

Smash

HITS

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HIT LYRICS INCLUDING
FASHION
TOWERS OF LONDON
ONE MAN WOMAN

JAPAN

HAZEL O'CONNOR

ADAM & THE ANTS

ORCHESTRAL MANOEUVRES &
STATUS QUO IN COLOUR

MADNESS ALBUMS TO BE WON





THE TIDE IS HIGH Blondie.....	2
TOWERS OF LONDON XTC.....	5
DANCING WITH MYSELF Generation X.....	5
GENTLEMEN TAKE POLAROID'S Japan.....	8
ONE MAN WOMAN Sheena Easton.....	11
GIVE ME AN INCH Hazel O'Connor.....	18
LA-DI-DA Sad Cafe.....	21
IN MY STREET The Chords.....	24/25
LET ME TALK Earth Wind & Fire.....	27
I NEED YOUR LOVIN' Teena Marie.....	30
ALL OUT OF LOVE Air Supply.....	30
PASSING STRANGERS Ultravox.....	35
HEROES The Stranglers.....	39
WHOSE PROBLEM MOTELS.....	42
FASHION David Bowie.....	51

JAPAN: Feature.....	6/7/8
HAZEL O'CONNOR: Feature.....	16/17/18
STATUS QUO: Colour Poster.....	28/29
ADAM & THE ANTS: Feature.....	40/41
O.M.I.T.D.: Colour Poster.....	52

BITZ.....	13/14/15
BIRO BUDDIES.....	22 & 34
CARTOON.....	22
MADNESS COMPETITION.....	24
DISCO.....	27
CROSSWORD.....	31
REVIEWS.....	32/33
WHITESNAKE COMPETITION.....	34
STAR TEASER.....	36
FACT IS.....	43
INDEPENDENT BITZ.....	44
LETTERS.....	47/48
BADGE OFFER.....	48
GIGZ.....	50

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The Tide Is High Blondie

on Chrysalis Records

Chorus

The tide is high but I'm holding on
I'm gonna be your number one (number one, number one)

I'm not the kinda girl who gives up just like that, oh no
It's not the things you do that tease and hurt me bad
But it's the way you do the things you do to me
I'm not the kinda girl who gives up just like that, oh no

Repeat chorus

Every girl wants you to be her man
But I'll wait my dear till it's my turn
I'm not the kinda girl who gives up just like that, oh no

Repeat chorus

Every girl wants you to be her man
But I'll wait my dear till it's my turn
I'm not the kinda girl who gives up just like that, oh no

Repeat chorus to fade

Words and music by John Holt
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ORGANISATION

Orchestral Manoeuvres in the Dark



New album and cassette on DINDISC
Features the new single ENOLA GAY and limited edition free EP

November tour supported by The Fatal Charm

- | | |
|-----------------------------|----------------------------------|
| 1 Aylesbury, Friars | 11 Edinburgh, Odeon |
| 2 Hanley, Victoria Hall | 12 Manchester, Apollo |
| 3 Bristol, Colston Hall | 13 London, Victoria Apollo |
| 4 Southampton, Gaumont | 15 Ipswich, Gaumont |
| 5 Reading, Top Rank | 17 Sheffield, City Hall |
| 6 Guildford, Civic Hall | 18 Birmingham, Odeon |
| 7 University of East Anglia | 19 Blackburn, King George's Hall |
| 9 Wolverhampton, Civic Hall | 20 Liverpool, Empire |
| 10 Glasgow, Apollo | 21 Newcastle, Polytechnic |

DI



PHOTOGRAPH BY JILL FARMANOWSKI

TURNING JAPANESE

Under all that lipstick, powder and paint, Japan are just regular guys... well, almost, says Steve Taylor.

"THAT'S THE trouble with these artists', Japan's manager is saying in an attempt to explain why the band's lead singer and figurehead David Sylvian is on the loose in an unknown quarter of London at the very time he ought to be jawing with this magazine, "once I tell him there's no rush, that's it. And once he's off he's got no sense in time, he'll go for a walk for half an hour and be gone for three. Or" phone from Brighton or somewhere."

Sylvian is clearly a prime

example of a Journalist's Headache — the temperamental and hard-to-track-down interviewee. He's frequently ill these days with what has just been diagnosed as kidney stones; he's vague about punctuality; he's just moved flats and is waiting for the phone to be installed. This is dangerous: he can ring in from a public car box and be absolutely anywhere. When he's finally tracked down it's at the flat, where he's vomiting so violently he won't

even speak to other band members who call round to see how he is. And it's not an excuse, a radio interview from his sick-bed.

Sylvian eventually turns up — mercifully on time — at the studio the following morning. Meantime, the band's bass player and saxophonist Mick Karn has explained how he, Sylvian's brother Steve Jansen (drums) and Richard Barbieri (keyboards and synth), met at their

secondary school in Lewisham when they were 14. "We found ourselves being rejected by our classmates and teachers," says Karn, "so we got thrown together by realising that we were in the same situation."

The causes of their isolation were predictable enough; long hair (in Karn's case now a thing of the past) and the wearing of make-up, which they still practise daily, insisting it's becoming natural. Karn says it's "part of everyday life, an individual way of looking. You'd put it on every morning whether you were going out or not."

Sylvian denies it has become a little out of place now they're no longer rebellious school kids. "I wouldn't bother to keep it up. It was an effort, I wouldn't make that much fuss about it." Other

people do, though, especially journalists who've had problems getting their attention to focus on Japan's music. Sylvian says he finds it "Almost irrelevant, because if you're really interested in the music it just doesn't fit in. It's quite genuine and I don't see why we should change."

It doesn't take any great historical insight to link Japan's appearance to the glam-rock stars who dominated chart pop in the early seventies, when the band were meeting and starting out. But although Sylvian has been compared with Bolan, Bowie and more recently Ferry, the band are keen to reject the link. They even claim to have stopped wearing make-up briefly when glam-rock made it fashionable. "I love to fight people," says Sylvian. "That went for parents too, who were relieved when their pretty offspring joined a band" because they could say to the neighbours that that was why we wore it."

They spent two years job-jobbing to earn money for equipment interspersed with long stretches of writing and rehearsing in parents' homes. By then a five-piece with the addition of Rob Dean on guitar, Japan began appearing live and provoked similarly negative reactions. As Karn tactfully puts it, they were "badly received". Having become used to such confrontations, they decided to play them to the hilt. Armed with management, but no recording contract, they undertook a British tour supporting Blue Oyster Cult, a band renowned for attracting the least sane end of the head-banging set to their shows.

"If we went in at the deep end and played to the worst possible audiences," they thought "we'd learn a hell of a lot. It was a great move." The reaction? "Terrible. I got a brick in the face," says Albans, "grins Karn, "I missed a few bars because I was a bit stunned. The best ever live show, though, was the Glasgow Apollo, the hairiest of the lot, though at least the stage is so high that they can't get at you. We devised this song that David would sing unaccompanied, which to a Glasgow audience who'd come along to see heavy metal was sheer madness. And they did go mad; we really enjoyed it, though, and all sat on stage laughing. Once they saw we were enjoying it, they'd simmer down and after that song the set started to go well because they'd spent all their roughness on that one."

SURVIVAL By confrontation: Japan are proud of their tactics despite a lot of bad press, but compromising? They were picked up by Ariola/Hansa, the huge German-based company who at that time were signing Donna Summer and Boney M through the charts at a cracking pace. The correct name for that Disco is Big Business.

"Everything on their roster was

disc-oriented and that's what they wanted to be, but we refused to change ourselves into something marketable." After a feast of making decisions, Ariola's flush of chart success meant they were wealthy enough to be very generous on studio time — "they eventually gave us total freedom to make an album". That was "Adolescent Sex", which the band now hate. In spite of some favourable reviews it sank here, but shot them straight into the major league in, er, Japan first.

Yes, if it wasn't true it'd seem like some particularly pathetic joke. Japan the country went wild over Adolescent Sex and the band toured as ready-made superstars, requiring heavy protection from the mass hysteria of Japanese rock audiences — very young and eager to break out of the suffocation of oriental family life.

There were private floors in hotels, lifts and fire escapes guarded by minders; travel was by armoured truck.

"We had one awful experience," Karn recalls, "when the truck stopped suddenly because they'd realised we weren't in the limo and decided not to let us through. This huge crowd of fans were all banging on the hollow metal truck, making a really frightening noise. The door suddenly swung open, it hadn't been properly closed, so our bodyguard got the fans round the edge and pulled against the fans who were trying to open it. Suddenly the driver leapt out and shut the door for the outside; with the bodyguard's hand still in it! He was screaming in pain, but we couldn't stop to let him free until we'd driven clear of the crowd. Things like that can be really frightening."

Japan has taken to Japan in no uncertain terms. The year before last the band were voted second most popular group, last year they were at the top. Their last album for Ariola, 'Quiet Life', enjoyed the distinction of being the first foreign rock record to penetrate the national charts, as opposed to the separate rock listings. It went straight in at a number eight in Canada, where they tour to reactions almost as wild as those in Japan. They've also made a sizeable dent in the European market, in Germany, Belgium and Holland, "where they keep asking us to headline festivals."

Doesn't Sylvian feel a bit disoriented by this strange commercial status, as Japan are virtually ignored at home? "I actually like the feeling," he counters, "I enjoy the struggle more than the success. I enjoy building things; I think I was successful overall. I'd break even if I went down the road over again." Haven't they moved a long way from their roots in the class-conscious London? Sylvian thinks of their roots as being much more musical: "I see them

as being in Motown and I don't think they've moved that far away from that." True, Japan recently produced a fine, atmospheric cover of Smokey Robinson and the Miracles 1967 hit "I Second The Emotion" which criminally failed to chart.

"As for social roots, my way of life's changed," Sylvian admits, "but I've always lived as if we were in the position we are in now — as far as possible. As long as I've got enough money to make the next album, that's all I care about."

MUCH OF the work involved in making each album is done in the studio, building from basic ideas which Sylvian puts together at home. He says he's a very private person and rarely goes out except to eat in restaurants; Karn agrees that London is an unsympathetic place. They both prefer New York, where the whole group spent a holiday last year, or Japan itself: "It's a lot more modern, for want of a better word. Things like computer games or portable stereo players were there in '78 when we first went; the last time we visited in March of this year, they had things we'll get sooner or later, like computer games that actually talk to you."

"You can't help but appreciate the gentleness and the manners that Japanese people show in treating you," adds Karn. "And without overdoing it, I really think it's changed us as people."

Sylvian takes such impressions as the raw material for his songs: "They've really always come from travelling, or certain atmospheres and people that you encounter; generally from my life. I travel at any chance. We've either toured or been on promotional visits to most of America, Canada, most of Europe, Japan, Hong Kong, the Philippines. They've been very short stops, so I've had to be satisfied with first impressions; I feel I can even pick up atmospheres from places I haven't been to. I wrote a song "Suburban Star" like that and I've been there quite a few times since and couldn't have written a better impression of the place than that one."

After 'Quiet Life' and this year's Canadian and Japanese jaunts, Japan have been holed up in London awaiting the outcome of a long legal tussle which accompanied their move from Ariola to the now more commercially-oriented Virgin. The new single, 'Gentlemen Take Polaris', was Sylvian's first creation from that period: "The basic idea was that every track on the album should be a snapshot of a certain time in the last six months. It sparked off the whole idea to arrange an album round it; that's usual, titles always come first for me."

The band also used the time to



L-R: Mick Karn — bass, saxophone; Rob Dean — guitar; Steve Jansen (Sylvian's brother) — drums; David Sylvian — vocals; Richard Barbieri — keyboards, synth.

From previous page

pursue their various non-musical interests. It would be a silly mistake to dismiss these as mere posing, as Karn has already had one of his sculptures bought by a West End gallery for £1,200 and is being persuaded to hold a one-man exhibition next year. Sylvian used the time to develop his music in purely instrumental directions; he's interested the whole band in the idea of writing film scores in the near future.

Behind the potentially off-putting exterior, there's a

whole lot more to Japan than meets — literally — the eye, certainly more than the bitchy reception they've had from the British rock press or the inevitable comparisons with Roxy Music would suggest.

"We've all been together a long time," says Sylvian. "It's a close thing, almost like a family, we all have similar feelings. I'm like the catalyst which sparks off inspiration in the rest of the band, but I'm a terrible musician so we really need each other."



PHOTO: PAUL CANTY/LPI

Gentlemen
Take
Polaroids
JAPAN
on Virgin Records



Now there's a girl about town
I'd like to know
I'd like to slip away with you
And if you said you love me
How could I mind
Is there another side to everything you do
Take in the country air, you'll never win

Chorus

Gentlemen take polaroids
They fall in love, they fall in love
Gentlemen take polaroids
They fall in love, they fall in love

Breathe life into me
Spin me round
And I'll just sit and wonder why
Just a foreign town with a foreign mind
Why is everything so cut and dry
Take in the country air, ah you'll never win

Repeat chorus

Words and music by David Sylvian
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Donna Summer
The Wanderer

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U2

THE ALBUM
BOY

PRODUCED BY STEVE LILLYWHITE



ISLAND



One Man Woman

By Sheena Easton
on EMI Records

I'm a one man woman that's forever
So open your eyes we can't stay together
I'd rather say from the start
Before we take it too far

Chorus

I'm a one man woman
I'm a one man woman
I'm a one man woman

I'm a one man woman and you want me too
Be yours for one night that's all I am to you
Two's company three is a crowd
So I'm not playing around

Repeat chorus

There's only one
And you don't come near him no way
There's only one
And you'll understand what I mean someday

I'm free to do as I please
But I know what works best for me

Repeat chorus and ad lib to fade

Words and music by Leeson/Vale
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new single
as his own



11 arrived
13 0 w i e

7" Single BOW 7. Special edition 12" Single BOW T 7.

RCA

bitz.

SEASON'S SURPLUS

NOW THAT the book publishers of this country have finally twigged to the fact that rock fans can read without moving their lips, and Christmas is only a few consuming weeks away, there's no shortage of books about beat appearing on the shelves.

Kicking off with the hardbacks we have "Elvis — The Final Years" (W. H. Allen £6.95), the sequel to Jerry Hopkins' excellent biography of The King that appeared halfway through The Seventies. This new effort chronicles the years of Presley's decline in gruesome detail, catalogues the horrors of a life that revolved round pills and paranoia, self indulgence and self pity and finally ended in pathetic circumstances just as his legend was beginning to fade and fray. One of the many really telling personal characteristics that this volume brings to light is Presley's habit of taking a jeweller on tour with him so that he could buy trinkets in the middle of the night when he needed to relieve his blackest depression. A cautionary tale for anyone trying to make it.

Moving right along into the softback section we come upon "Mixed Up, Shook Up", the second and final offering from Paul Weller's Riot Stories venture. This collection brings together the work of thirty young writers and ranges from the briefest poems to the sizeable



section of "Paisley Prose" from Aidan Cant. Although the presentation is fairly low budget, the standard of writing is high, much of it reflecting life with a strong personal slant, after the manner of Weller himself. "Mixed Up, Shook Up" will cost you £1.60 by mail order from Riot Stories at 43/53 Sinclair Road, London W14 or £1.30 on the current Jam tour.

"The Jam: The Modern World By Numbers" (Eel Pie £3.95) will undoubtedly not be the last book about Weller's orchestra; let's just hope it's not the best that can be done. Instead of taking advantage of a golden opportunity to tell their story in

some detail and describe their personalities, this study prefers to indulge in long-winded and clumsily written analyses of their music and lyrics. Even the many black and white photographs that are liberally strewn about are familiar by now and less than inspiring.

Similarly thin and lacking in information content is "The Boomtown Rats: Having Their Picture Taken" by Peter Stone (W. H. Allen £2.95). Stone, a photographer working for The Daily Mirror, has accompanied The Rats during recent tours and returned with a wide and tedious selection of supposedly candid behind the scenes pix, banded in the odd witless caption and then hoped that the entire, poorly

printed package would be enough to part people from their pennies. Flick through it in the bookshop and save yourself a small fortune.

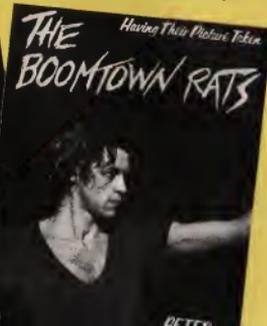
Stone would have done well to take a squint at Pennie Smith's "The Clash: Before And After" (Eel Pie £4.50) if he wanted a few tips on how a rock picture book should be turned out. The Clash have always thrown their best poses for Ms Smith's lens in the NME and this collection of shots, most of them taken during the band's recent American tour, is superbly produced in the moodiest monochrome with captions courtesy of the lads themselves. Highly recommended for Clash fans or, for that matter, anybody who appreciates a touch of style.



SILICON CHEAP

MORE GOOD news for record buyers who are low on funds. This week Virgin are unveiling two sampler albums of fine stuff. The first, "Cash Cows", retails at £1.15 and features material from recent Virgin albums, including XTC's "Respectable Street" and The Human League's "Black Hit Of Space" as well as much enjoyable noise from the likes of Japan, Ruts, Skids, Professionals, Gillan and Mike Oldfield. More of this kind of thing, please.

The other collection, "Machines", is more expensive at £3.95 and brings together much fine electronic pop from various sources. As well as OMD, The Human League and John Foxx, "Machines" includes "Down In The Park" and "Aircrash Bureau" from Gary Numan's songbook and "Plead Plead", a previously unreleased track from Public Image Ltd, who also have a live album called "Paris In The Spring" ready for release.



CLASSICS NOUVEAU

EARLY YEARS MARVIN GAYE

standard in the repertoire of a current band; Gene Chandler's "Duke Of Earl" (Darts), Jerry Butler's "I Stand Alone" and Betty Everett's "Gating Mighty Elvis Costello) among them. Of course, these performances aren't just interesting because of the music they pioneered; they're also timeless and thrilling. It'd be nice to see Charly put together a cheap sampler with tracks taken from each album to give more people the chance to turn on.

While we're on the subject of old gold, a tip of the hat to Tamlia Motown is in order. Early Years' albums by Marvin Gaye and Diana Ross. And The Supremes. Both cover the period 1961-4 when Motown was laying the foundation for the style that was to keep the world dancing for years to come. Like the good people at Charly, Motown have resisted change. The temptation to mess with the original mono "bout time too.

Stylishly packaged and unspoil by dreadful stereo processing, these ten lazy players stretch from the fiery stinging blues of Jimmy Reed through the gutsy, grooving boogie of John Lee Hooker (the best voice God ever gave man) and the intricate, joyous dance music of Joe Dorsey and Nancy Sinatra to the more sophisticated pop-soul of Betty Harris and Jerry Butler.

On the whole, we miss many a song which has become a



second line strut

BRUM BEAT LIVE AT THE BARREL ORGAN!

BRIGHT EYES, THE LAZERS, GUY NUMAN, THE QUAD, ROCKERS, DANETTE DUMAGE, MURVA DANBERG'S GIRLS, THE PLATYPUS, THE THIMBLERS, SPANGLERS, 143 PINE



THE ART OF ANSELL

Recorded in one frenzied week last June and released through the local rock paper Bin Disc, the album features thirteen groups who music ranges from uptempo reggae (Eclipse) through R&B (Willie And The Pokeys) to haunting postpunk rock and roll (Playing).

Brum Beat have kept down



NUPTIAL NEWS

IT'S THAT time of the year again, time for all good pop stars to start taking stock of their lives and making the decision to get married and settle down with a nice mortgage and a small care Madness who tied the knot recently at a North London register office and took along a photographer from "The Face" as a witness. The above shot is just one of a lavish spread in the current issue.

Not to be outdone, fellow Cliff artist Graham Parker celebrated his getting hitched to longtime girlfriend Jolie by playing two heartstopping shows at London's Hammersmith Palais.

Still, enough of teenyboppers. Ever real serious musicians get married. We just know you'll all be tickled pale pink to hear that Therese and David of Dollar have announced their intention of making it legal in February. Kinda makes you feel warm all over, don't it?

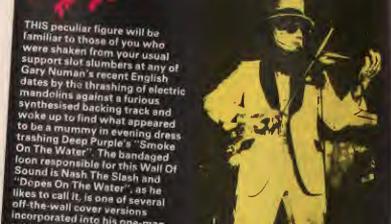
RECORD NEWS

"L&K In Dub" is the title of an island album made up of dub versions of tracks from the man's last two long players. Release date is November 10th.

ARRIVING in the shops during November will be the new Blondie album, "AutoAmerican".

THE FIRST solo album from Polystyrene, "Translucence" is released on Liberty on November 10th.

Nash is a Canadian over here at Numan's invitation, having been spotted by the Pete One this February in Toronto. The Edge his North American tour and Numan was rehearsing for short of an opening act. Nash was originally recruited just for the first night. Numan was impressed enough to keep him on for the whole trip. Once here,



NASH

BALLET-WHO?

THIS WEEK sees the release of the first single from one of the most controversial and highly-touted bands of the Eighties. It's called "Cut A Long Story Short" and it's the debut Chrysalis release from Spandau Ballet. Many of you may think it odd that the big companies have been competing for the signature of a young five piece who have only played a handful of gigs in the capital, at which admission was by personal invitation only.

Spandau Ballet, who sprang from the elitist hothouse of London's trendier nightclubs (Blitz, Billy) etc where a hard core of Bowie-obsessed Art and Fashion students strive constantly to outpace each other, have obviously understood the importance of making the media aware. Since their formation in November of last year, they have carefully avoided contact with the press and concentrated on cultivating an air of elegant mystique and making sure that just about everybody who's ever cut funky. We'll be keeping an eye on the progress of "Cut A Long Story Short" to see if the record companies are correct in their belief that Spandau Ballet will be the trailblazers of a new kind of music and a whole visual style.

Earlier this year they were the subject of an excellent edition of London Weekend's twentieth Century Box" show which concentrated on their exhaustive preparations for a gig through to the hairdresser, fanatical

Nash would English record companies fear his sympathetic to the Americans, who should consider him 'way too weird'. Nothing has been signed, but it's likely he'll be with Virgin or their DinDisc subsidiary before too long.

The peculiar start act began two and a half years ago when who scored almost platinum sales with their "Black Noise" album. He calls it "too wimpy, like basic style progressive rock" and says he decided to use previous experience in acting total entertainment to his own audiences out of their usual complacency. He claims that it has worked to the point of "people literally running screaming out of the room".

English audiences are likely to be screaming with enjoyment; Nash's "spiritual renditions of The Who's "Baba O'Riley", Jan & The Stones' "Dead Man's Chest" and Nervous Breakdown" support his theory that "what is musically is closer to Pete Dinklage than to any other" while the whole performance is a timely reminder that fun needs to be mindless.

Steve Taylor



SPANDAU BALLET. Left to right: Martin Kemp (bass), John Keeble (drums), Steve Norman (guitar), Gary Kemp (brother of Martin) and guitar/synth player and Tony Hadley (vocalist).

attention to the details of stagecraft etc) and suggested that modesty is unlikely to be them back. Their music is not quite as arresting and original as they would have us believe; it floats somewhere between Bowie, Roxy and The Psychadelic Furs and isn't exactly what you'd call funky. We'll be keeping an eye on the progress of "Cut A Long Story Short" to see if the record companies are correct in their belief that Spandau Ballet will be the trailblazers of a new kind of music and a whole visual style.

THE SELECTER are back up to full strength with the recent addition of James Maclean and Adam Williams from Lancaster band, The Pharaohs. The new line up, currently working on a second album, "Celebrate The Bullseye" play their live debut at Birmingham Polytechnic on November 6th. The show will be broadcast live on The Mike Read show.

ROCKFILE ARE performing a special benefit concert for Injured Welsh boxer Johnny Owen at Swansea Top Rank on November 4th.

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ALL TIME TOP TEN Tom Robinson

1. U2: I Will Follow (Island). Forget the critical bullsh*t. Just go and see them. Great on record, staggering live.
2. RICHARD AND LINDA THOMPSON: I Want To See The Bright Lights Tonight (Island). Possibly the finest album of English music recorded in the 70s. Timeless and compelling.
3. THE OUT: Who Is Innocent? (Virgin). Along with Clive Pig's "Sweet Sixteen", the most understated mini-drama of '79.
4. THE CURE: Boys Don't Cry (Fiction). It's not what they say, it's the way they say it.
5. THE CLASH: White Man In The Hammersmith Palais (CBS). Barely denied the Top 100 while "Tommy Gun" soared into the hit parade. Is there no justice?
6. ECHO AND THE BUNNYMEN: All That Jazz (Kovova). "See you at the barricades babe/See you when the lights go low, Joe".
7. COL: Alcolostark/Motor Industry (?) Two chilling sides in a suitably deflated Northampton band. Search out and listen.
8. PETER GABRIEL: I Don't Remember (Charisma). A personal favourite from a favourite person.
9. XTC: Roar (Girle The Globe (Virgin). Ever since "Drums And Wires", I've been a fan.
10. THE TERRORIST EXPLODES: Treason (Zoo). Once a good band becomes too popular (i.e. Teardrop, Joy Division, Specials, Police), it suddenly becomes uncool to admit you like them. Me, I love 'em all.

AIR FARE

THE PLAINTIVE close harmony duetting of "All Out Of Love" isn't the only thing that Air Supply have to offer in common with the early Bee Gees; both outfits got their start in Australia and established themselves as chart regulars in the Land Of Oz prior to chasing success further afield.

Founded in 1976, Air Supply consist of Graham Russell and Russell Hitchcock who met up while they were playing Peter and Jesus respectively in "Jesus Christ Superstar". Still, even a handicap like that didn't prevent them scoring a hit with their first 45, "Love And Other Bruises", and getting further experience as a support act for Rod Stewart.

It was Rod who took them with him on a massive U.S. tour '77 where they eventually brought in the line-up up to a five piece with the addition of David Moyse, Ralph Cooper and Criston Barker. The second single with this line-up, "Lost In Love", put them in the U.S. chart and the current single has climbed as high as the number two spot.

The Strangers are also making available a previously unreleased early track called "Tomorrow Was The Hereafter" from the same album for £1.50 including 8&P. The B side will be "a cocktail version" of "Bring On The Nublies".

ROCK ON THE BOX

RETURNING to your screen on November 10th at 6.50p, we're the BBC Community Programme Unit's fine "Something Else". The first show comes from Southend and features Dexy's with The Regulators; subsequent programmes are from Cardiff on the 17th (The Damned and Young Marble Giants), Reading on the 24th (Specials and General Accident and Greenock on December 1st (Stiff Little Fingers and Pretty Boy Floyd).

BALLPOINT & CHAIN

HUGH CORNWELL, who earlier this year spent a short holiday as a guest of Her Majesty in Pentonville Prison, has set down his experiences in a book called "Ballpoint & Chain", available by mail order only from SIS, New Ibernia House, Winchester 24th, £5.1 for 70p including postage and packaging.

The Strangers are also making available a previously unreleased early track called "Tomorrow Was The Hereafter" from the same album for £1.50 including 8&P. The B side will be "a cocktail version" of "Bring On The Nublies".



HAZEL O'CONNOR

DEANNE PEARSON TRACKS THE PROGRESS OF A MODERN GIRL

HAZEL O'CONNOR has just been nominated for a Best Young Actress award by a London newspaper for her role in the film "Breaking Glass" and the soundtrack album of the same name has just gone gold. Her name, face and opinions are everywhere you turn; she's been hailed as the girl of the 80s. How does this happen to a 25-year-old with virtually no previous performing experience, a voice that is hardly spectacular and no great songwriting ability or looks?

Those last three judgments may appear fairly subjective, but Hazel herself admits that her voice leaves a lot to be desired (although she insists it's steadily improving) "and I know I'm not very good looking in the flesh; I'm just very photogenic."

She must have noticed my surprise when she came bounding into the room, pale, spotty and unmade-up, wearing a shapeless, black knitted ensemble with her previously peroxide hair crudely shorn and dyed bright orange. It can't have escaped her notice either that I wasn't too enthusiastic about the tracks I heard from her first solo album proper which is due out in January.

It's doubtful whether she cares; she's sufficiently confident not to bother too much about what other people think or say, or to worry about the future. "So long as you're honest about what you're doing," she keeps saying.

That's why I'm being honest too. I don't like her music or her film, but I can see why she's successful. She's interesting, intelligent, articulate and inquisitive; a born entertainer. In fact, I can just see her on "Parkinson" in a few year's time, and that's so wrong about that?

Her nineteen-to-the-dozen verbal had me hooked for the duration of a three course dinner. Even though I wasn't eating myself, it wasn't easy to get more than the odd word in edgeways.

She may not have had much acting or singing experience but she's seen plenty of the world. Born in Coventry on May 10th, 1955, she left Art College in 1972 and headed for Amsterdam where she flirted with the hippy lifestyle before moving on to the

South Of France to pick grapes. After a short spell in Paris she returned to Coventry to work in a clothes shop, until the young man she'd fallen in love with burgled the store at dead of night and ended up in prison.

Hazel visited him there and he instructed her to go to Yorkshire and find a farmhouse ("all the left-over hippies did that"). There



PHOTOGRAPH BY G. McNAMARA

she met another boy who advised her to go to London and do some modelling. "Of course, I couldn't get any work," she says, smiling at her naivete; so, after a stint doing "nudie rudies modelling bits", she went to Morocco with another young man, then returned to London and promptly fell for somebody else.

"No, it was the real thing this time," she insists, "the one true love of my life." He straightened her out, advised her to stop relying on boys all the time and run her life on her own way. "I suppose that's when I really left the nest."

So she headed for Japan and The Lebanon as a go-go dancer, then went chasing the "one true love" to Ghana, returning to London in his company via The Sahara desert.

A PERIOD restoring antiques followed before she decided that she liked the idea of singing for a living. As a member of an all-girl trio she performed Tamla Motown cover versions for American GI's at bases all over Europe. She left shortly after that; "they were going to kick me out anyway, because I always used to sing out of tune — little did they know I'd make money out of it later on."

Her brother Neil, currently a member of her band but back then one of the Flies, encouraged her to learn piano and write her own songs. After one

unsuccessful single, made with Glen Matlock and Clive Langer, she put together a scratch band, featuring Gary Tibbs and John Plain and Jack Black of The Boys and stirred up a little interest via a couple of London pub gigs.

"It was quite exciting really. People were actually taking notice of me for the first time in my life."

One of these people taking notice was involved with a film company who were planning a "sort of punk Rock Follies". Hazel auditioned for the part of a secretary. "Toyah Wilcox was there too, and we were both laughing at this awful line in the piece we had to read. This girl had to go up to the bar to bring this boy she was trying to get off with and say 'Cigarette me', which means 'give us a light'."

And I just couldn't say that, so I thought, well, short of going home, all I can do is sort of send it up, which I did, and all these Too Too Terribly people started laughing, and I thought 'oh, gawd, I've blown it now' but apparently they really liked the way I did it." So much so that they gave her the lead role, even though it was initially planned for a male.

"It was like they built the whole character of Kate around me, my character," she tries to explain, making moulding gestures in the air to demonstrate. "It was really weird; we had a big meeting one day, with the director, hairdresser and make-up people, and they asked me what sort of clothes I normally wore and just designed my wardrobe around that, the same with my hair and make-up. They modelled Kate on me, and just smartened up and finished off the image. At times I really thought I was that girl, and then suddenly had to turn around and be myself again. It was like schizophrenia."

Dealing with the acting and the music at the same time, Hazel found filming hard work, and after three and a half months shooting, she went down with bronchitis.

"It was hardly surprising really. All those scenes we had to do in the cold, damp Hope And Anchor cellar where I was supposed to look like I was sweating and so they kept throwing buckets of

water and pints of beer all over me." The bronchitis still hasn't cleared up.

A PROPER little rags-to-riches tale, you might think, except she didn't get much of the latter. "I got paid a not very large weekly wage and then I got awarded one point of the profits, which is, well, nothing really worth mentioning. Put it this way, I'll never make any money out of that film, but it's always rammed down your throat that you're 'getting a chance'."

She'd rather not say much more about the finished film in case she "gets into slanderous situations."

"I thought it got a bit boring, but I thought the story was true enough to life, just someone getting screwed up by the business. Kate went mad; that's a true to life situation."



PHOTOGRAPH BY ANDRÉ CUSLAGE

"Like," she takes a deep breath and drops her knife and fork dramatically, "nearly all the musicians I know are casualties already." (Hi there, Strangers, Banshees, Boys etc.)

"As soon as they start to get famous they booze a lot or they take loads of drugs and their whole drive becomes self destructive. Somehow it seems everything surrounding 'Rock and Roll' always becomes debauched, and against everything it started out to state; it becomes a parody of itself. And that's what Kate became — the monster she created in her songs."

The obvious question is, if this is her view of the business, how does she feel now that she's so deeply involved in it herself? Never mind Kate, what about Hazel?

"Well, when people start to play those manipulation games

Continues over page

AFTER THE FIRE

THE NEW ALBUM



NEW SINGLE "WILD WEST SHOW"
IPC 9095



ON TOUR

Oct. 31 The College of Ripon & York St John	Nov. 6 Manchester University
Nov. 1 Derby, Lonsdale College	Nov. 7 Birmingham University
Nov. 5 Newport Gwent, Stoway	Nov. 8 Bristol, The Berkeley
	Nov. 14 Rainbow

At all *Virgin* stores **£3.99**

Album: IPC 84545
446-84745



HAZEL O'CONNOR

From previous page

with me, I let them play for so long and then I take the matter in hand. For example, if someone asks if I'd like to go to Oslo and Copenhagen to do some promotion for the film, I say yes, but stipulate that I travel first class and have days off because that's the way I see things. What you don't ask for, you don't get."

"That's where Kate went wrong. She was very green when she started and she was manipulated by the music biz. She was doing it purely for love of music and performing, and she tried to live on fresh air, which you just can't do."

So what now? Does Hazel intend to pursue her acting career or stick to playing in a band and writing and making records? Or is it possible to combine the two?

"Well," she says, "I don't really think about the future too much. Everything's always worked out alright this far. Something always turns up."

As soon as the new album is

completed, she's off on tour with her band, the sarcastically named Megahype, but she still has three films to make under her contract with Paramount. "At the moment I'm concentrating on the band," she states dogmatically. "I'm not going to do any more publicity for the film, and at the moment I don't feel like doing another film."

"But I probably will next year."



PHOTO: SIMON FOWLER/IR

Give Me An Inch by Hazel O'Connor

on AGM Records

Hey you, standing there, what you got to stare at?
I'm not shy of your beady little eyes that views me like some mishap

Cackling laughter behind your hand

You're so funny, you're so bland

Here's a thing you can't understand

You are just a programme

You're a programme, you're a programme

Programme, programme, programme, programme

Chorus

Give me an Inch and I'll take me a mile

Give me the distance from your supercilious smile

Give me an Inch and I'll take me a mile

Give me the distance from your supercilious smile

Your silliest smile

Hey you, standing bare, better get some clothes on
Do as you're told, growing old and read your daily poison

Skeletons locked in a closeted mind

Locked in tight for no one to find

See the blind lead the blind

Got to be cruel to be kind

Who is mindblind, who is mindblind

Mindblind, mindblind, mindblind, mindblind

Repeat chorus

You are a programme

You are a programme

Repeat chorus twice

Words and music by Hazel O'Connor
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OCTOBER

- 16 COVENTRY Tiffany's
- 17 HUDDERSFIELD Cleopatra's
- 18 HUDDERSFIELD Cleopatra's (Matinee only)
- 20 SHEFFIELD Top Rank
- 21 BRISTOL Grainary
- 23 LIVERPOOL Brady's
- 24 BIRMINGHAM Digbeth Civic Hall
- 25 DERBY Ajanta
- 26 LEEDS Brannigans

More dates to be confirmed.

NEW SINGLE

WE ARE THE FIRM

S/W

WAR ON THE TERRACES

Z 10



La-Di-Da

SAD CAFE
on RCA Records

How come every time we meet
You get lots of little people running round at
your feet?
You're the centre of attention in the cafes
and bars
Everybody treats you like a superstar
Then again, I know who you are
You're taking it too far

Wild nights and parties in the hills of
Hollywood
And all the papers tell me that you're doing
pretty good
They tell me the way you hang around
With the guys in their leathers and chains
The way you eat your way into their little
brains
Then again, I know who you are
You've gone a bit too far

You're so la di da
So la di da
Honey, you're la di da
You're so la di da
Why don't you listen to me?
La di da, so la di da
Oh baby, you're so la di da
So, you're so la di da

La di da, oh baby
La di da, oh baby, you're so
La di da
La di da, why do you keep on hurting me?
La di da, baby, baby, you're so
La di da, why don't you listen to me?
La di da, honey, you're so

I used to think you were mine
And you would tell me what's going on in
your mind
You'd say I've got problems that I don't
understand
And if you've got the answers will you put
them in my hands
I'd say you want a bit too far
Do you know what you are?

La di da, la di da
Honey, you're la di da
Why do you do it to me?
La di da
Honey, you're so la di da
Breaking me inside
La di da
Breaking open wide
La di da
Repeat and ad lib to fade

Words and music by P. Young/J. Stimpson
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BIRO buddies

BEFORE WE go on to give you our latest batch of pen-pal seekers, a quick message to the rest of you — PLEASE, NO MORE! We've been absolutely swamped with entries. We're hoping to use every entry eventually but already we've enough for months to come, so please don't send any more just now!

To clear some backlog, we've a **Biro Buddies Special** on page 34.

Girl looking for Gary Numan lookalikes. Into Synth music. General interests: hairdressing, cooking. Live any area of Britain, but London (Hammermith) preferred. Must be 15+. Include picture to: Simone Attared, 20 Middle Road, Oakdale, Poole, Dorset BH15 3SH. (I'm aged 16 years).

I like drinking, dancing and going to the pictures. I would like someone who is mad, and full of fun.

Write to: Jackie Wright, 53 Grove Road, Thornton Heath, Surrey CR4 8HN. (Aged 18).

I am a thirteen year-old girl wanting to write letters to someone. I don't mind if you look like something from space but I would like you to share my interests, such as caring for animals, writing letters and going to discos. Go on, be a devil and write to: Fiona Gonnella, 27 Highfield Place, Birkhill, Dundee, Scotland. P.S. I am a great Sting fan.

Boy aged 16-20 (preferably skinhead) wanted for breezy bro relationship with girl aged 16. I like Specials, Madness, S.L.F., support Coventry City F.C., enjoy going to gigs etc., and am thoroughly insane! Write to: Diane Clark, 70 Heather Road, Binley Woods, Coventry CV3 2DD.

My name's Alison and I'd like to write to a Numanoid like myself, especially any fella who saw him on his recent tour (which I did). Must have a good sense of humour, and be into "Soap". Thanks a lot. Alison Finney (17), 15 Houghton Street, Pendlebury, Nr. Swinton, Lancs.

I am 15 years old, like birthday 3rd July. Can't wait to leave school. Like writing letters, horse riding, all kinds of music except heavy metal and punk. I'm usually totally idiotic, but likeable — and modest! Would like to correspond with you or girl 16 or over (must be 90% human), who lives outside Leicestershire. Write to: Sharon Hubbard, 58 Oxford Street, Coalville, Leicestershire LE6 3DR.

Adrian Watson, 16½ years old. I am in the Army. I'm a Mod, and my favourite groups are: Kinks and The Jam. Hobbies are: horse riding and writing. Favourite sport: running. Write to: 24589128, /L Watson A, 16 Pl A, Coy, 1JLB, Sir John Moore Bks., Shorncliffe, Kent.

Name: Donna Burford. Address: 29 Dersingham Road, Stadium, Leicester. Age: 13. Hobbies: reading, writing, drawing. Likes: fish and chips. "Angels" (TV). Dislikes: Crossroads, Coronation Street. Musical likes: Madness, Jam, Sheena Easton. Musical dislikes: David Bowie, Gary Numan.

Intelligent friendly male wanted for quiet girl (16). Into Whitesnake, Genesis, ELO, Billy Joel and also playing piano. Write to: Miss J. Hedges, 37 Broad Street, Portsmouth, Hants.

I am aged 15 and would like a girl or boy to write to, who is about 15-17 years old. Must have a good sense of humour and be extrovert. I like writing letters, fashion, pop, concerts, sport, discos, cinema and music. I like most music, especially mod and punk, but detest rock 'n' roll and heavy metal. Hate homework, and immaturity. Will accept any foreign correspondence. Photo preferred but not important. Write: Jill Franklin, The Cottage, Allerhorpe, York YD4 4RW. Thanks.

A nearly 16 year-old rude girl would like to write to a skinhead or rude boy (16-18). Must be interested in ska and reggae, discos and listening to the radio. Also meeting other skinhead and rude boys and girls. If so, write to: Tracy Wallis, 200 Tankerton Road, Whitstable, Kent CT5 2AS. P.S. Must be male.

Hi, I would like a boy or girl 13 or 14 years, must be into Gary Numan, John Fox or David Bowie. My hobbies are roller-skating and swimming, but I also do judo. Mustn't be a sucker or always writing spotty letters. Must be a tomboy (if a girl). If you want to be my penpal, write to: Rachel Brett, 99 Burney Road, Brightmet, Bolton, Lancs B62 6QQ.

It's me, a trifle extra-ordinary girl, 19, with love for disco steps (with love for every kind of music) and sometimes funny clothes. Wonder are there any gay-foolish guys who'd be ready to chat about whatever, wherever with friendship! Elise Ruuskanen, c/o Frank, 59 Redington Road, Hampstead, London NW3.

My name is Sue Kraven and I'm 15 years old and a Gary Numan fanatic. My interests (besides Gary) are electronic music, going to concerts, airplanes plus many more. I would love to hear from any Gary Numan fans: Sue Kraven, 15 Hillview Crescent, Gants Hill, Ilford, Essex IG1 3DD.

Two-Tone fan wants to write to male aged between 14 and 22. Must be shy, with no moustache or beard! My interests are Specials, Beat, Madness, Bodycatchers and basket-ball, going to the pictures and my penpal. Write soon enclosing photo (I will return it) to: Miss Orchid White (14%), 87 Liria Park Road, Stoke Newington, London N16 5SP.

13 year-old modette would like to contact person (male or female), also Mod Mad. Must be into baggy trousers and it would help if they dislike Oldham football team. Write to: Liz, 65 Kendal Road, Sheffield S6 4QH, South Yorkshire.

Ultravox/Magazine fan (15) wants to make contact and write to original fans of the same. I'm into gigs, potholing and laughs. Write to: Andy Marsh, 44 Union Road, Low Moor, Bradford, West Yorkshire BD12 0DF.

Now turn to our Special on page 34.



**You don't stand a chance
if you go down in Chinatown.**

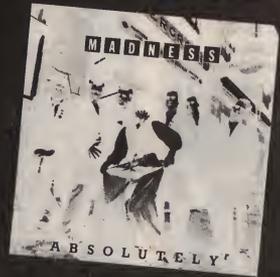


**The new album includes their hit singles
'Chinatown' and 'Killer On The Loose.'**

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ABSOLUTE MADNESS



THIS MESSAGE goes out to all those nutty dance enthusiasts who couldn't stumpe up enough pennies to go out and buy a copy of the splendid new Madness album, "Absolutely". Daspair, not, oh spiky ones, for "Smash Hits" is about to provide you with an opportunity to win a copy of this record for your very own. All you have to do is use your knowledge of the life and works of the Camden Cowboys to figure out the answers to the questions below. This completed, you despatch the form to Smash Hits Madness Competition, 14 Holkham Road, Orton Southgate, Peterborough, PE2 0UF to arrive by November 12th.

The first two correct entries out of the bag will receive a special ultra-cool Madness poster personally autographed by the boys as well as a copy of the album. The next 23 lucky entrants will have to make do with the disc. Now is that fair or is that fair? Eyes down for a full house.

- From which Madness songs were the following lines taken?
- A. "I didn't want to see the film tonight".
 - B. "It's just gone noon, half past monsoon".
 - C. "Passing round the ready rub".
 - D. "If you're not in the mood to dance, step back to grab yourself a treat".
 - E. and finally...
 - F. Give the real name of Chas Smash.

MADNESS COMPETITION

A MY GIRL
 B ↑
 C BAGGY TROUSERS
 D
 E
 Name _____
 Address _____

THE CHORDS

IN MY STREET on Polydor Records



PHOTOGRAPH BY PAUL COX



PHOTOGRAPH BY VIRGINIA TURBERT



Everything in my street
 is probably just like yours
 People talk, laugh and fight
 Never seem to know what for
 Everyone stands so still and cold
 Rooted in their ways
 All they want is what they've got
 And that's the way they'll stay

Everyone's so nice to me
 They say "hello" and "how are we"
 Smile when I walk and laugh when I fall
 I don't think they like me much at all

Chorus
 In my street I'll live and die
 Say "hello" and wave good-bye
 'Cause the grass seems greener on the other side
 (Everything's complete) living in my street

Tension always seems so high
 You can cut it with a knife
 Everyone wants what the others have got
 Despising their own lives
 With ambition and working hard
 They get so rich and go so far
 'Cause nothing goes forgotten or missed
 Nothing happens like you wish

Everyone's so nice to me
 They say "hello" and "how are we"
 Smile when I walk and laugh when I fall
 I don't think they like me much at all

Repeat chorus
 In my street they hate and lie
 Washed up people with burnt out lives
 We're all potential suicides
 It's something of a treat
 When you're living in my street

The kids playing in the gutters
 Learn to hate fear and lie
 None of it really matters
 This world will just pass them by

Repeat chorus
 In my street they hate and lie
 Washed up people with burnt out lives
 We're all potential suicides
 It's something of a treat
 When you're living in my street
 Living in my street
 Living in my street

Words and music by Chris Pope
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SPRINGSTEEN



THE RIVER

20 new songs on four sides.
 Get it.

Bruce Springsteen 'The River' CBS 88510 (includes the forthcoming single 'Hungry Heart') also available on cassette 40/88510
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KOOL AND THE GANG. 'CELEBRATE'

Kool's new album includes their latest single 'CELEBRATION' (7" KOOL 10, 12" KOOL 1012). See them live on tour.

UK TOUR DATES

- NOV 3. Brighton Dome**
 - NOV 4. Leicester De Montfort Hall**
 - NOV 5. Cardiff Top Rank**
 - NOV 6. Manchester Apollo**
 - NOV 7. Edinburgh Playhouse**
 - NOV 8. London Rainbow**
 - NOV 9. London Rainbow**
- L.P. 6359 029 CASSETTE 7150 029

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First smash-hit single 'CASANOVA'
Now the debut album 'Slippin'
and Dippin'

L.P. 6359 028



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DISCO

disco top 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	2	YOU'RE LYING LIXX	CHRYSALIS	122
2	1	CASANOVA GOTTIE	DE-LITE	124
3	2	D.I.S.C.O. OTTAWAN	CARRERE	126
4	8	LOVE & LOVE GEORGE BENSON	WARNER BROS	118
5	17	LONDON TOWN LIGHT OF THE WORLD	ENFISION	106
6	12	I NEED YOUR LOVIN' TEENA MARIE	MOTOWN	110
7	4	AMIGO BLACK SLATE	ENFISION	106
8	35	CAN'T GET THE FEELING GERALDINE HUNT	CHAMPAGNE FIZZ	115
9	21	THIGH HIGH TOM BROWNE	ARISTA	119
10	14	IF YOU'RE LOOKING FOR A WAY OUT ODYSSEY	RCA SLD	110
11	NEW	NEVER KNEW LOVE STEPHANIE MILLS	20TH CENTURY	114
12	22	FALCON RAH BAND	DJM	120
13	13	PARTY LIGHTS GAP BAND	MERCURY	120
14	11	NIGHT CRUISER DEODATO	WARNER BROS	114
15	7	SEARCHIN' CHANGE	WEA	126
16	5	MASTERBLASTER STEVIE WONDER	MOTOWN	132
17	NEW	GROOVE ON WILLE BEAVER HALE	TK (IMP)	117
18	NEW	HINT UP WIND HIROSHI FUKUMURA	CHAMPAGNE FIZZ	117
19	23	LET ME TALK (PARTY WIND & FIRE)	CBS	112
20	30	I LIKE WHAT YOU'RE DOING WIND & CO	EXCALIBUR	118
21	5	MY OLD FIANCÉ DIANA ROSS	MOTOWN	119
22	24	LOVELY ONE JACKSONS	EPIC	127
23	NEW	JUST A GROOVE GLEN ADAMS AFFAIR	SAM (IMP)	115
24	9	I OWE YOU ONE SHALAMAR	SLDAR	114
25	25	THE BREAKS KURTIS BLOW	MERCURY	115
26	NEW	INHERIT THE WIND WILTON FENDER	MCA	118
27	16	THREE LITTLE BIRDS BOB MALEY	ISLAND REG	110
28	10	ONE DAY I'LL RAY AWAY RANBY CRAWFORD	WARNER BROS SLD	120
29	NEW	EVERYBODY GET OFF DRYBARK	PRELUDE (IMP)	115
30	NEW	FUCHI (FREE SPIRITS) JAZZ SLUITS	EPIC	115
31	NEW	GET DOWN GET DOWN MELODY STEWART	ROY B (IMP)	122
32	26	LOVE DON'T MAKE IT ASHFORD & SIMPSON	WARNER BROS	110
33	NEW	ALL NIGHT LONG CLOUD	FLASHBACK	110
34	29	SUMMER GROOVE MIRAGE	FLAMINGO	118
35	24	WIDE RECEIVER MICHAEL HENDERSON	BUDDAH	125
36	15	BE THANKFUL WILLIAM JOUHAN	EMI	106
37	38	DOUBLE DUTCH BUS FRANKIE SMITH	FANTASY (IMP)	115
38	36	ONE IN A MILLION LARRY GRAHAM	WARNER BROS SLD	110
39	NEW	IN THE CENTRE RODNEY FRANKLIN	US COLUMBIA (IMP)	110
40	NEW	(SOMETIMES) BELIEVE IN YOURSELF ROY AYERS	POLYORB	106

Seeing as how my late entry for the 1980 Disco Championship wasn't accepted, here I am once again with your favourite column. Speaking of the Championship I must say that each year it gets a little more like gymnastics and a little less like dancing. Mind you, that can't be said for the

winner Jean Munroe-Martin who really knew how to shake her thing, and make a Red Start come over all unnecessary. Anyway Jean, congrats from the Smash Hits team. While we're on the subject of dancing did any of you catch the sorowary Sun a couple of weeks back, which had a whole page telling us about the latest dance craze, "rowing"? All the latest eh? My condolences go out to all the regular Sunday nighters at Crankers in Wardour St. (London); the club's license to allow dancing on the premises has been granted for every night except Sundays. (Sensible eh?)

Now on to the voluptuous volumes of vinyl (move over Kurtis Blow). Kicking off with Sylvester who returns after a lengthy break with his new offering "Sell My Soul" (Fantasy), which is taken from his forthcoming album. Although it's not as commercial as his earlier material, it's a much funkier effort with some good instrumental breaks. Next in line for a gold star is Wilton Felder who weighs in with "Inherit The Wind" (MCA) taken from the album of the same name. Wilton is the sax player with the Crusaders and followers of the band will no doubt take this offering straight to their hearts. It's jazz funk at its best and will certainly be a monster in clubs around the country. The album is definitely recommended.

The first one for Bev's hatchet this week is "It's Not What You Got (It's How You Use It)" by Carrie Lucas (Solar). It's disco dress at its worst. No melody, typical beat and dumb lyrics. Probably be a hit! The second no-no is "Sadie (She Smokes)" by Joe Bataan (Salsoul), which is about as funny as a broken leg and as enjoyable as yesterdays hot pot.

Capitol Records have released a three track 12 inch by the late Minnie Riperton consisting of "Island In The Sun", the Doors classic "Light My Fire" and "Lover And Friend". It's a great epitaph to a lady with a great voice.

Roy Ayers' new release "(Sometimes) Believe In Yourself" (Polydor) is up to his usual standard. It's taken from his forthcoming album "Love Fantasy" which anyone with a soft spot for soft mellow sounds will love.

Grover Washington, Jr. injects a touch of class to this week's releases with "Mr Magic" (Kudu), a great jazz-oriented instrumental. A plug for Narada Michael Waldens new album "Victory" (Atlantic). It's choc-a-bloc with good fast dance tracks, an ideal party record. The best track is "Get-Up" which would make a great single. Finally, if any of you would like to write in with any info. about your fave disco, type of music played there or latest dance/clothes crazes that you're into, then drop me a line, I'd be interested to hear.

Beverly.

LET ME TALK

By Earth Wind & Fire on CBS Records

Fifty million voices mumbering from the street
Talking about the '80's and who it will mistreat
New, Joseph Worken Hardy, checking out the live
Glancing at his pocketbook, inflation is alive

Chorus

I (I) stand tall (stand tall)
Let me talk, let me talk, let me talk
I (I) stand tall (stand tall)
Let me talk, let me talk, let me talk

Now Miss Sophisticated, your nose up in the air
Trying to find excitement in the labels that your wear
Now I may disappoint you with the things I say
But deep inside a message burns within me everyday

Repeat chorus

We're all the same with different names

Will you play your role just as you've been told?
Let me talk, let me talk, let me talk, let me talk
Let me talk, (fifty million voices) let me talk, let me talk

Won't you come on down, put your feet on the ground
Get in touch with you, let your love come through

World automobiles chase the Arab wheel
Partnerships on nuclear trying to make a deal
Now where does it lead to
I'm sure the question flows
Through many minds around the world
I'm sure nobody knows

Repeat chorus and sit like a fane

Words and music by M. White/V. White/L. Dunn/A.
McKay/R. Johnson/P. Bailey
Reproduced by permission Ronda Music Ltd./Copyright
Control

SMASH HITS

Steve Quo

BY FRANK GRIFFIN



I NEED YOUR LOVIN'

By Teena Marie on Motown Records



Love's fever coming on strong
I don't want the fire without the flame, no
Mother nature gave me two hands to hold you
I'm not talking pressures or material gains

But M-O-N-E-Y
Never did a thing for L-O-V-I-N'
I'll never understand what people's heads are in
Ask me what I need

Chorus
I need your lovin'
And that's the bottom line
I need your lovin'
Or just a little time
I need your lovin'
And that's the bottom line
I need your lovin'
Or just a little time, this will do
Just a little lovin', this will do
Just a little love



Just a little lovin', this will do
La, la, la, la
Just a little lovin', this will do

L-O-V-E, love
Just a little lovin' me and you
Love's coming so glad you're mine
I don't want your rhythm without your rhyme, no
Easy feeling ooh your love keeps getting better
Say you'll leave me never
And together we'll fly

'Cause M-O-N-E-Y
Never did a thing for L-O-V-I-N'
I feel it in my bones that
You and I can win
Ask me what I need

Repeat chorus

La, la, la, la, la, la
Just a little lovin' this will do

'Cause M-O-N-E-Y
Never did a thing for L-O-V-I-N'
I feel it in my third eye
Love will never end, no
Ask me what I need

Repeat chorus and ad lib to fade

*Words and music by Teena Marie
Reproduced by permission Jobete Music Ltd.*

ALL OUT OF LOVE

By Air Supply on Arista Records



I'm lying along with my head on the phone
Thinking of you till it hurts
I knew you hurt too but what else can we do
Tormented and torn apart

I wish I could carry your smile in my heart
For times when my life seems so low
It would make me believe what tomorrow could bring
When today doesn't really know, doesn't really know

Chorus

I'm all out of love, I'm so lost without you
I know you were right believing for so long
I'm all out of love, what am I without you
I can't be too late to say (I know) that I was so wrong

I want you to come back and carry me home
Away from these long lonely nights
I'm reaching for you, are you feeling it to?
Does the feeling seem oh so right?

And what would you say if I called on you now,
And said that I can't hold on?
There's no easy way it gets harder each day
Please love me or I'll be gone, I'll be gone

Repeat chorus

Oh, what are thinking of
What are you thinking of
What are you thinking of
What are you thinking of

Repeat chorus to fade

*Words and music by G. Russell/C. Davis
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(Pty)/Arista Music Inc.*

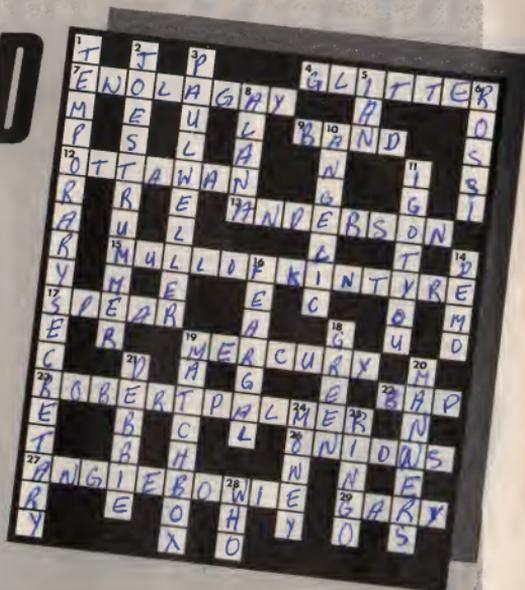
CROSSWORD

ACROSS

- 4 See 29
~~7~~ Orchestral Manoeuvres
 5 Smash (5,3)
 8 Sounds like a group not
 allowed to play!
 12 So they know how to spell
 disco, big deal!
 13 See 5
 16 McCartney's biggest, if not
 exactly his greatest, hit (4,2,7)
 17 Burning one is a reggae
 legend
 19 Label for measuring
 temperature?
 22 & 23 Evidently this lot have
 never heard of etiquette
 23 "Clues" is his current album
 (6,6)
 26 See 18
 27 David's ex (5,5)
 28 & 4 Currently back in favour,
 he was a teenybop superstar
 of the 70s

DOWN

- 1 Another McCartney single,
 this one's *definitely* not one
 of his greatest (9,9)
 2 Jet's Rome rum confused by
 The Clash (3,8)
 3 Lear up walli "Start" agein!
 (4,6)
 5 & 15 Leader of Jethro Tull
 (Ask the old man!)
 6 Quo's ice cream man
 8 Rod's missus
 10 Upstarts made in heaven
 11 Split Enz 45 (1,3,3)
 14 Mini demonstration, or a
 rough disc
 16 Real jag in The Undertones?!
 18 & 26 Green grocers' favourite
 soul oldie, recently a hit
 second time round
 18 Charting rock'n'roll band
 20 See 22
 21 She's got her Beab ID!
 24 Flying Lizards smash
 25 Starr hiding in bring or buy
 sale!
 28 How turned into rock
 supergroup



ANSWERS ON PAGE 37

SHAKIN' STEVENS

new album

MARIE, MARIE,

Don't miss this album, featuring the
 hit single 'Marie, Marie' and his
 latest single 'Shooting Gallery'.



Marie, Marie, EPC 84547
 also available
 on cassette EPC 40/84547



Look out for Shaky on tour in November and December.

NEWS

singles

By Mark Ellen

VIVIAN STANSHALL: Terry Keeps His Clips On (Charisma). One-time boss of the Bonzo Dog Band, Stanshall pens a piece of 30s patio jazz about a cyclist called Terry who's discovered a rather clever way of preventing insects from crawling up the inside of his trousers. Stanshall

U.K. SUBS: Party In Paris (Gsm). Good grief: where's the aspirin?! Suffer the hamfisted hiccup bass, the punk-drunk drums, the headache guitar. Marvel at Charlie Harper's command of the French language—"Oooh-lia-lia Oooh-lia-ley!" Mourn the fact that Captain America is playing keyboards when the Subs are nothing but a parody once known as The Damned.

THE PSYCHEDELIC FURS: Mr Jones (CBS). If you can't stand bands who claim to be breaking new ground while ransacking the wardrobes of the East American underground, the Iggy Pop songbook and the pulse and sentiments of mid-period Bowie, then listening to this is not going to be much fun.

THE ATTRACTIONS: Arms Race (F-Beat). Costello's sideman tip-toe in a mode atop the world's nuclear weapons stockpile to a stolen '60s rock-
backbeat. The keyboardists suggest that a button's been pressed. I'd add "psychedelic" if words like that weren't banned at the present.

CHAS JANKEL: Ai No Corrida (Epic). What's this? Jankel dishes up this extravagant disco cruise with echoes of Bee Gees and "Dreadlock Holiday." It's massively arranged with ranks of synths and trumpets which add the odd 'oriental' flir (the title is a reference to a once-infamous Japanese art/sax movie of the same name). Don't say we don't keep you informed.

THE BOOKS: Expertise (Logo). The Books surfaced about 18 months ago when their brand of anguished, complex, tense keyboard rock was fashionably noisy. This is a more mid-colourful—but won't make the charts for the same reasons as the Andy Partridge numbers in XTC never do to cluttered, too compressed, too much technique over texture.

THE COLONEL: Too Many Cookies In The Kitchen (Virgin).... And talking of XTC, what's this? Swift detective work unmask the Colonel as one Colin Moulding, singing with a clothes-peep on his cone along with Terry Chambers on drums plus assorted madmen who jointly conspire to sound like a ska-based cross between a Wait Diest cartoon theme and the Casey Army on a three weak binge. And why the hell not?



BUZZCOCKS: Strange Thing (United Artists). To revive the old Beatles parallel, Pete Shelley totally dumps his McCartney pop sensibility on this outing and comes on like manic early '70s John Lennon. Sinister, disturbed and forceful. Seeing it has no hooks, no variation and a production like a gale-force wind, you'll have to pay money to hear it.

PAULINE MURRAY AND THE INVISIBLE GIRLS: Mr X (Illusive). Great! A timely reminder of how many abysmal vocalists rode the punk wave and how few talented ones (like Pauline) got a second chance to prove the extent of their abilities. This is marvelous; a richly-produced synth-based backcloth that gives words like "haunting" a new lease of life. The words, about sudden wealth, are set out like a TV quiz game inquisition. "This is your countdown," she warns, "your starter for ten." Here, too, I should hope.

THE BOYS: Weekend (Safari). **THE HITMEN: I Still Remember It (Urgent).** **THE MOONDOGS: Who's Gonna Tell Mary? (Real).** Three mainstream pop groups revive some pretty mainstream pop clichés; girls, romance,

telephone calls, money and things going wrong. The Boys mine the same seam as Joe Jackson but sound about twenty years behind. The Hitmen come over as polished, brash and theatrical and probably own a lot of Bloomtown Rats records. Derry's own Moondogs lean more towards rough hewn rock and roll and are no doubt well aware that the time is always ripe for a "timeless" chart single.

JOAN ARMATRADINGS: Simon (A&M). The character of this track—and most of the "Me Mysal" album—suggests that Joan has reacted strongly against being cast as some kind of torch bearer for Womens Lib. Her current work is much less emotional, which is a shame in many ways, as "Simon"—a waler than drama



about confidence gained and love lost—would blow away altogether were it not anchored by an anxious sax break.

YES: Into The Lens (WEA). **JOHN ANDERSON: Some Are Born (WEA).** John Anderson has left Yes to churn out this kind of high-heeled, brain-numbing, whimsical garbage. You'd hardly notice he's left, mind, as there's someone in the new line-up who sounds painfully like him. Whether a Yes-man or one of these new Bugles recruits, this hunk of over-embroidered pompous rock surplus proves the two deserve each other.

THE THOMPSON TWINS: She's In The Liv With Mystery (Latent). "In Tin Tm" addicts will doubtless be acquainted with the Thompson Twins. You won't, however, be making friends with the band version on the strength of these two tracks. They're

spruce, sinuous, hot-wired pop, scattered with ringing guitar figures, but still too clogged by such mundane subjects as "Fast Food" and the lack of any vocal distinction. The live set suggests there's better to come.

THE MO-DETTOS: Dark Park Creeping (Decca). Strip away all that snappy-looking stretch-fibre garb, a la mode earrings etc., and there's really not a lot left on



offer. A lumpy, knee-knocking pop thrash is all, and always artfully out of tune. Stick to the pics, if I were you.

THE PIRANHAS: I Don't Want My Body (Sire). What the Brighton beatsters need is a new pop single ("Tom Hark" was an old standard) that balances their Cockney music-hall humour and their attempted 'quirky' arrangements with a melody draft enough to seduce the swinging suburbs. This isn't it.

BILLY JOEL: Don't Ask Me Why (CBS). There's only one thing worse than Gilbert O'Sullivan, and it's just released this record. Don't ask me why.

ROCKPILE: Teacher, Teacher (F Beat). Not even the most gifted of rock and roll riffers can give this batch of roper dittos enough of a facelift to qualify as anything more than tedious. Worth checking, however, for the cover which features snaps of the lads at tender ages. Especially interesting is the young Nick Lowe who must have been known in the playground as "Football Features". Either that or he made a habit of carrying gobsoppers around all the time.

albums

TALKING HEADS: Remain In Light (Sire). Employing extra guitarists, percussionists and voices, the Heads develop the funk undertones in their songs and create their fullest, most exotic sounds to date. David Byrne's songs are as if anything even more deceptant than before and it's left to the superb arrangements to create tones and textures as he talks his ghostly way through the lyrics. Although the three long tracks that make up the first side don't quite come off, the filip is magnificent; haunting, funny and extraordinarily subtle. A great band. (8 out of 10).

David Hepworth



THE MONOCHROME SET: Love Zombies (DinDisc). The Monochrome Set have invented a new form of music, the opposite of muzak. Instead of soothing, it irritates and sets the teeth on edge without provoking a single constructive response. These weedy guitar instruments and songs rendered by a vocalist who hasn't bothered to get out of bed first make the band sound like little more than caricatures of punk themselves. If anyone ever dares to accuse XTC of being clever then just pass them this tedious item. (3 out of 10).

Steve Taylor

THIN LIZZY: Chinatown (Vertigo). Thin Lizzy have always represented the heavy rock. By using such cunning plays as "The Boys" and "The Boys in the Girls' Clothing" songs with melodies and tuneful

singing they have elevated themselves way above their contemporaries. Phil Lynott is still the same romantic, but always been, which can't be easy when your father-in-law is Leslie Crowther. This is slightly easier listening than usual but unless you're fond of lyrics like "Having a good time," it's a rock and roll pastime. I'd give it a five. (5 1/2 out of 10).

Ben Hillier

EARTH, WIND AND FIRE: Faces (CBS). Even without the razzmatazz of their celebrated stage act, E & F prove themselves one of the most entertaining, talented and versatile bands working under the "disco" name. Their repertoire ranges from dreamy ballads through funk with a capital F, with numerous other styles incorporated en route. Every member's contribution is vital but Verdine White's section of the feet and the horn section make "Deys sound like The Pied Piper. If you think disco's fancy, you ain't heard this. (8 out of 10).

Ben Hillier

SHAKIN' STEVENS: Marie, Marie (Epic). Stevens is one hot vocalist, a real stinky sidewinder, and his band swing effortlessly. The only thing that lets this cool, like-lead set down is a general unwillingness to leave the rough edges rough and allow the raw spirit to filter through. Nevertheless, the sparks really fly when Albert Lee peels off a guitar solo so giddy and fluent that it shakes momentarily gets he's supposed to be a Family Entertainer and lets rip in style. Never less than solid stuff. (7 out of 10).

David Hepworth

STATUS QUO: Just Supposin' (Vertigo). Just supposin' Status Quo settled for being one of the greatest singles bands of our time and quit dutifully tracking out a second rate long player every year. Now wouldn't that be neat? Then Quo fan like myself wouldn't feel duty-bound to point out that this is another fruitless attempt to draw out,inker with and otherwise tart up the same basically wondrous formula. In four minute blasts they can't be beat; over an album they're still little more than ordinary. (5 out of 10).

David Hepworth

DIRE STRAITS: Making Movies (Vertigo). Remember 'Sultans Of Swing'? Those brittle solos,

those low-draw rolling guitarists? Well, this Dire Straits' third album and they're going on about balmey beatnik bars, "six-blades", "romeos" and "the wild West End". It seems that Mark Knopfer just hasn't the nerve (or the imagination?) to let his chances as a failsafe formula. If you tapped to toe to the first one and yawned to the second, then the chances are that this'll send you sound asleep. (3 out of 10).

Mark Ellen

ORCHESTRAL MANOEUVRES IN THE DARK: Organisation (DinDisc). If only this twosome would cease clinging to the idea of being a serious "experimental" band and go all out for the shameless synth-pop single, then at least we'd be spared these endless trends of a rather limping format. Apart from the nice 'n' sleazy "Motion And Heart", they haven't the substance to sound convincing when attempting to be anything but clever and superficial. Another "Electricity" would seem to be in order. (5 out of 10).

Mark Ellen

COLIN NEWMAN: A-Z (Beggars Banquet). Since Viri split up Colin Lewis and B. G. Gilbert have taken the band's stranger aspects to further extremes in their work together, while Colin Newman and drummer Robert Gotobed have continued their line in accessible but enigmatic little songs. The words are generally obscure but Mike Thorne's



layered production lends them considerable depth and a sense of humour. Keep yours and you'll find this a surprisingly enjoyable experimentation. (7 out of 10).

Steve Taylor

HERE IT IS!
THE CHANCE
OF A
LIFETIME!
NOT TO BE
MISSED!



30
Whitesnake
ALBUMS
TO BE WON!

WHITESNAKE, SAYS the blurb, "have now reached rock giant status". Never slow to spot a bandwagon, the Smash Hits Hard Rock Unit went hotfoot to United Artists to obtain (for those of you clever enough to untangle our fiendishly complex puzzle) thirty copies of the Rock Giants' latest offering, the double album "Live In The Heart Of The City".

To win one of these, all you have to do (ha!) is answer the clues below and cross out each answer in the grid on the right, starting in the top left corner and working left to right, one line at a time. If

you answer all the clues correctly, you'll be left with the titles of three tracks on "Live In The Heart Of The City". Put these three titles on a postcard and send it to Smash Hits Whitesnake Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 9UF to arrive before November 12.

The first 30 correct entries to be picked out of the Smash Hits Headbangers Concrete Trilby on that date will each receive one copy of Whitesnake's "Live In The Heart Of The City" double album.

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

Take a deep breath — and off we go: 1) Whitesnake's first drummer. 2) Neil Murray's (medical) former band. 3) Title of the first Whitesnake album. 4) Successor of 1.

BIRO buddies Special

From page 22

16 year-old wants to communicate with any setting sons. Must be into going underground and be fanatical about Rickenbacker guitars. Jam in by writing to: Jacqueline Percy, 25 Falconwood Parade, The Green, Welling, Kent.

Hil My name is Tracy. I'm 14 years old looking for a fella who is a Gary Numan fan. My general interests include ice-skating and listening to Gary Numan records. I'd like fella's in the 14-18 age range. Ta very much: Tracy Hampton, 32 Green Lane, Sunbury-on-Thames, Middx. TW16 7PH.

An electronic and ska music fan looking for a pen friend who has some tastes and is English or foreign, and has a good sense of humour (could be a good-looking girl). Hobbies: collecting records and cactus. Write: Stephen Banner, 454 Grovely Lane, Rednal, Birmingham.

Young blond who goes to boarding school (aged 14 and male), into most kinds of music and is against mods, seeks young witty girl who is interested in most things (but not mod). Write to: Richard Gratward, Bradford House, Kingham Hill School, Kingham, Oxford OX7 6TH.

Interests: Most music except H.M., mostly reggae. Also football and writing letters. Would like a boy penpal 15-17 in Britain. Write to: Julie Jackson (15), 22 Park Avenue, Fazakerley, Liverpool L9 9DG.

16 year old female into Spizz, Suba, Skids, Spurs and Silly Things wants to correspond with good looking boy with similar tastes, 17+. Write to: Tracy Edwards, Whitegate House, The Clays, Brant Broughton, Lincoln LN5 0RN.

My name is Stephanie, and I'm 15. I love ska (esp. Madness) and like disco, writing letters, watching

TV and drawing. I'd like to write to a boy (15-17) who likes ska. Write to: Stephanie McNicholas, 18 Graig Avenue, Pontypridd, Mid Glamorgan, CF37 1LU, South Wales.

Speedway, reading, cinema, television, travel, music (Abba, Moody Blues, Blondie, Diana Ross etc) are amongst the interests of Peter Sweetman, of 2A Clarendon Avenue, Redlands, Weymouth, Dorset, who wants penpals aged 25-35.

I am looking for a hunky 16-18 year old male hunk as a penpal. I am 16½ and very much into funky music and bright way out clothes. If you are a good looking funky dodd and as mad as I am, then write to: Britt Harrison, c/o 56 Shepherds Walk, Farnborough, Hants.

Outgoing Aquarius chick searching for compatibles who are into music, travelling and good times. Original individuals are very welcome to contact this 16 year old Blondie fanatic: Beverley Evans, 2 Llewellyn Flats, Pentre, Rhondda, Mid-Glam, S. Wales.

My name is Grace Kitchener and I am looking for a male Numanoid (electronic), into John Fox etc. Age around 15. Get writing quickly and send a photo if possible to me at: 215 Feltham Road, Ashford, Middx.

Blitz kid who wishes to get at Margaret Thatcher and hang, draw and quarter Tony Blackburn, wants to contact punkie, Joy Division, B52's and Rudolf fans with intent to plot. Wing weed ideas and schemes to: Susan Huddleston, 88 Gaiwalpy Park, Belfast. Photos (zany and mad) please!

Young aerobic punk aged 14 and male, heavily into Cross and groups like that, at boarding school

and wants to write to same sort of girl, or girl who likes that kind of music and wishes to exchange medium size letters. Please enclose photo to: Mark Lusty, Bradford House, Kingham Hill School, Kingham, Oxford OX7 6TH.

Girl (14) wants boy penfriend (14-16). Must like punk, especially the Stranglers. Must also send photo. Please write to: Christine Lucas, 82 Farley Close, Little Stoke, Bristol BS12 6HF.

Female 16 year old headbangin' Ian Dury fan wants anyone who digs the Doors, Hendrix, the Hobbit, Woody Allen, rock movies, long letters and fun to write to: Louise Tomline, 58 Whiteley Crescent, Bletchley, Milton Keynes MK3 5DG.

I'd like a male penfriend 17-20 who enjoys a laugh and doesn't mind writing lots of letters, enjoys sport, likes Blondie and who doesn't like The Police. Interests: judo, roller and ice skating, Flying Lizards and B52's. Write to: Lorraine Brennan (16), 4 Geneva Road, Thornton Heath, Surrey CR4 7BH.

Female (13) wants to exchange letters with anyone into XTC and Graham Parker. Must be alightly eccentric. Write to: Angela Elliott, 239 Broadway, Gillingham, Kent.

Mike, aged 19. Interests: music, travelling, discussion, people, cinema, art, occult. Fave artists: Simple Minds, Ultravox, Nolans. Looking for female penpal into good times and good bands. Write to: Mike Edmonstone, 16 Walmer Close, Romford, Essex.

You must be involved in ska, like soccer and hate H.M. Write to: Paul Newton (13), Inghurst 12, Bailley Hills Road, Bingley, W. Yorks BD16 2RJ.
PLEASE — NO MORE ENTRIES JUST NOW!

PASSING STRANGERS
By Ultravox on Chrysalis Records



We were so young
We were too vain
Dance in the dark
Sing in the rain
Time on our hands
Hope in our hearts

We were talking, passing strangers
Moments caught across an empty room
Wasted whispers faded secrets
Quickly passes time goes, time goes by too soon

We stood alone
Silent and proud
Moments unknown
Lost in a crowd
Running through memories
Like thieves in the night
Clutching emotions
Holding too tight
All turns to dust
Shattered by light

We were talking, passing strangers
Moments caught across an empty room
Wasted whispers faded secrets
Quickly passes time goes, time goes by too soon

We were talking, passing strangers
Moments caught across an empty room
Wasted whispers faded secrets
Quickly passes time goes, time goes by too soon

Repeat last verse to fade

Words and music by B. Currie/C. Cross/W. Cann/M. Ure
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● STRANGE THING ||| AIRWAVES DREAM

OCT. 29 SHEFFIELD CITY HALL 3 MANCHESTER APOLLO
30 BIRMINGHAM ODEON 5 BLACKBURN KING GEORGE'S HALL
NOV. 2 LONDON LYCEUM 6 GLASGOW APOLLO

TOUR
1980

NEWER SINGLE BP371 ● STRANGE THING
||| AIRWAVES DREAM ● STRANGE THING
ES DREAM ● STRANGE THING
STRANGE THING ||| AIRWAVES
VES DREAM ● STRANGE THING
||| AIRWAVES DREAM ● STRANGE THING



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 47

- | | | |
|----------------|-----------------|------------------|
| APOLLO | KIKI DEE | SWITCH |
| BILLY PRESTON | KIM WESTON | SYREETA |
| BLINKY | MANDRE | TATA VEGA |
| COMMODORES | MARVIN GAYE | TEENA MARIE |
| CONTOURS | MARY WELLS | TEMPTATIONS |
| DAVID RUFFIN | MIRACLES | THELMA HOUSTON |
| DIANA ROSS | MONITORS | UNDISPUTED TRUTH |
| EDWIN STARR | ORIGINALS | VANDELLAS |
| ELGINS | PAUL GAYTEN | VELVELETTE |
| FOUR TOPS | PIPS | YVONNE FAIR |
| GLADYS KNIGHT | RICK JAMES | |
| ISLEY BROTHERS | SMOKEY ROBINSON | |
| JACKSONS | SPINNERS | |
| JIMMY RUFFIN | STEVIE WONDER | |
| JUNIOR WALKER | SUPREMES | |

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

THE HIT MEN

THE HIT MEN
Ben Watkins: Lead vocal,
 Guitar
Pete Glenister: Guitar,
 Backing vocal
Stan Shaw: Keyboards
Mike Gaffey: Drums,
 Backing vocal
Neil Brockbank: Bass

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 Oct 27 Bristol, Locarno
 Oct 29 Sheffield, Top Rank
 Oct 30 Glasgow University
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AIM FOR THE FEET
 Side 1 O.K., PRIVATE EYE
 SHE'S ALL MINE
 KID'S STUFF, GUESS WHO
 Side 2
 I STILL REMEMBER IT
 SLAY ME WITH YOUR 45
 EYES OPEN, BAD TIMING
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AT SMASH HITS:**

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COMPETITION WINNERS

The winners of our **Bad Manners competition (issue Sept 4)** were as follows: Mark Stuart, Clare, Suffolk; Sandra Scott, Brentford, Middlesex; Terence Bristolow, Beckenham, Kent; Carol Johnson, Harlow, Essex; Daniel Wilson, Hillslough, Sheffield; Marion Hodge, Cowdenbeath, Fife; Ian Nail, London E4; Tina Finch, Tunbridge Wells, Kent; June McCollin, London W6; Andrew Delaney, Liverpool L6; S. Brown, Anfield, Liverpool; Adam Parrin, Deal, Kent; David Feist, Worcester Park, Surrey; Warren Hayday, Ilford, Essex; Andrew Loney, Gosport, Hants; Robert Frame, Chigwell, Essex; Jane Achilles, Salisbury, Wilts; Simon Brooks, Woburn Sands, Beds; Sarah Fraser, Wilmslow, Cheshire; Daren Drage, Huntingdon, Cambs; T. Dillon, Wonford, Exeter; Gary Brokes, Rotherham, S. Yorks; Jayne Elton, Southampton, Hants; Andrew Cook, Birchwood, Lincoln; S. J. Horton, Wilden, Beds.

Copies of "Circus Games", the prizes of our **Skids competition (issue Oct 2)** will be winging their way towards: John Allison, Chorley, Lancs; Ian Armiger, Fakenham, Norfolk; Hannah Brownlie, Headington, Oxford; Brian Williams, Westcliff-on-Sea, Essex; M. J. Elgodd, Mansfield, Nottinghamshire; Stan Richmond, Redcar, Cleveland; Julie Cockburn, Gateshead, Tyne & Wear; Mr. S. Lawrence, Haywards Heath, West Sussex; Jeff Ridley, Ferryhill, Co. Durham; Gary Teylor, Cardiff, S. Glamorgan; Rupert Baker, Banbury, Oxon; Kevin Hall, Barnsley, S. Yorks; Oliver Fallon, Kings Norton, Birmingham; A. Crane, Rustington, Sussex; Lynda Regan, Atherton, Manchester; Francis Greene, Pollitt Drive, London; Paul Rooney, Melling, Merseyside; Aileen Muir, Rutherglen, Glasgow; Sunil Bhatia, Isleworth, Middlesex; Paul Sargent, Byfleet, Surrey; Christopher Payne, Worsley, Manchester; Colin Salby, Belper, Derbyshire; Barry Hilton, Polegate, East Sussex; Moira Parsons, Gravesend, Kent; Alison Veazey, Luton, Beds.

ANSWERS TO CROSSWORD (IN PAGE 31)

ACROSS: 4 (Gary) Giltair, 7 "Enka Gay", 8 Band, 12 (Tittarion), 13 (Ivo) Anderson, 15 "Mull Ck Kinney", 17 Spear, 18 Mercury, 22 Bed (Manners); 23 (Bart) Palmer, 26 (Kings) Onions, 27 Angie Bowie, 29 Gary (Giltier).

DOWN: 1 "Temporary Secretary", 2 Joe Strummer, 3 Paul Waller, 5 Ian (Anderson), 6 Bessie, 8 Alana, 10 Angelic, 11 "I Got You", 14 Gerny, 16 (Fergal), 18 "Green (Onions)", 19 Mstchbok, 20 (Bart) Manners, 21 (Dobbin), 24 "Mickey", 25 (Bima) Ifrom "bring on!", 26 Who.

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the
stranglers

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Title: No More Heroes

Date: 1977 Label: United Artists

Requested by: Paul Rickett, Anstruther, Fife

No More Heroes

Whatever happened to Leon Trotsky?
He got an ice pick
That made his ears burn

Whatever happened to dear old Lenin?
The Great Elms?
And Sancho Panza?

Whatever happened to the heroes?
Whatever happened to the heroes?

Whatever happened to all of the heroes?
All the Shakespeares?

They watched their Rome burn
Whatever happened to the heroes?
Whatever happened to the heroes?

No more heroes any more
No more heroes any more

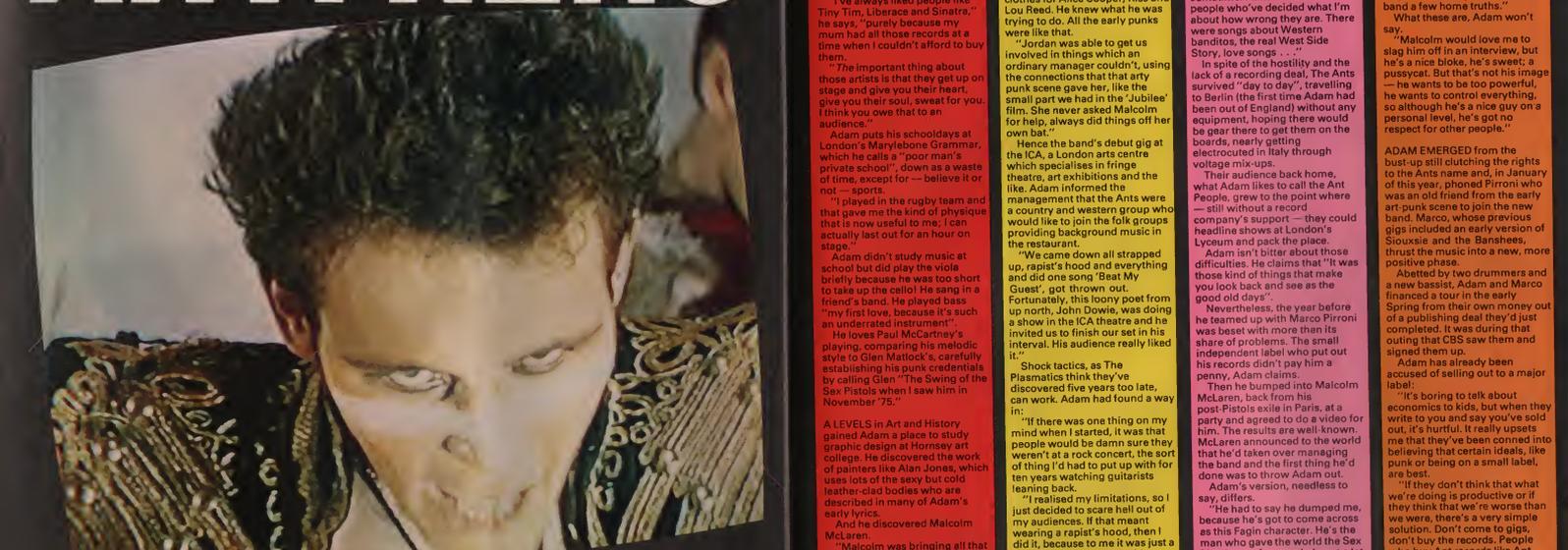
Whatever happened to all of the heroes?
All the Shakespeares?

They watched their Rome burn
Whatever happened to the heroes?
Whatever happened to the heroes?

No more heroes any more
No more heroes any more
No more heroes any more
No more heroes any more

Words and music by The Stranglers
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AMTHERO



They called him a honey, a poseur, a has-been! But he's survived it all — electrocution, the theft of his band — and now ADAM ANT gets to have the last laugh. Sharing the joke is STEVE TAYLOR.

ADAM THROWS a discreet glance over my shoulder into the mirror on the cafe wall every now and then. He doesn't have worried. This chilly autumn morning Adam Ant is as immaculately turned out as ever: elaborate black and white leather jacket, leather-look trousers with buckles at the ankles and huge red boots covered in belts, buckles and laces. Later he's going to tell me that leather has had it — as fashion — and that it's purely practical (those padded shoulders are practical). Evening wear for Adam Ant these days, the sort of thing he'll be modelling on the stage this year, is more nouveau Red Indian.

Frontier' bit, however, is only one in a long line of outrageous images which Adam has projected in his steady, dedicated row over the rock horizon. This one looks set to become a little more than just a temporary whipped-up pose. But what makes it so much more than that right now is the music. Antmusic. It's run through various styles of lurching dance beat from those democratic early punk days to the pounding drum-orchestra of "Kings Of The Wild Frontier" and "Dog Eat Dog," finally feverish enough to support Adam's vision of tribal celebration for his followers.

ADAM'S LAST small label album "Dirk Wears White Socks" and the "Cartrouble" single hogged the independent charts for months, establishing the basis of his current chart success. The swing has now come full circle; a growing audience of fans for someone who began his career as a fan himself. "When I was about 18," Adam confesses, "I wrote to Bryan Ferry because I'd seen Roxby Music on the telly and I thought they were amazing. He wrote back to me on Roxby Music paper and I never forgot the feeling. Bands like Roxby or Rex always had an element of show and struck me as really knowing what they were trying to do."

Roxby, I thought, were the first "total band" — they had their own sound. I wanted to have an Ant sound, a sound that people could hear and remember as ours. Jordan became the Ant's manager after Adam had seen a early Pistols gig at St. Martin's College. From that second onwards," he recalls, "I knew I could never be a graphic designer. There was no way in the world I could get over that. That band reflected so many of the things I was feeling." He recruited the Ants Mk 1 through Melody maker ads and the gravipalus. As he says, "You've got to remember that it didn't really matter if you couldn't play at that time. The music was the last consideration, quite honestly." Adam dismisses the tidy theory of an initial public statement. It was a spontaneous creation of

musical reality, as his musical director to Adam's variety act. Right from the start, Adam's admirations went on traditional showbusiness "personalities" as well as rock's glitzy equivalent, Glam. "I've always liked people like Tiny Tim, Liberace and Sinatra," he says, "purely because my mum had all those records as a time when I couldn't afford to buy them."

"The important thing about those artists is that they get up on stage and give you their heart, give you their soul, sweat for you. I think you owe that to an audience." Adam puts his school days at London's Marylebone Grammar, which he calls a "poor man's private school", down as a waste of time, except for — believe it or not — sports.

"I played in the rugby team and that gave me the kind of physique that is now useful to me. I can actually last out for an hour on stage." Adam didn't study music at school but did play the viola briefly because he was too short to take up the cello. He sang in a friend's band. He played bass "my first love, because it's such an underrated instrument". He loves Paul McCartney's playing, comparing his melodic style to Glen Matlock's, carefully establishing his punk credentials by calling Glen "The Swing of the Sex Pistols when I saw him in November '75".

A LEVELS Art and History gained Adam a place to study graphic design at Brunel art college. He discovered the work of painters like Alan Jones, which uses lots of the say but cold leather-clad bodies we are described in many of Adam's early lyrics.

And he discovered Malcolm McLaren. "Malcolm was bringing all that imagery into real life in his Sex show in the Kings Road. I met him there when I went in to buy a Cambridge Rapist T-shirt. I was scared, especially by the sales assistant, Jordan, who was actually wearing the stuff."

Jordan became the Ant's manager after Adam had seen a early Pistols gig at St. Martin's College. From that second onwards," he recalls, "I knew I could never be a graphic designer. There was no way in the world I could get over that. That band reflected so many of the things I was feeling." He recruited the Ants Mk 1 through Melody maker ads and the gravipalus. As he says, "You've got to remember that it didn't really matter if you couldn't play at that time. The music was the last consideration, quite honestly." Adam dismisses the tidy theory of an initial public statement. It was a spontaneous creation of

the kids on the street who was later preyed upon by the vultures of high fashion. "Malcolm and Vivian were quite well-known to people. He'd been in America managing the New York Dolls but also making clothes for Alice Cooper, Kiss and Lou Reed. He knew what he was trying to do. All the early punks were like that."

"Jordan was able to get us involved in things which an ordinary manager couldn't, using the connections that Adam had at the punk scene gave her, like the small part we had in the 'Jubilee' film. She never asked Malcolm for help, always did things off her own bat."

Hence the band's debut gig at the ICA, a London arts centre which specialises in fringe theatre, art exhibitions and the like. Adam informed the management that the Ants were a country and western group who would like to join the group providing background music in the restaurant.

"We came down all strapped up, rapist's hood and everything and did one song 'Beat My Guest', got thrown out. Fortunately, this took me from up north, John Dowie, was doing a show in the ICA theatre and he invited us to finish our set at his interval. His audience really liked it."

Shock tactics, as The Plasmatics think they've discovered five years too late, can work. Adam had found a way in. "If there was one thing on my mind when I started, it was that people would be damn sure they weren't at a rock concert, the sort of thing I'd had to put up with for ten years watching guitarists leaving back. "I realised my limitations, so I just decided to scare the hell out of my audiences. If that meant wearing a rapist's hood, then I did it, because to me it was just a contemporary parallel with Sex people like Alice Cooper, who I'd admired. It's called showbiz."

SOMEWHERE ALONG the line, showbiz got mixed up with something else called punk and Adam Ant has had a hard time shaking off this early association. He blames the death of punk on imitators. "You got a lot of bandwagoners; Shamb 69's — that was it. The End, it was all off down the pub, soapbox philosophy, the epitome of all the bad things about the working class and the sort of snobbery I can't stomach because that's the kind of background I come from. I really dislike the way Pursey was so pessimistic: — "What have you got to say? You're a snob!" The Ants nearly went down with the punk movement itself, with the aid of courtiers and courtiers holding him in the leather — and — sex aspect and condemning them for it.

Adam has his defence ready: "The leather thing was because I look good in leather. It's very superficial. The content of the songs was much more varied — there's a whole album of songs that I'm going to put out myself sometime. I think I'll show people who've decided what I'm about how wrong they are. There were things about Western bandits, the real West Side Story, love songs..."

But his audience back home, what Adam likes to call the Ant People, grew to the point where — still without a record company's support — they could headline shows at London's Lyceum and pack the place. McLaren isn't bitter about those difficulties. He claims that "It was those kind of things that make you look back and see as the good old days."

Nevertheless, the year before he teamed up with Marco Pirroni was beset with more than his share of problems. The small independent label who put out his records didn't pay him a penny. Adam claims.

Then he bumped into Malcolm McLaren, back from his post-Pistols exile in Paris, at a party and agreed to do a video for him. The results are well known. McLaren announced to the world that he'd taken over managing the band and the first thing he'd done was to throw Adam out.

Adam's version, needless to say, differs. "He had to say he dumped me, because he's got to come across as this Fagin character. He's the man who gave the world the Sex Pistols, so of course he's got a lot

of clout. "He's a very impressive human being, a very charismatic person, but it wasn't just his personality which persuaded the band to leave. He's had the idea for Bow Wow Wow long before he met me, I'm sure. He just told the band a few home truths."

"What these are, Adam won't say. "Malcolm would love me to slag him off in an interview, but he's a nice bloke, he's sweet; a pussycat. But that's not his image — he wants to be too powerful, he wants to control everything, so although he's a nice guy on a personal level, he's got no respect for other people."

ADAM EMERGED from the bust-up still clutching the rights to the Ants name and, in January of this year, phoned Pirroni who was an old friend from the early art-punk scene to join the new band. Marco, whose previous gigs included an early version of Siouxsie and the Banshees, trusted the music into a new, more positive phase.

Abetted by two drummers and a new bassist, Adam and Marco financed a tour in the early Spring from their own money out of a publishing deal they'd just completed. It was during that outing that CBS saw them and signed them there.

Adam has already been accused of selling out to a major label.

"It's boring to talk about economics to kids, but when they write to you and say you've sold out, it's hurtful. It really upsets me that they've been conned into believing that certain ideals, like punk or being on a small label, are best."

"If they don't think that what we're doing is productive or if they think that we're worse than we were, there's a very simple solution. Don't come to gigs, don't buy the records. People who buy Ant records like Ant music."

Classic Cuts



THE MUSIC THAT TIME FORGOT 15 CLASSIC SINGLES

Cut 101: The Allison's **Are You Sure**
Paul & Paula **Hey Paula**

Cut 102: Susan Maughan **Bobby's Girl**
Lesley Gore **It's My Party**

Cut 103: Roger Miller **King Of The Road**,
England Swings, **Little Green Apples**

Cut 104: The Walker Bros. **Make It Easy**
On Yourself, **The Sun Ain't Gonna**

Shine Anymore, **My Ship Is Coming In**

Cut 105: Dave Dee, Dozy, Beaky, Mick &
Tich **Hold Tight**, **Zabadak**, **Legend Of**

Xanadu, **Bend It**

Cut 106: Julie Rodgers **The Wedding**
Sarah Vaughan & Billy Eckstein

Passing Strangers

Cut 107: Ester & Abi Ofarim **Cinderella**
Rockertella • Horst Jankowski **Walk In**

The Black Forest • Four Pennies **Juliet**

Cut 108: Beggars Opera **Classical Gas**
Kraftwerk **Autobahn**

Cut 109: Bachman Turner Overdrive
You Ain't Seen Nothing Yet, **Roll On**

Down The Highway

Cut 110: Limmie & Family **You Can Do**
Magic • Cookin' **Walking Miracle**

Cut 111: Dusty Springfield **I Only Want**
To Be With You, **You Don't Have To**

Say You Love Me, **Little By Little**,
In The Middle Of Nowhere

Cut 112: The Shangri-Las **Leader Of**
The Pack, **Remember (Walking In**

The Sand), **Give Him A Great Big Kiss**,
Past, Present And Future

Cut 113: Dion & The Belmonts **The**
Wanderer, **Runaround Sue**,

I Wonder Why

Cut 114: The Flamingos **The Boogaloo**
Party • Mitch Ryder **Jenny Take A Ride**

Cut 115: The Chiffons **He's So Fine**,
One Fine Day, **Sailor Boy**, **Sweet**

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Going together so well
Watching the distance dissolve
Anticipating the matter will never be heard
I know you wanted perfection
But I lost my nerve

So whose problem am I
Whose problem am I
Whose problem am I
If I'm not yours
You didn't have to help me
You could have very well left me
Out on the floor

Knowing that time always tells
I find that you're not so sure of myself
I think you're wondering maybe you make a
mistake
Nobody's perfect
Now why don't you give me a break

'Cause whose problem am I
Whose problem am I
Whose problem am I
If I'm not yours
You didn't have to adopt me
You could have very well left me
Outside your door

So whose problem am I
Whose problem am I
Whose problem am I
If I'm not yours
You didn't have to help me
You could have left me
Just like before

I think of the places I visit
I think of the face I have lost
Think of it, I'd be a bargain
At half the cost
And except for the sanity
Nothing much has been lost

So whose problem am I
Whose problem am I
Whose problem am I
If I'm not yours
You didn't have to adopt me
You could have very well left me
Outside your door

Words and music by Martha Davis
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FACT IS...

EAGLE-EYED M. Sleavin of Stockport has been scanning Gary Numan's "Telekon" in vain for mention of a track entitled "A Game Called Echo", a song which we predicted back in January would be included on the finished album. I know this is going to be a bit hard for you folks to take, but fact is even we aren't perfect and there are people on this very paper who are suckers for a good rumour. The character who penned the fateful news item confesses that he doesn't recall where he got hold of this fictional piece of information and won't come out of the stationery cupboard until we promise not to hit him. Suffice to say that there never has been a Gary Numan track answering to the name of "A Game Called Echo" and The Editor promises he will not rest until this magazine is purged of such misleading, slipshod reporting. Gee, it's dark in here.

Laura Callow of Nottingham is not only keen to learn the name of **The Swinging Cats** bassman but also wants to write to **The Specials** personally. Can we help? Of course we can. The address for Special Correspondence is c/o Trigger, 258 Pentonville Road, London N1, and the geezer playing the low notes with **The Cats** rejoices in the name of **Wayne Riff**, which only supports our theory that the mothers of Coventry underwent a collective baptism sometime during The Fifties when they all took to christening their offspring Herace and Roddy Prince Rimshot and the like.

From this issue on, **FACT IS** is putting its feet down and refusing to give namachecks to any correspondents who can't be bothered to supply us with their full name and town of origin. (That's telling 'em, boy.) This means that we shan't be publishing the name of the person who was having problems getting hold of that fine book, "Mick" by Richard Barnes. Ed Pie, the publishers, apologise for any supply problems and assure us that the book is still available for £3.95, if not from your local bookshop then by mail order from their office at 45, Broadwick Street, London W1. Please enclose fifty-six pence to cover postage and packaging. And this time don't forget to include your address.

Sally White from Lillithgow desperately needs to get in touch with the "gorgeous" Harry Kakoulli. A line dropped to Oval Records at 11, Linton Road, Clapham, London SW4 should reach the heartfirob in question.

Chris Manning of Yateley down

Surrey way is one of many amateur photographers who's had trouble pursuing his hobby at live gigs and has run up against all kinds of rules, regulations and officious officials telling him when he can and cannot take pictures of his favourites. Quite rightly, he wants to know why this should be.

The situation regarding photography at gigs is complex to say the least and what may be permissible at one venue will earn you a right royal ticking off (or worse) at others. Many of the bigger halls search customers at the door for cameras and tape recorders and will only allow snapping from the pit at the front of the stage. In order to gain entrance to this privileged perch you have to get the permission of the artist's management or record company, who will generally only give passes to recognised professional photographers working for the established press. And even these seasoned pros may have to sign a form (promising not to publish any shots without the artist's approval). **Gary Numan**, for example, doesn't allow his pic to be taken by anyone other than his personal photographer.

Such rules are justified in various ways; gigsways must be kept clear, blazing flashbulbs and noisy shutters can be a distraction for the artist; it's in the band's interests to ensure that unflattering pictures aren't published and as few people as possible make money selling cheaply produced posters etc. That's as maybe, but surely most of the folks snapping away at gigs are doing it for fun rather than profit. Most of them just want their own personal souvenir of the event and as long as they don't use flash or otherwise annoy the band or other members of the audience, **FACT IS** can't see why any act should object. If it didn't bother **Elvis Presley**, it shouldn't bother anybody else.

Finally, some advice from our own Jill Furmanovsky, a lady who's had run-ins with irate bouncers and obnoxious managers from Acton to Ayleside. If you're serious about getting into rock photography, avoid the big halls and start practising your art at local club-gigs where you should be able to snap away without interference and concentrate on improving your technique so that if and when you get a crack at the big names you'll be able to make the most of it.

Questions on a postcard to: **FACT IS**, Smash Hits, 52-55 Carnaby Street, London W1.

JOHN COUGAR THE NEW SINGLE THIS TIME



**CURRENTLY TOPPING
THE AMERICAN CHARTS**
RIVA 25



By Mike Stand SINGLES

GENESIS P. Orridge and his mates have always operated with tongue in cheek and now they've brought the same kind of mockery to bear on little girl innocence via "I Confess" by Dorothy on Industrial, a catalogue song apparently inspired by "My Favourite Things" and Dana's Eurodrabble winner "All Kinds Of Everything". Dorothy likes, she confesses, "Pierre Henri's musique concrete, The Dixie Cups and Subway Set" Hit.

Which is more than you can say of the rest



FAD GADGET

of the fortnight's offerings. They just don't seem to go for it. You'd expect some wallop from Witchfynde, but their Rondelet single, "In The Stars", is far too well-mannered to challenge major league heavy metal. On the same Mansfield label, Brooklyn from Leicester remind us how good 10 C.C. were with a song called "I Wanna Be A Detective", but I can't see that as a basis for a career. (Rondelet are based at 45D, Leeming St, Mansfield, Notts NG18 1NB).

The Fans' "Following You" is touched by reggae as you might expect from the Fried Egg label's base in St Pauls, Bristol. Nothing urgent about it, however. (Fried Egg are at 85, Ashley Road in said parish.) Tyneside's Hot Snax have much more of a way with the offset on "Thinking Of You" which has a hard edge of echo and keyboards which surge through from the middle distance with near-orchestral strength for the chorus. (Zuppe Parass Records, distributed by Rough Trade and Pinnacle).

MIKEY DREAD ought to be the man to show them how it's done. However, his seven inch of "Master Mind" burbles on about Babyforn in routine style and falls to get the pulses racing. The twelve inch is a vast improvement. Both are on Dread At The Controls.

Still, having whinged my fill, may I invite you to listen to The Cravats complaining about "Precinct" (the shopping variety). The thing is that it does with such vigour you end up feeling better for it. The drums and sax are panic stricken and the breathless vocal is in hot pursuit. Small Wonder lives!

EL PEAS

COULD it be that even highly principled independents are eyeing the Christmas market? Coincidence or not, it's albums that dominate the lists this issue, with Killing Joke leading the way on EG records. Their crunching assault should make the major charts if they work at it hard enough.

"Killing Joke" is as dark and heavy as acknowledgment of their singles would lead you to expect, yet it has a bitter energy about it which raises it above the ranks of the merely miserable. Their best piece to date, "Change" (not included here), is the key to the effect they have — like a bayonet up the backside of sleepy conservatism. The sheer punch they pack in all departments marks them as a real rock band in the most honourable sense of the word. Black excitement.

On the other hand I was a bit surprised by

Fad Gadget's "Fireside Favourites" (Mute). There's been such a buzz about him that I didn't expect the rather tame Numanisms of the first side. Turn over though and you'll find him recovering much of the lost ground with four more original tracks that include a dreamlike trip through major surgery called "Arch Of The Aorta" and the comedy of "Insecticide" in which Fad becomes a housefly who spins round a light bulb prior to landing on your sandwich.

Harry Kakoullij played, or was pushed, out of Squeeze after jumping bass on "Cool For Cats". Now it looks as if the loss was theirs, because his Oval LP "Even When I'm Not" is unpredictably enjoyable in a Dury-meets-Orchestral-Manoeuvres way; electronics with a man-in-the-street voice. Harry has written a radio play round the songs and hopes to have it broadcast on a commercial station before too long.

"Misty In Roots" (People Unite) represents another comeback of sorts. One of Britain's finest reggae outfits, Misty were unfortunately caught up in last year's Southall demo against the National Front, as a consequence of which one of their members was jailed and their manager very nearly died of a fractured skull after a run-in with the Special Patrol Group. This is a live recording, but the quality is fine and the organ playing superb.

To conclude, the sublime and the ridiculous. Rough Trade issue a compilation called "Wanna Buy A Bridge" featuring fourteen of their best singles including "Alternative Ulster", Delta 5's "Mind Your Own Business" and Spizz Energi's "Soldier Soldier". Recommended. If you're a masochist, however, you may be more interested in Eric Random's "That's What I Like About Me" (New Hormones), an orgy of atrocious noise which by no stretch of even the most liberal imagination could you call music. Show me a man who likes it and I'll show him the way to Harley Street.

Medium Wave

Surely in the verge of becoming big in a small way are Medium Medium. Following the acclaim for their 45 "Them Or Me" on Act earlier this year, they're about to release a track called "Hungry Or Angry" which has already had many an independent scout drooling in anticipation. Although at this stage they're unsure who will be distributing it, they hope to have it on the streets by mid-November.

independent singles top 30

THIS WEEK	LAST WEEK	TITLE/ARTIST	LABEL
1	1	ATMOSPHERE - In A Position	Factory
2	10	NO. 90001 - Kinky Joke	Magic-on Records
3	10	HULLAY IN CAMBODIA - Live Experience	Third Tone
4	10	THE 100 BEST PERFORMING SINGERS - NEW CLASSICAL CASE	Crest
5	10	HEALTHY EXCESS - Steady	Crest
6	9	CALIFORNIA UNDER AILEEN - The Kometones	Charly Record
7	11	KILL THE PITCH - Joe Kasper	RAMS
8	7	PARANOID - Jack Dafford	RAMS
9	11	ZENITH - Luan & The Luan	RAMS
10	10	ZIPPY WALK TALK TO THE BEATS - Zippys	RAMS
11	8	TRANSMISSION - Call Home	Parloxy
12	10	CARTOONIST - Alan & The Aun	RAMS
13	10	THE EARTH FEELS SCREAMING - THE B.M. & L.L. - (REAL)	Blackout
14	14	MITHRAEAD - Mithraeal	Class
15	1	CANT CHEAT KARMA - (WAR/SUBVERT) - 7 inch	Utopia Tapes
16	1	IT TALKS - WINGS - 12 in	Utopia Tapes
17	1	SHOCK TRAIN - Crispin	Utopia
18	10	POUR BLUE - Steve & The Japs	Utopia
19	10	REALITIES OF WAR - Postage	Utopia
20	10	YOU CAN BE YOURSELF ON THE ROAD - The Japs - 12 in	Utopia
21	10	JOBET BACK TOP - Postage	Utopia
22	10	THE 100 BEST SINGERS - (CLASSICAL) - 12 in	Utopia
23	10	ARMY LIFE - Exploited	Exploited
24	10	MY LIVES & JOESAM - Profile Hearts	RAMS
25	10	HOW MY COUNTRY - U.K. - 12 in	RAMS
26	10	SHITTY - The Aun	RAMS
27	10	WHERES COPPER BROT? - Sully - 12 in	Utopia Tapes
28	10	WHERES AMY - Sully - 12 in	Utopia Tapes
29	10	TENORS CHUCKS ALL CELESTIAL - 12 in	Utopia Tapes
30	10	TOTAL - (SULLY) - 12 in	Utopia Tapes

independent albums top 10

THIS WEEK	LAST WEEK	TITLE/ARTIST	LABEL
1	1	SHONING OUT - (REAL)	Blackout
2	1	FRESH LIGHT FOR ROTTING VEGETABLES - (U.K. KOMETONES)	Blackout
3	4	CE. SEPT. - (U.K. KOMETONES)	Blackout
4	5	SHONING OUT REASONS - (U.K. KOMETONES)	Blackout
5	10	WHAISTETS - (SULLY)	Utopia
6	10	PARANOID - (SULLY)	Utopia
7	10	THE 100 BEST SINGERS - (CLASSICAL)	Utopia
8	10	SABBATH - (SULLY)	Utopia
9	10	SABBATH - (SULLY)	Utopia
10	10	ALTERNATIVE - (SULLY)	Utopia

THIS GUY FAWKES OUT

The latest in a new line of Frantic corny,
spot the pun commercials.....

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- **NOVEMBER NEW RELEASES** including Adam & The Ants, Blondie, Ian Dury, L.K.J., Lennon, Jam, Mo-dettes, P.I.L., Saxon, Rod Stewart, Witchfynde, and many more - all at GREAT prices....
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- **PILES OF Abba, B.O.C., Clash, Dylan, Joel, Photos, Springsteen - L.P.'s and Tapes** at only £3.49!
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- **THE NEW FRANTIC SUPPLEMENT** contains a page of the best in Video Cassettes featuring Gary Numan, Blondie, Boomtown Rats, Sabbath, etc. PLUS Top Feature Films including 'Dirty Harry', 'The Exorcist', 'Capricorn One', 'Blazing Saddles', 'The Muppet Movie' & lots more!
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LETTERS



Smash Hits Letters
52-55 Carnaby Street
London W1V 1PF

I WOULD like to complain on behalf of anybody who has been in the same position as me. After buying tickets for The Dead Kennedys at The Music Machine, I rushed away from school and, living about 25 miles away from the venue, I caught a couple of trains and arrived. On entering I found out the D.K.s would not be on till midnight. (My last train was 11.30.)

I went to the box office to attempt to get some sympathy and I did get £5 back for my two tickets. Not bad considering it says there are no money refunds. But my main complaint is why should they come on so late when it was advertised for 7.30 pm? It's not fair on people like me who have to be home before 1.00 am and live some miles from the venue.
15 Year Old D.K.s, Fan, Near London.

You bet it's not right. A lot of promoters and bands seem to think that everybody in the world's got a car or can afford a taxi fare. The answer is to check with the venue exactly when the headline band is scheduled to go on stage. Often the time on the ticket just indicates the appearance of the first support band or the opening of the doors. A phone call can save you a lot of heartache.

AN AN American citizen (by choice, not birth), I take exception to the advertisement for the "Smash Hits" T-shirt (June 12). I may not be living at home now but I can see no reason why so many anti-Yank slurs are perpetuated by members of nations who are so obviously full of self importance.

It's people like you who make me wish Reagan gets in. Keep up the good work and maybe he will. You may have gathered I'm pretty sore, angry, mad and disgusted.

Julia Howard, New South Wales, Australia.

Speaking as a British person who rates Bruce Springsteen but not Barry Manilow and "Lou Grant" but not "Starky And Hutch", I'd say you've got a point.

Sometimes it seems like anti-Americanism is the only kind of racism that we're allowed to indulge in over here. That's bad. But seriously, don't you think Australians are a bit odd?

I AM in total agreement with The Buzzcocks Fan. I don't see why people have to slag off Christians. It would be much better to have a good time and let other people do the same.

Congrats on your new look; last issue was the best ever. "Newsdesk" was great and last Red Starr has done something right. How about double page pin-ups of Bruce Foxton and Rick Buckley?
Jam Fan, West Wickham.

I AM writing this letter as an appreciation to the last XTC tour which actually ventured into the No Man's Land called Hemel Hempstead recently. They were absolutely brilliant and I thoroughly enjoyed myself despite the shock I got earlier when I found out Andy Partridge was married!

After reading previous issues of "Smash Hits" I found one who had the sense to applaud the most underrated group in history, so please print this letter to show that there are at least 5,000,000 XTC fans who would be heartbroken if there were no tours in the future.

I even had the honour to communicate with Mr Partridge for two minutes only, but it was enough!

Kathy, Herts.

You'll be pleased to know that "Black Sea" is currently showing very healthily in the Smash Hits office Album Of The Year stakes. The Editor has been known to wake up singing selections from it!

NOW THIS may come as a shock to you, but I have a complaint to make concerning your pin-ups. We don't want to be confronted by The B-52s, Bow Wow Wow, The Barracudas and Piranhas. No, what we want are the top bands like The Police, Clash and Madness; after all they attract more readers. As you seem perfectly hopeless in choosing your pin-ups, I will take over. The next centrespread can be occupied by The Pretenders. Now, can I trust you with the back page? If you're completely lost, then The Pretenders can go there as well. I'm not going to grovel, mainly 'cause I don't think you deserve it, but I think you get the idea of what I want.
MF, Nr Birmingham.

Yes, too much.

WELL I don't like it. Lotta damn tasteless comments getting passed in de world 'bout me bootin' out de tree wives, 'wot turnin' out de surplus to requirements, also chuckin' one of dem in de chokey. Also de damn scruffy yew wit sayin' Paul Weller is one of dem dancers wot fartin' 'about wit Kelly Marie on 'Top Of De Pops'.

Dis ting giving me a damn headache. Now I'll get to de point 'cos am already late for a couple o' shootins, and a bit of de toenail pullin', and I ain't gettin' to de Odeon at de entrance. AC/DC and Judas Priest are jus' a few beat up items wit' de wigs over de eyes and de false choppers rattlin' in de bonces like dry peas in de coco tin. Best ting I do is to crate up de bog cleaners and send dem to Pluto wit' de other loonies such as Gary Numan, Richard Jobson, Sting and Ritchie Blackmore. Well, dat de natural end.
Idi Amin, Presidential Palace, Byker, Newcastle-Upon-Tyne.

OH, THANK you, thank you, thank you (real Zitty Ben style) for putting such lovely pictures of Gary Numan in your brill, cool ace mag (creep creep). Even if you did put them back to back on one page and I had to go out and buy two magazines. (IT

WORKED! IT WORKED!) This is what we want to see in your mag! The OMD competition was a great idea too. (Something about this person I could get to like.)

I have only one complaint. After squandering all my savings

on the aforementioned articles, I came to remove the free flexi-disc from the luscious pic of Mr Numan on the cover, and took half the page as well. With the second I took more care, and only leave my hero with two bald patches either side of his head. I nearly cried. So how about a picture of my beloved Gary for my bedroom wall to compensate for such thoughtlessness on my behalf? Thanx again.
A Very Upset Numanoid, Fan Club No. 300.

SO WHAT if Gary Numan wants to stick the tail feather of the rare red Ooslem bird in his hair? It's up to him. And by the way, has he got very bad blackheads or was Steve Bush freely splashing black paint all over the cover? In fact I don't believe it was Gary Numan posing for the cover at all. It looked more like Bev Hiller to me.
The S.B.N.O.B.S. (Stop Being Nasty To Ooslem Birds Society)

No fooling some folks, is there?

SEE HERE Leslie and Ruth (cor!), fans of AC/DC and Rush (ugh!), I find it jolly unporting of you to say that the two people accompanying that accused Kelly Marie (pew! pong! whack!) in her first unabashed attempt at tribal chants were Paul Weller and Sting. In fact I have it from a reliable source that they were indeed black. But, then again, Sting has been known to pose as one of us.

Joshua "In Coma". (A Jam Fan).
Continued over page

PUZZLE ANSWER

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

FAN CLUBS

(Remember to enclose a SAE)

SLADE

c/o David Kemp
24 Ingham Road
West Hampstead
LONDON NW6

Eve 'n' Coco
UB40 Fan Club
P.O. Box 235
Sparksbrook
BIRMINGHAM B12 8LR

9 BELOW ZERO
c/o Modern Artists
71 Smyrks Road
LONDON SE17

LETTERS

From previous page

DEAR SCRIBBLE HITS,

I see that in your excitement at re-organising your rag, you forgot to write "Smash Hits" on the cover and only wrote "Hits" and a strange scribble which I can't read. I think the rag is greatly improved. Now all you need to do is sack Red Starr and David Hepworth and you'll have the perfect rag.
Anon.

SORRY IF this letter reaches you a bit late but the post is terrible round here. Is it true that The Beatles have broken up?
Kate, Newcastle.

WHO REALLY gives a tinker's cuss whether there is a free John Foxx record with your last edition? Is this "freebie" to compensate for the fact that the magazine has had its first (of many, no doubt) price increases?

Not only has it gone up in price, but imagine my horror when I find that there was no prize crossword. The only reason for my buying your cruddy magazine was the chance of winning albums which I could not afford. I dare say that I speak for many people when I say "no prize crossword, no Smash Hits for me!"

When you finally (and it will happen) go bust through lack of sales, remember that it was entirely your own fault.
Nik Sands, Ilford.

Two points: (a) we don't like the price going up any more than you do and you must admit that with bigger issues we are striving to give more value for money; (b) we are NOT cutting down on album giveaways, it

was merely decided to vary the competitions so that people who don't like crosswords (or want to be able to check the solutions immediately) are catered for. In the very issue you're complaining about there were more prizes to be won than at any time in the history of this magazine.

PLEASE CAN you fix it for me to win the Korg synthesiser in this week's "Smash Hits" so I can make a record and be incredibly cheerful like all those futurist bands?
Fiona, Elgin.

WHO THE hell do I think you are?
Anon, Leicester.

An armchair? A matching pair of Teasmades? Albert Tatlock? It's no use; you'll have to give us a clue.

I WAS surprised that you printed the lyrics to Thin Lizzy's "Killer On The Loose".

Though it isn't packed with four letter words, it's all about a man who goes around killing people. I'm sure that the families of the victims aren't particularly ecstatic about this record as it is.
Blondie Fan, Tyne And Wear.

We did have to think about that one, actually. If Phil Lynott isn't exactly directly referring to The Yorkshire Ripper in the song, he is at least sailing too close to the wind for comfort. However, if you can hear it on the radio all day, it would have seemed silly for us to refuse to run the lyrics. We can only hope that Lizzy exercise a bit more taste when choosing subject matter in future.

HOW DOES Stewart Copeland park his small editing room at the kerb outside? Is it really that small?
Anon.

Never give a sub-editor an even break.

OK, SO you may be jealous of The Police's fantastic looks, but that's no reason for putting in really bad pictures of them. I mean, you could hardly see them, the only acceptable one was the picture on the front cover, so next time, please put a decent one in.
A Girl Who Would Give The World to Swap Places With Frances Tomelty.

Let's make one thing clear. There was nothing wrong with the photograph in question. The poor reproduction is down to a number of problems at the printers, problems which all concerned are doing their utmost to solve. We're very sorry.

WHO DOES David Hepworth think he is?
Karen, Southwark.

This letter has been edited quite considerably.

WITH REFERENCE to the "O" level test in the "Smash Hits" dated 16-29 October. You lot wouldn't get a CSE Grade 8. Question 8 asked about the B side of the second Skids single which referred to characters in a well known TV series.

For your information, the B side you meant is the flip side to

"Into The Valley", their fourth single. I'm sure if you actually checked your information before printing it, you might get some facts right.
Stu, Hillingdon.

Sure, but not you think these odd slips make us that important bit more human?

THIS LETTER is from a bewildered Prime Minister. How can people buy your rag if you employ this anal pain Hepworth? How dare he imply that the Damned's "The History Of The World Part 1" was crap. It proves they're not just another band and can play good music. And don't say they've never done it before; have you listened to "Smash It Up Part 1" ("Machine Gun Etiquette")?

He also says the Subs are crap as well, so get this Hepworth out, send him to Coventry or, best of all, sack him!
J.R.

I WOULD like to congratulate you on yet another outstanding issue of "Smash Hits". You were right when you said there would be "some extra goodies", and the best one yet is the photofeature on Gary Numan, AND the flexi-disc featuring John Foxx (which incidentally is the best thing since Gary Numan).
Keep up the good work.
Tracey Newton, Barnsley.

P.S. How old is Phil Osakey?

Absolutely ancient, my dear. Put my dinner in the oven; I'll be late home.

BADGE OFFER

1
TOKEN

SMASH
HITS

SEE THAT pyramid-shaped thingy on the left with the dotted lines around it? Good. Well, if you wish to get your maulers on a full set of our latest exclusive button badges — featuring Pretenders, Undertones, Madness, Stiff Little Fingers and Elvis Costello — then you should cut it out, keep it safe with the one you ripped out of the last issue and wait patiently for the third token to appear in the next ish. There we will reveal what you must do to get all five ace badges. See you in two weeks.

GIGZ

PHIL ALAN/DE LA HAYE



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

Phil Oakey and friend — The Human League play a rare gig at
Doncaster Rotters on Wednesday 12th.

THURSDAY OCTOBER 30
Motorhead Newcastle Mayfair
Jam Glasgow Apollo
Rockpile Cardiff University
UK Subs Carlisle Market Hall
Imates Leeds Polytechnic
UB40 Sheffield City Hall
Joe Jackson Band London Music
Machine
Sheena Easton St. Austell New
Cornish Riviera
Buzzecks Birmingham Odeon

FRIDAY OCTOBER 31
Jam Manchester Apollo
UK Subs Scarborough Taboo
Rockpile Oxford Polytechnic
Simple Minds Edinburgh Odeon
Teardrop Explodes Liverpool College
of Education
Spodgenessounds Sheffield
Polytechnic
B. A. Robertson Bristol University
Tangerine Dream Cork Connolly Hall

SATURDAY NOVEMBER 1
AC/DC Glasgow Apollo
Motorhead Aberdeen Capitol
Jam Manchester Apollo
Rockpile London Queen Mary College
UK Subs Huddersfield Cleopatras
Orchestral Manoeuvres In The Dark
Aylesbury Friars
Tangerine Dream Dublin Stadium
Sheena Easton Birmingham Odeon
Teardrop Explodes Portsmouth
Polytechnic
Spodgenessounds Cromer West
Runton Pavilion
B. A. Robertson London Kensington
Imperial College
Simple Minds Bradford University

SUNDAY NOVEMBER 2
AC/DC Glasgow Apollo
Joe Jackson Band Bradford St.
Georges Hall
Motorhead Dundee Caird Hall
Jam Deeside Leisure Centre
UK Subs Glasgow Tiffanys
Orchestral Manoeuvres In The Dark
Hanley Victoria Hall
Tangerine Dream Newcastle City Hall
UB40 Manchester Apollo
Sheena Easton London Dominion
Theatre
Buzzecks London Lyceum
Rockpile London Hammersmith Palais
(lunchtime)

Teardrop Explodes Brighton
Jenkinsons
B. A. Robertson Wakefield Theatre
Club
Simple Minds Wakefield Unity Hall

MONDAY NOVEMBER 3
Joe Jackson Band Birmingham Odeon
Motorhead Carlisle Market Hall
Jam Leeds Queen's Hall
Orchestral Manoeuvres In The Dark
Bristol Colston Hall
Tangerine Dream Glasgow Apollo
UB40 London Hammersmith Palais
Buzzecks Manchester Apollo
Darts Edinburgh Playhouse
Teardrop Explodes Yaovil College

TUESDAY NOVEMBER 4
AC/DC Newcastle City Hall
Joe Jackson Band Blackburn King
Georges Hall
Motorhead Glasgow Apollo
UK Subs Hull Wellington Club
Orchestral Manoeuvres In The Dark
Southampton Gaumont
Tangerine Dream Edinburgh Ddeon
UB40 Canterbury University
Teardrop Explodes Bristol Berkeley
B. A. Robertson Leicester University
Rockpile Swansea Top Rank
Comsat Angels Leeds Warehouse

WEDNESDAY NOVEMBER 5
AC/DC Newcastle City Hall
Motorhead Carlisle Market Hall
UK Subs Manchester Polytechnic
Jam Brighton Conference Centre
Orchestral Manoeuvres In The Dark
Reading Top Rank
Tangerine Dream Preston Guildhall
UB40 Hemel Hempstead Pavilion
Buzzecks Blackburn King Georges
Hall
Simple Minds Glasgow City Hall
Teardrop Explodes Keele University
B. A. Robertson Birmingham Odeon
Cheap Trick London Hammersmith
Odeon
Comsat Angels Coventry Warwick
University
Spodgenessounds Uxbridge Brunel
University

THURSDAY NOVEMBER 6
AC/DC Deeside Leisure Centre
Jam Brighton Conference Centre
UK Subs Liverpool Bradsy

Orchestral Manoeuvres In The Dark
Guildford Civic Hall
UB40 Birmingham Odeon
Buzzecks Glasgow Apollo
Teardrop Explodes Leeds Fan Club
B. A. Robertson Cardiff University
Comsat Angels London Hammersmith
Clarendon Hotel
Spodgenessounds Port Talbot
Troubadour

FRIDAY NOVEMBER 7
AC/DC Southampton Gaumont
Motorhead Blackburn King Georges
Hall
Jam Bracknell Sports Centre
UK Subs Newcastle Mayfair
Orchestral Manoeuvres In The Dark
Norwich University Of East Anglia
Tangerine Dream Birmingham Odeon
Darts Manchester University
Teardrop Explodes Scarborough
Taboo
B. A. Robertson London New Cross
Goldsmiths College
Comsat Angels Sheffield Polytechnic
Spodgenessounds Birmingham
Cedar Ballroom

SATURDAY NOVEMBER 8
AC/DC Southampton Gaumont
Motorhead Deeside Leisure Centre
Jam Brecknell Sports Centre
UK Subs Middlesbrough Rock Garden
Sad Cafe Preston Guildhall
Tangerine Dream Manchester Apollo
Darts Leeds University
Robert Palmer London Dominion
Theatre
Teardrop Explodes Newcastle
University
Adam & The Ants Liverpool Bradsy
B. A. Robertson London School Of
Economics
Modern Romance Rayleigh (Essex)
Croc's
Comsat Angels Edinburgh Nite Club
Spodgenessounds London Crystal
Palace Hotel

SUNDAY NOVEMBER 9
Motorhead Bristol Colston Hall
Jam Poole Arts Centre
UK Subs Sheffield Top Rank
Sad Cafe Birmingham Odeon
Orchestral Manoeuvres In The Dark

Wolverhampton Civic Hall
Robert Palmer London Dominion
Theatre
Teardrop Explodes Edinburgh
Valentino's
Tangerine Dream London Apollo
B. A. Robertson Scarborough Floral
Hall

MONDAY NOVEMBER 10
AC/DC London Hammersmith Odeon
Motorhead Bristol Colston Hall
Jam Cardiff Sophia Gardens
UK Subs London Marquee
Sad Cafe Ipswich Gaumont
Orchestral Manoeuvres In The Dark
Glasgow Apollo
Tangerine Dream London Apollo
Theatre
Robert Palmer London Dominion
Theatre
Adam & The Ants Edinburgh Tiffanys
Spodgenessounds Dudley Town
Hall

TUESDAY NOVEMBER 11
AC/DC London Hammersmith Odeon
Motorhead Cardiff Sophia Gardens
Jam Birmingham Bingley Hall
UK Subs London Marquee
Sad Cafe Leicester De Montfort Hall
Orchestral Manoeuvres In The Dark
Edinburgh Odeon
Tangerine Dream Portsmouth Guild
Hall
Teardrop Explodes Newport
Stowaway
Adam & The Ants Glasgow Tiffanys
B. A. Robertson Charnock Richard
Park Hall
Comsat Angels Nottingham Boat Club

WEDNESDAY NOVEMBER 12
AC/DC London Hammersmith Odeon
Motorhead Poole Wessex Hall
Jam Leicester De Montfort Hall
UK Subs London Marquee
Sad Cafe Hanley Victoria Hall
Orchestral Manoeuvres In The Dark
Manchester Apollo
Tangerine Dream Oxford New Theatre
Teardrop Explodes Wolverhampton
Polytechnic
Adam & The Ants Durham University
B. A. Robertson Ciesthorpes Peppers
Human League Doncaster Rotters
Comsat Angels Derby Blue Note

IN THE NEXT ISSUE OF SMASH HITS:

BLONDIE

ULTRAVOX

In colour

BRUCE SPRINGS DEEN

ALBUMS TO BE WON

on sale
NOVEMBER
13

Bowie



Fashion

By David Bowie on RCA Records

There's a brand new dance
But I don't know its name
That people from bad homes
Do again and again
It's big and it's bland
Full of tension and fear
They do it over there
But we don't do it here

Fashion — turn to the left
Fashion — turn to the right (ooh fashion)
We are the goon squad
And we're coming to town
Beep-beep, beep-beep

Listen to me — don't listen to me
Talk to me — don't talk to me
Dance with me — don't dance with me
No, beep-beep

There's a brand new talk
But it's not very clear (ooh bop)
That people from good homes
Are talking this year (ooh bop — fashion)
It's loud and it's tasteless
And I've heard it before (ooh bop)
Shout it while you're dancing
On the-er dance floor (ooh bop — fashion)

Fashion — turn to the left
Fashion — right (fashion)
We are the goon squad
And we're coming to town
Beep-beep, beep-beep

Listen to me — don't listen to me
Talk to me — don't talk to me
Dance with me — don't dance with me
No, beep-beep beep-beep

Ooh, bop do, do, do, do, do, do, do, do, do
Fa, fa, fa, fa fashion
Repeat to fade

Words and music by David Bowie
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David



SMASH HITS
ORCHESTRAL
MANOEUVRES
in the dark

