, snappy dresser earned himself the title Simon The Poser.

He'd already dabbled in music and even done some writing with Andy's flatmate in Birmingham, a member of Rema Rema, an avant-garde group who are mentioned as one of Duran Duran's early influences. When the offer to join Duran Duran came via the barmaid at the legendary Rum Runner it found Simon in restless mood again.

At first he cast a suspicious man-of-the-world eye over them. He remembers thinking how young they were. But all doubts were overwhelmed at their first session together: "They played me a backing track without words. I listened to it twice, then came out with 'Sound Of Thunder', the complete lyric, within half an hour. We knew it could work there and then." With Simon as the catalyst, the band's pent-up energy burst out into the writing of 10 songs for their live debut a month later. He's still the stirrer.

He'll say things like: "The others think I should stick to writing lyrics but I do come up with musical ideas, the best ideas." Then he lets go a rare smile: "Conflict helps us. Hard edges fighting against each other. I know I'm an egoist, but my ego is a motor not a monster."

Their united certainty about their future is almost eerie. This is a band that knows fear.

John: "Teardrop Explodes are the only competition, and that depends on Julian Cope keeping his head on his shoulders."

Roger: "We're totally confident. We're going to crack it big."

Andy: "It would be nice to get 10 years out of this."

Simon: "We're doing our learning now whereas most bands do it in the gutter. I think it's an amazing bluff, don't you?"
I do.

Nick: "And this is my favourite joke of all time. Question: what's the difference between a bull and The James Last Orchestra? Answer: with a bull the horns are at the front and the bum is at the back. With the James Last Orchestra the horns are at the back and..."

That's what sophistication's all about, folks.



Colour pic (l. to r.): Roger Taylor, Simon Le Bon, John Taylor, Andy Taylor and Nick Rhodes.

THE 7 DWARES



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Not that the fifty runners-up have got much to mope about, seeing as they'll be

receiving an autographed copy of the new **Human League** album "Dare", featuring such gems as "Sound Of The Crowd", "Love Action", "Open Your Heart" and numerous others.

Interested? Course you are. OK, well squint in the direction of the questions below, all of which can be answered with reference to Human League History (and if you inspected the last issue you should be well clued up on all that).

Write the correct answers in the coupon provided.

- The Human League were formed in which city? Was it: a) Bradford; b) Manchester; c) Sheffield; d) Edinburgh?
- In 1980 they recorded an old Gary Glitter song. Was it: a) Rock And Roll Part II; b) Leader Of The Gang; c) I Love, You Love, Me Love?
- The latest Human League recruit, Jo Callis, was formerly with which band? Was it: a) Simple Minds; b) Orange Juice; c) The Rezillos?
- Susanne and Joanne were discovered by Phil Oakey while they were: a) rollerskating; b) disco

dancing; c) singing in the school choir?

When you've dealt with those four questions we want you to complete the following sentence, "I desperately need a mini hi-fi because . . .", using no more than twelve words, and then post your completed coupon to Smash Hits Mini Hi-Fi Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UP to arrive on or before October 28th. That's the day we sort out the best 51 entries and award the goodies. Go to it.



1
2
3
4
I desperately need a mini hi-fi because
Name
Address

STAR TEASER

ANSWER (FROM PAGE 30)

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

CROSSWORD

ANSWERS (FROM PAGE 43)

- ACROSS:** 1 "Wired For Sound"; 6 Alvin (Stardust); 8 "Play To Win"; 9 Matchbox; 11 Kevin Godley; 12 "Fame"; 14 Happy . . . ; 15 "So This Is . . ."; 18 Annie Lennox; 19 Three (Crucial Three and Three Degrees); 20 Spin; 23 Burns; 24 Dolly (Parton); 25 Rap; 27 Andy; 30 Bob Dylan; 32 " . . . Romance"; 33 Days; 34 " . . . Out Of Love"; 35 Ken.
- DOWN:** 2 "I'm Lucky"; 3 Flop; 4 Rainbow (t-RAIN BOW Wow Wow); 5 "Dance . . ."; 7 Iron Maiden; 9 Miles Copeland; 10 Simple Minds; 13 "Shut Up"; 14 Hands Up"; 16 Cafe; 17 "In And . . ."; 20 Sybil (Fawcety); 21 Island; 22 " . . . Away"; 23 Barlow; 26 Robert; 28 Doyle; 29 Sad; 31 Yoko (Ono).

COMPETITION WINNERS

BOOKS GALORE COMPETITION, (Issue Sept 17); correct answers were: (a) David Bowie (David Jones); (b) Steve Strange (Steve Harrington); (c) Lemmy (Ian Kilminster). Book prizes go to:

Julia Gesting, Ipswich; Matthew Prior, Norwich; Lindsay Butler, Halesowen; Lisa Smith, Birmingham; Sandra Underhill, Devon; Graeme Ferguson, Fareham; Ian Conway, Kent; Mary Garvey, Co. Cork; Georgina Collier, Southend; Tracey Smith, Enfield.

GARY NUMAN COMPETITION (Issue Sept 17); correct answers were: Pic A (1980); Pic B (1979); Pic C (1977); Pic D (1979); Pic E (1977). 25 winners receive autographed copies of "Dance".

Tina Woolfart, Wolverhampton; F. Paton, Stonehaven; J. Gunn, Chelmsford; Shelley Warnaby, London; D. McGregor, Newcastle-upon-Tyne; T. McMillan, Glasgow; T. Roper, Allensmore; P. Jones, Hereford; B. Young, Ramsbury; Wendy Mair, Stockport; S. Bolton, Oxford; Dy Numan, Manchester; Adam Leonard, Ashton-under-Lyme; A. Sennens, Melton Mowbray; Ian Hudkinson, Waterford; C. Pinnington, Cheshunt; M. Savery, Brighton; Sarah Poole, Eastbourne; J. Slater, Blackpool; Lisa Hewitt, Lincoln; M. Daughton, Sully; Linda Waite, Cressingington; Richard Coats, Croydon; M. Robinson, Bradford; Clare Bennett, East Grinstead; D. Singkin, Germany.

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TOM TOM CLUB

THEIR NEW SINGLE TAKEN FROM THE ALBUM "TOM TOM CLUB"

Synth.G Em *scat*

What you gonna do when you get out of jail

8

I'm gon-na have some fun. What do you con-si-der fun, fun natu-ral fun.

VERSE G Em G Em

1. I'm in hea-ven arm with my boy-friend my laugh-ing boy-friend
2. He'll take my Em arm when we're walk-ing roll-ing and rock-ing

there's no be-gin-ning, and there is no end. Time is -n't pre-sent in that di-men-sion.
it is one time that I'm glad I'm not a man. Feels like I'm dream-ing, but I'm not sleep-ing.

4 VERSE

I'm in hea-ven with the ma-ven of funk mu-ta-tion
No one can sing quite like Smo-key Smo-key Rob-in-son

Clin-tons mu-sic-ians such as Boot-sy Coll-ins raise ex-pec-ta-tions to a new in-ten-tion.
wail-in' and skank-in' to Bob Mar-ley reg-gae's ex-pand-ing with Sly and Rob-bie.

2 4 Synth.G Em

VERSE

All that week-end boy friend was miss-ing, I sure am miss-ing
hav-ing him hold me in his warm arms we went in-sane when we took co-caine.

6

Stepping in a rhy-thm to a Kur-tis blow who needs to think when your feet just go
hid-it-ti-hi and a hi-pi-ti-ho who needs to think when your feet just go, who needs to think when your feet just go.

10 VERSE

If you see him please re-mind him. un-hap-py boy-friend
well he's a gen-i-us of love, he's got great-er depth of feel-ing,
well he's a gen-i-us of love he's so deep.

Playout

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ISLAND

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Shakin' Stevens in The Rocky Road to the Top!

1981 and Shaky is wooing another packed house of adoring fans with his smash hit "It's Raining!"



SHAKY'S THE TOPS!

ROCK ME, SHAKE!

I LOVE YOU!

OH, WHERE HAVE YOU BEEN ALL MY LIFE!

GUESS TO THEM IT MUST SEEM LIKE ALL ROMANCE—BEIN' A STAR. IF ONLY THEY KNEW WHAT A LONG, HARD CLIMB IT'S BEEN...

Shaky was born in 1949, his mum christened him Michael... Dad, Mr Barratt, was a Welsh coal-miner, there were eleven kids — and times were hard.

do anything but stay offa mah blue suede shoes



TURN THAT RACKET OFF, MICHAEL, IT'S SUPPER TIME!

NO, MUM—IT'S ELVIS PRESLEY!

The young Michael loved to dress up like his idol...



IT'S FIRST PRIZE, THEN, BARRATT... A TEDDY BOY YOU ARE, THEN, IS IT?

SCHOOL FANCY DRESS COMPETITION

NO, SIR—IT'S ELVIS PRESLEY!



As he grew older his obsession grew stronger...



IS THAT A ONE MAN FIGHT IN THE PLAYGROUND, EVANS?

NO, HEADMASTER, IT'S BARRATT 'JIVIN' AGAIN!

GOOD 'EVANS, HE'LL NEVER MAKE A LIVING DOIN' THAT!

It seemed as if the headmaster's words were to prove true, for Shaky's first job was in upholstery.

MOVE YOURSELF, BOYO! TEN SOFAS THERE ARE NEED STUFFIN' BY TEA TIME.

SIGH! GREAT BALLS OF FIRE! I'M GOIN' TO CRACK UP IF I DON'T GET A GROUP TOGETHER!

It was this deep conviction that led Michael and a few chums to start playing the local circuit...



STONE ME, DAFFYD! THIS 'ERE BAND IS GOOD! LOCAL LOT, AIN'T THEY?

AY! BORIN' SORT OF NAME, THOUGH, FOR A ROCK AND ROLL GROUP, AIN' IT; 'MIKE BARRATT'?

IDEA! SHAKER BARRATT AN' THE BOPPERS... NO, NEEDS WORK...

SHAKE IT, MIKE!



So was born Shakin' Stevens. Sure! Success is not won by name alone—but, to the perceptive, this move did show the intuition which, in hand with the talent would take Shaky right to the top. Back to our story: in 1970, a year after being the support act to the Rolling Stones, came what seemed to be the **BIG BREAK**—

An EMI recording contract!!!

SOMEONE BELIEVES IN ME!



Straightway the chums are whisked off to Rockfield Studios!

HMM... NEEDS MORE ECHO...

LET'S TRY THIS BUTTON HERE HERE HERE HERE

DAVE EDMUNDS REALLY KNOWS HIS ONIONS, THIS ALBUM IS GONNA BE GREAT!



But even the right name and a great album are not enough—you've also got to come along at the right time.

ALL PEOPLE WANT IS HIPPIY MUSIC, NO WONDER I'M ALWAYS AT THE BOTTOM OF THE BILL!



Finally...

AT LEAST IF I'D STUCK TO STUFFIN' SOFAS I'D BE PAYING THESE BILLS... TWO WEEKS IN SPAIN EACH YEAR... NICE LITTLE CAR... PENSION SCHEME... SIGH!



Catching himself thinking like this Shaky knew he had reached — **Rock Bottom!**
But then, one day in '77, outside the Astoria in London...



But Shaky was *not* as good as the others — he was *better!*



Suddenly, the record companies wanted to know him again!



So — back to the studio...



Well, Shaky, looks like you've just about got it all!

'S RIGHT, FOLK! AND I'D LIKE TO TELL YOU — ANYONE CAN MAKE IT, AS LONG AS THEY BELIEVE IN THEMSELVES!

Well, folk, we can't tell you how he knew but he know, and...



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AL JARREAU

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It's like a diamond ring
It's a precious thing
And we never want to lose it
It's like a favourite song
That we love to sing
Everytime we hear the music

Chorus

(And) we're in this love together
We got the kind that'll last forever
(Don't you know that) we're in this love together
And like berries on the vine
It gets sweeter all the time

It's like a rainy night
And candle light
And ooh it's so romantic
We got the whole thing
Working out so right
And it's just the way we planned it

Repeat chorus

Don't you know we're in this love together
We got the kind that'll last forever
We're in this love together
We got the kind that'll last forever and ever more

Don't you know we're in this love together
We got the kind that'll last forever
Tell you that we're in this love together
We gonna find that love has woken up the dawn
Don't you know that we're in this love together
We got the kind that brings to mind a favourite song
Let me say that we're in this love together
We got the kind that lingers all night long

Words and music by R. Murrah/K. Stegall
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DONALD BYRD

LOVE HAS COME AROUND

Love has come around
Feels so good to me
Love has come around
Feels so good to me

I'm so glad I found
Someone like you babe
I'm so glad I found
Someone like you babe

Love has come around
Feels so good to me
Love has come around
Feels so good to me

I'm so glad I found
Someone like you babe
I'm so glad I found
Someone just like you babe

Love has come around
I'm so glad that love
Are you glad that love baby
Has come around

I'm so glad that love
I'm so glad that
I'm so glad that love has come around

I'm so glad that love
Are you ready for me
Are you ready for me baby
Has come around

I'm so glad that love has come around
I'm so glad that love has come around

Oh baby, oh baby
I'm so glad that love has come around
I'm so glad, are you glad
I'm so glad that love has come around
Everytime I think about it, it makes me wanna stay

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THE CATALOGUE

OUT & ABOUT WITH BARRY

Watcher you lot. Barry here, your roving reporter and man about town. Been quite a fortnight all in all, what with scooting from pop concert to music biz 'do' and still managing to fit in my rollerdisco classes in the evening.

Nearly felt like jacking that in when I heard the sad news about **The Specials** splitting up. Awful shame. Still, Terry, Lynval and Neville have buzzed off to form **The Fun Boy Three** (lovely snap of them on *The Pictures*, I'm told) so all is not entirely lost. Roddy Radiation has joined forces with his brother (Nuclear Radiation?) in **The Tearjerkers** while Jerry, Horace and Brad are away in Germany helping out **Rico** on some live dates.

So, are **The Specials** no more? I demanded to know. Seems that nobody knows. **Jerry Dammers** did go as far as to say: "I'm very disappointed that Terry, Lynval and Neville have left but I'm glad they stayed long enough to record 'Ghost Town'." Confused? So am I.

Still, I shall console myself with the new **Depeche Mode** album, out in November, entitled "Speak And Spell". Quite a straightforward and snappy little name that. I think I'll suggest that **OMD** take a leaf out of their book. They're currently threatening to call their third LP "Architecture And Morality". Sounds like the library book that nobody borrows.

Talking of being left on the shelf (heh, heh), I understand that **Richard Burgess** and **John Walters** of *Landscape* are no longer doing the music for the new *Hot Gossip* album. Seems that the boys and girls in the troupe complained that they



HOT GOSSIP: all dressed up and nothing to dance to.

couldn't dance to any of it. Birch just muttered something about thanking heaven for small mercies. Think he's got something against them actually. Anyway, the upshot of it all is that

Heaven 17 have been brought in and the long player is now going to be called "Geisha Boys And Temple Girls".

Here's a funny thing. **RCA Records** are trying to get hold of **David Bowie**. I told them I hadn't seen him for, oh, years and years. Seems his manager can't remember where he left him either. Round here they reckon he's running a mobile wheel stall in **Bognor**. I'm sure that's not right.

Tootled along to this rather flash fashion show the other day, presented by **Axiom** — the folk who run up togs for **Spandau Ballet**. I asked them about anoraks but they said they'd nothing in my size. So I shuffled across to say hello to **Steve Strange** and, would you believe it, he pretended not to recognise me. I'll never understand these showpeople.

On my way out — the bouncer obviously misheard my name — I nearly mowed down **Tony Hadley** who was making his entrance with a girl on either arm. Seems greedy somehow, doesn't it? Particularly when there are perfectly presentable blokes like me around.

Ali McMordie of **Stiff Little Fingers** seems to be having better luck with the opposite sex. He and **Chrissie Southcott** are getting wed in Australia on January 2nd. Unfortunately I shan't be able to attend, but I'm looking into the possibility of a small greetings telegram. Wonder if **Tenpole Tudor** will be entertaining at the reception. They're apparently hot stuff down under these days. (Hot stuff down under. Neat little phrase that. This writing business is a pushover.)

Life isn't exactly a bed of roses for everyone though. Look at **Iron Maiden** (not a pretty sight, I grant you). **Singer Paul Di'Anno** (where do they get these names from) has handed in his cards and headed off for pastures new. Think I'll nominate him for the vacancy in **The Specials**. You never know. It might work out.

I'd better tell you the next bit quietly. You know the original **BowWowWow** sleeve picture, the one based on the **Manet** painting, which **Annabella's** mum thought was too rude? Well, I understand you'll soon be able to buy a T-shirt with that very design on the front. Not that I'm at all interested in that kind of thing. I see myself as more the soulful type.

Now, where's those rollerskates? Life must go on, you know.

Cheers!!
Barry



Thomas Dolby

Europa And The Pirate Twins

Okay

I was fourteen she was twelve
Father travelled, her's as well
Europa

Down the beaches
Hand in hand
Twelfth of never

On the sand
Then war took her away
We swore a vow that day

Chorus

We'll be the pirate twins again
Europa

Oh my country (oh my country)
(Europa)

I'll stand (walk) beside you in the rain
Europa
Ta-republique
(Europa)

Nine years after

Who'd I see
On the cover of a magazine
Europa

Buy her singles and see all her films
Paste her pictures on my window sill
But that's not quite the same
(It isn't, is it?)
Europa my old friend

Repeat chorus

Blew in from the hoverport
She was back in London
Pushed past the paper men
Calling her name

She smiled for the cameras
As her bodyguard grabbed me
Her eyes were gone forever as they drove her away

Repeat chorus to fade

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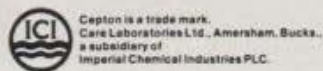
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TOUR DETAILS

ABC: London Queensway Plaza Hotel (October 18), Birmingham Holy City Zoo (19)

The Au Pairs: Bristol Polytechnic (October 15), Sheffield Polytechnic (16), Newcastle University (17), Leicester Polytechnic (21), Leeds Warehouse (22), Aberdeen University (23), Glasgow Strathclyde University (24), Fife St. Andrews University (25), Edinburgh Valentino's (26), Portsmouth Locarno (29), Brighton Sussex University (30), Reading University (November 3), Canterbury Kent University (4), London Hammersmith Palais (5), York Alcuin College (7), Liverpool Warehouse (11), Coventry Warwick University (12), Hull The Tower (13), Manchester University (14)

Angelic Upstarts: Gillingham King Charles Hotel (October 15), Birmingham Cedar Ballroom (17), Bristol Granary (19), Derby Rainbow (20), Edinburgh University (21)

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

Bad Manners: Birmingham Odeon (October 22), Manchester Apollo (23), Newcastle City Hall (24), Aberdeen Capitol (26), Glasgow Tiffanys (27), Edinburgh Odeon (28), Bradford Tiffanys (29), Liverpool Royal Court (30), Reading Top Rank (November 1), Portsmouth Guildhall (2), Exeter University (3), Bristol Colston Hall (4), Sheffield Lyceum (5), Cambridge Corn Exchange (6), Ipswich Gaumont (7), Leicester De Montfort Hall (8), Brighton Centre (10), Cardiff Sophia Gardens (12), Southampton Gaumont (13), St. Austell Cornwall Coliseum (14), Swindon Brunel Rooms (15), London Rainbow (16)

Bauhaus: Sheffield Lyceum (October 23), Norwich University (24), Guildford Civic Hall (25), Birmingham Locarno (27), Manchester Fagins (28), Glasgow Night Moves (29), Lancaster University (30), Liverpool Royal Court (31), Brighton Top Rank (November 2), Bristol Locarno (3), Cardiff Top Rank (4), Hull Tower Ballroom (6), Nottingham Rock City (7), London

Hammersmith Palais (9), Portsmouth Guildhall (10)

BowWowWow: Nottingham Kimberley Leisure Centre (October 16), Manchester University (17), Birmingham Tower Ballroom (19), Bradford St. Georges Hall (23), Reading University (30)

Randy Crawford: London Drury Lane Theatre (October 16)

Department S: London The Venue (October 16)

Depeche Mode: Newcastle University (October 31), Edinburgh Coasters (November 2), Manchester Fagins (3), Birmingham Locarno (4), Nottingham Rock City (5), Liverpool The Mountford Hall (6), Sheffield Polytechnic (7), Bristol Locarno (9), Basildon Raquels (10), Brighton Top Rank (11), Poole Arts Centre (12), Leicester University (14), London Lyceum (15)

Doll By Doll: Sheffield Limit Club (15), Stafford North Staffs Polytechnic (16), Coventry Warwick University (17), Leeds Warehouse (20), Bradford University (21), Manchester Polytechnic (22), Leicester Polytechnic (23), Wolverhampton Polytechnic (24), Norwich East Anglia University (25), Swindon Brunel Rooms (27), Bournemouth Town Hall (28), Oxford Polytechnic (29), Birmingham Polytechnic (30), Bristol Polytechnic (31)

Sheena Easton: Sheffield City Hall (October 21)

Echo & The Bunnymen: Canterbury Kent University (December 4), Norwich East Anglia University (5), Poole Arts Centre (6), Oxford New Theatre (7), London Hammersmith Palais (8), Liverpool Royal Court (9), Glasgow Apollo (10), Leeds University (11), Leicester University (12)

ELO: London Wembley Arena (December 1, 2, 4, 5), Birmingham National Exhibition Centre (12)

The Human League: Glasgow

NIGHTS OUT

Apollo (November 20), Edinburgh Playhouse (21), Lancaster University (22), Coventry Apollo (24), Bradford St. Georges Hall (25), Sheffield Lyceum (26, 27), Manchester Apollo (29), Birmingham Odeon (30), Southampton Gaumont (December 2), Liverpool Royal Court (3, 4), London Rainbow (5, 6), Aylesbury Friars (8), Ipswich Gaumont (9), Guildford Civic Hall (10), Brighton Dome (11), Derby Assembly Rooms (12)

Kool And The Gang: Southport Theatre (November 3), Brighton Dome (9), not the Conference Centre as previously announced

Linx: Ipswich Gaumont (November 20), Oxford New Theatre (21), Southampton Gaumont (22), Bristol Colston Hall (23), Sheffield Lyceum (24), Leeds University (25), Nottingham Rock City (26), Manchester Apollo (27), Edinburgh Playhouse (28), Liverpool Empire (30), Birmingham Odeon (December 1), Brighton Dome (2), London Dominion Theatre (4, 5)

Barry Manilow: London Royal Albert Hall (January 11, 12, 13, 14, 15), Birmingham National Exhibition Centre (17, 18), Manchester Apollo (20, 22), Brighton Centre (26, 27),

Edinburgh Royal Highland Show Centre (29, 30)

Nine Below Zero: Coventry Warwick University (October 29), Guildford Surrey University (30), Cambridge Corn Exchange (31), Slough Fulcrum Centre (November 2), Wakefield Unity Hall (4), Newcastle University (5), Edinburgh Heriot Watt University (6), Glasgow Strathclyde University (7), Redcar Coatham Bowl (8), Lancaster University (9), Durham University (10), Nottingham Rock City (13), Aylesbury Friars (14), Belfast Queens University (15), Reading Top Rank (16), Manchester University (17),

Liverpool University (18), Bristol University (19), Birmingham Aston University (20), Folkestone Leas Cliff Hall (21), Gillingham King Charles Hotel (22), Cardiff University (25), St. Albans City Hall (28), London Hammersmith Odeon (29)

Orchestral Manoeuvres: London Hammersmith Odeon (November 19), Liverpool Empire (25), Leeds Tiffanys (December 1), Norwich East Anglia University (2)

Our Daughters Wedding: Plymouth Polytechnic (October 15), Torquay 400 Ballroom (16), Birmingham The Rum Runner (20), Retford Porterhouse (23), Edinburgh Nite Club (24), Glasgow Maestros (25), Leeds Warehouse (26), Sheffield Limit Club (27), London The Venue (28)

Pigbag: London Kings College (October 16), Manchester University (24), Leeds Tiffanys (25), Oxford Scamps (26), York TA Centre (November 4), Coventry Warwick University (5), Norwich East Anglia University (6)

The Pointer Sisters: Birmingham Odeon (November 22), London Dominion Theatre (23), Manchester Apollo (26), Liverpool Empire (27)

Slade: Sheffield Lyceum (December 6), Hull City Hall (8), Lancaster University (9), Liverpool Royal Court (10), Ipswich Gaumont (11), Reading Top Rank (13), Cardiff Sophia Gardens (14), Bournemouth Winter Gardens (15), Nottingham Rock City (16), Newcastle City Hall (18), Birmingham Odeon (19), London Hammersmith Odeon (20)

Thin Lizzy: St. Austell Coliseum (November 11), Bristol Colston Hall (12), Poole Arts Centre (13), Brighton Conference Centre (14), Manchester Apollo (16, 17), Leeds Queens Hall (19), Birmingham Odeon (20, 21), Liverpool Empire (22), London Hammersmith Odeon (25, 26), Southampton Gaumont (30), Cardiff Sophia Gardens (December 1), Edinburgh Playhouse (3), Dundee Caird Hall (4), Aberdeen Capitol (5), Glasgow Apollo (6), Coventry Theatre (8), Sheffield City Hall (9), Newcastle City Hall (10), Preston Guildhall (12), Leicester De Montfort Hall (14)

Toyah: Belfast Kings Hall (November 24), Dublin RDS (25), Glasgow Apollo (December 19), Birmingham Odeon (20), Manchester Apollo (21), London Theatre Royal (23, 24)

UK Subs: York TA Centre (October 15), Birmingham Digbeth Hall (16), Manchester Polytechnic (17 — 2 shows), Wigan Pier (18), Malvern Winter Gardens (19), Cardiff Top Rank (21), Bath Pavilion (22), West Runton Pavilion (23), Gillingham Central Hall (25)

Ultravox: London Hammersmith Odeon (October 18)

ULTRAVOX LIVERPOOL EMPIRE

Ultravox choose support groups that are different. Eddie and Sunshine aren't really a group at all: they're a boy and a girl plus stage set and their act is as visual as it is musical.

We then had to wait almost an hour before Ultravox appeared. It was the band's second night at Liverpool's Empire Theatre and the venue makes a perfect match — it's stylish, romantic and a bit extravagant.

The audience were more mixed than you might think with as many hippy types in denims and beards as fancy dressers. But why were they all so undemonstrative? They cheered the paper airplanes that sailed from the balcony into the stalls louder than they did the group.

Maybe they just didn't want to hiss anything.

When it finally happened, the show was certainly spectacular. The Empire's heavy red curtains opened to reveal . . . another curtain! Projected on this one was the "Rage In Eden" LP design in a brilliant blue. As this faded, a light began to pick out silhouettes. Suddenly the curtain swept aside and the band launched into a powerful version of "The Thin Wall".

Their new set might be elaborate but it's also effective. Geometric blocks of various shapes (one of which was the drum platform) create an abstract cityscape. There are even clouds and telegraph wires to complete the effect.

Everything fits perfectly together. The lighting, for instance, is sombre when the synthesiser sound is misty; a

threatening drum beat is made more menacing by a spotlight directed at the audience. Although the result is impressive, it's still a mite predictable.

The set was largely taken from the last two albums. As well as covering everything on "Rage In Eden", they tackled "New Europeans", "Sleepwalk", "Mr. X", "Passing Strangers" and of course "Vienna". What's always noticeable is how much stronger Ultravox sound on stage than on record.

But it was "Vienna" that got the first ovation, even though the audience sat down immediately afterwards. They finally got back on their feet (and even danced) for the encore, "The Voice", which climaxed with the whole group playing drums.

Just one question: why does Billy Currie have to bend his knees to play the violin?

Penny Kiley



PIC: PETER ANDERSON

SMASH HITS

HAZEL O'CONNOR

