

Smash

HITS



35p October 2-15 1980

HIT LYRICS including

I Told You So

My Old Piano

Another One Bites The Dust

GARY NUMAN
BAD MANNERS
ROCKPILE

PAUL WELLER
ROBERT PALMER
in colour

A KORG SYNTHESIZER
TO BE WON



ENOLA GAY <i>Orchestral Manoeuvres In The Dark</i> ... 2
I GOT YOU <i>Split Enz</i> 10
THE QUARTER MOON <i>The Vips</i> 10
I TOLD YOU SO <i>The Tourists</i> 11
MY OLD PIANO <i>Diana Ross</i> 17
IF YOU'RE LOOKING FOR A WAY OUT <i>Odyssey</i> 17
D.I.S.C.O. <i>Ottawan</i> 23
THREE LITTLE BIRDS <i>Bob Marley & The Wailers</i> .. 26
AMIGO <i>Black Slate</i> 26
YOU SHOOK ME ALL NIGHT LONG <i>AC/DC</i> 31
ANOTHER ONE BITES THE DUST <i>Queen</i> 33
WHITE RIOT <i>The Clash</i> 35
SPECIAL BREW <i>Bad Manners</i> 38
TEMPORARY SECRETARY <i>Paul McCartney</i> 41
KILLER ON THE LOOSE <i>Thin Lizzy</i> 47

GARY NUMAN: Photo Feature 4/5/6
ROCKPILE: Feature 18/19
PAUL WELLER: Colour Poster 24/25
BAD MANNERS: Feature 36/37/38
ROBERT PALMER: Colour Photo 48

CARTOON 9
NEWSDESK 9
BITZ 12/13/14
INDEPENDENT BITZ 20
KORG SYNTHESIZER COMPETITION 21
DISCO 23
CROSSWORD 27
REVIEWS 28/29
FACT IS 30
PENPALS 30
STAR TEASER 32
COMPETITION 40
LETTERS 43/44
GIGZ 46

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Enola Gay

By *Orchestral Manoeuvres In The Dark* on *Dindisc Records*

Enola Gay
You should have stayed at home yesterday
Aha, words can't describe
The feeling and the way you lied

These games you play
They're gonna end in tears someday
Aha, Enola Gay
It shouldn't ever have to end this way

It's 8.15
And that's the time that it's always been
We got your message on the radio
Conditions normal and you're coming home

Enola Gay
Is mother proud of little boy today?
Aha, this kiss you give
It's never ever gonna fade away

Enola Gay
It shouldn't ever have to end this way
Aha, Enola Gay
It shouldn't fade in our dreams away

It's 8.15
And that's the time that it's always been
We got your message on the radio
Conditions normal and you're coming home

Enola Gay
Is mother proud of little boy today?
Aha, this kiss you give
It's never ever gonna fade away

Words and music by Andy McCluskey
Reproduced by permission Dinsong Ltd./Virgin Music Ltd.





**ORCHESTRAL
MANOEUVERES**

In the Dark

PRC: [unreadable]

THE JOY CIRCUIT

OUR longman joins Gary on the afternoon of his Bristol Hippo performance show and stays with him through soundcheck, ablutions, autograph session and evening performance. Next morning we rejoin him as he conducts an interview over breakfast in the hotel restaurant and hitch a ride with the coach that conveys the concert party to London and the next string of shows. We bid farewell to the man outside his London home as he elicits

to grab a couple of hours rest before heading for the next soundcheck and the next dressing room. And so the circuit continues.

Each picture has been matched up with a line from one of his songs by Gary himself, who is at pains to point out that life isn't quite as depressing as these captions might imply!

Words: Gary Numan Pictures: David Sheinman for Rocktopography.



"Sing a chorus of 'On Broadway' and deny it all"



"Isn't it strange how times change?"



"My reflection is no longer me at all"



"If you were me what would you do?"



"My mirror's tarnished with 'no help'"



"No image in my mirror, bye, bye"



"You can be replaced you know"



"Remember, I am human. Remember I feel just like you"



"Now that's what I call romance"

*"Some people need the heroes,
but I don't mind"*



*"And now dreams are real, and
dreams are all you need"*

THE BUCKLE UP
AND REMEMBER
ALWAYS USE
YOUR SEAT BELT
IT SAVED MY
LIFE. PLEASE, USE
YOURS.



"I feel the pressure like your eyes on me"



"The time to leave is always soon. I wonder if I'm lying"



"Oh it's so easy, when parts take over"



"We're so exposed anything can happen"



"We're in formation saying 'safe, safe, safe'"



"We could remind ourselves that we must laugh"

THE POLICE

ZENYATTA MONDATTA



THE NEW ALBUM

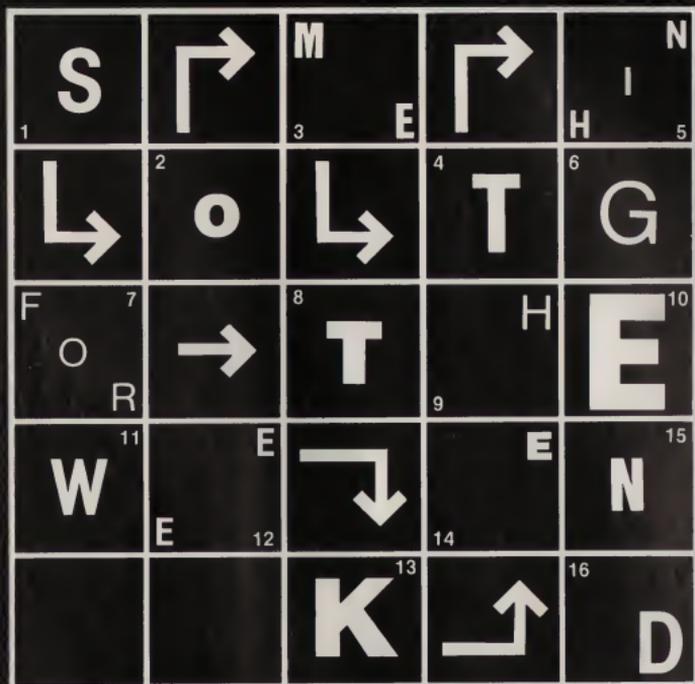
Features the Hit Single
"DON'T STAND SO CLOSE TO ME"

Also available on cassette



THE DISTRACTIONS

THEIR NEW SINGLE



1 → 6 7 → 7 8 → 10 11 → 16
 SOMETHING FOR THE WEEKEND

PRODUCED BY JOHN ACOCK MIXED BY THE DISTRACTIONS AND FRANDON LEON



1st AND

SPLIT ENZ

I GOT YOU

On A&M Records



I got you
That's all I want
I won't forget
That's a whole lot
I don't go out
Not now that you're in
Sometimes we shout
But that's no problem



I don't know why sometimes I get frightened
You can see my eyes
You can tell that I'm not lying

Look at you
You're a peasant
You're everything that I've imagined
Something's wrong
I feel uneasy
You show me
Tell me you're not teasing

I don't know why sometimes I get frightened
You can see my eyes
You can tell that I'm not lying

I don't know why sometimes I get frightened
You can see my eyes
You can tell me you're not lying

There's no doubt
Not when I'm with you
When I'm without
I stay in my room
Where do you go?
I get no answer
You're always out
It gets on my nerves

I don't know why sometimes I get frightened
You can see my eyes
You can tell that I'm not lying

I don't know why sometimes I get frightened
You can see my eyes
You can tell me you're not lying

I don't know why sometimes I get frightened
You can see my eyes
You can tell that I'm not lying

Words and music by Neil Finn
Reproduced by permission Modern Publishing Ltd./ATV Music Ltd.

THE VIP'S THE QUARTER MOON

On Gem Records

I'm not taking any chances with her
Sir, she's so beautiful
I want to be there
She's been giving me those glances
And I try to be dutiful
I have to be there
I have to be there, night and day
Beside her

Chorus

My baby sails (my baby sails)
On the quarter moon (on the quarter moon)
My baby sails (my baby sails)
On the quarter moon (on the quarter moon)
She's gonna be there really soon

I'm not going to let you stop me
Now how could you break her heart?
I'd have to be there
I'd be asking you to rob me
And then, when you tear our world apart
I'd have to be there
I'd have to be there, night and day
Beside her

Repeat chorus

Holding you close
I feel your feet start to sway
You want to kick at the nightmare
But it won't go away
You've had a hard time
Honey, you've had it rough
You want to fight with the devil
But the devil is tough, oh yeah

I'm not taking any chances with her
Sir, she's so beautiful
I want to go there
They're just awkward circumstances
And I try to be dutiful
I have to go there
I've got to go there, night and day
Beside her

Repeat chorus to fade

Words and music by Dmochowski/Morley/Price/Shurey
Reproduced by permission Loungyng Music Ltd.



DON'T SAY I TOLD YOU SO
ON RCA RECORDS

I've been living through some hard times
I've been seeing through some dark times
Now I know my sun must shine
You don't understand, understand my point of view
How I must get away from you
Now I know I must be free

I always knew that it would be this way
Everybody used to say
Everybody seems to know
Don't say I told you so

Chorus
I told you so (don't say, don't say)
I told you so (don't say, don't say)
I told you so (don't say, don't say)
I told you so

Repeat chorus to fade

I always knew that it would be this way
Everybody used to say
Everybody seems to know
Don't say I told you so

I've been living through some hard times
I've been seeing through some dark times
Now I know my sun must shine

I always knew that it would be this way
Everybody used to say
Everybody seems to know
Don't say I told you so

Repeat chorus to fade

Words and music by Peet Coombes
Reproduced by permission Arnakata/Warner Bros./Logo Songs

LOOSE ENDS A NEW START

IN ORDER to bring together the numerous B sides and EP tracks that are not available in album form, Elvis Costello is releasing a cassette only collection called "Ten Bloody Marys And Ten Hows Yous Fathers". As well as alternate versions of tracks already released and songs which have previously only been available on promo records ("Talking In The Dark", "Wednesday Week"), there are two tracks never before heard in "Hoover Factory" and "Clean Money".

ORCHESTRAL MANOEUVRES In The Dark follow up their highly praised debut album when they release "Organisation", their second long player on Disc 12 later this month. Produced by Mike Hovest, it features their new single "Enola Gay" and will be promoted via a major national tour during the month of November.

Dates are: Aylesbury Friars (Nov 17), Hanley Victoria Hall (2), Bristol Central Hall (3), Southampton Gaumont (4), Reading Top Rank (5), Guildford City Hall (6), University of East Anglia (7), Wolverhampton Civic Hall (9), Glasgow Apollo (10), Edinburgh Odeon (11), Manchester Apollo (12), London Victoria Apollo (13), Ipswich Gaumont (15), Sheffield City Hall (17), Birmingham Odeon (18), Blackburn King Georges Hall (19) and Liverpool Empire (20).

It's hoped that some lucky Smash Hits reader will be meeting up with the band on one of these dates to receive a basic lesson in synthesiser operation and take delivery of first prize in our mind-boggling competition on page 21. Hurry, hurry, hurry!

BLACK SLATE were formed initially as a backing band for visiting Jamaican singers recording in London. But by the end of 1976 they were playing gigs in their own right and since that time they have "Steak Man" and "Let Your Head On My Shoulders".

Following a good deal of success on the continent, the band despite varying fortunes, to find "Amigo", their latest single, picked up by Ensign for wider distribution.

THE RUTS have finally settled on a slightly modified band name following the death of Malcolm Owen. The remaining three members will carry on as Ruts D.C., the initial letters standing for Da Capo, which, translated from the Latin, means "a new beginning". Segs will handle vocals while Gary Barnacle will continue to play sax and keyboards on a casual basis without becoming an official band member.

On October 10th Virgin are releasing a Ruts Memorial album which includes various unreleased and rare material, including the band's first single, "In A Rut" and live recordings of "SUS", "Babylon's Burning" and "Society".



RUTS D.C.
PIC: VINDIANA TURLETT

RHYTHM GUITARIST David Knopfler has left Dire Straits to make his own records leaving the remaining three members of the band to complete their third album, "Making Movies".



"Must fly. Got an album to finish"
PIC: BARRY FULMER

"IT'S HIGH priority," says Stewart Copeland of the third Police album, slated for release on October 4th, "not only for ourselves, but for the entire music industry, the retailers and everybody." As previously reported, "Zenyatta Mendota" is the title of the eleven track record, recorded in a month in a Dutch studio with old hand Nigel Gray co-producing.

"Zenyatta" was in fact such a high priority for A&M that the sleeve was designed and manufactured before mixing of the record had been completed. According to Stewart, there is less emphasis on heavy guitar than on previous Police records but the lyrical matter is rather tougher, particularly on tunes like "Driven To Tears" and "Bombs Away".

"The subject matter of the songs is broader," he reckons, "more wordily and less personal." This doesn't, however, mean that the tunes are going to be as less appealing, as "Don't Stand So Close", the current 45, proves. Sting actually worked that one up on his own, playing all the instruments on an early demo version before presenting it to his two colleagues.

"First time I heard his demo," Stewart recalls, "I thought 'Smash Hit.' If you'll excuse the pun..."

SIGNING ON . . .

U.B.G., CELEBRATING the massive success of their "Singing Off" debut, set out on a major headlining tour during October. Starting in Ireland, they play Cork Arcadia Ballroom (October 9th), Dublin Grand Cinema (10) and Galway Seapoint (11) then Belfast White Hall (12) before returning across the water to Southampton Gaumont (16), Brighton Top Rank (17), Bristol Top Rank (18), Liverpool Rotters (19), Doncaster Rotters (21), Leeds Polytechnic (23), Edinburgh Playhouse (25), Glasgow Tiffany's (26), Hanley Victoria Halls (28), Sheffield City Hall (30), Manchester Apollo (November 2), London

Hammersmith Palais (3), Canterbury University (4), Hemel Hempstead Pavilion (5) and Birmingham Odeon (6).



PIC: GEORGE WILKES

TOUR DE FORCE

STIFF RECORDS are sending out another of their package tours during October under the title of "The Son Of Stiff Tour". The five acts who will make up the bill are Any Trouble, Ten Pole Lodge, Dirty Looks (a three piece from New York), The Equators (a reggae band from Birmingham), and Joe "King" Carrasco And The Crowns, a Texan dance band who are, by all accounts, a little wild. Keep an eye on your local press for details. The tour goes right through October and finishes on November 3rd.

ALL TIME TOP TEN



Shakin Stevens

These are in no particular order. I like them all equally.

- 1 RICHARD ALLAN: As Time Goes By (Parlophone)
- 2 ROCKY BURNETTE: Tired Of Toein' The Line (EMI).
- 3 DAVE EDMUNDS: I Hear You Knockin' (A&M)
- 4 ARETHA FRANKLIN: Say A Little Prayer (Atlantic).
- 5 JUDY HOLLY: True Love Ways (MCA).
- 6 JULIE LONDON: Cry Me A River (London)
- 7 IKE AND TINA TURNER: I Think It's Gonna Work Out Fine (A&M)
- 8 RANK WILLIAMS: I'm So Lonesome I Could Cry (MGM).
- 9 ELVIS PRESLEY: Don't Be Cruel (RCA)
- 10 JOE TURNER: Lipstick, Powder And Paint (Atlantic).

"D.I.S.C.O." BY Ottawan is another product of the gradually expanding hit factory run by French producer Daniel Vangarde, the man behind The Gibson Brothers' various hits.

Like The Gibsons, Annette and Patrick, the two members of Ottawan, grew up in what used to be The French West Indies, in this case the Island of Guadeloupe, and came to Paris in their teens where they met up while singing in a nightclub. "D.I.S.C.O." was initially released in October of last year and has done good business all over Europe prior to its British release on Carrere.

ONE LESS MARTHA

MARTHA LADLY has parted company with Martha And The Muffins to "pursue other musical endeavours". This leaves the band as a five piece with just one Martha, keyboard playing singer Martha Johnson. The band's second album, "Trance And Dances", with a sleeve painting by the departed Ms Lady, has just been released on DinDisc.

THE BUZZCOCKS have announced details of their touring plans for the next few months. In order to keep up a high standard of performance, they will be working live in phases of dates; phase one starts at Sheffield City Hall on October 29th and continues as follows; Birmingham Odeon (30), London Lyceum (November 2nd), Manchester Apollo (3), Blackburn King Georges Hall (5) and Glasgow Apollo (6).

These dates will coincide with the release of a new 45 which pairs "Strange Thing" with "Airwaves Dream", both tracks being produced by Martin Hannett. Phase two of the band's live plans will consist of a series of ten dates in early December and a phase three is pencilled in for spring of next year.



GENERATION X, currently standing as a three piece following the departures of David Hood and Mark Luff and the recruitment of early Clash drummer Terry Chimes, are working on their third album.

There is no release date as yet.

INVISIBLE ALBUM

PAULINE MURRAY and The Invisible Kids release their debut album on Illusive Records on October 3rd. Included amongst the eleven tracks is Pauline's recent single, "Dream Sequence".



PIC: MICHAEL POUTLAND

THE JOHN Foxx number, "My Face", generously attached to the front page of this publication, is just one of the forty or so tracks that this man has been working up while preparing for his second solo album.

Like most of his work, it began life as a demo made at his home and was later polished up in a proper studio. John explains that it's one of a number of songs he's written while working on a book to be called "The Quiet Man", in which he tries to explore the idea of "the people you pass in the street without noticing them."

He's already used the idea of The Quiet Man as a point of view from which to write songs. The idea of the detached observer, he says, has great appeal for him.

At this point there is no release date for a new Foxx album. He currently has three projects in hand, a follow up to "Metamatic", an album based on "The Quiet Man" and some interesting experiments with a bunch of choral singers who go under the name of The Human Hook.

"It's abstract music," he says, "very uncommercial, but I love it."

IT'S HOPED that the new Mike Chapman-produced Blondie album will be in the shops at the beginning of November.

RUMOURED . . .

GRAHAM PARKER And The Rumour play their first British show for over a year when they appear at London's Hammersmith Palais on October 13th. This will be their first live performance since leaving the man Bob Andrews left the band and so respected session man Nicky Hopkins will be an America specialty to fill the gap.



PIC: VIRGINIA TURBETT

THE UPSET: (L-r) Rob Jones, Rolo McGinty, Archie Brown and Dave Bark.

THE UPSET'S main claim to fame so far has been a gig they didn't play. They had been billed to support Dexy's at The Kilburn National Club at the end of their recent tour together. The only member of The Upset who actually appeared was bass player Rolo McGinty who took the stage to apologise for the absence of any Upset music.

The fact that he didn't go into the reasons provoked much speculation in the press; Dexy's were afraid to follow them; The Upset enjoyed themselves too much for the headlines' liking; various relations of Dexy's were in the bands that replaced them. The boys claim that they really don't know the reason for their dismissal. However, such setbacks are unlikely to affect their confidence. As their first single, "Hurt", on the Upset label proves, they are one of the likeliest new bands in the tough pop sphere.

Mainman is Archie Brown (vocals/sax/guitar/songs) who was formally with ahead-of-his-time soul band The Young Bucks from Newcastle. He was born in

Mingda, where his father was a mining engineer, and can still remember growing up listening to African percussion rather than Tony Blackburn.

The rest of the band can't claim such exotic origins. Rolo completed the line up when he joined in February; the other members are Rob Jones (guitar), formerly with The Back Numbers, and Dave Bark, who has previously drummed with Johnny Moped, The Damned (briefly) and mod combo The Small Hours. Another former Young Buck, Seb Shelton of Secret Affair, is acting as their manager.

At the moment they're on the road, finding out (as if they didn't know) that it's not all glamour. Phonogram, the distributors of The Upset label, won't give them any more money to finance their first proper tour and so they've been forced to halve the number of dates and appeal to fans for overnight accommodation, even if it's only on the floor under a few old music papers. Mum, guess who's coming to dinner...

Mike Stand

formed, invented a fictitious agency to get gigs, and recorded and released their first record while still at college in their Coventry base — all within their first six months together.

The record, an EP called "Music For Funsters" on their own Bust label, became a John Peel favourite and a move to London followed. A loyal following and an increasing interest in the band led to a support slot on last year's Madness tour, and a deal with Gem Records came soon after. "Quarter Moon" is the band's second single for that label and was produced by Mike Leander who co-wrote and produced Gary Glitter's string of classic hits.

Other VIP vinyl can be found on assorted compilations, notably "Causing Complications" — the band's first Gem single — which appears on "Band 'Its At Ten O'Clock", a sampler album of bands who've played London's 101 Club that recently surfaced on Polydor.



PIC: SANTO BASDINE

THE VIPs: (left to right) Paul Shurey (drums), Guy Morley (guitar), Jed Dmochowski (guitar) and Andy Price (bass).

THE VIPs certainly don't believe in wasting any time. They played their first gig one day after they'd



THE BASEMENT TAPES

THE TOURISTS have finally cleared up their long drawn out squabbles with their former record company, Logo, and will be releasing their third album, "Luminous Basement", on RCA in October. A single from the album, "I Don't Say I Told You So", is already on release.



PIC: VIRGINIA TURBETT

DURING THEIR current tour The Skids are planning to take their music into schools by playing live from the back of a truck in various playgrounds during the lunch hour.

Unfortunately their first attempt at putting on such a show at a school in West London was thwarted by the authorities who claimed the event had been overpublicised and was thus liable to attract too many people. In order to compensate the fans who had turned up the band signed autographs at a local record store.

However The Skids are pressing on with their plans and have set up lunchtime free shows in schools at venues on their national tour so it's quite likely that Smash Hits readers in certain cities may get a pleasant lunch-time treat, particularly if they live in any of the following places: Sheffield, Brighton, Glasgow, Edinburgh, Dunstable or Doncaster.

While we're on the subject of The Skids, various journalists have in the past cast doubt on Richard Jobson's claim that he was no more than nineteen years old, so the man has gone so far as to produce his passport for inspection. This document clearly states that he was born on October 6th, 1960. Fair enough. But what about the toupee?

SQUARE DEAL

FROM WHAT little we can gather about "Times Square", the latest rock movie to surface in America, it sounds like a somewhat half-hearted new wave equivalent of "Saturday Night Fever". Two teenage girls on the loose in New York have various adventures and escapades and end up playing a gig on the roof of a skyscraper while the soundtrack pumps out some pretty fine music, most of it British in origin.

The soundtrack album boasts contributions from The Pretenders, Patti Smith, Ramones, Talking Heads, Gary Numan, Roxy Music and Ruts, to name but the most significant. XTC are apparently the only combo to cut something specifically for the film. As a spokesman pointed out, they're "rather prolific little bleeders" and could afford to donate "Take This Town", a track put down during the sessions for "Black Sea".

ROBERT PALMER is set to play three London shows at The Dominion Theatre on November 8th, 9th and 10th. Tickets are priced at £3.50, £4.00 and £4.50.

VIRGIN HAVE acquired the rights to "My Generation", the first Who album and are planning to reissue it at the earliest opportunity. Originally released in 1965, this classic collection has been unavailable for many years. The reissue will be in mono and the packaging will be all but identical.



OUR SECRET AFFAIR IS OFF

SECRET AFFAIR

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SUZI QUATRO'S

NEW SINGLE

Rock Hard

1st 20,000
IN FULL COLOUR
PICTURE BAG



My Old Piano

By Diana Ross on Motown Records



PHOTOGRAPH BY PAUL CONLEY

Love is called my old piano
I have a ball with my old piano

My baby entertains
And we're the life of my parties
But still retains
An aura of dignity
His international style
Exudes an air of royalty
His eighty eight key smile
Is so pleasant to see

Love is called my old piano
I have a ball with my old piano

My old keyboard
Won't stand for a corner
He demands the middle of the room
Your heart dissolves
While he tips you so gracefully
Till you're involved
In a magic grand affair

Love is called my old piano
I have a ball with my old piano
Love is called my old piano
I have a ball with my old piano

He entertains, the real life of my party
But still retains
An aura of dignity
His international style
Exudes an air of royalty
His eighty eight key smile
Is so pleasant to see

My old keyboard
Won't stand for a corner
He demands the middle of the room
Your heart dissolves
While he tips you so gracefully
Till you're involved
In a magic grand affair

Love is called my old piano
I have a ball with my old piano
Love is called my old piano
I have a ball with my old piano

Words and music by Bernard Edwards/Nile Rodgers
Reproduced by permission Warner Bros Music Ltd.

If You're Lookin' For A Way Out

By Odyssey on RCA Records

Love is paining, baby
I can see it in your eyes
Kisses taste the same
But it's just a sweet disguise
Ain't that just like you
To worry about me

But we promised to be honoured
With each other for all eternity

And if you're looking for a way out
I won't stand in your way
But if you're looking for a way out
Don't look at the tears that I'm crying

It'll only make you wanna stay
Don't kiss me again 'cause I'm dying
To keep you from running away
Run away, run away, run away, run away, run away, run away

Oh baby, tell me I'm wrong
Just say I'm crazy
It's with me that you belong
It's never easy when lovers have to part
Ah, come on, stop pretending
Tell me what's in your heart

And if you're looking for a way out
I won't stand in your way
But if you're looking for a way out
Don't look at the tears that I'm crying
It'll only make you wanna stay
Don't kiss me again 'cause I'm dying
To keep you from running away
Run away, run away, run away, run away, run away, run away

Better tell me what's in your heart
(Stop, stop, stop, sweet baby, won't you stop)
Oh baby, now stop pretending
Stop pretending, stop pretending, sweet baby, won't you
(Stop, stop, stop)

Don't you know I'll always love you?
Always love you, oh baby
Sweet baby, won't you stop, stop, stop

Words and music by Linzer/Kotkin
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COUPLE

David Brown roots among the roots Dave Edmunds and Billy Bremner help him out

IF ROCKPILE had been formed a few years earlier, they would probably have been dubbed a "supergroup." By 1976 that title had become meaningless through overuse, but in the case of a band that takes in the talents of Dave Edmunds, Nick Lowe, Terry Williams and Billy Bremner, it would be apt enough.

The four of them have been playing together under the Rockpile banner for four years now, but it's only October that sees the release of the very first Rockpile album, "Seconds Of Pleasure." Up till now contractual problems have forced them to confine their activities to back-up duties on solo albums by Lowe and Edmunds plus live work.

It's been a confusing situation which hasn't helped to establish Rockpile as the major attraction they so richly deserve to be. The single which precedes the album, "Wrong Way," is, surprisingly, a Scuzzie composition (which regular readers may remember from our first flexi-disc a year ago). At a recent exclusive encounter with Dave Edmunds and stalwart lead guitarist Billy Bremner I asked them how this came about.

"It was among the songs that we were considering for the new album," Dave explained. "With those unmistakable Glenn Tilbrook melodies. "We just went into the studio, banged it down, liked it and said let's go with it for the single. It was as simple as that."

Apart from the fact that nothing is ever that simple, thorough statements of that sort just help conceal the amount of sheer craft and studio expertise which makes every record from this ensemble such a joy to listen to. It also makes light of the fact that Lowe and Edmunds have in the last few years become two of the most sought-after producers in the world.

The new album Dave modestly describes as "the usual mix of originals and classy covers," while Billy confines himself to describing it as "rambly."

Under further interrogation he continues: "There's a few potential singles on it. Nick provides most of the ideas for the originals but we all put in ideas. We're a pretty democratic lot really."

"When we've sorted through the songs, we put them down roughly to see if they're worth carrying on with," Dave adds.

"It's a process of elimination, so only the best songs make it."

THE HISTORY: Edmunds started off playing in bands in his native Wales in the mid-Sixties, putting out his first single in 1967 as a member of an unlikely sounding outfit called The Human Beans.

His next outfit were a hipified blues band called Love Sculpture who have since claim to fame was a high velocity version of "Sabre Dance" by Khachaturian which saw the number five after some exposure on John Peel's Saturday afternoon show in November 1969.

Holding down the drum seat in Love Sculpture was Terry Williams who later went on to provide percussion with Men when returning to Edmunds' side in Rockpile where his skills as a drummer.

Although Love Sculpture could never quite match the success of "Sabre Dance", Dave made a decent amount of money and a sizable fan base. However, the fact that the two principals were on different labels meant that the Rockpile name could only be used for live work.

"In the past it has been difficult writing on Dave's Edmunds' albums or Nick Lowe's albums, but now it's great to have a real band album," says Dave.

"On the new album I am some songs, Nick sings some songs, Billy sings some songs," he continues, adding with a grin, "Terry just plays drums and goes back to Wales."

"They'll be sharing the workload equally on the record too?" "Yeah, I think it's better like that."

Do they enjoy being on the road? "It's a love-hate thing," replies Dave. "When you're a third of the way through a tour you realise the thought of going home and watching the telly, but when you've had a couple of days of that you get wanting to get back on the road again."

Working in the studio as often as they do can, in Dave's words, be a very draining job, "like being locked in a box. It's all very well if the recording is going okay."

"If you're doing a session for somebody else," adds Billy, "you can go in and do your job and get away again. When you're

of the studio. At that stage Nick was somewhat in awe of Dave's ability to reproduce a range of sounds, a skill he'd put to work in 1973 by singlehandedly duplicating the full Phil Spector sound at Rockfield and scoring two more top ten hits in the shape of "Baby Love You" and "Don't Be With You." Dave had also appeared in the David Essex film "Starlust" as well as acting as musical director, brilliantly reproducing the sound of The Beat Boom for the "up and comers" Stray Cats.

BY 1978 Brinsley Schwarz had broken up and Nick Lowe was starting to make his name as a producer with The Damned (rumour has it he achieved the frantic snarl on their debut album by simply speeding up the tapes) and establish himself as a solo artist via the first single on Sire, "So It Goes."

Hankering after playing live again, he approached Edmunds, Bremner and Williams, and asked to simply speed up the tapes) and establish himself as a solo artist via the first single on Sire, "So It Goes."

Starting with a wonderful version of Chuck Berry's "Promised Land" recorded under the crudest conditions in the loft of the barn, he began to lay the foundations of the style that was to bring him success and respect throughout the '70s, a style based on the affectionate and skillful reworking of a whole range of classic rock and roll.

His taste has never since been in question. "I Hear You Knocking," a beefed-up revival of a New Orleans standard, found him back in the top five charts in November 1970 and, although since again he found it difficult to follow, an excellent album under the name "Rockpile" emerged in 1972.

Between 1972 and 1976 he divided his time between a series of odd solo acts and production work supervising albums by Lowe and Brinsley Schwarz among others. Brinsley Schwarz, one of the most highly rated pub bands of the decade, numbered among their ranks Nick Lowe, a capable songwriter and bass player, and Dave Edmunds, who has a fascination with the possibilities

of going to produce her and I introduced her to Nick and he gave me the old album."

Nick Lowe not only produced the album, he married the artist. In addition to this album and "Seconds Of Pleasure," they have also finished a new Dave Edmunds album for release on Swan Song in the New Year.

THE EARLY copies of "Seconds" will also be accompanied by a free EP of Everly Brothers songs. "We've been doing their numbers since we first started working together," says Dave. Indeed they have been known from time to time to take the

stage as The Beverly Brothers, strumming acoustic guitars and running through the famous duo's songbook.

"There's one song called 'Poor Jenny' with this really strange chord sequence in it and one day we just brn broke into it and we were surprised that the other one knew it."

To even things up, they've even approached The Everlys with one of their own songs in the hope that they'd give it a try. As the two brothers are rumored next to be on speaking terms, this seems rather unlikely.

"We gave it to Dick Everly," says Dave, "and he said he liked it and we've not seen him since. It's no my solo album actually." Waste not, want not.

Billy has meanwhile been growing in confidence and contributes a song called "Teacher, Teacher," to the band's album, a tune he wrote with Ken Pickett, a leading light of Sixties psychedelic popsters The Creation, whose "Painter Man" was recently given a new airing by Ramsey M. Hopefully, "Teacher, Teacher" will be Rockpile's next 45 and Billy may do more solo work in the future.

In order to unwind after all this frantic creative activity, Billy and Dave share a love of The Sporting

and arts, with horse racing, boxing and fights coming high on the list of priorities.

"When there's a good fight on we like to go," says Dave, and then pauses. "Well, we went since... (more thought), well, we talk about it a lot."

Billy produces a new set of cards for inspection. "You see these? I went into this shop, and the guy said they were normally £15 a set, but as the knew me he let me have them for £10 which seemed okay. I went outside and looked in the window and there they were. For £5!"





THE LATEST release on the Mute label (home of the Silicon Teens and DAF) is a bizarre 7 inch single, pairing two obscure releases from two of America's more extreme rock bands.

Smega (from Portland, Oregon) offer two tracks: "Can't Look Straight" — an interesting combination of TV voices with free jazz sax — and "Flash Cards" where a voice saying "maybe we just didn't know what to do in the past" is followed by a brilliant chunk of raw, chaotic rock 'n' roll, not unlike the legendary Velvet Underground.

Very little is known about Smega except, according to the press release, the group consists of eleven and ten people — depending on who's out surfing, ho ho.

The **Non** (from San Diego, California) side is even odder. It features five tracks, of which the first three are very short and are in locked

grooves so each track will play continuously. Not only that, but there are TWO holes in the centre and these three tracks can be played at any speed on either hole! (That is, if trying to put the stylus on the record while playing off-centre doesn't make you seasick first!)

The fourth and fifth tracks are more conventional — this means they're supposed to be played at 33rpm only — but again using either hole. Now these extra holes all had to be hand drilled. So, Daniel Miller (Mute label supremo), what's the idea?

"The concept appeals to me, and I enjoy listening to it and playing it. The idea of being able to play around with the sound of a record rather than just listening to it, to use it as a kind of instrument . . .

"Apart from that, the idea of the locked groove has always appealed to me — I mean, loops and repetitive music. Listening to it for long periods of time can be very stimulating. The first fifteen seconds is just a joke, then it becomes boring, then after about three or four minutes it starts to become stimulating."

Intigued? The record is distributed by Rough Trade and Spartan, or you can contact Mute Records at 16 Decoy Avenue, London NW17, enclosing a SAE.

Non, who are basically just one guy called Boyd Rice, will also be supporting DAF on tour this month. Dates are: London Moonlight Club (October 8), Preston Warehouse (9), Liverpool Bradys (10), Birmingham Cedar Club (11), Leeds Warehouse (14) and Manchester Rafter's (16).

STILL WITH Mute Records, the sadly neglected **Fad Gadget** looks like he could give The Human League a run for their money in the smart electronic pop stakes. His third excellent single in a row provides two tracks for his forthcoming album and features more of his clever, black humour lyrics and nifty tunes. "Fireside Favourites" pointedly combines the home fire, the atom bomb and an instantly jolly cakewalk, while "Insecticide" views life from an insect's point of view with some clever effects. Highly recommended.

"IN THE CITY" fanzine celebrates its third birthday this month and to celebrate they too will be carrying a free flexi-disc. Two tracks (one of them live) from The Poison Girls will be featured. The cost is 50p (including post) from *c/o Compendium Bookshop, 234 Camden High Street, London NW1*. "In The City" has also asked us to say that the backlog in sending out the Ultravox booklets should now be cleared, and they apologise for any delays due to overwhelming demand.

KILLING JOKE'S new release is a limited edition 12 inch EP on their own Malicious Damage label, and features three tracks, "Requiem", "Change" and a second version of "Requiem". (The latter two tracks will not be on the band's LP, due out on October 5.) "Change", in true Killing Joke fashion, is raw and angry, built round a thudding, almost funk bass line. "Requiem", however, is the gem — a real slow burning fuse of a song with insistent rhythms, an additively melodic hook line and fine smouldering guitar and synthesizer playing. An excellent record, and easily the equal of anything, say, The Skids have done lately — invest in one now!

"The album" will also be doing a series of gigs to promote the EP and album. Dates are as follows: London Lyceum (October 5), Birmingham Digbeth Civic Hall (15), Manchester Polytechnic (16), Derby Ajanta (18), Leeds Fan Club (19) Exeter St. Georges (21) and London Hammersmith Clarendon Hall (23 and 24).

(Contact for Malicious Damage: SAE to 11 Portland Road, London W11).



Malcolm Ross (guitar)

Paul Haig (vocals, guitar)

David Waddell (bass)

Ronnie Torrance (drums)

PICTURED ABOVE are Joseph K, a band currently the subject of much interest due to their very fine "Radio Drill Time" single on Postcard Records.

An Edinburgh band, the four members have known each other since their school days. Hesitant talkers, they find it difficult to discuss their music, which is written mostly by Paul with some music co-written by Malcolm. Lyrically enigmatic and introvert, it's a song based and descended from American new wave like Television and Talking Heads rather than British punk. Comparisons with Joy Division have also been aired, though rather inaccurately.

The band take their name from a character in a Kafka novel called "The Trial" where an unsuspecting man is suddenly hauled before the authorities on a charge that is never specified.

"It really fits what we do," offers Malcolm. "I think you can see similarities."

Joseph K's music, it seems, is instinctive "whatever comes out," trying to communicate their feelings, to move people emotionally. "Radio Drill Time" itself, according to Paul, is about the message conveyed through songs and the feelings aroused, "which can be used, either harmfully or to good effect."

(Contact: c/o Postcard Records, 185 West Princess Street, Glasgow.)

PHOTOS: HARRY PARADOLLOUS

independent singles top 30

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	2	PARANOID Black Sabbath	NEWS
2	NEW	TOTALLY WINGED Fall	Rough Trade
3	1	HOLIDAY IN CAMBODIA David Kennedy	Cherry Red
4	1	CAR T GREAT KASMA/WARSUBVERT Zonair	Crazy
5	8	BLOODY REVOLUTIONS/PERSONS UNKNOWN Crass/Poison Girls	Crass
6	9	REALLY ASYLUM Crass	Crass
7	7	TRANSMISSION Joy Division	Factory
8	4	LOVE WILL TEAR US APART Joy Division	Factory
9	5	CALIFORNIA DEER AXLES Joy Division	Fat Product
10	20	CRASH AGAIN & The Jets	Dele
11	11	FIGHT BACK (EP) Discharge	Clay
12	29	ORUG TRAIN Cramps	Hitag
13	15	FOR MY COUNTRY (4) Decay	Fresh
14	22	REALITIES OF WAR Discharge	Clay
15	16	ARMY LIFE Exploited	Exploited
16	NEW	YOU CAN BE YOUR OWN (ON THE RUN) Henry Banks	Crash
17	16	CONTROVERSIAL Adam & The Ants	Dele
18	17	HOW TO WRITE ELASTIC MAN/CITY HORGOBLINS Fall	Rough Trade
19	21	FLY REMEMBER YOU Wasted Youth	Bridge House
20	NEW	TRILASION (IT'S JUST A STORY) The Teardrop Explodes	Zoo
21	24	GHEETO The Wait	Fresh
22	5	THERE GOES CONCERNED AGAIN and the Native Hipsters	News
23	NEW	MEANINGLESS SOUNDS Hartnaggs	NEWS/Original
24	16	TERROR CLUB KILL COLONEL Bushera	AAO
25	NEW	JEALOUSY Winded Youth	Bridge House
26	19	BLUE BOY Orange Juice	Postcard
27	16	FINAL DAYS Young Marble Giants	Rough Trade
28	NEW	FIRE SIDE FAVOURITE/INSECTICIDE Fad Gadget	Mute
29	20	MO TO BREATH Mouthwash	Big Beat
30	23	WHERE'S CAPTAIN KOKK? Spaz Squaw	Rough Trade

independent albums top 10

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	1	SLINGING OFF (EP) David Kennedy	Cherry Red
2	2	FRESH FRUIT FOR ROTTING VEGETABLES David Kennedy	Cherry Red
3	5	CLOSER Joy Division	Factory
4	6	UNKNOWN PLEASURE Joy Division	Factory
5	9	STATIONS OF THE CRASS Crass	Crass
6	3	THE ART OF WALKING Para One	Rough Trade
7	8	COLOURS YOUTH Young Marble Giants	Rough Trade
8	4	JANE FROM OCCUPIED EUROPE Sweet Mags	Rough Trade
9	NEW	GIRK WEARS WHITE SOX Adam & The Ants	Do It
10	NEW	INFLAMMABLE MATERIAL Soft Live Filigates	Rough Trade

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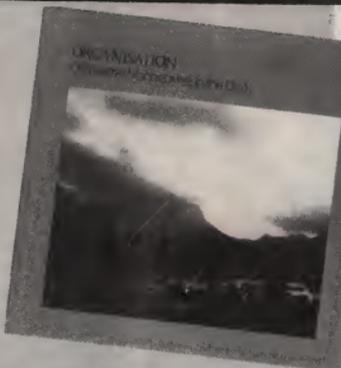
SO YOU wanna be a rock and roll star, eh? Well, first of all, you need equipment. Not guitars or drums or Lithuanian Nose Flutes, but a synthesiser, a real Jumbo noisemaker, just like they have on the telly. You've come to the right place.

In the interests of artistic advancement (and also because we love a bit of fun), we decided that the only fitting first prize for our Orchestral Manoeuvres Competition would be a brand spanking new synthesiser. The gentlemen of OMD agreed and recommended the Korg Micro Preset as the best, most compact and versatile machine for a beginner to start on.

The people at Korg, whose name is synonymous with quality and ingenuity, very kindly donated this fine instrument (known to its friends as M-500SP) as first prize. With a Korg Micro Preset synthesiser you have hundreds of exotic, exciting sounds at your fingertips while the built-in speaker and amplifier mean that all you have to do is plug in and start creating the hits of tomorrow.

Here's the details. Just answer the five questions listed on the coupon and, after thinking hard, complete the sixth using no more than thirty words (marks will be given for originality and humour). Then post the form off to Smesh Hits Korg Synthesizer Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF to arrive before October 16th.

The sender of the entry which the judges consider best will win the synthesiser. The fifty runners up will each receive a copy of the new Orchestral Manoeuvres album, "Organisation". And we cannot possibly say any fairer than that, now can we? The lucky winner will, if possible, be presented with his or her prize by the OMD chaps at one of the venues on their November national tour. As if that wasn't enough it is not impossible that a few words may be exchanged with one of the staff of this very magazine! Now cease that drooling and get those brains buzzing and pens scribbling . . .



A) Andy McCluskey spent some time with another Liverpool group whose name has a Doctor Who connection. Name the band.

B) OMD's first single, "Electricity", first appeared on which Manchester independent label?

C) OMD's four track tape recorder has a name. What is it?

D) OMD have created their own private studio in Liverpool. What do they call it?

BREAKS
THE
ICE AT
PARTIES!

E) One 1980 hit single contained the lines "His mother bought him a synthesiser/Got The Human League in to advise her". Name the song and the band who wrote it.

F) Complete the following sentence using no more than thirty words. "This Korg Synthesizer should be winging its way to me because . . ."

What people have said about synthesisers.

"Changed my life for good . . ." G. Numan, Steines.

"Mine travels everywhere with me . . ." J. Fox, Manchester.

"I write all my major works of art on one . . ." Red Starr, London.



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- B _____
- C WINSTON
- D _____
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- Sat 13 Hare Hare Hall - Hall Moon
- Sat 21 London South Bank Poly
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the
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NEW SINGLE



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One of the problems that I face every two weeks is coming up with a suitable intro that will keep you riveted to your seats with my wonderful words of wisdom. Unfortunately this week sees me short of inspiration so it will read great sadness that I must announce that there will be no intro to the disco column this week.

Having said all that, on to this week's releases, quite a collection to say the least. Starting off with the new single by Jermaine Jackson, "You're Supposed To Keep Your Love For Me" (Motown), which is taken from his recent album "Let's Get Serious". It's a romantic smoochie little number which was written and produced by Stevie Wonder, who also performed it on his recent Warm & Tender. This could well repeat the success of "Let's Get Serious".

From a known name we move on to a couple of unknowns. "Love Sensation" by Loleatta Holloway (Salsoul) is a run of the mill disco sound, with Loleatta singing about what level she is at and getting down to the nitty gritty etc. etc. (yawn).

This week's rillarskating rapping sound is provided by King Tim II who weighs in with "Charlie Says" (Roller Boogie Baby) (Spring). Beverly says "don't bother!" From one rap to another, Curtis Elv returns with "The Breaks" (Mercury) which is basically Curtis rapping over a noisy party background, a must for Calstar.

The Gap Band return with

"Party Lights" (Mercury) which isn't up to much although it's worth buying for the great "B" side "Baby Babe Boogie". Reliable sources inform me that "in" people are already on their backs cycling to this one (no joke).

Another name new to me is Cecil Parker with "Really Really Love You" (EMI). He's produced a nice mellow sounding ballad which could well find some chart success. If it receives any airplay, one which certainly shouldn't have any trouble finding its way onto the nation's airwaves is "Out The Box" by The Whispers (Solar). It's taken from their recent album "The Whispers" and is sure to be if you'll pardon the expression, a smash hit.

The last time I reviewed a Teena Marie (don't mention Kelly) single I predicted that it would vanish without trace, and it went on to become a top ten hit, so this time I'll play safe and say her new release "I Need Your Lovin'" (Motown) could go either way!

On the fashion front, it seems that you just can't get into a club these days unless you've got loafers on, but everyone knows that "real trendies" are into kung-fu slippers now. The girls are ever lag behind with many still squeezing their ample figures into hideous lycra trousers. Bev's tips is get into plus furs and Edwardian shirts quick! In these times of growing redundancies, massive inflation and threat of nuclear war, there's a lot to be said for dancing and posing!

Beverly

disco top 40

TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	2 MASTERBLASTER STEVE WONDER	MOTOWN	132
2	1 ONE DAY TIL I RY AWAY RANDY CRAWFORD	WARNER BROS	124
3	10 D.I.S.C.O. OTTAWAN	CARRERE	120
4	NEW CASANOVA COFFEE	DE-LITE	
5	5 SEARCHIN' CHANGE	WEA	126
6	7 YOU'RE LYING LUN	CHRYSALIS	122
7	18 AMIGO BLACK SLATE	ENSDIGN	REG
8	17 BE THAWNY! WILLIAM DEVAUGHN	EMI	108
9	4 FEELS LIKE I'M IN LOVE KELLY MARIE	CALIBRE PLUS	121
10	NEW MY OLD PHARO DIANA ROSS	MOTOWN	119
11	6 I LOVE YOU ONE SHALAMAR	SOLAR	114
12	3 BIG TIME RICK JAMES	MOTOWN	117
13	11 ANOTHER ONE BITES THE DUST QUEEN	EMI	110
14	NEW THREE LITTLE BIRDS BOB MARLEY	ISLAND	REG
15	NEW PARTY LIGHTS GAP BAND	MERCURY	120
16	NEW IF YOU'RE LOOKING FOR A WAY OUT ODYSSEY	RCA	150
17	30 SUMMER GROOVE MIRAGE	FLAMINGO	118
18	NEW I HEARD IT McFADDEN & WHITEHEAD	TSOP	119
19	21 I LIKE WHAT YOU'RE DOING YOUNG & CO	BRUNSWICK (IMP)	119
20	26 CAN'T FAKE THE FEELING GERALDINE HUNT	PRISM (IMP)	115
21	12 (DOOPS) UPSIDE YOUR HEAD GAP BAND	MERCURY	106
22	9 UNLESS THE FUNK LOCKSMITH	ARISTA	114
23	6 GIVE ME THE NIGHT GEORGE BENSON	WARNER BROS	110
24	13 BACK STROKIN' FATBACK	SPRING	118
25	19 DON'T MAKE ME WAIT ROBERTA FLACK	ATLANTIC	117
26	35 I NEED YOUR LOVING TEENA MARIE	MOTOWN	116
27	15 DANCING ON A WIRE SURFACE NOISE	GROOVE	129
28	25 WEAKNESS FOR YOUR SWEETNESS JIMMY SENTAH	ROKEL	114
29	34 LOVE DON'T MAKE IT ASHFORD & SIMPSON	WARNER BROS	110
30	NEW LET ME TALK EARTH, WIND & FIRE	CBS	117
31	NEW I'M YOUR RADIO CHOCOLATE MILK	RCA	152
32	14 FUNKIN' FOR JAMAICA TOM BROWNE	ARISTA	112
33	32 ALL ABOUT THE PAPERS DELLA	20th CENTURY	122
34	23 TASTE OF BITTER LOVE GLADYS KNIGHT	CBS	109
35	24 TAKE IT TO THE LIMIT NORMAN CONNORS	ARISTA	126
36	NEW THE BREAKS KURTIS BLOW	BLOW	115
37	NEW THE WANDERER ODINNA SUMMER	WARNER/GEFFEN	139
38	NEW EVERYBODY GET OFF DAYBREAK	PRELUDE (IMP)	115
39	26 POP YOUR FINGERS ROSE ROYCE	WHITEHOLE	120
40	NEW GIVE ME THE SUNSHINE LEO'S SUNSHIPP	GRAPEVINE	

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

D.I.S.C.O.

By Ottawan on Carrete Records

Chorus

D.I.S.C.O., D.I.S.C.O.
D.I.S.C.O., D.I.S.C.O.
She is disco, D.I.S.C.O.
She is disco, D.I.S.C.O.
She is disco, D.I.S.C.O.
She is disco, D.I.S.C.O.

She is D. Delirious
She is I. Incredible
She is S. Superficial
She is C. Complicated
She is O. Oh, oh, oh

She is D. Desirable
She is I. Irresistible
She is S. Supersexy
She is C. Such a cutesy
She is O. Oh, oh, oh

Repeat chorus

She is D. Disastrous
She is I. Impossible
She is S. Superspecial
She is C. Crazy, crazy
She is O. Oh, oh, oh

She is D. Delightful
She is I. Incredible
She is S. Sensational
She is C. Sweet as candy
She is O. Oh, oh, oh

Repeat verses 1 and 2

D.I.S.C.O.

Repeat to fade

Words and music by D. Vangarde/
J. Kluger

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SMASH HITS
Paul Weller

ALL PAUL WELLS



Three Little Birds

By Bob Marley & The Wailers on Island Records



Chorus

(Singing) don't worry about a thing
'Cause every little thing's gonna be alright
Singing don't worry about a thing
'Cause every little thing's gonna be alright

Rise up this morning
Smile with the rising sun
Three little birds sit by my doorstep
Singing sweet songs of melodies pure and true
Saying this is my message to you

Repeat chorus

Rise up this morning
Smile with the rising sun
Three little birds sit by my doorstep
Singing sweet songs of melodies pure and true
Saying this is my message to you

Repeat chorus and ad lib to fade

Words and music by Bob Marley
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Amigo, amigo, amigo, ooh
Amigo, amigo, amigo, ooh
Amigo, 'migo, 'migo, 'migo, ooh
Amigo, 'migo, 'migo, 'migo, ooh

Jah na go, na go mislead you, no
Shoop, shoop, wah oh wah
Him na go, him na go mistreat you, no
Shoop, shoop, wah oh wah
Leave it to Jah and he will guide you on
Shoop, shoop, wah oh wah
Just have faith, he'll show you the way to go

Amigo, amigo, amigo, ooh
Amigo, amigo, amigo, ooh

Jah na go, na go mislead you, no
Shoop, shoop, wah oh wah
Him na go, him na go desert you, no
Shoop, shoop, wah oh wah
Just have faith and Jah will guide you on
Shoop, shoop, wah oh wah
Leave it to Jah, he'll be your chaperone

Jah na go, Jah na go, Jah na go
Jah na go, Jah na go, Jah na go
Amigo, 'migo, 'migo, 'migo, ooh
Amigo, 'migo, 'migo, 'migo, ooh

Amigo, amigo, amigo, ooh
Amigo, amigo, amigo, ooh
Amigo, 'migo, 'migo, 'migo, ooh
Amigo, 'migo, 'migo, 'migo, ooh

Jah na go, na go mislead you, no
Shoop, shoop, wah oh wah
Him na go, na go desert you, no
Shoop, shoop, wah oh wah
Leave it to Jah and he will guide you on
Shoop, shoop, wah oh wah
Just have faith and he'll be your chaperone

Amigo, amigo, amigo, ooh
Amigo, amigo, amigo, ooh

Jah na go, na go mislead you, no

Words and music by Black Slate
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Amigo

By Black Slate on Ensign Records



CROSSWORD

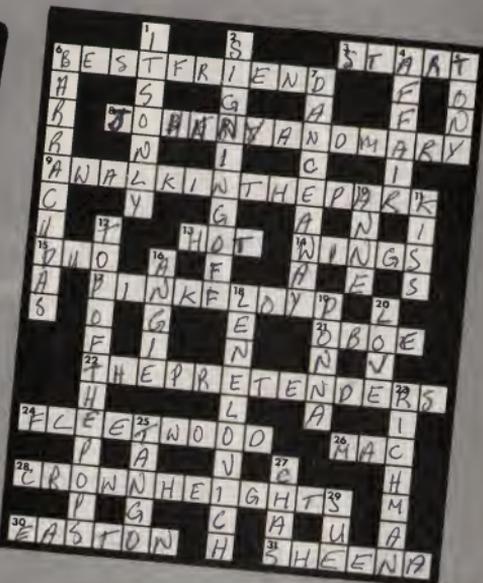
ACROSS:

- 1 Let's begin with The Jam!
- 2 You can't Beat (Groan — Ed) a good pal! (4,6)
- 3 Acquaintances of Robert Palmer (6,3,4)
- 4 Hit for the Nick Straker Band (1,4,2,3,4)
- 5 Gossip or Chocolate?
- 6 Rebuild a swing to suit Paul!
- 7 Sort of twosome
- 8 A dinky flop gets hits when rearranged! (4,5)
- 9 Instrument
- 10 Are they only playing at being a-group? (3,10)
- 11 & 25 He daft ole cow (anagram 9,3)
- 12 See 24
- 13 & 4 down. American disco band — their first is worn by a monarch, their second is elevated, their third might be Ian's secret! (5,7,6)
- 14 See 31
- 15 & 30 She's a Modern Girl

DOWN:

- 1 & 20 Current Elvis 45
- 2 UB40 are apparently leaving! (7,3)
- 3 See 26
- 4 Mr Visconti, famous producer
- 5 Surf-happy popsters — the name sounds fishy!
- 6 Boxy smash (5,4)
- 7 Princess of Radio 1?
- 8 American rock group who wear gaudy costumes and make-up and hurt Red Starr's ears
- 9 A weekly chart showcase (3,2,3,4)
- 10 Former Mrs Bowie
- 11 "Lucky Number" was her debut hit (4,6)
- 12 Disco superstar hiding in London naturally!
- 13 See 1
- 14 Jonathan who hit with "Egyptian Reggae"
- 15 Come Dancing sort of dance; takes two to do it
- 16 One half of the "Gertcha" pair
- 17 She reckons you gotta be a hustler if you wanna get on

ANSWERS ON PAGE 30



WOTABOWTTHISLOTTHEN ?!
lotsa new stuff & bargains

metal mickay lives

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ADAM & THE ANTS

DOG EAT DOG
b/w Physical (you're ea)

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On tour in November

single: Dog Eat Dog
CBS 9039

WEEKLY

singles

albums

By David Hepworth

SUZI QUATRO: Rock Hard (Dreamland). Here's something not altogether decent about a Quatro record showing up on a label other than RAK, like finding Angela Ripston working for commercial TV. The product however is reassuringly traditional; the usual light touch, bright-eyed, bubbly smile and somewhat less than mauling. The title gives a fair indication of the level of originality involved.

into the old trap of mistaking an asset for attack. The Roosters peck around in shrill fashion, originally in vain to locate the R&B pulse.

QUARTZ: Stoking Up The Fires Of Hell (MCA). Now, this is really something, one of the most test spoofs of the heavy metal obsession with devil worship I've yet heard. Must be the work of Eric Idle or someone of that ilk. The lyrics make the average shopping list read like poetry, the guy singing is apparently being mauled by a gang of ferrets and the riffs are so old they must have been shunted into the studio in wheelchairs. You'd scarcely credit it, but someone has just tried to kid me that this record is a serious endeavour and this "Quartz" lot actually exist. Ha.

DEE ANNE: Number Number (WEA). Disgracefully dull remake of the ultimate telephone songs originally illuminated by the glorious vocalising of Judy Clay and William Bell. I shall now pose the next half hour in search of the most abused original copy and restore my spirits by giving it a few good thrashing. Talk among yourselves.

THE DAMNED: The History Of The World Part 1 (CBS/ivory). Having been outlandish by the new rock and pop scene, the band in the slapstick punk stakes. The Damned seem to be making overtures to the mainstream, crooning timidly on the door of daytime radio and asking to be let in. With keyboards to the fore, the sound of the usual guitar, this is not unlike the kind of half baked effort you'd expect from Supertramp, if they were trying to grab a bit of new wave credibility.

JERMAINE JACKSON: You're Supposed To Keep Your Love For Me (Motown). When you think The Jacksons flew the Motown coop, Jermaine stayed behind and married the boss's daughter; his loyalty has since been rewarded with the full Stevie Wonder treatment. The virtuoso comes across as a bit of a snigger; his loyalty has since been rewarded with the full Stevie Wonder treatment. The virtuoso comes across as a bit of a snigger;

THE LITTLE ROOSTERS: I Need A Witness (AMI). I had hoped that Uncle Joe Strummer would have taken these amiable young prosps aside and pointed out the impropriety of tension and pop restraint. No such luck. Falling

and then and generally make himself useful around the studio. It's a pity that a so awfully like Stevie Wonder emerges.

KEITH EMERSON: Taxi Ride (Romeo (Atlantic)). A useful reminder of the fact that piano lessons need not always be a good thing.

MATCHBOX: When You Ask About Love (Magnum). There's something a little embarrassing about a bunch of grizzled old tedds like Matchbox crooning about the joys of hand-holding and generally coming on all soppy; like catching your Mum and Dad snogging. Still, in this country, nobody ever went broke by making records that were too wet for the radio.

DONNA SUMMER: The Wanderer (Geffen). While this is by no means the best record Donna Summer has made, it stands out like a beacon purely because it's got a little bottle and buckets of style. The vocal performance is the last word in silk purse manufacture while Moroder and Belotte prove that they can make a synth do just about everything except sit up and beg, rounding off the chorus in a way that sounds like The Entire Universe stopping at a traffic light.

ARTH, WIND AND FIRE: Let Me Talk (CBS). It's funny how, in a bad single, it's usually the bits that switches effectively between Brian Ferry sub-operative and East End jiveboy. Maybe they could have afforded to give us the old booster shot but it's a cool enough item.

GILLAN: Trouble (Virgin). When Elvis Presley first sang this back in The Fifties he made it an ideal of elegance, sex and humour. Ian Gillan transforms it in to a weary rant. You can almost hear the midrange bludge joining in on the chorus.

THE VAPORS: Waiting For The Weekend (U&A). Of all the bands working on or near The Jam's turf, The Vapors are surely the best if only because they have a really cohesive sound and they aren't like other bands who don't exactly overwound with individuality, they make records that are to the back of the mind. This is one.

simple pleasure, spraying their champagne jazz all over the place and grabbing you at the heart of first. This, I have decided, is because there isn't a manjack in that band who isn't hopelessly in love with the sound his instrument makes. More power to them.

JIMI HENDRIX EXPERIENCE: All Along The Watchtower (Polygram). Hendrix was similarly in love with sound and there were times when it seemed that all he had to do was dream a note and it would come beaming through. This is one of his finest singles, a brilliant Bob Dylan song which he uses as a launching pad for some of the most incendiary guitar playing ever put on record. It almost makes you forget the ugly noises that have been made by artists who tried to follow in his footsteps.

DOLLY MIXTURES: Baby It's You (Chrysalis). If this remake of The Shirelles classic piece of torrid romance attempted to bring out anything new in the song or even came up to the standard of the original, I'd see the point. It doesn't so I don't.

MODERN ROMANCE: Modern Romance (WEA). Maybe sacresm isn't a word, but it is a cause. Modern Romance take a few potshots at Glamrock old and new, the precision of the guitar that switches effectively between Brian Ferry sub-operative and East End jiveboy. Maybe they could have afforded to give us the old booster shot but it's a cool enough item.

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THE POLICE: Zenyatta Mondatta (A&M). Anyone expecting another lush string attack of "Regatta" is likely to find this puzzlingly downbeat. A little faltering, however, reveals an intriguing album of rather reserved musicianship, and considerably less obvious songwriting. All that touring seems to have had its effect on Sting in particular, both his sings and vocals have become tougher, in a way concerned, but no less melodic. "Don't Stand So Close" in fact, doesn't quite fit in, and even with two instrumentals, there are no jokes, no throwaways. (8 out of 10).

THE MOTORS: Metropolis (Virgin). The sort of piece of work for which the word "overambitious" might have been coined.

PETE TOWNSHEND: Keep On Working (Atco). Yet another track from the man's magical "Empty Glass" album. Why they have to keep peeling singles off it all the time I don't know, none of them are really glam enough. Far better to save up for the album, a really enjoyable effort.

THE DANCE BAND: The Strangings (Double D); Q-TIPS: A Man Can't Lose (Chrysalis). Two pleasant, if less than earth shaking, singles from horn-toting bands who are currently the cause of much good timing on the London club circuit. Both of them tread well worn paths, fashioning original compositions out of used soul riffs and lyrical efforts. The Dance Band have a slightly edge over Q-Tips as they exhibit a certain lightness of touch and their song doesn't sound quite as much like The Jivey Brothers as the latter's sounds like Joe Tex.

THE PIRANHAS: The Piranhas (Sire). The Piranhas are a bunch of nine stone wanksters from Brighton, with a Cockney singer. They make "funny" music about the love the women's perspective. Unfortunately, the jokes aren't very funny and the songs aren't very interesting. Musically they're pop and blubbeat orientated but their presentation is much less slapdash. If this album is anything to go by, we may never hear of our fishy friends again (shame). (8 out of 10).

MARTHA & THE MUFFINS: Trance And Dance (Dindisc). A few suggestions, Muffins. First, a bit of rhythm section, one with more imagination than the present on/off switch. Two, a new vocalist who sounds at least a little like Bob Dylan. If you're vaguely interested in the job. Three, a decent lyricist who can write something intelligent or even meaningful. Finally,

someone to convert those snatches of tune into proper songs. This should be easy as my more bland, half-baked efforts still fits this, OK? (4 out of 10).

COMSAT ANGELS: Waiting For A Miracle (Polyton). The latest Sheffield Great Brits effort, struggle, free from the "industrial" tag and forge forward with a consistency of balanced sound — still austere but with a soul at its centre and none of those clunky discords that tend to make your teeth fall out. Your lyrics are either deliberately confusing or just plain incoherent but have a passion which — coupled with some really exquisite music — far outweighs any traces of depression. Pursuit (7 out of 10).

THE INMATES: Shot In The Dark (Radar). A bunch of true grits and a pace of positive if the timelessness of high grade R&B. They pick the middle lane between the puts and grabs of rock 'n' roll '70s Stones and punk rockers like Dr. Feelgood and reach it up in the salacious love sound a studio can afford. Impress your friends! (1) the suffers sound is authentic, one those old stereotypes, they'll probably think you've got the originals. (7 out of 10).

MADNESS: Absolutely (Stiff). Any band hiding the ska wave has only three options: spread out, squelch, or snuff it. Madness go for the second and knock out fourteen tracks (great value) nearly all in the same vein of peppy, ska-sprung dance beat with all the instrumentation functional, never ornamental. The album has its high points but ultimately comes over as less demanding and adventurous than the best of the imitators. (8 out of 10).

THE SPECIALS: More Specials (Two Tone). I reckon The Specials have acted wisely in leaving the ska revival up to Bob Marley and broadening the scope of their music. The reggae spiffs over into haunting MOR, while Latin flavoured dance rhythms and film score arrangements are cleverly distorted to create a definite air of novelty. While the sound shimmies around in a trance, the lyrics read of disenchantment and fate. An original and highly intelligent album that suggests The Specials can keep it up if you can. (8 out of 10).

SIMPLE MINDS: Empires and Dance (Arista). In which one of Britain's most gifted and imaginative young bands exchanges drama for dance and promote synthesizer over guitar without losing any of their melodic instinct or emotional impact. The result hits the dance rhythms of disco, the sweep of new wave, handling melodic with floating lyrical glimpses of a troubled modern Europe (but minus the usual "modernist" prising) — and a touch of genius at its very human heart. Brilliant — say it. (8 out of 10).

DAVID BOWIE: Scary Monsters (CA). Not just his most rounded effort since "Station To Station", but possibly his most consistently effective long playing of all since it doesn't get hung up on one musical style and encompasses most aspects of his talent. His melodic gifts are as

Mark Ellen

David Rowland

Mark Ellen

much in evidence as his lyrical talents and the result is a furco, imaginative piece of work that seems to speak to a generation in which few people are as young as you. Complex, disturbing and streets ahead of the imitators. (8 out of 10).

David Harphur

FACT IS...

WELCOME, FACT fans, to FACT IS, a brand new regular feature in which the collective brain power of the Smash Hits team (approx 1 vol!) will be straining to answer your questions about matters musical. If you want to know how many albums The Clash have released or whether it's true that Kate Bush is a mother of five, send your query on a postcard to FACT IS, Smash Hits, 52-55 Carnaby Street, London W1, and we'll do our best to provide the answers.

We kick off this historic first column with a letter from Karen and Jane Morrison of York, two Undertones fans, who wish to know which Tone sings lead on 'She Can Only Say No', one of the tunes on the flip side of 'Gut Over You'. They reckon it's either Mickey Bradley or Damien O'Neill. They're both wrong. It's John O'Neill doing the crooning.

Sasha Bateman from North Harrow has fallen victim to the charms of The Little Boobsters and wants to get in touch with the band to find out more about them. The Boobsters have been lying low of late, working on their debut album with Joe Strummer doing the producing, and expect

to name a release date soon. Meanwhile, they have a single out right now called 'I Need A Witness' and a stamped addressed envelope to A.M.I Records, 15 Old Church St, London S.W.3 should help in the search for further information.

Which Danny Merchant wrote in enquiring about the production activities of Steve Jones we



Steve Jones

PIC: GARY FEWSTER

immediately put a call through to Virgin Records and spoke, oddly enough, to Mr Jones himself. He did admit to mastering 'The Lightning Raiders' 'Psychedelic Musik' single, which is still available on Arista (catalogue number ARIST 347) but couldn't remember whether he'd done any other production work in the past.

For his benefit, we'd like to point out that there was a Joan Jett 45 called 'You Don't Own Me' issued a while back on Phonogram on the continent though it's doubtful whether that one would be easily found here. Meanwhile fans of the Steve Jones blowtorch approach to rock engineering can look for the first Generation X single in ages, a tune called 'Dancing', on which the ex-Pistol does the honours. Pretty hot it is too, or so he reckons.

Joyce Wan, of London SE5, is 'near to death', poor thing, because she's been searching in vain for an album by Glasgow band Modern Man called 'Cosmetics'. It's not surprising that she's getting puzzled looks at record shops as the album, which is actually called 'Concrete Scheme', isn't released until

November. It will appear on the MAM label and will include a track called 'Cosmetics'. Meanwhile there is a single on the market called 'All The Little Idiots'. Q.K.?

Stephen Andrews is having similar trouble getting his mailers on Joy Division single called 'Komakino'. This was a flexi 45 which Factory Records distributed free of charge earlier this year and stocks, not surprisingly, didn't last long. At the moment it's a much prized item and will remain so until Factory can finance a second pressing.

Finally, J. Hart (Miss) beams in from Northallerton eager to discover the whereabouts of Streetband of 'Toast' fame. She hasn't been able to locate them since they released an album called 'Lansdown' on Logo Records. This could have something to do with the fact that as a band they are no more. We can, however, reveal that two of the said combo, vocalist Paul Young and bassist Mick Peart, are currently members of Q-Tips, whose first imaginatively titled album, 'Q-Tips', has just escaped on the Chrysalis label.

CROSSWORD ANSWERS AND WINNERS

NOSTALGIA, as they say, ain't what it used to be. All aboard the Tardis, then, for a trip back to the days of the Smash Hits Prize Crossword (those dark days before we came up with our new ideas and even more splendid goodies.) First, here are the answers to the Crossword on page 27 and then (a collector's item, this) the winners and answers to Crossword No. 46.

ANSWERS TO CROSSWORD ON PAGE 27

CROSS: 3 'Start'; 6 'Best Friend'; 8 'Johnny And Mary'; 9 'A Walk In The Park'; 13 Hot; 14 Wings (anagram of swing); 15 du; 17 Pink Floyd (anagram of drinker); 21 Oboe; 22 The Pretenders; 24 & 26 Fleetwood Mac; 28 Crown Heights (Affair); 31 & 30 Sheena Easton.
DOWN: 1 'It's Only Love'; 2 'Signing Off'; 4 (Crown Heights) Affair; 5 Tony (Visconti); 6 Barracudas; 7 'Dance Away'; 10 Anne (Nightingale); 11 Kiss; 12 Top Of The Pops; 16 Angie; 18 Len Lovic; 19 Donna (from London naturally); 20 'It's Only Love'; 23 (Jonathan) Richman; 25 Tango; 27 Chas (And Dave); 29 Sue (Wilkinson).

CROSSWORD No. 46 WINNERS

VIDEO GAME WINNER: Liz Wood, Small Heath, Birmingham.
ALBUM WINNER: Eleanor Kiernan, Frodsham, Warrington, Cheshire; Sally Pye, Eaglescliffe, Cleveland; Michael Raine, Wisbech, Cambs; Deborah Megginson, Barnsley, S. Yorks.; Liz Banjo, Heaton, Newcastle-on-Tyne; David Hollis, Radlett, Herts.; Verron Clark, Pershore, Worcs.; Ignatius Linane, Finsbury Park, London; Graham Baker, Bletchley, Milton Keynes; Geraint Evans, Northern Counties School for the Deaf, Newcastle upon Tyne; Andrew Oliver, Mile End, Colchester; Mark Atkins, Clitham, Lancs.; Andrea Wilkes, Bilston, W. Midlands; Colchester, Mark Atkins, Clitham, Lancs.; E. Sussex; Sharon Brown, Fareham, Hampshire; Paul Greenwood, Stennington, Sheffield; Julie Gowers, Fairstead, Nr. Chelmsford; Chris Reed, Radcliffe-on-Trent, Notts; Robert Griffin, Accrington, Lancs.; David Hanson, Barnsley, S. Yorks.; B. Shapland, Appledore, N. Devon; Tony Halpern, Mableborough, S. Yorks.; Neil Hubbard, Evington, Leicester; Lynne Coulson, Newbury, Berks.

ANSWERS TO CROSSWORD No. 46

CROSS: 1 Bowwowwow; 5 (Brass in) Pocket; 7 Brian May; 9 Private Life; 10 (Hurry up) Harry; 13 Message In A (Bottle); 15 (Jimmy) Page; 17 Night (Fever); 19 Hurry up (Harry); 20 Jerry (Hall); 22 Cheap Trick; 23 Abba; 25 Joe (Jackson); 26 Sparks; 28 OGWT; 29 Devo; 30 Robin (Gibb); 31 (Jerry) Hall; 32 (Night) Fever.
DOWN: 1 Babooshke; 2 Whippers; 3 What a Waste; 4 Atomic; 6 (Cliff) Richard; 8 Jermaine Jackson; 11 YMCA; 12 Ian (Gillan); 14 John Cooper (Cliff) Richard; 15 (Graham) Parker; 16 (Glad to be) Gay; 19 Ultravox; 20 (Joe) Jackson; 21 (John Cooper) Clarke; 24 (Message In A) Bottle; 27 Jone (Lowe).

PENPALS

IN RESPONSE to your many thousands of requests the next issue will feature the first of a regular series of Penpals columns. If you're looking for someone to correspond with, send a postcard to BIRD BUDDIES, Smash Hits, 52-55 Carnaby Street, London W1 with your full name and 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.

Here's the sort of thing we'll be looking for: *Serious looking type wants to exchange long and pretentious essays with young soul rebels. Must be into woolly hats, silly moustaches and making rash statements. Write to Kevin Rowland, c/o Tea Tray, New Street Station, Birmingham.*

YOU SHOOK ME ALL NIGHT LONG

AC/DC

on
Atlantic
Records



She was a fast machine
She kept her motor clean
She was the best damn woman
That I'd ever seen
She had those sightless eyes
Telling me no lies
Knocking me out with those American thighs

Taking more than her share
Hed me fighting for air
She told me to come
But I was already there
'Cause walls start shaking
The earth was quaking
My mind was aching
And we weren't faking it

Chorus
And you, shook me all night long
Yeah you, shook me all night long

Working double time
On my seduction line
She was one of a kind
She's just mine all mine

Wanted no applause
Just another 'cause
Made a meal out of me
And come back for more

Have to cool me down
To take another round
Now I'm back in the ring
To take another swing
God, the walls were shaking
The earth was quaking
My mind was aching
And we weren't faking it

Repeat chorus twice

Yeah you shook me
When you took me

You really took me

Repeat chorus and ad lib to fade

Words and music by Young/Young/Johnson
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PIC: BARRY FLUMMER

ALL NEW!

* 3-TRACK SINGLE



SUMMER FUN

barracudas

"HIS LAST SUMMER"

+ BARRACUDA WAVER

+SURFERS ARE BACK!



Starting ways to stay in
the water when it's
three-feet and windy.

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.

AXE
BEAT
BEN E. KING
BLUES BAND
BOB FRIPP
BOSTON
BUDGIE
BUZZCOCKS
CHAS JANKEL
CHELSEA
CLIFF RICHARD
DOORS
ELKIE BROOKS
ELTON JOHN
ETHEL THE FROG

GAP BAND
IRON MAIDEN
JAGS
JOE TEX
JUDIE TZUKE
L.A. BOPPERS
LAMBERTAS
LEE DORSEY
LIPPS INC.
MYTHRA
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REGENTS
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ROBERTA FLACK

ROD STEWART
ROMANTICS
RONETTES
ROXY MUSIC
SHOOTING STAR
THREE DEGREES
U.K. SUBS
VIOLINSKI
WHITESNAKE
WISHBONE ASH

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

Including the new single HUNGRY FOR LOVE

THE REVILLOS

NEW LP

REV UP

GIG DATES

SEPTEMBER

16 Russels ABERDEEN
17 Caledonian Hotel INVERNESS
18 Milton Hotel FORT WILLIAM
20 Rock Garden MIDDLESBOROUGH
25 Ralifers MANCHESTER
26 Leicester Poly LEICESTER
27 Pavillion WEST RUNTON
28 Unity Hall WAKEFIELD

OCTOBER

2 Limit Club SHEFFIELD

3 Queen Elizabeth College KENSINGTON
4 Southampton University SOUTHAMPTON
6 Price: Collage FAREHAM
8 Stowaway Club NEWPORT
9 Troubadour Club FORT TAI ROT
10 University of London - Mallet St.
Bristol Poly BRISTOL
11 University READING
16 Wullington Club HULL
17 Aston University BIRMINGHAM
18 Norbreck Castle BLACKPOOL
23 Centre Hotel NEWCASTLE T B C
24 & 25 Nite Club EDINBURGH

SWANZO
1982-83

Thru dindisc

QUEEN

Another One Bites The Dust

ON EMI RECORDS



Steve walks warily down the street
With the brim pulled way down low
Ain't no sound but the sound of his feet
Machine guns ready to go
Are you ready, hey?
Are you ready for this?
Are you hanging on the edge of your seat?
Out of the doorway the bullets rip
To the sound of the beat, yeah

Chorus

Another one bites the dust
Another one bites the dust
And another one gone
And another one gone
Another one bites the dust, yeah
Hey, I'm gonna get you too
Another one bites the dust

How do you think I'm gonna get along
Without you when you're gone?
You took me for everything that I had
And kicked me out on my own
Are you happy?
Are you satisfied?
How long can you stand the heat?
Out of the doorway the bullets rip
To the sound of the beat (look out)

Repeat chorus

Another one bites the dust
Another one bites the dust
Another one bites the dust, hey, hey,
Another one bites the dust, he-e-ey

There are plenty of ways that you can hurt a man
And bring him to the ground
You can beat him, you can cheat him, you can
treat him bad
And leave him when he's down
But I'm ready
Yes, I'm ready for you
I'm standing on my own two feet
Out of the doorway the bullets rip
Repeating to the sound of the beat

Repeat chorus

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AND THE INVISIBLE GIRLS
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SPECIAL LOW PRICE FOR LIMITED PERIOD

THE TOUR
'GIRLS NIGHTS OUT'
PAULINE MURRAY
JOHN COOPER CLARKE
THE INVISIBLE GIRLS

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3-DUNDEE UNIVERSITY - SOLD OUT
4-NEWCASTLE CITY HALL
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DINDISC

MARTHA AND THE MUFFINS
'TRANCE AND DANCE'

ALBUM AND
CASSETTE
INCLUDES SINGLE 'SUBURBAN DREAM'

REQUEST SPOT

ARTIST THE CLASH

TITLE WHITE RIOT

DATE 1977 LABEL CBS

REQUESTED BY MIKE MILLS,

BISHOPSWORTH, BRISTOL



THE CLASH



White riot, I wanna riot
White riot, a riot of my own
White riot, I wanna riot
White riot, a riot of my own

Black man gotta lotta problems
But they don't mind throwing a brick
White people go to school
Where they teach you how to be thick
Everybody's doing
Just what they're told to
An' nobod wants to go to jail

White riot, I wanna riot
White riot, a riot of my own
White riot, I wanna riot
White riot, a riot of my own

All the power in the hands
Of the people rich enough to buy it
While we walk the street
Too chicken to even to try it
Everybody's doing
Just what they're told to
Nobody wants to go to jail

White riot, I wanna riot
White riot, a riot of my own
White riot, I wanna riot
White riot, a riot of my own

Are you taking over
Or are you taking orders?
Are you going backwards?
Or are you going forwards?

White riot, I wanna riot
White riot, a riot of my own
White riot, I wanna riot
White riot, a riot of my own

Words and music by Steve Nieve/Jonny
Reproduced by permission Nonesuch, Inc./Polygram Unit, Inc.

THE CHEESE AND PICKLE BLUES

Mouthful: Bad Manners. **Earful:** Mark Ellen. **Lensful:** Virginia Turbett.

EVERYTHING stops for lunch. No great strain, in this case, as nothing's actually started yet.

The nine bleary-eyed, scruffy-looking characters wandering out of a Coventry studio haven't played a note in two-and-a-half hours. Listening to part-finished tapes, yes; chinwagging with your reporter, certainly; annoying The Selector who's rehearsing down the corridor, why not?; but not a lot of recording.

With a mere seven days left to finish their second album — but with most of the carefully arranged tracks already completed — Bad Manners seem to be relying on the famous "spontaneous" method.

This is something of a tribute to the band's nine-part sense of fun, speed and broad imagination together — when all pooled together — find them suddenly picking out a rhythm track on the spur of the moment, recording the bass and drums, adding a few horns, a bit of brass, a touch of keyboards, a little guitar, making up a bunch of lunatic lyrics and then sticking it down for the album.

And the result's so vivid and wide-awake, it could do nasty things to your legs if it doesn't catch them dancing.

AND SO — as I was saying — everything's stopped for lunch. Then again, for one member at least, it wouldn't be starting without lunch. Bulging Buster Bloodvessel (for it is he) straddles a barstool, stealing your reporter's side-order of bread & butter while cramming an immense platterful of

grease-fried nosh down his cavernous cake-hole. Cheese omelette, steak pie, chips, mushy peas, a hunk of gateau and cream. And he's still hungry.

You might think it ill-advised that Buster should eat so much, weigh over 18 stone and take so



Brian Chew-it

much strenuous exercise when skanking the planking. You wouldn't be alone if you did. A starch-faced waitress with pink-rinsed hair is trying to give him some "sound advice".

It's not good for yer, all that food, love," she chides in motherly tones. "It's putting a great strain on yer system."

This falls upon deaf ears. "Rubbish," comes the reply from behind a huge mouthful of chips. "People don't eat enough junk food these days. It's good for ya!"

Buster recalls the time he once ate 27 McDonald's Big Mac hamburgers in one sitting... but we're not going to talk about that now, thanks.

I recall the story of Bad Manners first gig (then called Stoop Solo and the Sheet Starchers; can't imagine why) when Buster munched a whole trayload of hors d'oeuvres in a number called "Cheese And Pickle Blues", got a cocktail stick stuck in his gob, opened his mouth to sing and sprayed all the food over some innocent Countess... but we're not going about that either.

"There aren't going to be any more 'Fatty' songs on the new album," Buster declares, sounding a bit miffed. "The rest of the band are getting fed up. We get so many fat people coming out to gigs and squawking in the dressing-room afterwards that

you just can't move. The band's just jealous, of course.

"I mean, I love to see fat people dancing and enjoying themselves," he continues and dead serious. "It's the best sight in the world. We met an excellent fat person on the boat to Holland. 25 stone and into disco dancing. Couldn't tell if it was him or if the boat was rocking away!"

FOR THOSE with less patience than insight, it's easy to cross Buster off as being one huge joke and, by the same token, file Bad Manners as just another batch of teens playing slapdash ska drolled up as a comedy routine. Needless to say, they're really nothing of the sort.

True, Buster's got a sense of humour matched only by his waistline and boundless appetite but it's well balanced by a strict measure of purpose (his plans for the band's direction) and by a realistic approach to the often-wearisome routines demanded by life in rock 'n' roll (that is: touring, recording, touring, recording, etc... and no holidays).

"Sure it's hard work going out there night after night and getting a lot of strangers up to dance and enjoy themselves, but we just decided that there was no point in doing it if we weren't determined to go out there and

mean them at all. We usually request that members of the audience do it before we play it. They'd be doing themselves a favour!" And "Tequila," a vintage TV theme music all dressed up in ska clothing and, likewise, the explosive "Echo 4 2", reaped from the obsessive Bad Manners pastime of securing junk shops for obscure records.

Buster's eyes light up as he leaps to his feet and tries to enact the entire track single-handed.

Not easy, as it's a real "big band" version of what sounds like a classic James Bond car-chase soundtrack to a skaface military bat.

"It's the best thing we've ever done," he grins, never a one for modesty. "We got it off a 'Famous TV Themes' album which included things like the 'new' 'Avengers' theme which is now probably the oldest 'Avengers' theme. We brought in

our links on the Bash Street Kids, y'know, as if we were more of them."

Come in saxman Andrew "Marcus Astor" Merson: "We're like the ones in the class below the Bash Street Kids. The ones you never get to see but have to put up with all the stick and never get any publicity."

And Buster, again: "We're really influenced by kiddies' programmes. We watch them all the time whenever we get the chance. Watch *Wit Mother*, *Trumpton*, *Camberwick Green*, *Windy Miller*, *Pugh*, *Barney McGrew*, *Cuthbert*, *Disable* and *Grub!*" they chorus knowingly.

Which leaves you wondering why they like them so much? "Cos they're real characters," comes the simple answer. "You meet them everywhere.



"Two tons of bread and a gallon of milk, please..." Doug

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Gus Herman

everything on this number; extra saxes, timpani (kettle drums, etc), and the works. We really went over the top but it sounds so good."

And for those much taken with the first album's curtain-closer "Scruffy The Huffy Chuffy Tug Boat", there's also a great slice of limo locomotion, "Ivor The Engine". The mad mouth-organ, Winston Bazoomies, intones the opening in typically distracted fashion. "This is the tale of Ivor The Engine and his fantastic journeys through Outer Space. Shake a leg!"

"We like 'Kiddies' songs," explains Buster, trying to look as fresh-faced as a three-day beard will allow. "Why? Cos we haven't grown out of all that yet! We still read 'Mandy' magazine and 'Beano' and 'Dandy'. We've always based

our links on the Bash Street Kids, y'know, as if we were more of them."

Come in saxman Andrew "Marcus Astor" Merson: "We're like the ones in the class below the Bash Street Kids. The ones you never get to see but have to put up with all the stick and never get any publicity."

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Which leaves you wondering why they like them so much? "Cos they're real characters," comes the simple answer. "You meet them everywhere.

Martin Stewart

from previous page

Hmmm, funny," Buster comes over all quiet for a rare moment. "The Specials' new album finishes with a kiddies song. Wonder where they got that idea from . . ."

ANY DOUBTS that the well-spring of the band's ideas might soon be running dry are soon shown the door. With all

nine members tugging the rope in different directions there appears to be no stopping the forward motion.

The brass section still favour the big band swing sound and R'n'B. Bazoomies has a passion for Cajun music (early French/American folk rock 'n' roll), and Buster for ska. As he explains,

"We like to keep in the ska — or

'skinhead reggae' as I call it — just to make people dance."

They are, however, all agreed on one thing: The Bad Manners Band Show Circus. Apparently, various troupes currently doing the rounds of this island's village greens have already been approached as possible recruits. Fire-eaters, lion-tamers, jugglers, strong-men, a rented marquee: the lot.

"Nobody ever goes to see the circus any more," says Buster, not a little concerned. "But they all go to see live bands. Bands are really good entertainment, but then so are circuses! Bung it all together, that's what I say!"
Buster Bloodvessel in tiger-skin briefs, bare-back riding an elephant? The mind boggles . . .



Winston Bazoomies



Louis Alphonso



Andrew Marson



David Farren

'Special Brew'

By Bad Manners on Magnet Records



I love you, yes I do
'Cause I know that you love me too
I love you, yes I do
Gonna spend all my money on you

Everyday when I say
That I'm not gonna take anymore
It's okay, don't go away
I feel bad when you're closing the door

I love you

Need some more to restore
All the feeling that I get from you
I want more, give me more
All I want is a barrel of you

I love you, yes I do
'Cause I know that you love me too
I love you, yes I do
Gonna spend all my money on you
Woh, woh, woh, woh

I don't care when they stare
At the way that I'm always with you
We're a pair, it's not fair
When they say we're a special brew
Woh, woh, woh, woh

I love you

Hey, hey, hey, hey
Hey, hey, hey, hey,
Hey, hey, hey, hey,
Hey, hey, hey

Repeat verses 2 and 3

Woh, woh, woh, woh, woh, woh, woh,

I love you, yes I do
'Cause I know that you love me too

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

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- P354 WHITESNAKE
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- P362 THE SPECIALS
- P373 MADNESS
- P378 SELECTER
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THE ABSOLUTE GAME

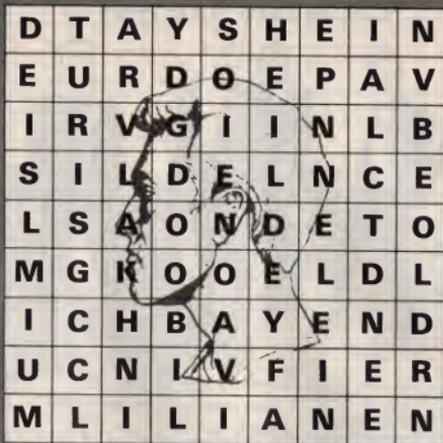
SMASH HITS SKIDS ALBUMS COMPETITION

WELCOME TO Torture Corner, the first of a series of competitions designed to make it a bit more taxing for you people to win an album. The record in this case, which only the cleverest of you are going to get yer maulers on, is *The Skids* "Absolute Game", a copy of which, complete with free bonus album "Strength Through Joy", will go to the first 25 people to solve this appallingly difficult puzzle.

See that grid thingummy on the right? Good. See the list of clues? Even better. Now, the answers to the puzzle are cunningly concealed in the grid. Look at the first clue; then, reading across the grid from left to right (Chinese readers please note), starting in the top left corner and taking one line at a time, cross out the relevant letters to make up your answer. When you've solved all the clues the letters which you haven't crossed through should spell out the titles of two tracks on "Absolute Game". Put the two titles on a postcard and send it to *Smash Hits Skids Competition*, 14 Holkham Road, Orton Southgate, PETERBOROUGH PE2 0UF to arrive before October 15th.

The first 25 correct entries opened on that day (how do you open a postcard?) will each receive one copy of the *Skids* album.

- 1) The title of *The Skids* last album.
- 2) The *Skids* record label.
- 3) Name of *The Skids* former producer, a musician in his own right.
- 4) Name of *The Skids* first drummer.
- 5) Richard Jobson's home town.



COMPETITION WINNERS

First of all, the results to the Jayne County competition in issue July 10:

ANSWERS: A = Wayne; B = Dallas; C = David Bowie; D = The Electric Chairs; E = The Police; F = "Jubilee".

ALBUM WINNERS: Peter Dainton, Chalfont St. Peter, Bucks; Alison Veazey, Luton; Neil Dunicicelli, Griffydun, Leics; David Sherlock, West Kirby, Merseyside; D. A. Jackson, Sheffield; Sylvia Capper, Crews, M. Storey, York; Paul Bardatt, South Yardley, Birmingham; Phil Cuthbert, Withernsea, N. Humberside; M. Stubbs, Bath; D. J. Janes, Gloucester; Paul Cassidy, Kirby, Merseyside; Mike Rhodes, Doncaster, S. Yorks; Andy Gilman, Cleethorpes, S. Humberside; Martin Ling, Enfield, Middlesex; Christine Amos, Low Fell, Tyne & Wear; T. Stratford, Sutton, Surrey; Keith Burton, Barrow-in-Furness, Cumbria; Mark Saville, Horforth, Leeds; Hamish MacDonald, London W11; Lorna Nicol, Aberdeen; Steven Thomson, Feltham, Surrey; J. H. Stevens, Brockweir, Gwent; P. Murphy, Stratton St. Margaret, Swindon; Steve Hambleton, Sterdale Moor, Derbyshire.

Next, the Toyah competition from issue July 24:

ANSWERS: A = Birmingham; B = "Jubilee"; C = "Quadrophonia"; D = "The Tempest"; E = "Sheep Farming In Barnet"; F = 22.

15T FIVE PACKAGE WINNERS: Graeme Pike, Heaton, Newcastle; Paul Goltz, Chester; Clare Russam,

Trowbridge, Wilts; Emmo Wilson, London N10 2FV; Lynda Williams, Swinton, Manchester.

TWENTY RUNNERS UP: Mark Blackburn, Havant, Hants; Rachel Jerrom, East Grinstead, Sussex; Tony Smith, Wellingborough, Northants; Jane Morley, Bournemouth, G. Longstaff, Hurworth Place, Nr. Darlington; John Mitford, Sutton Coldfield, Birmingham; Sean Rothman, Moseley, Birmingham; Mark Whaley, Long Eaton, Nottingham; Susan Ganz, Ifield, Sussex; Andrew Tully, Hazlemer, Bucks; Gina Rae, Ponteland, Northumberland; Ian Langley, Gloucester; L. Winstanley, Westhoughton, Bolton; Lorraine Keith, Dundee; Mark Hollinrake, Roundhay, Leeds; Peter Sweetman, Weymouth, Dorset; Carl Ramm, Harlow, Essex; Paul Prothero, North End, Portsmouth; Glyn Baldwin, Fifth Park, Sheffield; Robert Turner, Welwyn Garden City, Herts.

Lastly, we have the Siouxsie competition from issue August 7:

ANSWERS: Symbol A = "Skits"; B = "Tenant"; C = "Hybrid"; D = "Clockface"; e = "Happy House"; F = "Lunar Camel"; G = "Trophy"; H = "Paradise Place"; J = "Christina"; J = "Red Light"; K = "Desert Kisses".

Begner, Horfield, Bristol; C. C. Gott, Leicester; Gary Walker, Barborough, Chesterfield; Lorraine Stammers, Larling, Norfolk; Ross Sinclair, Bearsden, Glasgow; Ian Anderson, Sprowston, Norwich; Peter May, Southfields, London; Caroline Swain, Seacroft, Leeds; Sharon Bolam, West Denton, Newcastle Upon Tyne; Gail Piter, Wick, Bristol; Kristina Saul, Leeds; Joanne Easton, Hatton, Nr. Warwick; Claire Herden, Sutton Coldfield, West Midlands; Paul Helme, Vale Estate, Lancaster; Russell Perkins, London W12; Ian Taylor, Helesowen, West Midlands; Wendy Caulton, Warley, West Midlands; Tim Richards, Risca, Gwent; Julia Aconley, Malton, North Yorks.; Steven Tait, Torgylen, Glasgow; Cris Newby, Linthorpe, Middlesbrough; David Robinson, Windle, Merseyside; Rosemary McCashin, Abonrhill, Cumbernauld; Kenneth Sutcliffe, Little Horton, Bradford; Mr. John Brough, Winthorpe, Lincs.; P. M. Deane, Kingshurst, Birmingham; Joanne Orgill, Rotherham, South Yorks.; Sherry Ross, Ramsgate, Kent; Paul Spranger, Thorhill, Southampton; Nicola Shepherd, Havarthill, Suffolk; Kath Outram, Grindon, Sunderland; Tina Koutrouza, Kenton, Middx.; Gary Herron, Deaham, Durham; Gerard Mountfort, Amersham, Bucks; Martin Hayes, Havant, Hants.; Maria Jobb, Hayling Island, Hampshire; Mr. A. C. Tomlinson, Oulton Heath, Nr. Stone; Alan Newton, Madeley, Salop; Neil Leckie, Greenlaw, Berwick; Karen Nickles, Troon, Ayrshire; Paul Rennie, Corby, Northants.; Susan Smith, Sharnbrook, Bedford; Karen Jeppesen, New Elgin, Morayshire; Brett Atkinson, Tidworth, Hants.; Nicholas Moon, Harrow, Middx.; Michelle Harris, Meersbrook,

Sheffield; T. Goodfield, Sandhurst, Surrey; Suzanne R. Ellis, Marsh, Huddersfield; Paul Rawson, Liversedge, W. Yorks.; Erika Clarke, Sheringham, Norfolk; Andrew Payne, Barrow-in-Furness, Cumbria; Sue Steele, St. James End, Northampton; Roger Honey, Parkham, N. Devon; Paul Hunnisett, Luton; Helen Goltz, Chester; F. Williams, Castle Church, Stafford; John Larmour, Corby, Northants.; Richard Ackroyd, Bedford, Notts.; Barry Dimond, Ufaon, Bedford; Ann Shakspeare, Kingswinford, West Midlands; Mandy Garner, Cranfield, Beds.; Andy Poultnie, Luton, Beds.; L. C. Dixon, St. Jude's, Plymouth; Kay Booth, Beeston, Notts.; David Eddy, Penzance, Cornwall; Simon Hill, Yeovil, Somerset; Michelle Walker, Witley, Oxon; Jill Gorman, Clayton-le-Moors, Lincs.; Maria Chrysostomou, Peckham, London; Gary Adlaro, Louth, Lincs.; Teresa Karwell, Estover, Plymouth; Michael Haughey, Bexley, Kent; Michael Slayter, Birchgrove, Cardiff; Debra Ferguson, Low Fell, Tyne & Wear; Ian Peters, Exmouth, Devon; Ashley Davenport, Newport, Gwent; C. Krazyminis, Kingswood, Bristol; Marc Fisher, Rhyl, Clwyd; Mike Dalton, Hlead Green, Cheshire; Sidney Hignall, Luton; Gavin Sismey, Deasborough, Northants.; Alan McPherson, Downfield, Dundee; David Boiling, Eatham, London; John Barr, Parkhall, Antrim; Andrew Cousins, Miffield, West Yorkshire; Neil Rutherford, Edinburgh; Jill Tait, Gorbidge, Midlothian; Helen Golding, Handsworth Wood, Birmingham; Karen Clarke, Kings Heath, Birmingham; Colleen Johnson, Whinney Banks, Middlesbrough; Nicholas Simpson, Luton.

Paul McCartney Temporary Secretary

ON PARLOPHONE RECORDS

Mr. Marks, can you find for me
Someone strong and sweet, fitting on my knee?
She can keep her job if she gets it wrong
Ah, but Mr. Marks, I won't need her long
All I need is help for a little while
We can take dictation and learn to smile
And a temporary secretary is what I need for to do
the job

I need a
Temporary secretary, temporary secretaire
Temporary secretary, temporary secretary

Mr. Marks, could you send her quick?
'Cause my regular has been getting sick

I need a
Temporary secretary, temporary secretary

Mr. Marks, I can pay her well
If she comes along and can stay a spell
I will promise now that I'll treat her right
And will rarely keep her 'till late at night

I need a

She can be a belly dancer
I don't need a true romancer
She can be a diplomat
But I don't need a girl like that
She can be a neurosurgeon
If she's doing nothing urgent
What I need's a temporary, temporary secretary

I need a, I need a
Temporary secretary, temporary secretaire
Temporary secretary, temporary secretary
Temporary secretary, temporary secretaire

Now Mr. Marks, when I send her back
Will you please make sure she stays on the right
track?

Well, I know how hard it is for young girls these
days
In the face of everything to stay on the right track

She can be a belly dancer
I don't need a true romancer
She can be a diplomat
But I don't need a girl like that
She can be a neurosurgeon
If she's doing nothing urgent
What I need's a temporary, temporary secretary

Temporary secretary
I need a
Temporary secretaire, temporary secretary,
temporary secretaire

I need a
Temporary secretary, temporary secretary,
temporary secretary

Composer: McCartney

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5. DAMNED	30. THE WOODS	47. ANGELIC UPSTARTS
6. 999	31. MOTOHEAD	48. THE POLICE
7. CLASH	32. STRANGLER	49. DEATH MOUNTAIN
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LETTERS



DEAR FELLOW Imitaters,

I would like to file a complaint aimed at a member of the singing profession's new hair style (or lack of it in this case). This member is a man of enormous talent but from what I saw on his new video, he seems to have very little taste regarding hairstyles. This person is no less than the greatest male vocalist — Gary Numan.

I beg you, if you have any influence with this great man, to mention that a sensitive and cultured fan dislikes the scarlet streak he has recently acquired. If in his present state he did take a walk down in Echo Park, as his single suggests, he will be subject to some very uncomplimentary names and stares from people. And screaming "You will suffer" will not be any use at all.

But if this is to be the next trend, I suppose I will have to follow suit, as the single suggests: "I Dye, You Dye".
A. Snob, Manchester.

IS HEAVY rock really going broke or is it just Judas Priest? On Top Of The Pops the other evening the lead singer and the drummer had to SHARE a pair of gloves. Couldn't the general public club together and buy them another pair, or better still, couldn't Judas Priest give up "music" and get a proper job — one that they're good at?

Thank you and good night,
Caron, The LARGE Mansion, Sussex.

P.S. This letter has nothing to do with Amanda Wilson of Lancing's birthday.

DEAR ANGRY Rude Girl (issue Sept 4),

I can't understand why you think The Beat did wrong in donating all the proceeds from sales of their new single to the Anti-Nuclear Campaign and publicising the fact. If people kept quiet about things like this, the Government would just go right ahead and do what they wanted — not that they take much notice of what the British public says.

I suppose the campaign doesn't seem all that important to you. I mean, living down South, you haven't got a nuclear reactor on your doorstep, have you? Why stick them near the important people in London when you can put them up North? We don't mind — in fact, we love the

excitement of waking up very day wondering if there's been a leak yet. Come up some day and join the fun.

Karen Rowley, Worsley, Manchester.



I'VE BEEN buying your magazine for about a year and find that most weeks it is worth the money, but couldn't I love us of good music see just a little more of Graham Parker? You have bands in your mag who try to imitate him, such as Elvis Costello and Joe Jackson, but no Graham Parker. I plead (on bent knee) — can I see just a double page spread of this great performer?
Mick, Cannock, Staffs.

Just a double page spread? You don't ask for much, do you? We'll reserve the centre for when GP finally scores his long overdue hit but meanwhile here's a double column spread of the man himself, O.K?

WHO DOES that silly little prat of an Angry Skids Fan (issue Sept 4) think he is when he calls Blondie overrated and undervalued claptrap? When comparing the two groups' success rates, Blondie are easily among the top three best artists in the world today, while The Skids' rate is in proportion to a pipette on Goliath's bum.

But I do agree that Mr Hepworth's review of "Circus Games" was 100% inaccurate. With Mr Jobson jumping about like a Muppet on a pogo stick and a bunch of Play School junksies singing the chorus, I think claptrap is rather a complimentary statement.
Even Angrier Blondie Fan.

DEARE SMASHE HYTTES,

Woe is me. All the uncouthable rabble of today argue about ye noble Punke, Discoe, ye Heavty

Metal etc. Bring back the lute and let us boppe once again to Greensleeves and Madrigals (ye olde part songs withoute instruments). But I must fleee now — Romeo calls. Oh Romeo,

Romeo, where art thou, Romeo? Juliet, The Maze, Ye Isle Of Manne.

I AM very depressed because (1) my mum won't let me have a Phil Oakey haircut, (2) Southampton is too far from my native town of Bournemouth for me to go and see Gary Numan, and (3) nobody will believe I wrote this letter.
Depressed Numanonid, Fan Club No 4523.

PS If my letter is too long then shorten it by not printing this PS.

AFTER READING an article on DMR, I had to laugh when Kevin Rowland said he didn't like people dressing up like him. He talks about being anti-fashion but on the "Dance Stance" cover he's wearing a pork pie hat and a jacket. Not very anti-fashion. I've been wearing a donkey jacket and hat since my brother started

work on a building site three years ago. Am I copying? It's him who's copying off the labourer's style of dress.

I think it's time Kevin thought before shooting his mouth off. He throws undeserved abuse at people who've brought him fame and the chance to say what he wants. I think the fame has gone to his head.

Wasn't it this man I seem to recall telling the world they weren't going to be rushed into making an album? Then what did we find in the shops a few weeks later? He also said they'd never repeat themselves. Is that why there's "Geno", "There, There, My Dear", "I'm Just Looking" and "Dance Stance" on the album?

But credit where credit's due — SO FAR I think they're the greatest thing since the invention of the pill. But I care to ignore anything they care to cry about. *Someone who admires The Female Flea in issue August 21.*

DID YOU know that the two characters who dance with Kelly Marie on Top Of The Pops are, in fact, Paul Weller and Sting? *Lesley and Ruth (AC/DC and Judas Priest Fans), Kirrintilloch.*

TO WHOM this may concern:

Ah so, there's a nip in the air and a chink in the curtain. (The Imperial) We, here in Asia, are disgusted (yuck), shocked (oooh) and angered (fume) by a reviewer (whose name we shall not mention) who wrote an utter load of chug spewy about the new Yes LP. Confucius think it is "A

continues over

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(Remember to enclose a SAE)

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LETTERS

sensation, a sensational sound, a sound that's sensational etc."

The only way we will save you from the execution squad is by you giving us details of the Peter Gabriel (loving sigh) fan club. Our atom bomb is bigger than yours, Chairman Mao and President Tito of Sutton.

Honourable gentlemen — ancient Oriental proverb says Peter Gabriel doesn't have Fan Club but you could try writing to him c/o his Lord High management: Hit And Run, 52-55 Shaftesbury Avenue, London W1, enclosing a SAE if expecting a reply.

THIS HEPWORTH person is beginning to get on my tits. He seems to be one-sided with the BBC charts etc, as if he's actually giving the Beeb a free plug. Not too bad, but then at the end of his chart investigation (issue Sept 4) he criticises the very wonderful commercial radio network.

I wonder if he has heard of a super station like Radio Hallam, up 'ere int' county of Yorkshire. Hallam charts are normally way ahead of the MBRB top million. The presenters on this station are also intelligent enough to play a wide choice of music. That's all I have to say. Goodbye.
Hallam And ELO Fan, S. Yorkshire.

P.S. My friend Andrew Worne has got big ears.

OKAY HEPWORTH — enuff is enuff. Eye've put up with yore comments fore long enuff, but now eye've finely snapped. Weye duw yore orlwez half two gett a dig inn at Elektrick Lite Orkizem? In yore artikal on the chartz yew rote "Face it, if the commerial radio stations of this

country had their own way it would be ELO or nothing. Hands up those who'd choose silence."

Just cos yewd stik yore hand up dusn't mene that their arnt sum peopel owt hear hu lyke ELO. Thy at a hily talented groop hu have bean on the go fore longer than eye hope yule bee riting artikals for Smash 'lts. An ELOette from the outer reachez of Darkest Cumbria.

OK — DAVID Hepworth asked for abusive mail, and here it is!

You reckon Richard Jobson's a poser! What are you meant to do when someone is taking a photo of you? Stand there looking like a dummy, like someone else we all know — namely David "Wottaprat" Hepworth (issue June 26 with Joe Jackson). Anyway, Richard Jobson's good looking. I hereby nominate Grace Jones as Poseur Extraordinaire 1980.

Girl (16), Cambridge.



The evidence — David Hepworth in the very act of Not Posing with Joe Jackson (from issue June 26). Has the jury reached its verdict?

LEAVE MY SON alone! My poor little David works hard all day to turn out reviews, working his fingers to the bone turning the on-off switch on the record player, only to find a pile of complaints on his desk when he gets to work next morning. He's so upset he has to come home and go to bed with a cup of hot milk and a rusk.

I know he isn't much to look at (especially when he picks his nose) but I love him, so leave off or else!

David Hepworth's Mum, David's House.

ACCORDING TO Bev Hillier, "Warm To Berette" by Grace Jones is leather a measly 3 out of 10. After just purchasing this album, I am sure it is worth 9 out of 10 at least. Also I have heard The Pretenders' version of "Private Life" (issue Sept 4) and it is utter rubbish, unlike Grace Jones' beautiful reggae/disco version. Please stop insulting the brilliant Grace Jones, and please print this to show someone appreciates her.
John Preston, Essex.

I AM writing about the way that groups like Crass etc. consistently degrade Christianity. Perhaps it isn't hip to be a Christian nowadays but there are still some of us about, you know.

I can laugh at God jokes just like anyone else but when bands like Crass (such a pity) etc. persist in making obscene, sick comments about Christ, Christians or Christianity in general, it gets beyond a joke. And for all of you who think it's smart to wear "I am an anti-Christ" T-shirts, just remember that we have feelings too.

If I was to make a sick remark

about Malcom Owen (which I wouldn't, because I respect him a lot), I wouldn't be very popular, would I? True anarchy and peace can only be obtained by respecting each other's beliefs, however much you disagree with them.
Buzzcocks fan, Stoke-on-Trent.

IN A final attempt to acquire street credibility, I am planning to release a record entitled "When I'm Rich And Famous I'm Not Going To Commit Suicide 'Cos I Can Always Go Down The Pub And Get Pissed Instead, And Anyway Mum Would Go Mad If I Got Blood All Over The Carpet".

Unfortunately I have encountered two slight technical hitches — (1) I don't have a band, and (2) I haven't actually written the thing yet.

This short and witty account came to you courtesy of: *Kevin Rowland's Great Aunt Aggie (the one who knits his woolly hats), Rowington, Warwickshire.*

YOU'VE HAD a Hen Ten and a Cat Ten, but the chart with the most sensational sounds is the Fruit and Veg Top Ten:

- 1) What's Another Pear? (Johnny Loganberry)
- 2) Take That Leek Off Your Face
- 3) Jump To The Bean (Stacey Coleslaw)
- 4) Alternative Onion
- 5) Beano (Dexy's Midnight Runner Beans)
- 6) You've Got To Be A Turnip If You Want To Get On
- 7) My Perfect Cabbage
- 8) Bohemian Raspberry
- 9) Give Me The Nut (George Beanson)
- 10) Everybody's Got To Leek Sometime

Yours forever slurpingly,
Tony Blackburn, Slabbersville, Bootlicker-on-Sea.

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PUZZLE ANSWER

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T L O X K S B E P O R O T H I S O L
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GIGZ

Compiled by Bev Hillier

Remember to check locally before setting out in case of late alterations.

Friday October 3
 Geno Washington Stockport Poco
 Tourists Birmingham Odeon
 VIP's London Kings College The Strand
 Skids Edinburgh Odeon
 Specials Blackburn St George's Hall
 Echo & The Bunnymen Birmingham Cedar Ballroom
 U2 Retford Porterhouse
Dead Kennedys Sheffield Lead Mill
 UFO Leicester De Montfort Hall
 Pauline Murray/John Cooper Clarke Dundee University
 Revillos Kensington Queen Elizabeth College
 Toots & The Maytals Exeter University
 Bad Manners Bath University
 Inmates Newton Abbot Seale Hayne College

Saturday October 4
 Geno Washington Stockport Poco
 Tourists Birmingham Odeon
 Secret Affair London Rainbow
 Echo & The Bunnymen Manchester University
 U2 London School Of Economics
Dead Kennedys Manchester Polytechnic
 UFO Bracknell Sports Centre
 Pauline Murray/John Cooper Clarke Newcastle City Hall
 Revillos Southampton University
 Toots & The Maytals Aylesbury Friars
 Bad Manners Bradford University
 Inmates Bristol University

Sunday October 5
 Geno Washington Ceaprhilly
 Diamond Theatre Club
 Joe Jackson Band Cardiff Top Rank
 Tourists Bradford St George's Hall
 Skids Wakefield Unity
 Specials Poole Arts Centre
 Ramones Edinburgh Playhouse
 Echo & The Bunnymen Leeds Fan Club
 U2 Harne Hill Half Moon
Dead Kennedys Blackburn King George's Hall
 UFO Southampton Gaumont
 Pauline Murray/John Cooper Clarke Manchester Apollo
 Bad Manners Telford Town Hall

Monday October 6
 Geno Washington Ceaprhilly
 Diamond Theatre Club
 Joe Jackson Band Llanelli Gien Ballroom
 Tourists Manchester Apollo
 Skids Hull City Hall
 Specials London Hammersmith Palais
 Pretenders Newcastle City Hall
 Ramones Liverpool Rotters
 Echo & The Bunnymen Derby Romeo & Juliette
 UFO Bristol Colston Hall
 Revillos Fareham Price's College
 Inmates Barnstable Tempo Club
 Crusaders Birmingham Odeon

Tuesday October 7
 Geno Washington Gwent West Glamorgan Institute
 Joe Jackson Band Bristol Colston Hall
 Tourists Leicester De Montfort Hall
 Skids Sheffield Top Rank
 Specials London Hammersmith Palais
 Pretenders Bradford St George's Hall
 U2 Nottingham Boat Club
 UFO Cardiff Sophia Gardens
 Pauline Murray/John Cooper Clarke Leeds Apollo
 Bad Manners Great Yarmouth Tiffanys

XTC Doncaster Rotters
 Inmates Plymouth Fiesta
 Crusaders Oxford New Theatre

PIC: CHRIS WALTER



Wednesday October 8
 Skids York University
 Pretenders Bristol Colston Hall
 Ramones Dublin Grand Theatre
 Echo & The Bunnymen University Of East Anglia
Dead Kennedys London Music Machine
 UFO Poole Arts Centre
 Pauline Murray/John Cooper Clarke Birmingham Odeon
Bad Manners Hull University
 Revillos Newport Stowaway Club
 XTC Manchester Rotters
 Crusaders Bristol Hippodrome

Thursday October 9
 Tourists Hanley Victoria Hall
 Skids Durham University
 Specials Cambridge Midsummer Meadow Suparent
 Ramones Belfast Ulster Hall
 Echo & The Bunnymen Sheffield Limit Club
 U2 Manchester Polytechnic
 UFO Portsmouth Guildhall
 Pauline Murray/John Cooper Clarke London Lycium

Friday October 10
 Geno Washington London Middlesex Hospital
 Joe Jackson Band Edinburgh Playhouse
 Tourists Liverpool Empire
 Specials Brighton Top Rank
 Pretenders Portsmouth Guildhall
Dead Kennedys Coventry Lanchester Poly
 UFO Oxford New Theatre
 Pauline Murray/John Cooper Clarke Brighton Top Rank
 Revillos University Of London (Mellot St.)

Bad Manners Retford Porterhouse
 XTC Hemel Hempstead Pavilion
 Crusaders London Hammersmith Odeon
 UB40 Dublin Grand Cinema

Saturday October 11
 Joe Jackson Band Sheffield City Hall
 Tourists Reading Hexagon Theatre
 Skids Norwich University Of East Anglia
 Specials Swindon Oasis
 Pretenders Brighton Dome
 Echo & The Bunnymen Stirling University
 U2 Kingston Polytechnic

Dead Kennedys Cromer West Runton Pavilion
 UFO Leeds Queens Hall
 Pauline Murray/John Cooper Clarke Aylesbury Friars
 Revillos Bristol Polytechnic
Bad Manners Sheffield University
 Yellow Magic Orchestra Oxford New Theatre
 Inmates Manchester University
 Crusaders Manchester Apollo
 UB40 Galway Seapoint
 Ramones Birmingham Odeon

Sunday October 12
 Joe Jackson Band Wolverhampton Civic Hall
 Tourists Poole Arts Centre
 Pretenders Leicester De Montfort Hall
 Echo & The Bunnymen Edinburgh Valentino's
 UFO Ipswich Gaumont
 Yellow Magic Orchestra Birmingham Odeon
 Rockpile Glasgow Tiffanys
 XTC London Strand Lyceum
 Crusaders Newcastle City Hall
Dead Kennedys Brighton Jenkinsons
 UB40 Belfast Whitta Hall
 Sheena Easton Croydon Fairfield Hall
 Don Hagarly Fulham Golden Lion
 Ramones Canterbury Odeon

Monday October 13
 Tourists Cardiff University
 Skids Liverpool Rotters
 Specials Doncaster Rotters
 Pretenders Birmingham Odeon
 UFO Newcastle City Hall
Bad Manners Colwyn Bay Pier Pavilion
 Yellow Magic Orchestra Manchester Apollo
 Rockpile Edinburgh Tiffanys
 Sheena Easton Manchester Free Trade Hall

Tuesday October 14
 Tourists Exeter University
 Skids Reading University
 Specials Liverpool Rotters
 Echo & The Bunnymen Lanchester Polytechnic
 UFO Blackburn King George's Hall
Bad Manners Trent Polytechnic
 Rockpile Newcastle University
 Pretenders Blackpool Opera House

Wednesday October 15
 Joe Jackson Band Manchester Apollo
 Skids Brighton Top Rank
 Specials Liverpool Rotters
 Pretenders Edinburgh Playhouse
 Echo & The Bunnymen St Albans City Hall
 UFO Newcastle City Hall
 Inmates Norwich East Anglia University

Thursday October 16
 Geno Washington Newcastle University
 Joe Jackson Band Glasgow Tiffanys
 Tourists Norwich East Anglia University
 Cheap Trick Newcastle Mayfair
 Skids Dunstable Queensway Hall
 Specials Birmingham Odeon
 UFO Newcastle City Hall
Bad Manners Leicester University
 Yellow Magic Orchestra London Hammersmith Odeon
 Rockpile Manchester University
 Gang Of Four Portsmouth Locarno
 UB40 Southampton Gaumont
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Some people they call me Jack
Some people they call me insane
I'm looking for somebody
But I don't even know her name
I might be looking for you
Wherever you may be
For there's something I gotta do for you,
honey
And it's between you and me
Now you might think it's funny
Or maybe it's a joke
But you've got plenty of reason to worry,
honey
'Cause you wouldn't stand a hope

Chorus

There's a killer on the loose again
A killer on the loose
There's a killer on the loose again
A lady killer on the loose

Now I'm not trying to be nasty
Or I'm not trying to make you scared
But there's a killer on the loose
Or haven't you heard?
He'll be walking around this town
Just about midnight
Yes, that's Chinatown
That's right, that's right
Now you might think I'm messing
Or you don't exist
But honey, I'm confessing
I'm a mad sexual rapist

Repeat chorus

I'll be standing in the shadows of love
Waiting for you
Don't unzip your zipper
'Cause you know I'm Jack The Ripper
Now don't wall, don't . . .

Repeat chorus and ad lib to fade

Words and music by Phil Lynott
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Music

THE ANNOUNCEMENT BELOW IS UNSUITABLE FOR ANYONE OF A NERVOUS DISPOSITION

As if we didn't spoil you enough as it is, what with free flexi discs and new features and all manner of fine things, the next issue of Smash Hits will come to you positively groaning with good things to shiver your timbers and boggle your mind.

The action starts before you even open the mag because there, mounted on the cover, will be one of our latest set of exclusive **FREE BADGES**, bearing the delicately designed name of either Madness, The Pretenders, Stiff Little Fingers, Elvis Costello or The Undertones. So, with your lapels starting to resemble a pin cushion, you proceed further into the mag and discover **A POLICE FEATURE** (gasp!), a lavish exclusive colour spread of **MADNESS** and **THE MO-DETTES** enjoying themselves (swoon) and all the other goodies which have made this magazine what it is today (i.e. full).

So, unless you want to get trampled in the rush, you'd be well advised to start making your newsagent's life a misery by making sure that your copy is reserved, under armed guard if necessary, on the day it all happens — **OCTOBER 16TH**. Britain will never be the same again.





SMASH HITS
ROBERT PALMER