

Smash

HITS

35p

October 16-29
1980



POLICE
TOURISTS
TEARDROP EXPLODES

HIT LYRICS including

Goodbye Civilian

Trouble

Dog Eat Dog

KATE BUSH
MADNESS &
THE MODETTES
in colour

MINI-PINBALL MACHINES
+ SONY STOWAWAYS
TO BE WON



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THE PROFESSIONALS

ONE TWO THREE

You don't know if I'm a berk
And you don't care if I go to work
As long as I keep marching up and down
Up and down your parade ground
What's the use of saying what you mean?
Just watch yourself and keep your body clean
I know I've got a dirty face
I know I'm looking out of place
I know I got mess on my shoes
What am I supposed to do?

Chorus

Well it's 1 — I'm on the run
And it's 2 — I don't know what I've done
And it's 3 — you're telling me I'm still a baby

What am I doing standing here

Trying to be a brigadier?
You're telling me to be a man
Why can't you just understand?
What's the use in saying what you mean?
Just watch yourself and keep your body clean
I know I've gotta dirty face
I know I'm looking out of place
I know I got mess on my shoes
What am I supposed to do?

Repeat chorus to fade

Words and music by Cook/Jones
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THE WORLD ABOUT US

In today's programme, lesson one:
Income = Input + Inspiration

Stewart Copeland supplies the formula.
David Hepworth studies it very carefully.

THE BRITISH system of collecting income tax being what it is, an unreasonable creature at best, the only member of The Police who can afford to remain in this country is the only foreigner, Stewart Copeland.

Sting and Andy Summers have been forced to spend the majority of their time across the Irish sea, ducking in and out of London to take care of business, leaving the drummer to put his affable nature to good use by singlehandedly promoting the release of the band's third album, "Zenyatta Mondatta". Not that it exactly needs pushing in the usual sense.

The only changes that increasing affluence have brought to Stewart's lifestyle, apart from the fact that he can up and go more or less anywhere in the world without worrying unduly about the expense, are evident in the twenty-four track studio recently installed in the basement plus the number of sophisticated audio and video devices strewn around the living room of his modest West London terraced house.

There's a small editing room and a flash motorbike parked at the kerb outside but nothing that you'd call showy.

Movie making is Stewart's current favourite pastime. The band's massive world tour earlier this year was captured on celluloid for no less than three different movies; one for BBC, another for ITV and another for cinema showing later in the winter. As they're all documentaries of one kind or another, I enquired whether he'd ever hankered after making a proper feature film?

"Well, Sting is doing his own films but I don't really see myself as a front of camera personality. I play drums pretty good and I like writing tunes and making movies, but I don't yearn to be up there on the silver screen. I'm into shooting the stuff rather than being shot."

The next Police album, Stewart reckons, will be made up of specially recorded incidental music from the movie. It's to be hoped that they'll have more time to make that album than they

were allowed with "Zenyatta" which was completed with record companies and managers breathing heavily down the band's neck. A couple of early reviews have expressed the opinion that it shows.

"We were still finishing the record and wondering about the running order when somebody said 'Hang on a minute, let's check the sleeve'. That was ready before we'd even finished mixing the thing.

"We finished recording it in Holland at four in the morning and that same afternoon we started our festival tour of Belgium. That's how fine we cut it."

But the pressures weren't all coming from the record company and the business in general. The first Police album was the work of debutants with their fingers

crossed, the second an attempt to consolidate. This time there was a good reputation to live up to and less opportunities to stand back and take a cold look at the music.

Before their four month world tour there was a feeling around the band that nobody was finding it easy to come up with material and it was getting more difficult to judge the strength of new songs.

"Well, the nervousness persisted right up to the morning we finished it and we listened to it and said 'Now wait a minute, that's not bad!'

"You can only get so far with your writing at home. The magic happens when the other two get involved. We all arrive at the studios with our songs. This time Sting had ten, I had five and Andy had about the same. We

eventually used eleven."

IT WILL be obvious to anyone who's studied the writing credits on the finished album that Sting comes out on top. I put it to Stewart that it must put a little strain on the ego when one member's songs are given the elbow in favour of another's. That can't be easy to swallow.

"Well, we all know Sting's going to have more. See, I know three chords, maybe four, and I've used them in every possible permutation. Right now I'm worried, but then I'm always worried, as to where the next one's coming from. I've squeezed every last drop of my musical know-how.

"Whereas Sting is what you'd call prolific. In the hotel elevator on the way down the lobby, he hums a tune and you look at him out of the corner of your eye and you think 'if that was on record, people all over the world would be humming it'.

"By the time we've arranged them, then all three of us identify with the tunes. I'm as proud of 'Roxanne' as Sting is. It's not his; it's mine too."

The fact that Sting writes all the hits, sings lead and does things to the composure of the opposite sex means that he tends to be singled out for special attention, means his words and bones are plastered all over every available corner of the media.

Andy has been a sideman most of his career and Stewart, as a drummer, is used to sitting at the back but that doesn't mean that they're prepared to be written off as Sting's backing band. They'd be quite correct to point out how long and fruitlessly Sting had been labouring in obscurity before the three of them joined up. Does Stewart ever get jealous?

"I wouldn't be human if there weren't times. But I suppose Sting's face is our face. It's only relative. I'm really famous. I can't walk down the street without getting harassed. It's only compared to Sting that I'm not famous, and I think I've had as much fame as I really need."

continues over page



PIC: ADRIAN BOOTH/L.F.



Stewart good humouredly recalls certain instances where the press have behaved as if the band was called Sting And His Policemen. But instead of getting all indignant and refusing to talk to those writers ever again, Stewart prefers to get his own back by stealth and charm, making them like and respect him and causing them to feel guilty about dismissing him so thoughtlessly.

You'll go a long way in the music business before finding anyone who hasn't got at least one nice thing to say for The Police and much of that is down to their policy of charming the socks off their critics where most bands would resort to threats and sulks.

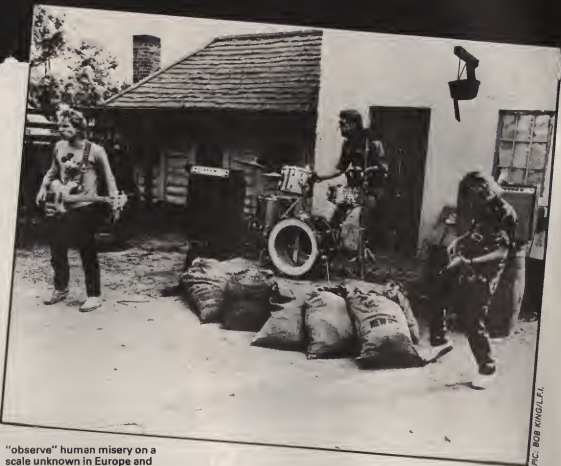
LAST TIME I had words with Sting, he made much of the importance of what he referred to as "input", keeping a hold of reality and not allowing increasing fame and wealth to distract you from writing songs about the kind of life that plain folks recognise. Does Stewart reckon "Zenyatta" succeeds on those terms?

"We've been forced into a kind of position in which the things that we would write about on the first two albums, basically The Young Male Hanging Out In London stuff, no longer apply. We could identify with the people around us and write songs about ourselves that pretty much applied to other people. But, through no design of our own, we don't lead normal lives anymore.

"The life that I lead, that gives me inspiration to write songs is, well, a house like this, airplanes and hotel rooms. All of which is not even slightly relevant to the people who buy our records. And so we have to look outside of our own lives at the world.

"And we're not a political group, we're not into political sloganising, but when you start looking at the world it starts to get that way. We're not trying to push an ideology. Just make observations."

The band's world tour, particularly the leg that took in the Far Eastern countries, gave them plenty of opportunities to



PH: BOB RINGLIERI

"observe" human misery on a scale unknown in Europe and America. It must have been sobering for them, jetting into Bombay like the carefree, affluent pop stars they are and coming into a culture where the average family's weekly income would barely cover the cost of a new bass string.

Whatever, a song like "Driven To Tears" is obviously the product of a restless conscience. Playing pop songs in that environment must have seemed extra futile.

"Yes, but you have to realise that all that was there before you got there and when you leave it's still gonna be there and, even if I spent my entire time there trying to do something about it, I would accomplish nothing.

"You're touched by it and you have to close yourself off from it. You see a starving person come up to you and you can see their ribs; you see kids with their arms cut off so they'll make more effective beggars, and all that can make your heart turn over inside.

"But the whole country's like that and you have to say 'this is a different world... I'm watching television.'"

All of which may sound callous but is in fact no different from the attitude that we all take to poverty in the Third World. We all know it's there; just because

someone has seen it close up and decided there's nothing he can do about it doesn't make him any wronger than the rest of us.

ROCK STARS are often conveyed around the world in air conditioned bubbles of luxury, their contact with the real world kept to an absolute minimum.

It says a lot for The Police's determination not to become like that that they are so often seen mingling with the audiences at all manner of gigs. The night before we met, Stewart had been checking out Gary Numan at London's Hammersmith Odeon. The next night he was spotted at an Associates gig in a tiny hall in the north of the city.

However, the fact that The Police are Famous People means that their encounters with Normal People will always be in some sense artificial. This isn't lost on Stewart.

"I've been trying to write tunes and I'm thinking 'Damn, I'm not hungry anymore!' My life is cushioned, things are too easy for me to feel anything strongly enough to put a sincere emotion into a song.

"Sometimes I think I'll have to hitchhike to Greece or something so I can get back to the real world and fall out of my ivory tower. I

didn't really build an ivory tower; it's just kind of grown up around me."

He thinks for a moment. "Still, I built this house, so I suppose I built it. It's the kind of house that anyone could buy if they had the money, but in a way I wonder if I've sterilised myself. I don't think you have to starve, but sometimes when I'm sitting here, wringing my guitar neck, I wonder if that's the problem."

HAVING SPENT the best part of two years living in each other's pockets, Andy, Sting and Stewart have started to pick up the threads of their private lives. With Sting living in Ireland and hoping to advance his film career, it wouldn't be surprising to find that the relationships within the band have changed.

"Sting and I have always been pretty honest with each other. Andy and I know all about the film parts that he's been up for that he hasn't been offered yet, which he'd never tell anyone else about. I've never discouraged him from doing anything that might be a danger to the group.

"The relationship will only be as good and profitable for as long as each of us is getting what he wants."



THE JACKSON BAND

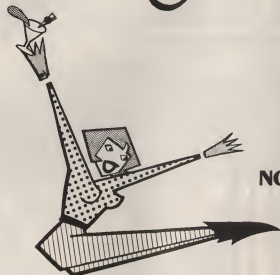
THE BEAT CRAZY TOUR

OCTOBER

- 15 MANCHESTER APOLLO
- 16 GLASGOW TIFFANY'S
- 17 CARLISLE MARKET HALL
- 20 BELFAST USHER HALL
- 21 DUBLIN STADIUM
- 23 GALWAY LEISURE CENTRE
- 26 BOURNEMOUTH WINTER GARDENS
- 27 LONDON HAMMERSMITH PALAIS
- 28 LONDON HAMMERSMITH PALAIS
- 30 LONDON MUSIC MACHINE

NOVEMBER

- 2 BRADFORD ST. GEORGE'S HALL
- 3 BIRMINGHAM ODEON
- 4 BLACKBURN KING GEORGE'S HALL



THE NEW ALBUM

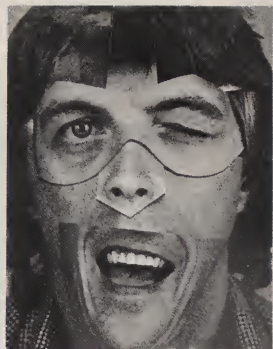
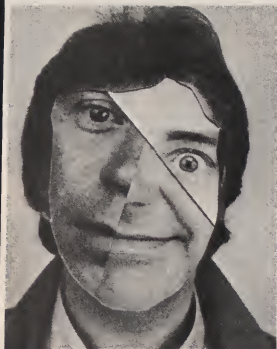
BEAT CRAZY



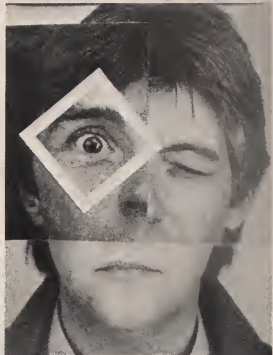
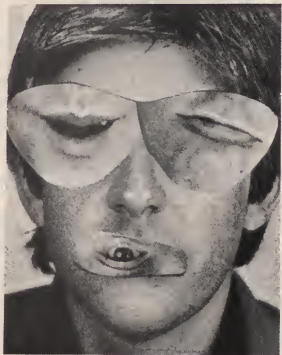
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1st album

THE SMASH HITS ROCK AND ROLL 'O' LEVEL

Not everyone qualifies for The College Of Musical Knowledge. The following questions are designed to test the extent to which the student has read, understood and inwardly digested the massive amount of useless information printed in these pages over the last year. Marks will be deducted for untidy presentation. You have a week to complete the paper starting NOW.

- Pil guitarist Keith Levine used to be a member of which celebrated new wave band?
- The first record under the name of The Selecter was a 'B' side. What was the 'A' side?
- Andy Summers did NOT play guitar with one of the following outfits. Which one? a) Zoot Money's Big Roll Band; b) Kevin Ayers Band; c) Geno Washington's Ram Jam Band; d) Soft Machine.
- Which band wrote and produced "Diana", the current Diana Ross album?
- Secret Affair's Ian Page and Dave Cairns used to play with which band? a) The Young Hearts; b) The New Hearts; c) Heart.
- Which acts founded the following labels? a) Rocket; b) Apple; c) Go Feet.
- Who wrote the songs on Meat Loaf's "Bat Out Of Hell" album? His own. In addition to playing with The Blockheads, Wilko Johnson has his own band. What is their name?
- The 'B' side of the second Skids single referred to characters from which TV series?
- He's been in Slik and The Rich Kids. Which band does he play for now?
- Only one female singer has ever had two records in the British Top Ten simultaneously. Who is she?
- A member of The Who contributed to David Bowie's "Scary Monsters". Which one?
- Give the titles of Peter Gabriel's first two albums.
- His real name is Eddie and he was featured in "The Great Rock And Roll Swindle". What is his band called?
- What label did Dax's first single, "Dance Stance", appear on?
- Name the film in which Debbie Harry plays a New Jersey housewife.
- What do the following records have in common? "New Rose" by The Damned, "Watching The Detectives" by Elvis Costello and "Stop Your Sobbing" by The Pretenders.
- Gary Numan contributed two songs to whose latest album? 19. Adrian, Phil, Ian and Martyr make up which electronic band? 20. "Shall I mourn your decline with some thunderbird lyric and a black handkerchief" is a line from one of the finest rock writers ever written. Who wrote them and who were they referring to?
- Who is John Ravenscroft better known as?
- From which city do all the following bands come? The Distractions, The Invisible Girls and 10cc?
- Which cities are the following labels based in? a) Fast Product; b) Factory; c) Zoo; d) Postcard.
- Who sings with Sector 27?
- Which member of The Pink Floyd helped Kate Bush get a start in the music business?
- Genesis were formed at which famous public school?
- Classix Nouveaux sprang from the ashes of which new wave band?
- Their first album was titled "Shades Of A Blue Orphanage". Who are they?
- Which of the following bands is NOT Canadian? a) Martha And The Muffins; b) Rush; c) Cheap Trick.

And finally, a genuine hand-tooled stinker . . .
30. What is the link between The Tourists and Elton John?

Now, without cheating, tot up your score and see how you rate.
30: How long have you been in The Tourists?
25-30: Very good indeed! Cheat.

20-25: Nobody loves a clever dick, you know.

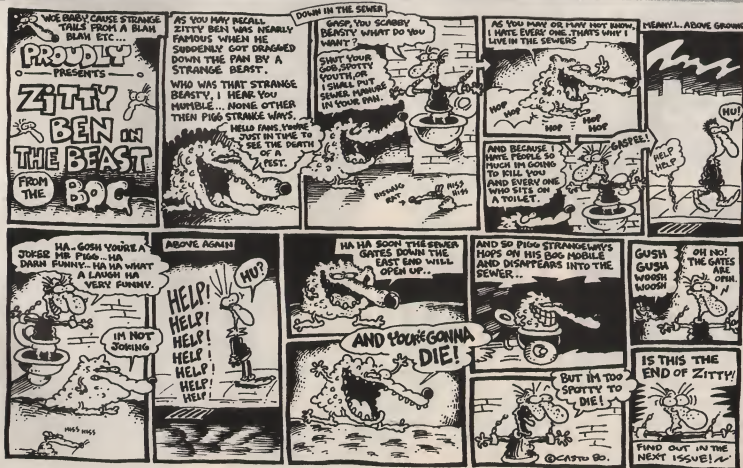
15-20: Better than a poke in the eye.

10-15: Not better than a poke in the eyes.

5-10: A job on "Fun Factory" could be yours!

0-5: Task Tak. You haven't been reading this magazine long, have you?

1. The Clash 2. Gonsters 3. The Socials 4. Geno Washington & The Quad 5. The New Hearts
6. Secret Affair 7. The Socials 8. Geno Washington & The Quad 9. The Socials 10. The Socials
11. The Socials 12. The Socials 13. The Socials 14. The Socials 15. The Socials 16. The Socials
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SPRINGSTEEN



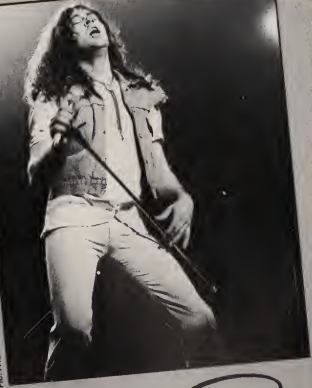
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THE RIVER

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'Hungry Heart') also available
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PHOTO: PAUL CANTY/F.I.



TROUBLE



on Virgin Records

If you're looking for trouble
You came to the right place
If you're looking for trouble
Just look right in my face
I was born standing up and talking back
My daddy was a green-eyed mountain jack

'Cause I'm evil
My middle name is misery
I said I'm evil
So don't you mess around with me

I don't look for trouble
But I never ran
I don't take no warnings
From no kind of man
I'm only made out of
Flesh, blood and bone
If you want to start a rumble
Don't you try it all alone

'Cause I'm evil
My middle name is misery
I said I'm evil
So don't you mess around with me

If you're looking for trouble
You came to the right place
If you're looking for trouble
Just look right in my face
I was born standing up and talking back
My daddy was a green-eyed mountain jack

'Cause I'm evil
My middle name is misery
I said I'm evil
So don't you mess around with me

Oh my soul
I said I'm evil
So don't you mess around with me

Words and music by Leiber/Stoller
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What You're Proposing

By Status Quo
on Vertigo Records

It sounds so nice
What you're proposing
Just once or twice
And not disclosing
And not disclosing
How we're really, really feeling
What you're proposing

The other night
As I was leaving
I looks left and right
And not believing
And not believing
That I'm finally believing
What you're proposing

I'll get it right
If I'm composing
But then I might
Be runny nosing
I might be runny
Runny, runny, runny nosing
But you're supposing

Don't be sure
And just supposing
We yell for more
And compromising
And compromising
Leads to really, really feeling
And just supposing

Don't get me wrong
I'm only dreaming
It can't be long
I must be dreaming
I must be dreaming
Dreaming only, only dreaming
Am I just supposing?

Repeat verses 1 and 2

And not believing
That I'm finally believing
What you're proposing
And not believing
That I'm finally believing
What you're proposing
What you're proposing
Repeat to fade

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PHOTO: KILLER



PHOTO: CHRIS HORLER

CASUALTY CORNER

THE UNDERTONES — who've just finished touring Europe — had to make the journey with old Derry friend Keiron McLaughlin deputising for drummer Billy Docherty. It seems Billy was on his way to hospital for a check up on his gallstones when his bike came off second best in an argument with a car, leaving our Bill with a broken arm.

In fact The Undertones seem to have been in the wars generally of late. Dee is currently sporting an eye-patch after nearly blinding himself with a contact lens, while Fergal is said to be suffering from what we doctors call "a fluttering heart". Take it easy lads — we don't want you joining the immortals just yet!

THE TRIBE THAT HIDES FROM MAN

MESSRS LYDON and Levine, the two remaining directors of the PTL corporation are spending time in the studio knocking together noises for a third album. With drummer Martin Atkins and bassist Jah Wobble having been dismissed from the band, Levine is currently handling all instruments leaving Lydon to take care of wailing and moaning. The Fly On The Studio Wall reckons it's all a little "tribal" sounding.

THE INQUEST on Malcolm Owen finally took place the other week and the conclusion reached was that he died of heroin addiction.

QUEEN ARENA

THE INTERNATIONAL Arena at Birmingham's National Exhibition Centre, the first purpose built rock venue in Britain, opens for business on December 5th and 6th with two shows featuring Queen.

Constructed at a cost of £8,500,000, the arena seats 11,000 and was designed to provide a good view from seats in all parts of the hall. The Centre is served by Birmingham International Railway Station, just a few minutes from the centre of Birmingham.

Queen follow their Birmingham stint with three nights at London's Wembley Arena on December 8th, 9th and 10th. Tickets for London cost £8.00, £5.00 and £4.00 while the Birmingham shows are priced at £5.50 and £3.00. They're available by post from Queen GP Productions, PO Box 47L, London W1A 4TL. Send postal orders enclosing a booking fee of 25p for each ticket, marking the back of the envelope either "Wembley" or "Birmingham" and stating which date is required. Enclose a stamped addressed envelope and allow three weeks for delivery.



HAZEL O'CONNOR and Meghyne remain on the road for the month of November to promote their new single, "Give Me An Inch".

Dates are Belfast Ulster Hall (14), Dublin Grand Cinema (16), Cardiff Top Rank (18), Manchester Apollo (18), Sheffield University (21), Lancaster University (22), Bristol Colston Hall (23), Brighton Top Rank (26), Birmingham Odeon (27), Liverpool University (28), Edinburgh Odeon (29), Newcastle City Hall (December 1), Leicester De Montfort (2), Leeds University (3) and Norwich University (4).

JOE STRUMMER has penned the sleeve notes for a fine compilation of material by New Orleans soul maestro Lee Dorsey which has just appeared on Charly Records. Since his heyday in the Sixties, when he was rarely out of the British chart, Lee has been devoting most of his time to running his car body repair shop. The Clash, however, enticed him out of semi retirement to support them on their last American tour.

Called "Gonh By Funky" this tremendous dance album contains such odd nuggets as "Ye Ya", "Working In The Coal Mine", "Holy Cow", and "Ride Your Pony" and is recommended without reservation.

Another anthology album which recently appeared in the shops is "The Unobtainable T. Rex", a title which explains it all. Put together by EMI after pressure from the Marc Bolan fan



club, it brings together on one album a number of 'B' sides from the years just prior to Bolan's tragic death.

TOM PETERSEN has left Cheap Trick just before the release of their new George Martin-produced album "All Shook Up". His role as bass player has been filled by Peter Corrie, a previously unknown musician.

DANCE CRAZY

"DANCE CRAZE" is the title of a film currently being completed which features all the leading light of the ska movement, The Specials, Selector, Bad Manners, Madness, The Beat and the Bodysnatchers. National release is scheduled for December.

DAVID GRANT and Sketch, the two West Indian-born producers and musicians who make up Linc, didn't have an easy time of it getting a fair hearing for their first single, "You're Lying".

There's a good deal of snobbery surrounding the matter of funk and a great deal of prejudice against the British variety, unable to interest the powers that be in their music, Linc financed a private pressing of 1000 copies, put them in the hands of a specialist shop and ran round the radio stations and discos drumming up some enthusiasm for their own record.

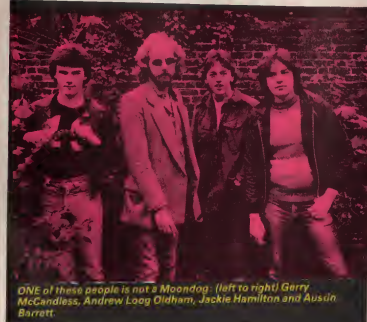
Reaction was favourable and immediate. The initial pressing sold out overnight and Chrysalis Records came in, put the weight of their distribution network behind it and gave Linc their first chart record. Together with drummer Angus Duncan and keyboard man Bob Carter, Grant (vocals) and Sketch (bassist) are currently preparing themselves for a series of live appearances.

THE MOONDOGS, the Derry band who made such a big hit on the Undertones tour, have suffered a bit of late trying to get their first single out. Some might spark at their label (Real) thought it would be a good idea to team the boys up with the man who produced most of the Rolling Stones hits of the '60s, Andrew Logan. Oidham.

But things didn't work out as planned. Only two of the projected six tracks were

completed in a two week period and then Oidham disappeared with the master tapes, demanding payment up front. Real, however, were not impressed — least of all with the quality of the recording — and promptly ordered a new session with new producers!

We hear all differences have now been resolved and the single "I'm Now a Millionaire" (aka "Gonna Tall Mary?") is now available.



One of these people is not a Moondog. (left to right) Gerry McCandless, Andrew Logo Oidham, Jackie Hamilton and Auisin Barrett.

MR AND MRS

THE LONG awaited new John Lennon and Yoko Ono album, "Double Fantasy", is set for November release on Geffen Record and it is hoped that a major tour will follow in due course.

IN ADDITION to his three previously announced shows at London's Dominion Theatre, Robert Palmer will also be playing The Rainbow on November 6th.



THE STRAY CATS. Left to right, Brian Setzer, Slim Jim, Lee Rocker.

A FEW months back The Stray Cats arrived in Britain from New York, panhandles and completely unknown on either side of the pond. Just two weeks ago they celebrated the signing of a major contract with Arista Records by grabbing the much sought after support slot on Elvis Costello's big Rainbow show.

In the few weeks in between they'd graduated from sleeping on the floor of their publicist's office in Soho to becoming the darlings of the London club circuit and the objects of ludicrous offers from most major record companies.

Why? Well, their brand of souped up rockabilly and distinctive visual style (quiffs that keep the rain off) was seized upon by certain sections of the music press and touted as the most big thing, also, it seemed that every big name in town, from Mick Jagger to The Specials, was saying flattering things about them.

Their problem now is how to live up to all this premature publicity. They've been built up so much that people are queuing up to knock them down a peg or two. Also, their credibility wasn't helped any by rigging up Charly Records, the vintage rockabilly specialist label, and asking for a whole horde of old rock 'n' roll tracks to listen to before going into the studio to record their first single.

POSTAL OLDIES

TROJAN RECORDS, the label that boasts the most comprehensive catalogue of early ska and reggae, is setting up a mail order division to distribute copies of some of their vintage recordings. Albums by artists like The Pioneers, Maytals, Jackie Edwards and Ken Boothe will shortly be made available for £2.25 plus postage and packing. Enthusiasts can contact Trojan at 326 Kensal Road, London W10 5BL.

HOT COFFEE

WE KNOW it's traditional for American disco artists to keep quiet about their personal lives but either the ladies of Coffee come from completely nondescript backgrounds or they must have something to be ashamed of. All we know about them is that their current single "Casanova" is drawn from a debut album called "Slippin' And Dipin'" — hardly the stuff of legends, is it now?



I WAS A PUNK BEFORE YOU WERE A PUNK DEPT:

Who's this lot then? The Luton Branch of HAR*? The Moody Blues? The Watford defence? Nope. Try zeroing in on the character front centre. His name's Dennis Leigh though you may know him better as John Foxx and the five of them used to work as Tiger Lily before it was decided that a name like Ultravox was nearer the mark.

But before they could change their image entirely, Tiger Lily made one single called "Monkey Jive"/"Ain't Misbehavin'" which appeared briefly on the Gull label in 1975. This rare item of memorabilia is now once again available through the offices of Dead Good Records, 292/3 High St., Lincoln.

Let's it be thought that we're picking on Ultravox, we are despatching spies to root through the archives for any similarly embarrassing pictures of modern heroes and heroines. Check your family albums, rock stars. Have you got pictures that ought to be destroyed?

* Hairdressers Against Racism.



FIG. ANDY PHILLIPS

"Pauline Murray And The Invisible Girls". The "Girls" are of course boys, the Mancunian musicians who have helped out on John Cooper Clarke's albums and out on the road backing both Pauline and John.

Pauline first ran into John when Penetration played an early gig at Manchester's Electric Circus back in '77.

"We were waiting to play when this loony bloke went on and jabbered away and threw tins of spaghetti and baked beans all over himself on the stage. It was so slippery we were sliding all over the place when we got on."

Mercifully, the bard of Salford has cleaned up his act since then. Born in the hamlet of Waterhouses in County Durham, Pauline grew up along with the other original Penetrations in the pit village of Ferryhill. Possibly it was the extreme contrast between their home life and the rock life that contributed to their break up despite the respectable success of two Top Thirty

PENETRATION FANS can come out of mourning at last. Pauline Murray is back in fine shape. Following her mini-hit "Dream Sequence", she's just released a fine album under the title



TREBLE SPODGE

SPODGENESSABOUNDS HAVE been jamming the switchboard again with news of their debut album which is due for release in December.

They're hoping it will be a treble set retailing at £5.99 (subject to record company approval) with one side of cover versions, one of "ditties", one Baby Greensleeves solo set, two sides of Sploognessabounds and a final side which is described as "the manifesto of the pathetic movement". Promotional plans include giving away a free plastic Christmas tree with each album.

A major Splooge tour will be mounted between the end of October and Christmas. In case any fans have trouble finding out details, they're advised to keep their eyes open for posters advertising "The Plenty Of Time To Wallow In The Liver Sausage Within The Absolute Lowest Depths Of Malcolm's Mum's Pathetic Whiffy Fishnet Tights Tour."

albums.

Pauline stuck with bass player Robert Blamire and manager John Arnison, who left a steady job with Status Quo to see things through, and formed the illusive label, recording the album before looking for a distribution deal. That's how, to everybody's surprise, they find themselves doing business with the extremely wealthy RSO label.

The album was produced by Martin Hannett, famed for his work with Joy Division, Magazine and The Buzzcocks, and an ideal choice to handle the move away from guitars towards keyboard dominated electronics.

Though he came up with a marvellous sound, perhaps he hasn't given the full exposure to Pauline's vocal power and emotion; maybe he's saving all that for next time. But for now Pauline is showing she has the abilities to go with her independent nature. She will be heard.

Mike Stand.

MONSTER HIT

"THE ELEPHANT Man" has opened in New York to rave reviews from the notoriously hard to please Broadway theatre critics. If the reaction of the press is anything to go by, David Bowie will be in great demand for future productions and will be encouraged to stay with the show for a long run.

ALL TIME TOP TEN



Julian Cope
(Teardrop Explodes)

- 1) PERE UBU: The Modern Dance (Blank, Industrial, schmidustrial).
- 2) SCOTT WALKER: Jackie/Mathilde (Philips) "Oh God, it's so big!"
- 3) THE DOORS: When The Music's Over (Elektra). "We want the world and we want it now."
- 4) THE FALL: Stepping Out (Rough Trade). 16 year old postman seeks mushroom experience.
- 5) TIM BUCKLEY: Sweet Surrender (Warner Bros). Total, soulful, God-like genius.
- 6) ARMAND SCHAU BROEUK: King Of The Streets (Mirror) Abusive, elusive, and totally wired.
- 7) WALKER BROTHERS: The Electrician (GTO). Torture in South America.
- 8) LOVE: Alone Again Or (Elektra). The only love song that says it all — dreamy, dreamy.
- 9) DR. JOHN: Walk On Glided Splinters (Atlantic). Jesus was a fake — this is the proof.
- 10) CAPTAIN BEEFHEART: My Head Is My Only House Until It Rains (Reprise). A love affair without an egg lying.

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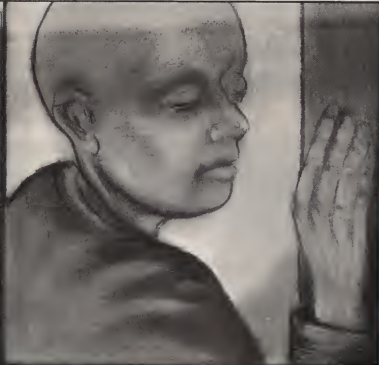
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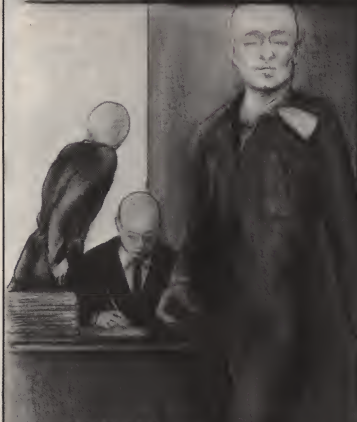
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NEW ALBUM
THE LABEL

K 58201 wea

Woman In Love

By Barbra Streisand on CBS Records

Life is a moment in space
When the dream is gone
It's a lonelier piece
I kiss the morning goodbye
But down inside you know we never know why

The road is narrow and long
When eyes meet eyes
And the feeling is strong
I turn away from the wall
I stumble and fall but I give you it all

Chorus
I am a woman in love
And I'd do anything
To get you into my world
And hold you within
It's a right I defend
Over and over again
What do I do?

With you eternally mine
In love there is no measure of time
We planned it all at the start
That you and I live in each other's heart

We may be oceans away
You feel my love
I hear what you say
No truth is ever a lie
I stumble and fall but I give you it all

Repeat chorus

I am a woman in love
And I'm talking to you
You know I know how you feel
What a woman can do
It's a right I defend
Over and over again

Repeat chorus to fade

Words and music by B. Gibb/R. Gibb.

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PHOTO: PAUL COX/ALF/BBC



Gotta Pull My Self Together

By The Nolans on Epic Records

Now that I know, why did I doubt ya?
I let you go, now I'm without ya
Thought I was cool, imagination
I was the fool, felt the temptation
But you won't see me cry
'Cos it's no good since you said goodbye

Chorus
And now honey, I gotta stop, gotta start picking up
Gotta pull myself together
Honey, I'm breaking up now that we ain't making up
Just gotta pull myself together

I was so sure it wouldn't upset me
So I closed the door, why did you let me?
I lost control, out for sensation
I'm in the cold, sad situation
I tried hard not to say
It hurts so bad since you went away

Repeat chorus

Baby, I want ya
Baby, I need ya
You won't see me cry
'Cos it's no good since you said goodbye

Repeat chorus to fade

Words and music by Finden/Myers/Puzey.
Reproduced by permission Black Sheep Music Ltd.

THE TOURISTS ARE A TRIBUTE TO THE TRIBUTATIONS OF TOURISM

It's not fair, say The Tourists. What isn't? says Mark Ellen. Smile please, says Stuart Franklin.

THE TOURISTS are in Bristol, they're also incoherent. To an outsider, this might seem a little perplexing.

A near-packet Colston Hall, a filmboyant new stage show with film clips, cartoon back-drops and a green-haired dancer, three encores and an armful of autographs to sign afterwards — and yet they still fiercely insist that "nobody likes us!"

So how — you might be wondering — did this line of contention arrive? Feet Coombes, the Tourists' main tune and lyric muse, supplies the answer in the form of a cassette tape made just prior to the current "Luminous Tour".

Annie Lennox calls it "a collage". Dave Stewart calls it "brilliant" — it "being the very unlistenable marriage of all manner of wild noises spliced, double-tracked and overlapped together. Peet's dog barking, his children talking, bits of traffic sound, radio, T.V. records.

Believe me, at the thin end of three in the morning in a Bristol hotel room, it sounds like a strange jumble between early Velvet Underground and a very bad dream, played backwards.

What it doesn't sound even remotely like is "Blind Among The Flowers," or any other of the Tourists' typically air-brushed but seductive pop shenanigans. As Annie and Dave are at pains to point out, there are many more sides to this group than usually meet the ears.

So much so: that when they first heard Peet's tape they sprang a schame (early, never out into motion) of sending this alien of rural (pop) to John Peel, claiming it to be the work of The Spheres Of Celestial Influence ("...it is a tape, it is tapes, was one of the best original names," just to confuse people).

Annie Lennox

"It'll be great," Annie enthuses. "Just lots of it would be interesting to show that a group could have more than one face on stage and on record, and yet — behind that — have another, completely different one. We wouldn't have done it for the sake of baffling people, just because there are different facets of the group and all the people in it."

"People think just because we did a Dusty Springfield song ('I Only Wanna Be With You'), that's an end in itself. You know — stick on a label, outspouse. They seem to think we're just a bunch of stupid thickos who're only in it for the money."

"There's a great deal behind this group," she adds, taking your reporter with a steady stare. "And a great deal to be found out about this group. But nobody in the Press ever gives us the chance!"

SO THUS ensues the following conversation. Annie tries to dominate the proceedings with moat passion and a Scots brogue so thick you could reap all walls with it. The amiable, more even-keeled Dave lends solid support: the double Peet drives her more articulate on the price-sheet, and you truly chuck the odd comment or question into the hull-rung and stands back to keep the

Dave Stewart



Peet Coombes

score.

"The results are certainly interesting, even if hardly conclusive proof that the band don't entertain rather humorous ideas that tower above a relatively simple musical format, or that they have the most direct means of explaining them."

"She thinks a certain thing: what a band titles their first headline package. 'The Last Laugh Tour' (after the second album's embossed chant: "He Who Laughs Last Laughs Longest") — because everybody was saying that we've got no relevance — this is to prove that we have! — it would seem that the resentment of their continual paning by the Press seems to be getting a little out of proportion."

If their audience is plainly made up of people who don't accept the music critics (and the band claim they've disassociated themselves from the pop weeklies anyway) then, frankly, why worry?"

"Because it's bloody unfair!" comes Annie's rapid reply. "And because having had press all the time limits our audience. Audiences really are affected by what they read."

don't see that in Peet's songs and just think that he's being obscure or not saying anything in particular, but in actual fact — from where I'm standing — I can see it all mapped out perfectly."

"It may be clear to you, but it is my wonder that people get confused or misled when you write about such vague subjects as 'The Useless Duration Of Time'?"

"Well, that's a very strong statement," counters Annie. "It's saying that time is a measurement by which we have to lead our lives. Everyone should think about it more 'cos we're just hurtling towards oblivion." Isn't that obvious? On we need reminding of things like this?"

"But you're contradicting yourself!" Annie barks in the question. It's a pitting little like verbal tennis at this point. "First you say we're 'vague,' and now you say we're 'obvious'."

"The ideas are simple enough, I concede — it's just that they're obscured by all this flowery imagery."

"In essence," Annie explains, "what we're saying is that you can take from our songs whatever you relate to and that, as far as a song can possibly hope to go, we don't set ourselves up to say definitely what we're about. We're just giving people a few bits of music about and then letting them see what they can draw from it."

CONFUSING? WELL, for my money it certainly adds fuel to the argument that: The Tourists, it is — essentially — just a very traditional mid-'60s pop group. They recall the era prior to the onset of the more meaningfully obscure groups like The Byrds whose direct honesty harmonises you hearing through the new "Luminous Basement" album, as they did through the last two.

The Tourists are idealistic, they're optimistic, they're obsessed with style and — to a lesser extent — glamour. They write songs because they enjoy it and, when

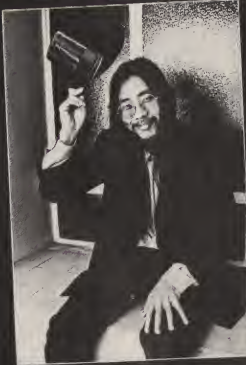
asked why they do it, they say: "I just love to write and the change is going to come from. Obviously you can't change the system by marching up Pall Mall with a banner. Changing from the inside is a long-term process, but it works."

What exactly would you want to change? "Industrialisation into people," Dave answers. "We'd like people to think for themselves again. I like the fact that our audience contains a lot of people who don't seem to fit in any where or cut forms to anything in particular. You go to London gigs and there's all those people in their matching leather jackets it's sickening. It's like capitalism at its worst, like madpops, wriggling around a dying corpse."

"Now they can relate to Peet's lyrics because — basically — Peet writes about any thing all the time — and that is truth as he sees it — but he writes about it in many different ways. He's a mirroring reality."

"How?" Annie takes up the lead. "By not trying to convey it into something that's a little black and white. He encompasses a contradiction and the confusion that exists within truth. Now a lot of people, maybe,

Jim Tomney



Edie Shein

pressured by people asking questions about them, fall into the trap of taking themselves too seriously. Very mid-'60s.

So mid-'60s, in fact, that you sometimes wonder if the whole '60s punk boom didn't pass them by altogether. Which, in turn, makes them difficult to categorise. Annie agrees. "Well, in the '60s there wasn't this sort of oversight. People weren't saying 'What are you on about?' all the time."

Should the same value as applied in the '60s be applied to The Tourists?

"Yes, because those are the same values that motivated the songs."

"You say our lyrics are very '60s,'" adds Dave, "but really they're timeless. I Peet too, if pushed, will admit cautiously that he has 'a great passion' for the mid-'60s music writers (though he's not saying which).

"I do actually like that period the best but I don't try and create in The Tourists a '60s band."

When I ask him what he does try and create, I get that elating feeling that conversation's wandered round the room for a couple of hours and finished up right back where it started, which was Dave talking about the '60s ideal of "human politics."

"What I try to create," Peet claims "indirectly," is "a feeling, feeling rather than a negative, hate," upright experience. That's a very personal philosophy behind it.

As I wander off looking for my hotel room, I wonder if all this doesn't detract from what — at face value — The Tourists are all about. See them onstage and you get more than your money's worth: finely-crafted melodies, persuasive dance rhythms, delivered — as always — with a rousing dose of enthusiasm. Any objections?

As Annie so powerfully puts it: "If someone has the guts to stand up on stage and try and communicate with people, I think that's bloody marvellous!"

DISCO

Just for a change I thought I'd start by mentioning a few new albums that are around.

First up is the new one by Rick James which is in the shops now. It's called "Garden Of Love".

(Motown) and contains six tracks including his recent hit single "Big Time". Of the other five, "Mary-Go-Round" seems the most commercial, being somewhat similar to "Big Time". The rest are, as we say in the business, just fillers. With albums now costing nearly a fiver your best bet would be to hang on until "Mary-Go-Round" becomes available as a single. Not a tremendous (chuckle, chuckle) album.

Next in line for the guillotine

are The O'Jays with "The Year 2000" (TSOP). Despite being responsible for "Used To Be My Girl" which was one of my all time faves, there's really not a lot that I can recommend about this their latest effort. Although they've employed a vast array of producers, arrangers and session musicians, the end result is very much run of the mill. It's not particularly bad but on the other hand it's not particularly good. So unless you spot it in the bargain rack, I'd give it a miss.

Two house-points though go to The Styliatics with their latest offering "Hurry Up This Way Again" (TSOP). They've re-arranged after what seems a long lay off with an album that

captures their sound at its best. I never cease to be amazed by the quivering vocals of Russell Thompkins Jr.—he must buy his trousers at least two sizes too small. There's certainly some material in the class of "You Make Me Feel Brand New", plus a great selection of fast danceable numbers. The standard throughout is well above average, and if you liked them the first time round, then you're sure to find this one a winner.

The best album that's come to my attention this week is "Triumph" by the Jacksons but I won't start raving about it here as it's reviewed elsewhere in this issue.

Treading boldly onto the singles which this week are few and far between, we find Chic with their new 45, "26" (WEA) which brasts some of the wisest lyrics I've ever heard of. My

Lady's 26, on a scale of 1 to 10" (yuk). I know disco music is primarily for dancing to, but this is pushing things too far.

By the time you read this George Benson's "Love X Love" (WEA) will probably be firmly rooted in the top 20. It's taken from the hit album "Give Me The Night" which is also a worthwhile purchase. For jazz-funk enthusiasts (or hairdressers), Doublet weigh in with a double "A" single which consists of two instruments "Love Magic" and "Night Cruiser" (WEA), with the latter being the best bit.

Finally, The S.O.S. Band return with "S.O.S." (Telu) and the last I can say about this record is that if you place it in a hot oven at gas mark 6 for 15 minutes it should make a wonderful ash-tray (kitch, bitch). I'm off now, as my ashtrays are nearly done.

Everly.



Casanova

Coffee on De-I te Records

Hey boy, they call you Casanova
Well, later baby, your playing days are over
You play no more on this town
'Cos I am gonna shoot you down
Hey Casanova, your playing days are over
Casanova, your playing days are over

Chorus

It's all over, Casanova, it's all over, Casanova
It's all over, Casanova, it's all over
It's all over, Casanova, it's all over, Casanova
It's all over, Casanova, it's all over

Hey boy, they say that you're contrary
'Cos you think your love is extraordinary
But I'm gonna show you what I'm worth
(I'm gonna show you what I'm worth)

And bring you down to earth

Hey Casanova, your playing days are over (they're over, they're over)
Casanova, your playing days are over

Repeat chorus

Casanova, your playing days are over (they're over, they're over)
Casanova, your playing days are over
You play no more around this town
(You play no more around this town)
'Cos I am gonna shoot you down
I'm gonna show you what I'm worth
I'll bring you down to earth

Repeat chorus to fade

Words and music by J. Armstead/M. Middlebrook.
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disco top 40

TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	4 CASANOVA COFFEE	DE-LITE	126
2	6 YOU'RE LYING LIX	CHRYSALIS	122
3	3 D.J.S.C.O. OTTAWAN	CARRERE	124
4	7 AMIGO BLACK SLATE	ENHNSN REG	
5	1 MASTERBLASTER STEVIE WONDER	MOTOWN	132
6	16 MY OLD PIANO DIANA ROSS	MOTOWN	118
7	8 SEARCHIN' CHANGE	WEA	128
8	NEW LOVE X LOVE GEORGE BENSON	WARNER BROS	116
9	11 ONE DAY YOU ONE SHALAMAR	SOLAR	114
10	2 ONE DAY I'LL FLY AWAY RANDY CRAWFORD	WARNER BROS	120
11	NEW NIGHT CRUISER OGDATO	WARNER BROS	114
12	29 I NEED YOUR LOVIN' TEENA MARIE	MOTOWN	120
13	18 PARTY LIGHTS GAP BAND	MERCURY	120
14	16 IF YOU'RE LOOKING FOR A WAY OUT OODYSSEY	RCR	120
15	6 BE THANKFUL WILLIAM DEVAUGHN	EMI	108
16	14 THREE LITTLE BIRDS BOB MARLEY	ISLAND REG	
17	NEW LONDON TOWN LIGHT OF THE WORLD	ENHNSN	102
18	12 BIG TIME RICK JAMES	MOTOWN	117
19	13 ANOTHER ONE BITES THE DUST QUEEN	EMI	112
20	17 SUMMER GROOVE MIRAGE	FLAMINGO	118
21	NEW THIGH HIGH T.M. BROWNE	ARISTA	118
22	NEW FALCON RAY BANO	DJM	120
23	22 LET ME TALK EARTH WIND & FIRE	CBS	112
24	30 LOVELY ONE JACKSONS	EPIC	122
25	36 THE BREAKS KURTIS BLOW	BLOW	115
26	28 LOVE DON'T MAKE IT ASHFOOT & SIMPSON	WARNER BROS	110
27	NEW PANISHENNE GIRLS INCOGNITO	ENHNSN	
28	40 GIVE ME THE SUNSHINE LEO'S SUNSHIPP	GRAPEVINE	95
29	3 FEELS I'M IN LOVE KELLY MARE	CALIBRE PLUS	121
30	19 LUKE WHAT YOU'RE DOING YOUNG & CO	BRUNSWICK (IMP)	119
31	31 THE WANDERER DONNA SUMMERS	WARNER/BEPHEN	137
32	18 LAKLAND IT McFADDEN & WHITEHEAD	TSOP	116
33	NEW FOR YOUR LOVE IDRIS MUHAMMED	FANTASY	106
34	NEW WIDE RECEIVER MICHAEL HENDERSON	BUDDAH	126
35	20 CAN'T TAKE THE FEELING GERALDINE HUNT	CHAMPAGNE FIZZ	115
36	NEW ODIBLE DUTCH BOB FRANKIE SMITH	FANTASY	118
37	21 (ODPS) UPSIDE YOUR HEAD GAP BAND	MERCURY	126
38	NEW ONE IN A MILLION LARRY GRAMAM	WARNER BROS	120
39	23 GIVE ME THE NIGHT GEORGE BENSON	WARNER BROS	110
40	33 ALL ABOUT THE PAPER BELLS	28TH CENTURY	122

*COMPILED BY RECORD BUSINESS FROM SALES AT SPECIALIST SHOPS.
IMP = IMPORT. BPM = BEATS PER MINUTE.

DOLLAR

The latest single,
**"TAKIN'
 A CHANCE
 ON YOU"**
 On Picture Disc

ONLY
£1.15



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 BLACK VINYL WITH PICTURE SLEEVE

wea K18353(P)

WIN A SONY STOWAWAY!



WHAT DO you reckon that device was that Robert Palmer has round his neck on the back cover of the last issue? A telescope? A python on a diet? A wig stabiliser? No, you're all wrong. The man was modelling the very latest item in the portable hi-fi line, a Sony Stowaway, a tiny cassette player which is light and compact enough to slip into the average pocket. So what's special about that, we hear you chorus. Well, pipe down and you'll find out.

The Stowaway (as any funk nrd) has a coreless servo-controlled motor which means that when you put on those tight as a feather headphones (included), what you hear is the finest quality reproduction, as good as, if not better than, the average home hi-fi. Stow the machine in an inside pocket, slip on the 'phones and you can while away boring bus journeys without disturbing your fellow passengers, basking in the full glory of your favourite album in full teeth-rattling stereo.

To get your mitts on this desirable piece of hardware, here's what you do. Check out the song extracts which are listed below; each one is the opening line of a current or recent hit which has appeared in these pages. We want you to supply us with the full title of the songs involved. Then, after careful consideration, complete the sentence at the end using not more than twenty words (marks will be given for originality and humour).

Then post the form off to Smash Hits Stowaway Competition, 14 Holkham Road, Dripen Southgate, Peterborough PE2 0JF to arrive before October 30th. The winner of the entry which the judges consider best will receive the Sony Stowaway. The fifty runners-up will be able to console themselves with a copy of the brand new Status Quo album, "Just Supposin'". Now a little less noise and a little more application...

- A) "Some expression in your eyes..."
- B) "Hit the town in the cold of the night..."
- C) "What's the matter with the clothes I'm wearing..."
- D) "Four o'clock I've been walking all night..."
- E) "It's not important for you to know my name..."
- F) "I wake up every morning..."
- G) Complete the following sentence using not more than twenty words. "Now look here, Smash Hits—I'm really desperate for this Sony Stowaway because it will enable me to..."

SONY STOWAWAY COMPETITION

A _____

B _____

C _____

D _____

E _____

F _____

G "Now look here, Smash Hits—I'm really desperate for this Sony Stowaway because it will enable me to..."

Name _____

Address _____

SAD CAFÉ



THE NEW ALBUM



Album SAD LP4 Cassettes SAD LK4

THE SAD CAFÉ TOUR

NEWCASTLE: 6th Guild Hall, Friday 19th October, Birmingham: 11th Gaumont, Ipswich: 11th De Montfort Hall, Leicester: 12th Victoria Hall, Haverly
13th Gaumont, Southampton: 14th New Theatre, Cardiff: 16th Coliseum Hall, Bristol: 17th Odeon, Fammersmith, 19th Empire, Liverpool
21st City Hall, Sheffield, 21st City Hall, Newcastle, 22nd Odeon, Edinburgh, 23rd Apollo, Manchester

RCA
Album Cassettes

It's Autumn, season of mists and mellow fruitfulness, the time of the year when the nights begin to draw in and young folks gather together with their friends to practise the ancient rites of The Party. Uncork a few bottles of fizzy liquid, hole out the funny hats and streamers, attack some rousing noise on the phonograph, and after a short interval, deep silliness will set in. Such was the case at any rate when Madness and The Mo-dettes celebrated the completion of work on their ATV Special performance at Nottingham's Theatre Royal with a night royal knees-up. Much funny pop was paroled, a number of nutty dances were introduced and, when it was all over, the Smash Hits photographer had trifled all over his aperture and Lee Thompson had disappeared altogether.

THE PARTY

Co-starring Madness and The Mo-dettes.



Camerman: Mike Laye
Scriptwriter: David Hepworth



KATE RAMONA: A CHEEKY LITTLE WINE. DON'T BORN'T THEY PUT LIQOZADE IN SOME FANCY BOTTLES!

WAITER: DO YOU DRINK MUCH?
SUGGS: NO, I SPILL MOST OF IT...



SPOT THE BALL.



SUPPLY YOUR OWN CAPTION: _____

JANE: YOU BOYS
ARE ONLY
INTERESTED
IN ONE THING!



HANGING OUT WITH THE LADS



SUGGS: WHERE'S THE JELLY?
YOU PROMISED THERE'D BE JELLY!



The History Of The World

By The Damned on Chiswick Records



PH: PAUL COOZE, E.P.

I've just hit the ground
 Boy, have I arrived!
 Tell the dinosaurs they just won't survive
 So I fell and you just laughed
 You think that I can't stand
 To see me trip this way, you think I'm second hand

I have seen it all
 She's the only one
 She belongs to me, I'm the linsy one
 Counting sheep and swatting flies
 You think there's no one left
 Talk is cheap, how many flies sustain a single breath?

Adam Chance and Zorro
 Take them with a pinch of salt
 Sad about tomorrow
 Sorry but it's not my fault
 While they were shooting at the moon
 Somebody croaked and I no one heard
 But what's a sin or two in the history of the world?

Someone said to me
 Why do you play so loud?
 What do you want from me? You corrupt the crowd
 Miles of printed ink
 We thought of nothing else
 There's more important things than ink and decibels

Leave it to tomorrow
 Corporal Clott and Stalingrad
 They're the ones to follow
 They're the ones that make me glad
 Nobody alive and no one left
 Nobody cares or ain't you heard?
 Looks like I'll take my dying breath in the history of the world

History of the world
 The world

Words and music by Sensible/Scabies/Vaniam/Gray
 Reproduced by permission Rock Music Ltd.

DOG EAT DOG

By Adam And The Ants on CBS records



PH: GREGG KRAMER

You may not like
 The things we do
 Only idiots
 Ignore the truth

It's easy to
 Lay down and hide
 Why eat the ant?
 Without his pride?

We're gonna move a real good, yeah right
 We're gonna dress so fine, okay
 It's dog eat dog eat dog eat dog eat dog
 eat dog eat dog
 Leapfrog the dog and brush me, daddy-o

It's easy to
 Lay down and hide
 Where's the warrior
 Without his pride?

You may not like
 The things we say
 What's the difference
 Anyway?

We're gonna move a real good, yeah right
 We're gonna mess so fine, okay
 It's dog eat dog eat dog eat dog eat dog
 It's dog eat dog
 Leapfrog the dog and brush me, daddy-o

It makes me proud
 So proud of you
 I see innocence
 Shining through

Repeat last verse to fade

Words and music by Adam Ant/Marco Pirroni
 Reproduced by permission EMI Music Pub. Ltd.

CROSSWORD

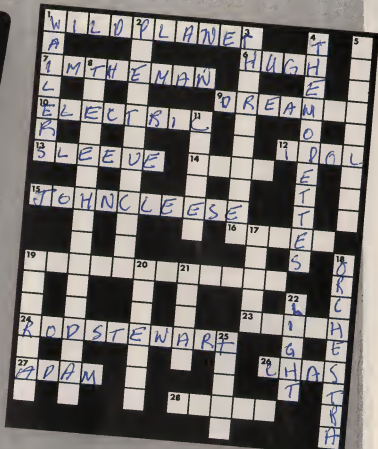
ACROSS

- 1 Untamed star or B52s album title (4,6)
- 6 First name of jailbird Strangler
- 7 Title of last Joe Jackson LP (2,3,3)
- 9 Blondie hit of last year
- 10 22 and 18 Down. Shared "Xanadu" no. 1 with Olivia (8,5,9)
- 12 Something to be worshipped - like Billy?
- 13 Covers your arm or a record
- 14 Musical instrument
- 15 Basil Fawcett's real name (4,6)
- 16 & 28 Brummie reggae band of "Ku Klux Klan" note (5,5)
- 19 American Rumour-spreaders! (9,3)
- 23 Singer/poetess Petti
- 24 He thinks Blondes Have More Fun (3,7)
- 26 What you call a Smash?!
- 27 Ant leader
- 28 See 16 Across

DOWN

- 1 Bob Marley's back-up boys
- 2 Pistols hit (6,6)
- 3 American new wavers who made a hit with Sheena! (3,7)
- 4 Ramona & June & Jane & Kate make up this group (3,8)
- 5 Another four girl outfit, from across the waves (3,6)
- 8 Comfort for Kevin & Co.? (5,5,2,4)
- 11 Joy Division's new album
- 17 The Beat's belonged to a clown
- 18 See 10 Across
- 19 He sings with The Undertones
- 20 Ex-Yes man Rick . . .
- 21 . . . and one of the instruments he plays
- 22 See 10 Across
- 25 American soul label that's 20 this year

ANSWERS ON PAGE 30



THE

PSYCHEDELIC

FURS

Two totally new tracks
Mr Jones - produced by
Ian Taylor.

NEW
SINGLE
'MR'
JONES
Out next week

'Susan's Strange -
produced by
Mann Hamnett.



9059

ECHO AND THE BUNNYMEN: The Puppet (Korova). I'm as sensitive to the charms of Ian McCulloch's near lite epics of low-key drama as the chap in the next bed, but I still have to be forgiven for dressing up like everyone else was dressing down. "Polaroids" is one of their elegant retreats of mid-period

foxy music—even down to the detail of using the same producer—and it's attractively smooth and syrupy. The sound crew are generously laddered over an appropriately original sounding hook that isn't quite strong enough to close the credibility gap yet.

THE ROLLING STONES: She's So Cold (Rolling Stones). They're not still at it, are they? Mick Jagger complains that the lady's lacking in warmth; the way he carries on, is it any surprise?

JETHRO TULL: Working John, Working Joe (Chrysalis). The fact that Jethro Tull were named after the Victorian agriculturalist who invented the seed-drill is of considerably more interest than this funked-up folk rock. File under History (Rural).

THE PASSIONS: The Swimmer (Polydor). This enigmatic foursome launched an album of brilliantly off-beat, strangely lightweight pop—much like the Mirands—down the slipway a few months back, but "The Swimmer" wasn't on board. A forceful production of dramatic sound that fully justifies the band's

name, it's thoroughly buoyant and seaworthy. Which is a way of saying it's a very fine single.

YELLOW MAGIC ORCHESTRA: Nice Age (ASB). Coming from Japan, these unpronounceably-christened young men were faced at an early age with the choice between spending their time imitating modern American and European music or beginning a ninety-year apprenticeship at Samurai school. They chose wisely. "Nice Age" is a neat ultra-danceable combination of Sparks sentiments and Bowie-disco pulse. Rather attractive.

POLYSTYRENE: Talk In Toytown (UA). An undistinguished comeback. Predictably, dancing synthesizers have replaced X-Ray Speck's thrashing guitars, but Poly's lament against the psychological pitfalls of the big city is hackneyed and dull.

THE PROFESSIONALS: One Two Three (Virgin). Not so much a song, more an impeccable rock and roll backing track.

3 MINUTES: Automatic Kids (Rocket). Yet another meeting of the David Bowie Appreciation Society; the kind of noise Gary Numan might make if someone soothed on his life support system.

KATE BUSH: Army Dreamers (EMI). Twice isn't the word for this slice of balalaika-driven whimsy; one for the mums to say "it's nice to hear a decent tune for a change" about.

THE MOONDOGS: Who's Gonna Be the Moon? (Real). Actually, although The Undertones get a sleeve credit, The Moondogs are less than clumsy artless; post drummers and right-side-of-town, perhaps. The song takes a suitable tense romance theme—a love with your girlfriend's sister—and subjects it to a perky R&B pop treatment which's just a touch too nice to be nasty.

ATHLETIC SPLITZ: No: Central Park (ASB). Having never succumbed to the appeal of Spiz's antics, I've got no fond memories of his resistible stage act to excuse the

MONTY PYTHON: I Like Chinese (Charisma). While the Pythones' celluloid escapades made essential cinema-going, records like this couldn't even produce a damp eyelash unless in despair at the complete lack of lunacy—which even in such an uninspired music-hall style ditty.

TIGER LILY: Monkey Jive (Dead Good). Collectors' curio corner. Tiger Lily were the 1975 prototype of what we call Dennis Leigh (aka John Fox) and three quarters of the present line-up belting through one of Dennis' lesser-known R&B compositions. And if you rate that as funny, try the thirteenth-style tip: this was the real comedy item.

THE CARS: Touch And Go (Elektra). Not the promising new vehicle unveiled on their debut two and a half years ago, but a sophisticated-looking version of the Standard American Model—heavy, sluggish and low on mileage. Barely gets out of first gear without stalling.

PURPLE HEARTS: My Life's A Jigsaw (Safari). Four young men ponder the question "Is there life after Mod?" and respond with a piece of clumsily put-together pop that's redeemed by a certain naive charm. Just.

THE CHORDS: In My Street (Polygram). Much more creditable post-Mod fare; a gloriously full production by Mick Glossop backed by that familiar Who-derived pumping bass. If the lyrical content is a bit self-righteous put it down to youthful enthusiasm.

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singles

By Steve Taylor

carelessness of this disc. The sharpness of Mike Howlett's production simply cannot conceal the shambles into which the band plunges this energetic piece of punk/funk between each glorious chorus. Boisterousness doesn't equal inspiration, lads.

TEMPO TULIP, ANY TROUBLE, DIRTY LOOKS, JOE KING CARASCASO & THE CROWNS, THE EQUITATORS: Son Of Shift Tour EP (Shift). Sadly, the 1970s Ruff megaton gets less thrilling as the years go by; the search for wonderfully wacky characters is clearly a struggle.

This value-for-money taster for the current bash suggests that the punters will spend their evening thrashing in and out of the auditorium in a frenzy of indecision. Will Carrasco be as loopy as reported? Is The Equators' reggae as ordinary as it sounds here? Will Tulip be as hilarious as he was in the "Swindler"? Are Dirty Looks as powerful as his records imply? Can Any Trouble survive being labelled by the Melody Makers as the most interesting band this century's chart.



GEN X: Dancing With Myself (Chrysalis). Another sudden appearance, this time from the Bashful Pop himself. A stronger larynx, a shorter name, a new drummer and an ever so tasty guitarist help make Billy Idol sound—just for once—like the star he's always tried so hard to appear. Hard, melodic excitement; viability at last!

RELUCTANT STEREOTYPES: Plans For Today (WEA). Students of ethno-musicology will know all the usual objections to tediously competent white reggae; it's enough here to point out this record's tediously competent. All right, professor.



THE FLYING LIZARDS: Move On Up (Virgin). Cunningham and friends put Soul Pride through their musical mincer and fabricate a version of Curtis Mayfield's anthem to Black determination that exhibits all the statutory Lizards' trademarks—tear-dry drums, tinned tube, carefully frayed beat—but treads dangerously close to competence. Deborah's aristocratic recitations have been replaced by Patti Palladini's more or less straight singing. The day this lot was a "proper" record they're done for.

THE MONOCHROME SET: Apocalypse (DiDisc). A rhythmically witty tale which typically contrasts jet-set affluence with the imminent threat of another world war. The fact that it comes across—as do the majority of their songs—as a totally detached exercise in a fashionably unlikely musical style may have something to do with their having experienced neither.

UTC: Towers Of London (Virgin). Andy Partridge must be one of the few rock songwriters who could get away with a single dedicated to Victorian city-building. From a recipe that includes a deliciously twangy guitar intro and an ever so tasty arrangement—listen for those little squeezes of synth decorating the chorus—"Towers Of London" is arguably the most audibly edible item on the menu this sitting. Bon Appetit!



albums

THE JACKSONS: Triumph (Epic). The Jacksons have been successful for so long that it's surprising that they still find the records at their rate they do. They've undoubtedly got another one here, since this is packed with a collection of typically powerful funky dance numbers as well as the softer, smoother sounds they do so well. Written and produced by the usual suspects. "Triumph" is another near perfect product from The Jackson hit machine. (8 out of 10)

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MATCHBOX: Midnight Dynamite (Epic). New vinyl from Matchbox is always welcome and this is no moving away from out and out rock'n'roll towards a more mainstream sound with rockability and country fringes. Strong and tuneful as ever—with original and cover versions split fifty-fifty—but somehow lacking their usual zip, though the album's thoughtful approach still makes for a strong album—especially compared to the usual predictable rock'n'roll clichés. (7½ out of 10)

ROCKPILE: Second Of Pleasure (F Beat). Mi Williams is a superb drummer. Mi Remmer a guitarist and Edmunds a pair of rhythm men capable of endless variations on the most basic rock and roll themes and this, as if you hadn't guessed, is another batch of warm, classic music that chugs along happily. There's no real stand-out song, but when

music is as witty, infectious and hard wearing as this, even that clean matter under. Made by humans for other humans. (8 out of 10)

SECRET AFFAIR: Behind Closed Doors (I Spy). It's here after more well equipped for success (melodic flair, strong vocals, their future is vast) but so many of their future songs seem to be nearly strung to sound important and setting themselves up to be knocked down, if they're aiming for the Billy Joel market, then this is certainly gory enough in places, if they're not, then those rippling arrangements should be slimming down and toughening up. (5 out of 10)

THE DANCE BAND: Fancy Footwork (Double D). At first sight, this project doesn't look like a wild lot going for it; a bunch of indie British session players relive their youth by playing Soul dances, spicing their own very attractive tunes with the odd minor classic. But, apart from a tendency to come on like The Average White Band with steeping sickness in places, this is a pleasant, skillfully presented effort that succeeds purely in being a affectionate and unpretentious. (8 out of 10)

JIMMY PURSEY: Imagination Camouflage (Polydor). As hinted at by the narcissistic packaging and the group's "moody" posing (should count as rockabilly, guitar crowd), egomaniac Pursey has turned "sensitive artist" into a really means to that he's dropped the frantic hair-raising approach for a simpler line which unfortunately merely shows up the lack of any real musical talent or depth, while the "soulful" lyrics are just plain awful. What some people will do to attract attention to themselves... (2 out of 10)

JACKSON: Beat Crazy (A&M). A brave effort to break new ground this is by far Jackson's most musically adventurous effort so far. His fondness for reggae rhythms threatens to take over, but his lyrics are as sharp and provocative as ever and his voice sounds more emotional than before. It's the first Jackson album that doesn't sound like a collection of three million songs and has a conviction and involvement. Soul? Everybody talks about it but Springsteen's got it. (9½ out of 10)

THE TEARDROP EXPLODES: Killmanjaro (Mercury). Very much a bit of a story-album—it includes the "A" sides of all four previous singles, notably the brilliant "Treason"—this has been omitted elsewhere but is nevertheless all good stuff. The organ and brass sounds which, along with Julian's warm voice and his British session players (and his youth by playing Soul dances, spicing their own very attractive tunes with the odd minor classic. But, apart from a tendency to come on like The Average White Band with steeping sickness in places, this is a pleasant, skillfully presented effort that succeeds purely in being a affectionate and unpretentious. (8 out of 10)

BRUCE SPRINGSTEEN: The River (CBS). Nearly two years on the drawing board, this epic double set ranges right across the Springsteen spectrum, from exhilarating rockers to soul tinged ballads to heartfelt anthems that stand the heir on and on. The E Street Band sound put a few wrung if they tried and

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BOY (ISLAND): A major new talent in the making without a doubt. This Irish four piece outfit seem lyrically obsessed with shadows and the everyday innocence of children—which makes them sound almost embarrassingly naive at times—but their driving rhythm—combined with a very infectious lightness of touch, natural confidence and a sense of a blissful funfulness, makes this an exceptionally attractive debut. A small album—but it. (8½ out of 10)

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SMASH HITS PINBALL COMPETITION

THOSE PEOPLE at Rocket Records ain't stupid. They're perfectly aware of the fact that under the sophisticated surface of every rock writer — about a quarter of an inch actually — there lurks a five year old child.

So, in order to help promote "Automatic Kids", the debut single by 3 Minutes, they gave us a new toy for the office, a splendid, fully operational, battery driven, miniature pinball machine, complete with bells, buzzers, flippers, automatic scoreboard and all the trimmings.

So delighted were we with this item that we begged Rocket to let us have one of these machines to give away as a competition prize. Being the generous folks they are, they came up with three of the beauties and twenty five autographed copies of "Automatic Kids" for the runners up.

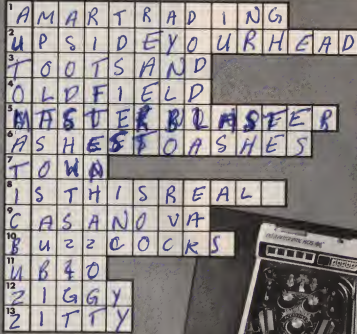
To be in with a chance of winning one, simply fill in the answers to clues 1-13 and the letters of column one will spell out the answer to this puzzle — and the benefit you'll get from our pinball machine! Write your answer on a postcard and send it to Smash Hits Pinball Competition, 14 Holkham Road,

Orton Southgate, PETERBOROUGH PE2 0UF to arrive before October 30.

The first three correct entries to be picked out on that day will each receive the Automatic Kids Pinball Machine, while an autographed copy of "Automatic Kids" will go to the 25 runners up.

Sharpen your pencils then and oil the memory wheels: here we go!

1. She, herself, Joan
2. Coos — follow that for a hit! (6,4)
3. What The Maytels need to make a group (5,3)
4. Ancient meadow shared by Mike and Sally
5. Motown's master jemmed this out for a hit
6. Bowie's greatest single? (5,2,5)
7. Out Of ----, Chris Farlowe hit in 1965
8. Latest offering from the King of Rock 'n' Roll (2,1,4,4)
9. Amorous Cofee single
10. "What Do I Get" was this Manchester band's first success
11. Brummies who've just signed off
12. Mr. Stardust
13. Mr. Ben, hero of strange tales



BE AN
AUTOMATIC
PINBALL
WIZARD

PHOTOGRAPH BY
STUART FRANKLIN



COMPETITION ANSWERS AND WINNERS

To kick off a new season of lucky winners, we have the final edition of our old-style Smash Hits Crossword Competition Winners:

CROSSWORD No. 47 WINNERS

VIDEO GAME WINNER: Pamela Moore, Redditch, Worcs.
ALBUM WINNERS: P. Farmer, Beeston, Nottingham; Joseph Antigha, Netherley, Liverpool; Valerie Hamid, Tunbridge Wells, Kent; Jonathan Ashcroft, Shrewsbury; M. Mumford, Stubbington, Fareham, Hants; Jennifer Power, Bucks; Catherine Young, Shipley, W. Yorks; Steven Norris, Halesbury, Bucks; Miss N. Penny, Taunton, Somerset; Alan Hempton, Forfar, Angus; Roger Houston, Northolme, Middlesex; Carol Cullen, Worthington, Cumbria; Frank Mills, Dundee; Judith Balshaw, Boodle, Merseyside; Christine Bails, Widnes, Cheshire; Lynn Williams, Harrow, Middlesex; Peter Gill, Gravesend, Kent; Stephen Cross, St. Helens, Merseyside; Kay Bezey, Hornchurch, Essex; Gary Turnbull, Annfield Plain, Co. Durham; Jeanette Watt, Sunderland; John Taylor, Barnsley, S. Yorks; Sarah Perkins, Barry, S. Glamorgan; Connie Cox, Leicester; Michael Cockburn, Tattershall, Lincs.

ANSWERS TO CROSSWORD No. 47

ACROSS: 1 "Breaking Glass"; 6 "Argy Bargy"; 9 Nolan (Sisters); 10 "Dance Away"; 11 Andy Summers; 13 (Keith) Moon; 14 Mick Jones; 15 Stray Cats; 16 Keith (Moon); 17 Hot Chocolate; 19 (Gery) Numan; 20 (Bryan) Ferry; 21 Adam & The Ants; 22 "Ring My Bell"; 23 John (Entwistle); 24 (Swinging) Cats.
DOWN: 1 Black Sabbath; 2 "Eight Day"; 3 (Crystal) Gayle; 4 "Sunday (Girl)"; 5 "I Want To Be Straight"; 7 Body Snatchers; 8 "Ring My (Bell)"; 12 Rick Wakeman; 13 (Gerry) Moore; 14 "My World"; 16 Kenny (Everett); 18 "O.K. Fred"; 21 Art (Garfunkel).

ANSWERS TO CROSSWORD ON PAGE 27

ACROSS: 1 Wild Planet; 2 Hugh; 3 I'm The Man; 4 "Dremm"; 5 The Electric Light Orchestra; 12 Iddo; 13 Sausal; 14 Oboe; 15 John Cluskey; 16 Steve (Pulse); 17 Barbed Wire Man; 23 Smith; 24 Paul Stewart; 26 Hugh; 27 Adam; 28 (Steel) Pulse.
DOWN: 1 Walkers; 2 Pretty Vacant; 3 The Remonids; 4 The M-Deat; 5 The N-lets; 6 "There, There, My Love"; 11 "Clair"; 17 Teas; 19 (Electric Light) Orchestra; 19 Fergal; 21 Wakeman; 22 (Electric Light) Orchestra; 25 Tania.

Secondly, cast your minds back to August 21 and you'll remember our amazing Hazel O'Connor competition:

ANSWERS: A = Phil Daniels; B = The Vibrators; C = Nick Lowe; D = David Bowie; E = Hugh Cornwell; F = False.

CINEMA TICKETS & ALBUM

WINNERS: Jeannette Melling, Haskayne, Lincs; Helen Bundy, Solihull, West Midlands; Jacina Mordone, Wyken, Coventry.

ALBUM WINNERS: Neil Summers,

Peterborough; Lesley Penwick, Blackburn; Jennifer Pond, Upper Tulse Hill, London; Dee Taylor, Watcombe, Torquay; Ann Powis, Middlesbrough; Steven Murray, Irvine, Ayrshire; Toni Ann Booth, Luton; Jim Williams, Portsmouth; Stephen Gregory, Keynsham, Nr. Bristol; John Connolly, New Barnet, Herts; Tina Robinson, Tadmorden, Lincs; Glen Beele, Paulton, Bristol; David Bush, Leicester; Lorraine Drury, Hindley, Lincs; Janette Connell, Olcham, Lincs; Alison Boyd, Alloway, Ayr; Richard Westlake, Beacon Heath, Exeter; Simon Clifford, Chippenham, Wilts; Sue Edwards, Long Crendon, Bucks; James Kahn, Barnet, Herts; Jane Corbridge, Jovis, Essex; Elizabeth Gillen, Alnwick, Northumberland.

SINGLE WINNERS: Carolyn Chapman,

Canterbury, Kent; Kathleen Jordan, Chorley, Lancs; Richard Stephens, Ramsey, Lincs; Christine Dobson, Stockton Heath, Cheshire; Gail Coleman, Sale, Cheshire; Mandy J. Shooter, Corle Mullen, Dorset; Simon Cozens, Yeovil, Somerset; Sally Millard, West Heath, Birmingham; Ian

Loader, Thrapston, Kettering; Douglas Johnstone, Blyth, Leicester; P. Harris, Huntington, York; Kristina Saul, Leeds; F. Drennan, Cardiff; John Crow, East Molesey, Surrey; Lisa Clifton, Chemsley Wood, 537 65N; Gillian Sparks, Pili, Burnley; Laura King, Exeter; Martin Spivey, Crookes, Sheffield; Gary McIntosh, Goodmayes, Herts; Alex Harrison, Woodlesford, Leeds; Andrew Bethel, Croxley Green, Herts; Russell Smith, Bradford; Richard Kai, Bournemouth; Angela Berthiaume, Bridgwater, Somerset; P. Stylianou, Aylesbury, Bucks.

Finally a bit of Ruff Trade as we announce the results of the Korgis competition from Issue September 18:

ALBUM WINNERS: Iain Sempford, East Horsley, Surrey; Donna Smith, Darlington, Co. Durham; Shaens Tata, Boldon Colliery, Tyne & Wear; Craig Smith, Epsom Downs, Surrey; Mrs. R. George, Blyth, Northumberland; Jane Saltar, Weston, Bath; Caroline Price, Tredgare, Gwent; S. Wales; Martin Holl, Tamworth, Staffs; Richard Gregory, Keynsham, Nr. Bristol; Robert Slieve, Woodton, Beds; Susan Toogood, Northampton; Julie Harding, Oldfield Park, Bath; Peter Smith, Westhoughton, Lincs; Catherine Oliver, Yarm, Cleveland; Anita Clarke, Boxford, Colchester; Helen Tinley, Northfield, Birmingham; Chris Blackmore, Taunton, Somerset; Julia Witt, Tisbury, Bath; Sarah Brackley, Ashburton, S. Devon; Susan Davies, Tenby, Dyfed; Simon Jones, Walsall, W. Midlands; D. Davies, Salisbury, Wilts; Miss D. J. Lee, Weymouth, Dorset; Glynis Carty, Sunderland, Tyne & Wear; Carol Gardner, Brockworth, Glos.

FACT IS...

WE BEGIN with a real stinker of a question which has winged its way from Emittos Koromias of Cyprus who requires to know exactly how many copies an album or single must sell in order to ensure a high chart position. Don't want much, do you?

It's impossible to answer this accurately as the chart success of a record depends heavily on the sales performance of the competition at any given time. Very often the number one single will be selling five times as many copies as the number two and immeasurably more than the new entry at number 75.

The general state of the market affects things as well. If people aren't buying all that many records, as is the case at the moment, a comparatively small sale may win a respectable chart position.

But broadly speaking at the moment it should be possible to enter the lists by selling 10,000 copies a week. Once you start moving 60,000 a week you can start thinking about the top five, and after that the sky's the limit. Huge sellers like **Paul McCartney's** "Mull of Kintyre" and **Boney M's** "Rivers Of Babylon" have been known to

move as many as 500,000 copies in just one week.

As far as the album lists are concerned, what matters is not so much how high you fly as how long you hang on. An album like **Pink Floyd's** "Dark Side Of The Moon" or **Meat Loaf's** "Bat Out Of Hell", which hangs around the middle of the chart for years, is steadily amassing a huge total. In The Floyd's case, 1,200,000 sales in Britain alone.

Wayne Cooper's problem is a little easier to help with. A semi-pro musician from Kitwell, he needs to know how to go about joining the **Musicians' Union**. The answer is, by writing to The Musicians' Union, 60-62, Clapham Road, London SW9 0JJ, enclosing your full name and address. The M.U. base their subscriptions on earnings, so if you don't make much as yet they won't ask for much.

Sorry about the extra time on the next one, but some twerp from Armagh scores no points on the credibility meter by enquiring whether it was **Sid Vicious** or **Showaddywaddy** who first recorded "Something Else".

How do we put this? In his

short recording career, the late **Eddie Cochran** pumped out more great records than most artists manage in twenty years.

"Somethin' Else", from the year 1959, was just one of them, a record of blistering power which cuts all the cover versions dead. Hurst it.

Now for a sensible question. **K. Oas** (Oh, very good!) of Walthamstow is curious about the fate of **Paul Waller's** book-publishing venture, **Riot Stories**, which appeared last year with **Dave Waller's** "Notes From A Hostile Street". Have they given up?

Apparently Paul has decided that he just hasn't got the time to devote the attention that a project like **Riot Stories** deserves and so, after putting out one more volume, "All Shook Up, All Mixed Up", an anthology of the work of various young writers, **Riot Stories** will be closing down.

Stephen Gould of Howden has been attempting to get hold of an album by **The Adverts**. This isn't easy. Before their break up last year they made two long players, the first, "Crossing The Red Sea" on Anchor, is deleted but the

follow up on RCA, "Cast Of Thousands", should still be available on order from your local record dealer.

Nikki and **Kim Riterick** of **Finchley** are two frustrated fans of **The Boomtown Rats**, eager to hear when their idols will be back in action.

Well, ladies, the chances are you two aren't nearly as frustrated with the situation as **The Rats** themselves. Their fourth album, "Bongie Crazy", was recently completed in Ibiza with the help of **Bowie** producer **Tony Visconti** but it will not be appearing until the band have ironed out their disagreements with **Phonogram International** over financial and other matters.

Until these are resolved the band are hanging on to their finished tapes and planning a British tour for January regardless of whether they have any new vinyl to promote.

Got a question that's bothering you? Then drop us a line on a postcard to: **FACT IS, Smash Hits, 52-55 Canby Street, London W1**, and we'll do our best to provide the answers.



45
R.P.M.

THE CHORDS IN MY STREET

OCTOBER

10th ASHINGTON Technical College
11th SELWICK College 12th Tice confirmed
13th Tice confirmed
14th Tice confirmed
15th BELFRAVE College of Technology
16th A. TROVÉN Europe
17th TICE Technical College
18th B. INCHINGHAM Harrow WPA Institute
19th EAST HILL Burt. E. Memphis Trust Centre
20th T. Tice confirmed
21st MANCHESTER polytechnic
22nd LIVERPOOL Institute
23rd WALSLEIGH Institute

24th UNIMABLE University Hill
25th LIVERSTON University
26th Tice confirmed
27th T. Tice confirmed
28th T. Tice confirmed
29th Tice confirmed
30th Tice confirmed
31st HULL College of Health Education

NOVEMBER

1st Tice confirmed



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 44.

AIR SUPPLY
ALBERT KING
AL STEWART
BARRY ANDREWS
BODYSNATCHERS
BOZ SCAGGS
CARLENE CARTER
CHANGE
CHORDS
CLOCK DVA
DARTS
ELGINS
EQUATORS
HELEN REDDY
INMATES

IRENE CARA
JAM
JETHRO TULL
JOE 'KING' CARRASCO
JOHN OTWAY
JON ANDERSON
KILLING JOKE
LIXX
LITTLE EVA
MARC BOLAN
MECHANICS
METERS
PAT BENATAR
PAULINE MURRAY
PIRATES

RAM JAM BAND
RANDY CRAWFORD
ROSE ROYCE
ROXY MUSIC
SHALAMAR
SLADE
TINA TURNER
U.K. DECAY
WAR
WEATHER
REPORT

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

DINDISC

MARTHA AND THE MUFFINS 'TRANCE AND DANCE'

ALBUM AND
CASSETTE
INCLUDES SINGLE 'SUBURBAN DREAM'

SHOWADYWADDY

WHY DO LOVERS BREAK EACH OTHERS HEARTS?

on Arista Records

Why do lovers break each others' hearts?

Oh tell me why do lovers

Have to drift apart?

When we met, the world was right

Now I'm crying every night

Why do lovers break each others' hearts?

Why do lovers break each others' hearts?

Oh tell me why do lovers

Finish what they start?

A year ago we were one

Now just look at what we've done

Why do lovers break each others' hearts?

Help me, help me, I don't understand

Why we always hurt the ones we love

Tell me, tell me, where's the life we planned?

Where are the dreams that we were dreaming of?

Why do lovers break each others' hearts?

Oh tell me why do lovers

Have to drift apart?

When we met, the world was right

Now I'm crying every night

Why do lovers break each others' hearts?

When we met the world was right

Now I'm crying every night

Why do lovers break each others' hearts?

Why do lovers break each others' hearts? (oh tell me why)

Why do lovers break each others' hearts? (why do lovers)

Why do lovers break each others' hearts? (break each others' hearts)

Why do lovers break each others' hearts? (tell me, tell me why)

Why do lovers break each others' hearts? (why do lovers)

Why do lovers break each others' hearts?

Words and music by P. Spector/E. Greenwich/T. Powers
Reproduced by permission Interworld Music Ltd.



WHEN YOU ASK
ABOUT LOVE!

MATCHBOX

on Magnet Records

Don't cry on my shoulder
Rely on someone who's older
I don't know what to tell you
When you ask about love

I think I know what's wrong with you
I've been going steady too long with you
I don't know what to tell you
When you ask about love

What you feel for me is infatuation
It all started back during summer vacation
Someone else needs my attention
I can't go steady with you no more

Don't cry on my shoulder
Rely on someone who's older
I don't know what to tell you
When you ask about love

What you feel for me is infatuation
It all started back during summer vacation
Someone else needs my attention
I can't go steady with you no more

Don't cry on my shoulder
Rely on someone who's older
I don't know what to tell you
When you ask about love

I think I know what's wrong with you
I've been going steady too long with you
I don't know what to tell you
When you ask about love

Don't know, don't know what to tell you
About love
Repeat to fade

Words and music by Curtis/Allison
Reproduced by permission Acuff Rose Music Ltd.





00:3
MINUTES



Their NEW SINGLE

'AUTOMATIC KIDS'

Produced by Vic Coppersmith-Heaven

See them at the Venue, London

OCTOBER 23

marketed by
phonomgram

XPRES 40

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Sizes: Small, Medium, Large, Extra Large.
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3. THE JAM
4. JIGGS PRIEST
5. MOTORHEAD
6. IZZY LEVINE
7. NINE
8. BOB MARLEY & THE WAILERS
9. AC/DC
10. THE SCORPIONS
11. THE CLASH
12. THE JAM
13. THE CLASH
14. THE CLASH
15. THE CLASH
16. STIFF LITTLE FINGERS
17. U2
18. THE POLICE
19. SCORPIONS
20. BONNIE
21. STING
22. STATUS QUO
23. MANIC STREET PREACHERS
24. WHITESNAKE
25. SEX PISTOLS
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27. THE DRAMERS
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32. THE POLICE
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37. THE UNCLE TOMES
38. MAN-OF-STRAW
39. PINK FLOYD
40. ANGEL UPSTARTS

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10. STRANGLERS
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12. THE WHO
13. PINK FLOYD
14. RUTS
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16. STIFF LITTLE FINGERS
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20. GARY NUMAN
21. THE POLICE
22. THE WHO
23. THE POLICE
24. MOTORHEAD
25. THE POLICE
26. THE POLICE
27. THE POLICE
28. LES ZEPHYRUS
29. BLACK SABBATH
30. SAKON
31. BOOM TOWN RATS
32. THE JAM
33. CRASH
34. THE CLASH
35. SEX PISTOLS

* elvis costello AND THE * attractions!



REQUEST SPOT

Artist: Elvis Costello & The Attractions

Title: (I Don't Want To Go To) Chelsea

Date: 1978 Label: Radar

Requested by: Debbie Fulton, Leigh-on-Sea, Essex

(I Don't Want To Go To) Chelsea

Photographs of fancy tricks
To get your kicks at sixty six
He thinks of all the lips that he
licks
And all the girls that he's going
to fix

She gave a little flirt
Gave herself a little cuddle
But there's no place here
For the mini-skirt waddle
Capital punishment, she is last
year's model
They call her Natasha
When she looks like Elsie
I don't want to go to Chelsea

Chorus
Oh no, it does not move me
Even though I seen the movie
I don't want to check your pulse
I don't want nobody else
I don't want to go to Chelsea

Everybody's got your orders
Be a nice girl and kiss the warders
Now the teacher is away
All the kids begin to play

Men come screaming
Dressed in white coats
Shake you very gently by the
foot

One's named Elis
One's named Alfie
I don't want to go to Chelsea

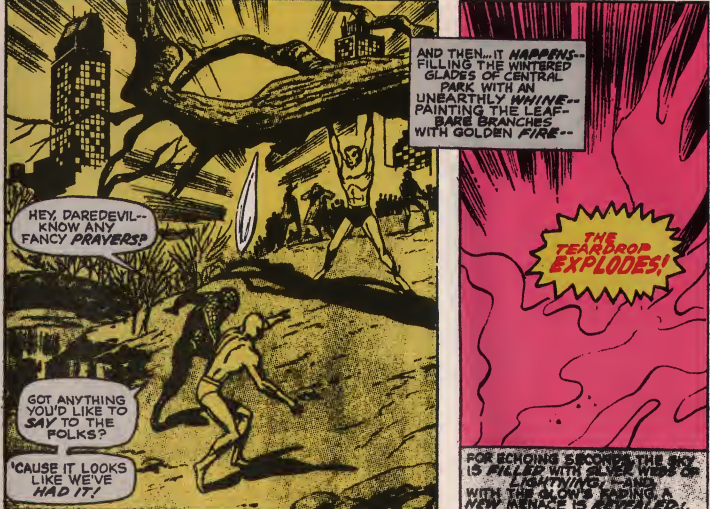
Repeat chorus

Photographs of fancy tricks
To get your kicks at sixty six
He thinks of all the lips that he
licks
And all the girls that he's going
to fix

She gave a little flirt
Gave herself a little cuddle
But there's no place here
For the mini-skirt waddle
Capital punishment, she is last
year's model
They call her Natasha
When she looks like Elsie
I don't want to go to Chelsea

Repeat chorus

Words and music by Elvis Costello
Reproduced by permission Plangent Vision Music Ltd.



HEY, DAREDEVIL—
KNOW ANY
FANCY PRAYERS?

GOT ANYTHING
YOU'D LIKE TO
SAY TO
THE
FOLKS?

'CAUSE IT LOOKS
LIKE WE'VE
HAD IT!

AND THEN...IT HAPPENS:
FILLING THE WINTERED
GLADES OF CENTRAL
PARC WITH AN
UNEARTHLY WHINE—
PAINTING THE LEAF-
BARE BRANCHES
WITH GOLDEN FIRE--

THE
TEARDROP
EXPLODES!

FOR ECHOING SOUNDS, THE
MUSIC IS FULL OF
LIGHTNING,
WITH THE SLOW
NEW IMAGE IS REVEALED!

So now you know how they got their name! Mark Ellen meets Liverpool's latest exports.

JUST UP around the corner from Liverpool's "Beale Street" (where the Council turned the legendary Cavern Club into a car-park) there's a cafe called Brian's. There you get vast beakers of tea for next-to-nothing and roach chicken legs that are "dead Johnny means" (which translated, means "a bit on the large side.")

Were you to occupy a corner seat on any average day in Brian's, you'd probably see the entire case history of the current Liverpool rock 'n' roll boom re-mixed before your very eyes. Likely as not, for example, you'd encounter Dalek (all of them, which is Alan Gill, now the guitarist in Teardrop Explodes).

You would—almost certainly—encounter "the walking megaphone," one Pete Wylie, who's all mouth and mentor for the ferociously engaging Wash Heat. Wylie was once part of the legendary "supergroup" (this is known as The Crucial Three; the remaining Crucial Two being the sombre but artful "Mac" McCulloch, heart and soul of Echo & The Bunnymen, and talkative Julian Cope, bassist, vocalist, lyricist and general offering "When I Dream", recently climbing the lower reaches of the chart. Julian is

Well, it could get worse. If, say, lanky Bill Drummond were to wander in, along with the waffling Dave Boffe, you'd have a complete picture of what inspired, wrote, played, arranged, produced and marketed some of the most vital and vibrant music to have come out of Liverpool (make that Britain!) in the last couple of years.

Drummond and Boffe were co-founders of the independent Zoo label (not to mention being the studio group Lori & The Charmelons of "Touch" fame). Bill is the Teardrops' manager, as was Dave to be before he settled for a permanent post behind the Teardrop keyboards.

Those with a good memory and even better musical tastes will recall how Zoo paved the way for the Teardrops with a string of three superb singles. There was the unerring "Sleeping Gas" (which sold about 6,000), the dislocated "Bouncing Babies" (10,000) and the warmer, more deceptively "Treason" (around 20,000).

Which brings us to the present and their latest—and most commercially attractive—offering "When I Dream", currently climbing the lower reaches of the chart. Julian is

praying it'll be a big hit so he can get on Top Of The Pops, just sit there on a stool, not playing anything, and do my Scott Walker bit"; an event not be missed on any account.

ON THIS particular average day in Brian's, there's a more than average shower of Teardrops. All four, in fact—Dave Boffe, Alan Gill, man-mountain drummer Gary Dwyer and Julian himself—a line-up arrived at by complicated routes even for a Liverpool band.

Julian, incidentally, is only a Liverpoolian by adoption. He arrived in the city from Tamworth in The Midlands in 1976, to study drama and teacher training. All of which makes him now 23.

Anyway, the reason for this gathering is the Teardrops' upcoming UK tour for which they're now rehearsing studiously in a place called (not by them) "The Ministry of Love" down at the end of the street. The tour is to tie in with the release of their debut LP "Killmanjaro", a record so choc-full of wit, colour, danceable rhythms and seductive melodies that it leaves your reporter in a state of some excitement.

Julian's quite fond of it too. He launches himself into an hour's

conversation in typically ecstatic manner—eyes out like organ-stops, face wreathed into a permanent grin, fists clenched for emphasis, occasionally breaking into snatches of a Scott Walker number (a hero) to illustrate a point.

He talks in a way that suggests "inverted commas" all the time, and uses words uncommon in the often dog-eared world of rock 'n' roll, words like "joyous", "uplifting", "passionate" etc. and means every one of them.

The rest of the band don't talk to the press much any more. There's no need. Gary's quite happy "drumming away and being seen in photos" while Dave and Alan are normally lost for words on the subject of Julian's lyrics—which they don't like much of the time since they can't understand what he's on about.

"They are a little confusing," Julian admits with a knowing grin. "I just think of them as completely *persona* lyrics. I was laughing the other day 'cos someone came up to me and said: 'That lyric in "Treason"—"Consequently my reaction/ Getting rather strange"—that's the least rock 'n' roll lyric I've ever heard in my life!'"

It hadn't occurred to me, I mean, you get so close to these

song," Julian's voice descends to a conspiratorial whisper, "called 'The Great Dominions' and it's got this very big melody and these insane lyrics. Things like 'I'm only concerned with looking concerned!' don't want to get my *laces burned*." And Boffe said: "Why didn't you want to get your laces burned?" — (does a fair imitation of an angry Dave Boffe) — "Why's it got to be something as petty as laces?"

"I wrote another one the other

day," he continues, killing himself laughing. "I'm stuck in this pickle-jar on a paper carpet," he intones in his "serious lyric" voice. "And Boffe? —" (falls about again). "He hated it. 'Why a pickle-jar, for Goddasses?' Pickle-jar's such a horrible word to say. Why do you always write such *wile* lyrics?" Julian tails off in a fit of subdued hysteria.

"WHAT like about lyrics is this," Julian resumes, still checking to

make sure the others aren't listening. "It's not the 'I'm-an-artist-I'm-going-to-suffer-for-my-work' bit. Obviously everybody has their angst occasionally. It's this joyous sort of thing that you're writing something and it's like a big release, and the fact that there are people who are buying your records because they really want to hear what you have to say. It's GREAT!"

Continues over page



The Teardrop Explodes: (clockwise from the front) Alan Gill, Julian Cope, Gary Dwyer and David Boffe.



from previous page

"But when people start classing themselves and thinking 'maybe I am a great person after all' — that's a really dangerous thing to do because you start becoming blasé, and you start thinking obviously there is a reason for them to come and watch me. There should always be that knife-edge between the performer and the audience. I couldn't get blasé about it when people get so excited."

Nor does Julian have any time for being one of the "weird" bands who, as he sees it, appeal to a smug Rough Trade set.

"Because that's what it's become now — it's become very smug. The Fall? I used to adore them. I used to think Mark Smith's lyrics were so brilliant and now he's become really smug. Sort of I-know-what-I'm-doing-and-all-these-bands-are-influenced-by-me. It's this smugness that really gets me, and you've got to fight it."

The Teardrops adopt the same approach to their music. If nobody in the group agrees much — and most of their ideas conflict anyway — then it's hardly likely to become a breeding

ground for complacency. Especially as Julian's conversation is continually studded with talk like "I love the idea of putting classy melodies together with things that are slightly strange."

"Kilimanjaro", although fairly restrained, also seems to point in that direction. For a start, there's the trumpets (one courtesy of Hurricane Smith, producer of much of Pink Floyd's early stuff, which resulted in him being pestered by Julian for stories about original Floyd member Syd Barrett (another hero.) But anyway, trumpets?

"Well, they seemed to fit very well. A lot of Dave's melodies are very brassy. I'd like to get further away from being a 'group' by using different sounds. That's really why we used trumpets, to push the sound away. I've been writing songs on harmonium and viola which means you approach things totally differently. You take the music on a different 'size'."

"That's really why Michael Finkler was sacked (their previous guitarist, replaced by Alan). He was quite complacent. He didn't have massive ambition — he just wanted us to be an average rock'n'roll band. He was happy with the band the way it was and, me, I'm never happy with it the way it is..."

Which is typical of Julian. If I'd helped dream up something even half as moving as "Kilimanjaro", I'd feel the right to be pretty damn pleased with myself.

You're Lying

By Linx on Chrysalis Records



Tell me, you're lying
To help me, was you lying?
I give you, what you ask for
It still seems, that you want more
Decisions, always have to wait
Your timing, why's it always late?
My chances, fade before my eyes
I'm hounded, by a pack of lies

Chorus

You say you care enough to help me up — you're lying
You say you sacrificing never stops — you're lying
You say without you I am gonna flop — you're lying
When will your lying stop?

Use me, every way you could
Told me, it was for my own good
Tell me, don't feel downhearted
I'm worse off, than when we started
You want me, at your beck and call
It's your way, or no way at all
Your promise, doesn't mean a thing
My patience, has come to an end

Repeat chorus twice

You're out of, excuses
To go on, would be useless
'Cause I don't, I don't believe your story
You're lying, but you'll be sorry

Repeat chorus

You can't tell the truth, you can't tell the truth, no
Repeat to fade

Words and music by Grant/Martin

Reproduced by permission Solid Music Ltd./Avis Music Ltd.

When I Dream

By The Teardrop Explodes on Mercury Records

I've been thinking about you
I hope that you've been thinking about me
I've been talking about you
I've been talking about you in my sleep
And when I dream, I dream about you
And when I scream, I scream about you
I go ab-ba-ba-ba-ba-ba-daba-ba-ba-ba-ba-daba-oh-oh-oh
I go ab-ba-ba-ba-ba-ba-daba-ba-ba-ba-ba-daba-oh-oh-oh
Oh I go

I've been sad and never sadder
I've been living, living far away
And now it's you, I think it's true

And now I'm running, running back to stay
And now I'm counting, I'm counting for two
And when I shout, I shout about you
I go ab-ba-ba-ba-ba-ba-daba-ba-ba-ba-ba-daba-oh-oh-oh
I go ab-ba-ba-ba-ba-ba-daba-ba-ba-ba-ba-daba-oh-oh-oh
Oh I go

Here you come again, playing with my feelings
There you go again, playing with my heart

And when I dream, I dream about you
And when I scream, I scream about you
I go ab-ba-ba-ba-ba-ba-daba-ba-ba-ba-ba-daba-oh-oh-oh
I go ab-ba-ba-ba-ba-ba-daba-ba-ba-ba-ba-daba-oh-oh-oh
(Repeat to fade)

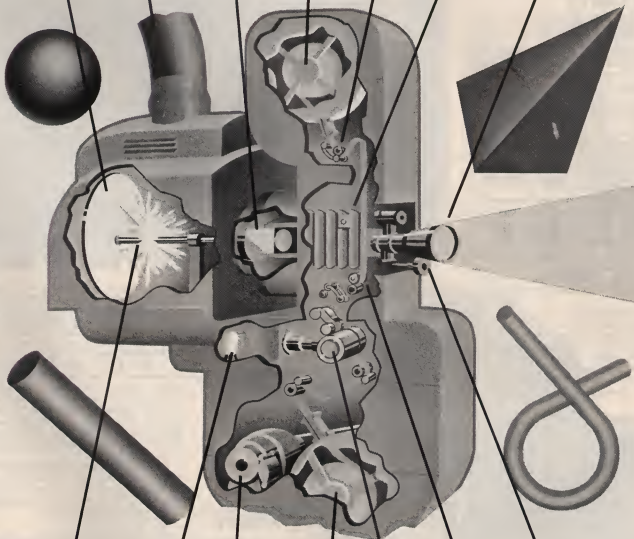
Words and music by Cope/Dwyer/Fieller

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E L S T R E E

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FACTORY WORKSHEET . . .

FACTORY RECORDS' plans for the month of October include another Joy Division single — a British pressing of their American 12 inch release of "Atmosphere"/"She's Lost Control" to avoid costly imports. Also scheduled for release this month are a three track 12 inch (titles: "Fight"/"Blown Away"/"And Then Again") by a Certain Ratio, a 10 inch single by the wonderfully named **Crispy Ambulance**, and a double album with one side devoted to each of Durutti Column, Kevin Hewick, Blurt and The Royal Family & The Poor.

Recent Factory activities outside the UK have included an American three track (titles: "Do Du Du"/"The Fox"/"Crippled Child") 12 inch by a Certain Ratio, with European releases for "Charnel Ground"/"Haunted" by Section 25 and "Shack Up"/"And Then Again" by a Certain Ratio (both 7 inch), plus a 12 inch of "Lips That Would Kiss"/"Madeleine" by Durutti Column.

This last Durutti Column item is an outstandingly beautiful record of guitar instrumentals and well up to standard of the recent "Return Of" album. It's well worth trying to get hold of — if you have difficulties, try writing to Annik at **Factory Benelux**, 32 Avenue Des Phalènes, Bte 13/1050 Brussels, Belgium, and tell her we sent you.



PHOTO: ANTON CORBLIN

THE SLITS commence their "massive international assault" this month with a new single and four dates. The single, to be released on October 18, will be "Animal Space"/"Animal Spacier" (Y Records/Rough Trade). A Dennis Bovell-produced studio album will follow in the beginning of the new year.

The band will also be doing a short tour, followed by an American visit. Support on all dates (except Bristol) are Tegarty, a

reggae band from Leicester, with DJ Don Letts also providing his sound system. The support of Bristol will be Mwundo and "surprise guests".

Complete dates are: Leicester Polytechnic (October 17), Loughborough University (18), Bristol Romeo & Juliets (21) and Manchester University (22).

Contact for Rough Trade: SAE to Scott at 202 Kensington Park Road, London W11.

. . . AND MORE JOY DIVISION

STILL ON the subject of Factory Records, the latest episode in the increasingly complicated saga of Joy Division releases is that next month will see the reissue of their "Transmission" in 12 inch form with a new sleeve, and also of the much sought after "Komakino" free flexi-disc. More news on this as we get it.

Meanwhile, looking forward instead of back, the remaining three members of the band — currently working under the name **New Order** but a further name change is likely, it seems — have apparently been recording in America. A new single, as yet untitled, is slated for December release. (Factory Records are distributed to record shops by **Rough Trade** and **Pinnacle**. Contact address for Factory: SAE to 86 Palatine Road, Manchester 20.)

ANOTHER PRETTY FACELIFT

ANOTHER PRETTY FACE have a new single "Only Heroes Live Forever"/"Heaven Gets Closer Today" on the way. Upcoming dates include London Grayhound (October 21), Hull Wellington Club (23), Leeds Fan Club (30), Preston Warehouse (November 21) and Glasgow Gigsy's (30). APF leader Mike Scott also plans to resurrect his fanzine "Jungleground" for its first issue in two and a half years. A future issue will include an APF flexi-disc of "The Witnesses". (Further dates: SAE to First Flat, 16 Cadzow Place, Abbeyhill, Edinburgh.)

LATEST RELEASE on Killing Joke's **Melicious Damage** label is a fine reggae influenced 12 inch EP by High Wycombe band **Red Beat**. (Contact for Melicious Damage: SAE to 11 Portland Road, London W11).

NEVER MIND THE MAJORS

DESPITE (or perhaps because of) the non-event of their "Frustration" single with **WEA**, The Four Be Twos are embarking on various solo projects. The first of these, under the guise of **The Bollocks** Brothers, is a limited edition 12 inch on their own **McDonald/Lydon Records**.

Operating in the same sort of bass/synthesiser dominated territory as **Killing Joke** — though in much more jocular fashion — they offer the cheeky "Bootleg Man" and the more serious "The Bunker" covers the making of a film about Mr Hitler's last hours better than most would, e.g. "Four and a half million really well spent/While we struggle to pay the rent."

OK lads, now stop mucking about and get down to making the fine music you're certainly capable of. (Contact: SAE to Honeyfield, 6 Acres Estate, Finsbury Park, London N4.)

THE LATEST album releases from **Faulty Products** are **Chelsea's** "Alternative Hits" collection for a mere £2.99 and **Mark Perry's** new "Snappy Turns". (Contact: SAE to 41b Blenheim Crescent, London W11.)

Independent singles top 30

Rank	Artist	Title	Label
1	REXHAUS	King of the Hill	Melicious Damage
2	PERKINS	Don't Stop	NOFX
3	WIKES	WIKES	NOFX
4	TOTALITY	WIKES	NOFX
5	CAN'T CHEAT KARMA	WIKES	NOFX
6	THE TRAIN	WIKES	NOFX
7	THE REVOLUTIONS	PERKINS	NOFX
8	THEY'RE ASYLUM	WIKES	NOFX
9	CALIFORNIA	WIKES	NOFX
10	WE WILL BEAR US APART	PERKINS	NOFX
11	ZERON	WIKES	NOFX
12	FRONT BACKERS	WIKES	NOFX
13	CARTER	WIKES	NOFX
14	ANTHONY	WIKES	NOFX
15	PLUM	WIKES	NOFX
16	TRANSMISSION	WIKES	NOFX
17	ARMY	WIKES	NOFX
18	HOW I WOULD FEEL	WIKES	NOFX
19	REALITIES	WIKES	NOFX
20	WIKES'S CAPTAIN	WIKES	NOFX
21	SHRETT	WIKES	NOFX
22	WIKES	WIKES	NOFX
23	TRAMON	WIKES	NOFX
24	YOU CAN BE YOUR OWN	WIKES	NOFX
25	THE WIKES	WIKES	NOFX
26	WIKES	WIKES	NOFX
27	WIKES	WIKES	NOFX
28	WIKES	WIKES	NOFX
29	WIKES	WIKES	NOFX
30	WIKES	WIKES	NOFX

Independent albums top 10

Rank	Artist	Title	Label
1	THE WIKES	WIKES	NOFX
2	FRESH FRUIT FOR BITTING VEGETABLES	THE WIKES	NOFX
3	STATIONS OF THE CROSS	THE WIKES	NOFX
4	OUTER	THE WIKES	NOFX
5	UNION WITH PLEASURES	THE WIKES	NOFX
6	CRISIS	THE WIKES	NOFX
7	WIKES	WIKES	NOFX
8	WIKES	WIKES	NOFX
9	WIKES	WIKES	NOFX
10	WIKES	WIKES	NOFX

Compiled by Record Business from a nationwide panel of specialist shops. Only titles not connected with major record companies are eligible.

BIRO BUDDIES

Looking for someone to write to? Then send a postcard to **BIRO BUDDIES**, Smash Hits, 52-55 Carnaby Street, London W1 with your name and full address, stating your age and general interests (not just musical) and the qualities

you're looking for in a penpal. Keep your requirements brief and to the point and we'll do our best to help you.

Meanwhile here we go with our first batch of contestants:

Rude girl who wears very tight jeans or sometimes a two-tone mini skirt wants to write to a skintest/rude boy with nice 3 doc boots, and a good collection of badges for swaps. Write to: Lindsey Price (age 15), 73 Beckside Road, Lidget Green, Bradford 7, West Yorkshire BD7 2JN.

Michelle wants male or female penpal aged 15+. Likes most music except Jazz, Funk. Definitely likes Police, Hobbes, Ice-skating, Squash, Dancing. Must have sense of humour and must have something in common with me. Michelle Pearce, 30 Ismere Way, Sign Hill, Kidderminster, Worcs.

Nurmanoid fanatic, Blitz girl (18) with mad sense of humour would like to correspond with any outrageous Nurmanoid boys (trench coats and dyed hair etc.). Write to: Essex Dracup, 62 Lambourn Close, Hanwell, London W7.

14 year-old pretty and trendy female requires good looking 14-19 year-old male. Interests: Jam, Clash, Specials, Tiawas, going to gigs and parties, cycling, wearing bright colours. (Atas) Buzzcocks, Undertones. Definite interests. Please Write to: Karen Smith, Allotment Gdns, Turnpike Rd., Melton, Suffolk.

Penmate wanted for agitated youth, interests include Football, Hi-Fi Recording and spotting Jam tracks. Musically must be into The Jam, but not Mids (ahh!) Finally, must be 40-36-38. Apply: Mik Ray Lyngcow (16), 22 Peel Park Dr., Undercliffe, Bradford BD2 4PS.

Boy or girl into Numan, Foxx, OMITD (Bowtie optional extra) wanted/needed to exchange untidy notes scribbled on scrap pieces of paper with a male Numanoid who hates heavy metal, rock 'n' roll and Crossroads. Please write to: Michael Wallace, 11 Ashcroft Road, Stapsley, Luton, Beds. LU2 9AU.

My name is Shirley Male and I live at 237 Lightfoot Road, Harsey, London N8. I enjoy going to the pictures and collecting postcards. My favourite group is The Jam and I also like The Police. I would like girls or boys to write from any country and, if possible, could you please send a photograph. The age is from 15-17.

Females (punk, mod and skinhead) wish to contact handsome boys who share the same interests. Must have reasonable dress sense. Photographs required. (Ages 15-19). All letters answered. Write to: Ceth, Deb and Carolyn, 12 Holland Street, Heywood, Greater Manchester.

I would like a female penpal aged 16-18. I like The Police, The Jam, Queen and The Tourists, Alan Madness, but I dislike Dexy's Midnight Runners. Specials, most disco, all funk. I am interested in all sports. Write to: Andrew Emmett, 287 Leeds Road, Eccleshill, Bradford 2, Yorkshire.

My name is Clare Valentine. I am 14 years old and my favourite bands are: Specials, The Beat and Split Enz. I like going to discos, fashion, a few sports and lots of other things. I would like a boy or girl penpal aged 14-16. My address is: 5 Chepperton Road, Bexhill O/S, Sussex TN40 1QU.

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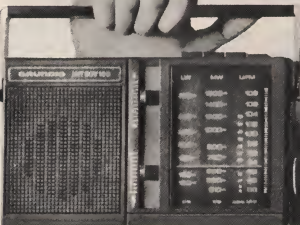
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LETTERS



Smash Hits Letters
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WHERE ELSE apart from the record business is one expected to buy the same product more than once? I refer of course to the process of releasing album tracks as singles, which really annoys me. Blondie took four from "Parallel Lines" and Michael Jackson released FIVE from "Off The Wall".

Worse still is putting out singles before the album comes out, like Queen who released three singles which all finally ended up on "The Game". The 'B' sides of these were also readily available on their "Live Killers" album.

Nowadays, however, people like Gary Numan, Athletico Spizz '80 and Joy Division all release brand new songs as singles and nowhere will you be expected to buy the same track twice. These people really care for the fans who buy their albums.

If more people refused to purchase singles taken from albums, the record business might sit up and take notice. Think before you buy, "devoted" fans.
Ian McMillan, Glasgow.

You've got a good point there, Ian, though unfortunately it's a proven case that hit singles taken from albums greatly increase sales of that album — and that's where the real money lies for both artist and record company. Still, I reckon there ought to be a legal minimum of one non-album track per single. Who knows — if people got decent value with singles, they might start buying more of them, right?

I'D JUST like to say that I absolutely agree with the "angered gangrene sufferer with plaster all over his toes" (issue September 18) about the flimsy inner sleeves that you get with so many albums.

Oh what a joy it is, to buy an LP that you've been saving up for and then to discover as an added bonus to the great music, you get a decent strong inner sleeve with picture and the words of all the songs on it. This, I might add, is one of the reasons why I like Gary Numan, apart from the fact he's got great legs!
Shayne, President Of The 'Gary Numan Has Great Legs' Association, Glasgow.

NO, THERE'S no need to panic, start a nuclear war or leave the country... Motorhead DO NOT

wash their hair (issue September 18). What they do, however (and now adopted by most Heavy Mental freaks), is headbang which removes most of the fleas, dandruffs, greese, and UFOs (Unidentified Flying Objects) —

petty remarks. There will also be assorted music critics, Bowie fans, machines and machmen for good measure. Have fun!
The Numanette Over The Road Who Has A Good View Of The Park.



DEDICATED JACKSONS fan begs to see more information about The Jacksons printed in your magazine. Also I see no T-shirts, sweatshirts, posters etc. plastered with their image.
Dedicated Jacksons Fan, Scunthorpe.

Trust this latest pic and the review of their self written, self produced album (see page 29) will help fill the gap. As for T-shirts etc., that's strictly up to the advertisers and not us on the writing side. But if enough of you write to them direct, who knows what a sniff of extra business might achieve!

which can then be packed into concrete cases and dropped into the North Sea.
Rude Rude Boy.

ON PAGE 33 of issue September 4 there's an advertisement for a Judas Priest T-shirt. I just thought you'd like to know that the picture on it comes from a film called "Zombies — Dawn Of The Dead". Figures, doesn't it?
Lovesick Modette, The Other Side Of King's Lynn, Norfolk.

I'D JUST like to say that the meeting between the Gary Numan Defence League and the "Let's All Slag Off Gazza Numan" Campaign will take place in the Park tonight. Choice of weapons will be strictly vapourisers versus

ISN'T IT funny that when The Jam went into the charts at number one nobody could wait to slag them off. For example, all the prats who said it was a marketing exercise with a free single. But when The Police go straight to number one, nobody slags them off. With the first 20,000 singles there was a free poster but I suppose that doesn't count.

The Jam have worked hard and they deserve the success they've had, even if it is a bit late. I hope you print this letter 'cos I expect a lot of Jam fans feel the same way.
The Person Who Knows The Jam Are The Best And Who Loves Rick Buckler (And His Drumsticks).

DEAR FELLOW angry Skids fans,

I wish someone would tell me why the youngsters on Merseyside will not be able to see the best group going, because to see them you must be over 18.

I think it's a totally stupid idea that because it's in a Night Club you have to be 18. If the age was lowered, more people would go and so more tickets would be sold, bringing in more money to the club etc.
Depressed, Annoyed, Ratty Skids Fan.

Unfortunately, dear Ratty, the answer isn't as easy as that. The money from ticket sales usually goes to the gig's promoter, who has hired the band and the venue. The money the club makes comes from the bar, since most people will want at least one drink during their evening.

Since this is a very profitable line, clubs are scared stiff of losing their licence through under age drinking — hence no under-18's get allowed in. A shame, it's true — but vent your anger on the licensing laws or the bend's choice of venue, not the venue itself.

DO YOU think Midge Ure and Richard Jobson are auditioning for Lounge Lizard when Bryan Ferry retires?
Lounge Lizard Lover (Julie Connell), Portsmouth.

PLEASE COULD you use larger print, as I am partially deaf.
Jinifer Bomber, Milnrow, Rochdale.

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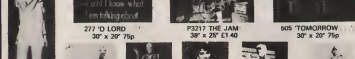
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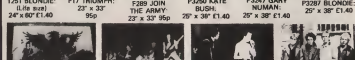


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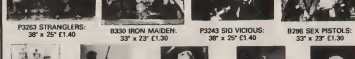
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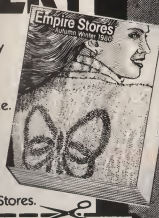
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FLIGHT

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Compiled by Bev Hillier

FRIDAY OCTOBER 17

Geno Washington Aberdeen University
Joe Jackson Band Carlisle Market Hall
Tourists Leeds University
Skids Derby Assembly Rooms
Pretenders Sheffield City Hall
UFO Edinburgh Odeon
Revillos Birmingham Aston University
Rockpile Lancaster University
Imates Huddersfield Poly.
Gang Of Four Liverpool Bradys
UB40 Brighton Top Rank
Den Hagerty London Clapham 101 Club
Echo & The Bunnymen Liverpool University
Darts Newcastle City Hall
Bodynatchers Basildon Towngate Theatre
Sector 27 Edinburgh Nite Club
Siouxie & The Banshees Dublin Grand Cinema
Simple Minds Bradford St. George's Hall

SATURDAY OCTOBER 18

Geno Washington Cromer, West Runton Pavilion
Tourists Loughborough University
Skids Bradford University
UFO Dundee Caird Hall
Revillos Blackpool Norbrack Castle
Yellow Magpie Orchestra Southampton Gaumont
Rockpile Leeds University
Imates Sheffield University
Sheena Easton Edinburgh Usher Hall
Bodynatchers Leicester Polytechnic

SUNDAY OCTOBER 19

AC/DC Bristol Colston Hall
Pretenders London Hamermarsh Odeon
UFO Aberdeen Capitol
Rockpile Hanley Victoria Hall
UB40 Bristol Locarno
Sheena Easton Southport Theatre
Den Hagerty Fulham Grayhound
Darts Middlesbrough Town Hall
Sector 27 Kirklevington Country Club
Siouxie & The Banshees Swansea Top Rank
Simple Minds Brighton Jenkinsons

MONDAY OCTOBER 20

AC/DC Leicester De Montfort Hall

Joe Jackson Band Belfast Ulster Hall
Tourists Dublin Stadium
Skids Cantarbury Odeon
Pretenders London Hamermarsh Palais
UFO Glasgow Apollo
UK Subs Gravesend Woodville Hall
UB40 Liverpool Rotters
Sector 27 Cheltenham Rotters
Siouxie & The Banshees Bristol Locarno

TUESDAY OCTOBER 21

AC/DC Leicester De Montfort Hall
Joe Jackson Band Dublin Stadium
Tourists Belfast Ulster Hall
Skids London Hamermarsh Odeon
Pretenders Stoke Victoria Hall
Rockpile Sheffield Poly.
UK Subs Portsmouth Locarno
UB40 Doncaster Rotters
Sector 27 Swansea Circles
Siouxie & The Banshees Cardiff Top Rank
Teardrop Explodes Nottingham Trent Polytechnic

WEDNESDAY OCTOBER 22

AC/DC Birmingham Odeon
Motorhead Ipswich Gaumont
Pretenders Manchester Apollo
UFO Coventry Theatre
UK Subs Bournemouth Stateside Centre
Darts Poole Arts Centre
Sector 27 Newport Stowaway
Siouxie & The Banshees Birmingham Top Rank
Simple Minds Sheffield Polytechnic
Teardrop Explodes Bedford Addison Howard Centre

THURSDAY OCTOBER 23

AC/DC Birmingham Odeon
Joe Jackson Band Galway Leisure Centre
Motorhead Aylesbury Friars
Pretenders Coventry Theatre
Revillos Newcastle Centre Hotel
Rockpile Guildford Civic Hall
UK Subs Birmingham Cedar Rooms
UB40 Leeds Polytechnic
Darts St. Austell Leisure Centre
Sector 27 Manchester Polytechnic
Simple Minds Rickmansworth Worsmeat Civic Centre
Teardrop Explodes Manchester Polytechnic
Bad Manners Newcastle Polytechnic

FRIDAY OCTOBER 24

Motorhead Hanley Victoria Hall
Revillos Edinburgh Nite Club
Rockpile Norwich East Anglia University
UK Subs Ratford Portarhouse
Imates Edinburgh University
Darts Pailinton Festival Theatre
Sector 27 London Southbank Polytechnic
Simple Minds Birmingham Cedar Ballroom
Teardrop Explodes North Staffs Polytechnic

SATURDAY OCTOBER 25

AC/DC Manchester Apollo
Revillos Edinburgh Nite Club
Rockpile Loughborough University
UK Subs Cromer West Runton Pavilion
Imates Glasgow Strathclyde University
UB40 Edinburgh Playhouse
Darts Nottingham University
Sector 27 Northampton County Ground
Siouxie & The Banshees Aylesbury Friars
Teardrop Explodes Reading University

SUNDAY OCTOBER 26

AC/DC Manchester Apollo
Joe Jackson Band Bournemouth Winter Gardens
Motorhead Bradford St. Georges Hall
Jam Sheffield Top Rank
Rockpile Brighton Top Rank
UK Subs Cardiff Top Rank
UB40 Glasgow Tiffany's
Darts Croydon Fairfield Hall
Simple Minds London Strand Lyceum

MONDAY OCTOBER 27

AC/DC Sheffield City Hall
Joe Jackson Band London Hamermarsh Palais
Motorhead Manchester Apollo
Jam Newcastle City Hall
UK Subs Bath Pavilion
Sheena Easton Nottingham Theatre Royal
Darts Leicester De Montfort Hall
Simple Minds Liverpool Rotters
Teardrop Explodes Canterbury Kent University

TUESDAY OCTOBER 28

AC/DC Sheffield City Hall
Joe Jackson Band London Hamermarsh Palais
Motorhead Manchester Apollo
Jam Newcastle City Hall
UK Subs Bradford St. Georges Hall
Imates Nottingham Trent Poly
UB40 Hanley Victoria Hall
Sheena Easton Bristol Colston Hall
Darts Blackburn King George's Hall
Simple Minds Manchester Rotters
Teardrop Explodes Leicester University
Barbara Dickson Southport Theatre

WEDNESDAY OCTOBER 29

AC/DC Hanley Victoria Hall
Motorhead Newcastle Mayfair
Jam Edinburgh Playhouse
Rockpile London School of Economics (tunchnite)
UK Subs Preston Warehouse
Imates Bradford University
Sheena Easton Poole Wesssex Hall
Buzzcocks Sheffield City Hall
Simple Minds Keele University
Teardrop Explodes Norwich East Anglia University

PHOTO: JUSTIN THOMAS

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 AND THE ANTS
 ORCHESTRAL MANOEUVRES
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MADNESS ALBUMS
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ON SALE
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 30



Goodbye Civilian

By The Skids on Virgin Records

Never been inside
My passage is close
Boys in the river
Are dying from blows

Say hello to civilian
Say hello to the sail

Always been outside
The reason is hers
Boys in the river
The tide's drawing near

Say hello to civilian
Say hello to the sail

Chorus
Goodbye to the order
Goodbye to the shame
Boys in the river
The absolute game

Repeat chorus

Goodbye civilian, civilian
Goodbye my friend

Never been living, never been living
As orderlies come, as orderlies come
Boys in the river, boys in the river
Have nowhere to run, nowhere to run

Say hello to civilian
Say hello to the sail

Repeat chorus twice

Goodbye civilian, civilian
Goodbye my friend

Repeat chorus twice

Words and music by The Skids
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Ltd.

Miles Away

By John Foxx on Virgin Records

Miles away
I'm walking in like someone else again
Miles away

I'm watching summer through an English rain
And I'm a new man when I walk away, it's crazy
Shaking the dirt from my head again

I know I must be
Miles away, miles away
Miles away, miles away

Miles away
I reassemble on the morning train
I try to say... my voice just tumbles on a long delay
And as I walk out a new man appears, it's crazy
Making new plans for the rest of me

I know I'm always
Miles away, miles away
Miles away, miles away

All the same
We talk on telephones across the haze
I'm miles away

But the plates go glinting on their vapour trails
And I'm a new man when I walk away, it's crazy
Turning my head to the shine again

I'm waking up from
Miles away, miles away
Miles away, miles away

Words and music by John Foxx
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PIC. MICHAEL PUTLAND



*Smash Hits
Kate Bush*