

S M A S H

HITS

FORTNIGHTLY

November 1-14 1979

30p

SKIDS

Quo

XTC

Words to the
TOP SINGLES
including

**My Forbidden
Lover**

**Gimme Gimme
Gimme**

Memories

**POLICE
SPARKS**
in colour

**RATS
LPs**
to be won



CHIC



My Forbidden Lover

By Chic on Atlantic Records

Chorus

My forbidden lover
I don't want no other
My forbidden lover
I don't want no other

I fell in love
And I didn't want to do it 'cause I knew
That your love wasn't true
You try to hide
That sinister appearance and the lies, when
Those ellipsis
You give your love
To anyone who asks yes you do
And I know that it's true ooh
But still I care
And I want to see you there when I need
Yes indeed
You are

Repeat chorus

I can't resist
That very strong urge to have you dear
Oh please come here
Just let me love you
Anytime and anyplace we dare
We'll just let them stare
You want to love
Everybody and everything you can
You're the typical man
Yet still and all
I'm at your beck and call when you need
Yes indeed
You are

Repeat chorus

My love is forbidden
We keep our love hidden
My love is forbidden
We keep our love hidden

Repeat chorus to fade

Words and music by Bernard Edwards and Nile Rodgers
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Hello, I'm Page 3. I'm the page that gives the rundown on the rest of the issue, makes it all sound utterly fantastic and desirable, gets to crack a joke or two, and generally acts all snappy and hot to trot. It's a piece of cake in this magazine, 'cause the other pages work so hard to come up with the goods — now my cousin, who's Page 3 of The Sun, he has a rotten time trying to dream up captions for pictures of nude ladies. (*Get on with it — Ed.*) OK OK, this time around Page 24 has asked me to tell you about his Quiz; Page 31 has asked me to remind you about his terrific badge offer — the complete set of five Smash Hits badges absolutely FREE; and . . . well, you don't need me to tell you all this. Everybody knows by now that the best things come in fortnightly doses, and here's another generous helping. Light the blue touch paper and retire. See you again November 15 . . .

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NEXT ISSUE
on sale
NOV 15

Memories

By Public Image Ltd on Virgin Records

You make me feel ashamed
Collecting attitudes
Remember ridicule
It should be clear by now
Clear by now

The words are useless
Full of excuses
False confidence
Someone has used you well
Used you well, used you

I could be wrong
It could be hate
As far as I can see
Clinging desperately
Imagining, pretending
No personality
Dragging on and on and on and on
and on and on and on and on and on
I think you're slightly late
Slightly late

This person's had enough
Of useless memories
Always remember (these)

Repeat last verses

Twisted amenities (twisted amenities)

Out of order, out of order

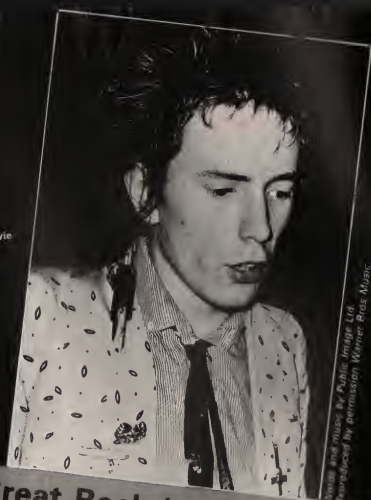
(It) could be worse
You're losing all the time
I let you stay too long
I could be wrong
Could be (wrong)

Repeat last verse

What's never passed
Could never last
All in your mind
Where it all began

Doing wrong, it's not the movie
And you're OLD
Should be clear by now

The end



Words and music by Public Image Ltd. Reproduced by permission Warner Bros. Music

The Great Rock 'n' Roll Swindle

By The Sex Pistols on Virgin Records

People said we couldn't play
They called us foul-mouthed yobs
But the only notes that really count
Are the ones that come in wads

They all drowned when the air turned blue
But we didn't give a toss
Filthy lucre ain't nothing new
But we all get cash from chaos

Chorus

The time is right to do it now
The greatest rock 'n' roll swindle
The time is right to do it now

EMI said you're out of hand
And they gave us the boot
But they couldn't sack us just like that
Without giving us the loot

Thank you kindly A&M
They said we were out of bounds
But that ain't bad for two weeks work
And seventy-five thousand pounds

Chorus twice

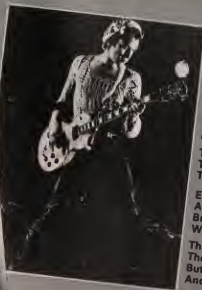
I just wanna play with my band
Are you good enough for me?
Hiya boys, I'm the chosen one
Can't you ***** see?

I'm a jealous god and I want everything
And I love you with a knife
I'll take you if you're ready for me
And I'll give you my life

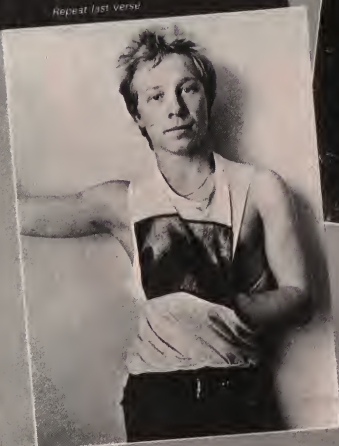
Repeat chorus over backing vocal

The time is right for Nicky Spaciel
The greatest rock 'n' roll star
The time is right for me now
Rock 'n' roll swindle

Repeat to fade



Words and music by
Tennpole Tudor/Paul
Cook/Steve Jones.
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Bros Music.



The Stranglers

Nuclear Device (Wizard Of Aus)

By The Stranglers on United Artists Records

First and last men walk this earth
But only a few survive
I'm the wizard of Aus
And I've got it all planned
For my first nuclear device

I don't really care about which way you vote
'Cos my gerrymander works out fine
I'll desert stretchos like a big rubber glove
To Japan for a nuclear device
Nuclear device, nuclear device, nuclear device

If I could get lucky I'd secede from the States
I'd buy the country at an incredible rate

Brisbane men stay at home at night
'Cos I outlawed all of the vice (outlawed all of the vice)
I'm the wizard of Aus
And I've rolled up the streets
Dreaming of a nuclear device (nuclear device)

If I could get lucky I'd go out on my own
And sell Australia the rice (rest of Aus their rice)

Nuclear device, nuclear device, nuclear device

If I could get lucky I'd secede from the States
I'd buy the country at an incredible rate
Repeat 3 times

Way down under Australia
Very different from over here
Getting fit of Abe's one by one
Buy cheap land for uranium
It reminds me of Sweden
Got the same sort of fraeze on
All the animals look so strange
All the victims of a testing range

Words and music by The Stranglers.
Reproduced by permission April Music/Albion Music Ltd

The Fine Art of Compromising

The Skids' Richard Jobson learns the hard way. Ryan Kelly sympathises.

"THE ONLY thing I have learned from the whole of the new wave is that I hate rock an' roll; and although I know that it looks as if I love the idea, I don't want to be a rock an' roll star either. What I do want to be is a successful writer."

The person behind these crushing words is, surprisingly, Richard Jobson, singer and lyricist with The Skids. What is so surprising about his statement is that The Skids are one of the few new wave bands who are still on their way up, and are still constantly changing, rather than doing one simple formula to death.

What is also unusual, is that these words come from a man who seems to have all the qualifications to become a star. He's just 19, he has talent, looks, and the ability to adapt while still keeping his individuality.

"I suppose everybody outside of the band did try to put me into the role of leader/spokesman for a while," he says, sprawling across his hotel bed.

"I am the most talkative, but it was getting to the stage where I had to decide whether I really wanted to end up like a Bob Geldof or a Jimmy Pursey and

have everyone know who I am when I walk down the street. I decided that I didn't want to end up a household name.

"Even the things that were going down I didn't like that much. Everywhere you saw Richard says this, Richard says that, followed by an 'in-depth' study of my character which always ended up making me look like some ignorant yob.

"I felt like an advert on the back of a cornflakes packet — collect four tokens and send off for your free lifetime cardboard cut-out . . ."

AS YOU can see, despite his obvious pride in the new Skids album, Richard's dislike of the music business in all its aspects has only increased.

"It's all so traditional," explodes Richard. "The record companies and newspapers haven't changed the system at all in the past twenty years! You still just hope to get over to America and then if you hit it off you've really made it — which means you become comfortable tax exiles.

"Bands are forever saying that they can break the system and they never do — they just



Richard Jobson

become parodies of the people they say they despise.

"I think the real meaning of the words 'music business' is compromise," he continues. "There's just no place for art in rock an' roll because everything is measured in terms of commercial gain, and art will always come bottom of that list. "Sometimes I even think that the lyrics I write could be damaging to what The Skids are doing because the kids just aren't interested, and if you don't get commercial success, you've had it."

I suggest at the moment they do seem to be getting their own way — experimenting and changing, yet without losing the commercial aspects of their sound.

"Not necessarily," Richard argues.

"Take 'Charade' for instance — we (the band) didn't want that song to be put out as a single. It was the first one that was released without any kind of hype to help it along, like the way we had used white vinyl or a limited edition of two singles for the price of one, as we did on 'Masquerade,'" he says bluntly.

"The band had wanted its follow-up to be either 'Animation' or a five minute version of 'Working For The Yankee Dollar.' And as 'Charade' was by their standards a commercial failure, we could

have been right," he adds dryly.

THOUGH Richard's outlook seems distinctly pessimistic, "Days In Europe" is one thing which he is more than happy with; and if he was talkative before, his urge to let words flow now is positively unstoppable! "I've used the battle theme throughout," he enthuses, "I had used it in the past but not very well so that it ended up very mixed up. I was still scared to do it directly — but everybody does know what is behind the general feel."

The album in fact centres around the theme of a soldier and an athlete in those sensitive years immediately before World War 2. The cover is actually an adapted poster from the Olympics of 1936, held in Hitlerite Germany.

In the ensuing conversation up popped the question of Nazism, and the accusation that the Skids are merely glorifying it — one which they vigorously deny.

"Everybody had told me that it's a dangerous climate to come up with an album like this, but I just said forget it. The climate means nothing to me. I just tried to project an image that was in my mind and as far as I'm concerned I did it."

"There's just one song that is about an Aryan (the Nazi ideal of a super race), the title track, but even then there seemed to be so



much pressure on me that I changed it to Arian. It may not seem a great change but it was still a compromise, and though I made the decision I think now that it was a mistake.

"I'm not prepared to accept any criticism for encouraging Nazism because what I've done gives no glory to it — because I'm totally indifferent about the whole affair.

Richard admits he didn't research the subject — he just used what he'd read and heard and seen.

"The songs don't really need research anyway as they're not factual and just rely on general atmosphere for effect.

"People are forever complaining that they cannot understand my lyrics," he continues, anticipating the next question.

"It's because the songs don't have a direct objective to find and work from, and they simply haven't been taught to understand anything like that. It is exactly the same with writing, which is what I intend to end up doing with my life."

Another criticism levelled at the album is that there is an unhealthy obsession with Death and Glory — something which Richard sees in a different light.

"It's not so much death and glory as survival that I'm writing about — and that's something which everyone in the world is fighting for. I just chose a soldier and an athlete as two vivid examples.

"The track 'Dulce Et Decorum Est (Pro Patria Mori)' (It is fitting and honourable to die for one's country) is a look at the apathy of a soldier.

"I took a fellow who was shall shocked in the trenches and had him seeing two ballet dancers in the distance — to make the whole thing look romantic. At the time of the World Wars everything was made to look as if it was romantic to go and fight for the country. It was only when they had actually gone that the people realised the horror of it all."

LIVE, THE Skids' show has become far more impressive. On this tour they're using a back slide projection unit (the same as used by Pink Floyd) on stages which are large enough and an improved lighting display.

Though the new numbers feature prominently in the show, they do on the whole take a couple of listens to really hit home — and though the show was very good, the fans were still reserved about the new material.

"I often feel that any hostility the crowd feel about a new sound, or old favourites being nudged out to make way for new numbers is directed at me, with a kind of 'He's the cause of this, everything was alright until he turned up' kind of attitude," says Alastair Moore, the new permanent addition to the Skids' line-up.

He's another lad from Fife, and he's known the others since he was at school with them. The current line-up is brought up to strength by Rusty Egan, who has been guesting since original drummer Tom Kellichan left.

Though for the past few years Alastair has been training and performing as a classical musician, he does possess what seems to be a fundamental qualification for joining The Skids — a deep admiration for Bill Nelson!

"Bill is the greatest influence I've ever had," claims Richard. "Not so much as a musician, because he's a guitarist and I'm not — my little bit on stage is more of a pose than anything — but because he's got so many more sides to him than immediately show through.

"It's his intelligence I have been feeding off. He's been slowly giving me his knowledge and I've been taking all I can get!

"He forms a great part of what I'm striving for right now. I've given up drinking and smoking and I'm trying to get myself both physically and mentally fit because," he pauses, "I honestly want to be one better than everybody else."

"It's not because I've found any kind of religion, unless you say it's my own religion, and I know that it sounds ridiculous, but if you're intelligent but not one-dimensional you can command respect, and respect is the biggest thing in the world.

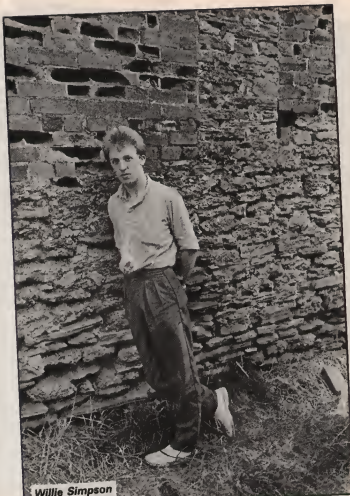
"I don't want the respect of fools and I never have done — but that's what you often get by being in a rock or 'roll band. You get a bunch of fools respecting you for what — for jumping around for an hour while they call out to hear 'Albert Tatlock'!

"Even that song," he continues, still firing out words at machine gun pace, "was a humorous song — to show that you should never become too absorbed in anything so that it becomes an obsession — which is what people had thought had happened to me with the death line.

"I wrote a totally ridiculous lyric just to show that I wasn't the abominable nutcase that they thought I was. Again it was a compromise to prove that just because people say I'm something, it doesn't mean that they are right, and now I hate myself for doing it!

"But then," he finishes, calming down, "I don't think that anybody will reach a stage in the music business where they don't have to compromise or to prove themselves the whole time. You're just playing a role — an idol of some kind, a character that doesn't really exist to hundreds of people.

"It's just that when you let the dream take over the reality you can only end up destroying yourself — and that's something I'm never intending to let happen..."



Willie Simpson



Stuart Adamson

The ETON RIFLES

By The Jam on Polydor Records

Sup up your beer and collect your fags,
There's a row going on down near Slough,
Get out your mat and pray to the West,
I'll get out mine and pray for myself.

Thought you were smart when you took them on,
But you didn't take a peep in their artillery room,
All that rugby puts hairs on your chest,
What chance have you got against a tie and a crest?

Hello-Hurrah — what a nice day — for the Eton Rifles, Eton Rifles
Hello-Hurrah — I hope rain stops play — with the Eton Rifles, Eton Rifles.

Thought you were clever when you lit the fuse,
Tore down the House of Commons in your brand new shoes,
Composed a revolutionary symphony
Then went to bed with a charming young thing.

Hello-Hurrah — cheers then made — to the Eton Rifles, Eton Rifles.
Hello-Hurrah — an extremist scrape — with the Eton Rifles, Eton Rifles.

What a catalyst you turned out to be,
Loaded the guns then you run off home for your tea,
Left me standing — like a guilty schoolboy.

What a catalyst you turned out to be,
Loaded the guns then you run off home for your tea,
Left me standing — like a naughty schoolboy.

We came out of it naturally the worst,
Beaten and bloody and I was sick down my shirt,
We were no match for their untamed wit,
Though some of the lads said they'll be back next week.

Hello-Hurrah — there's a price to pay — to the Eton Rifles, Eton Rifles.
Hello-Hurrah — I'd prefer the plague — to the Eton Rifles, Eton Rifles.

Hello-Hurrah — there's a price to pay — to the Eton Rifles, Eton Rifles.
Hello-Hurrah — I'd prefer the plague — to Eton Rifles, Eton Rifles.
Eton Rifles, Eton Rifles

Eton Rifles, Eton Rifles

Words and music by Paul Weller.
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PHOTO: CHRIS HOHLER

THE POWER AND THE GLORIA



'I HAVE A RIGHT'
GLORIA GAYNOR'S
— Beautiful New Album

Includes The Full Length Version of Her Dynamic Hit Single
'LET ME KNOW (I HAVE A RIGHT)'
Also Featuring Her Rendition of The Bernstein/Sondheim Classic
'TONIGHT'



Polydor

BLOWZ

TANKS A LOT!

BLONDIE threw a party recently to mark the release of "Eat To The Beat" at a tres chic boutique in Beverly Hills, Los Angeles. Having invited 900 guests, most of them film stars and big wheels, they made sure of upstaging the lot by arriving late. In a U.S. Army tank...



DISCO STAR Grace Jones pictured after a quick course in body building at the Chariot Atlas Academy. The haircut is by the Wembley Stadium ground staff. Don't know about her singing, but she takes a stunning snap!

MAD RUSH!

THE DEBUT album from Madness, "One Step Beyond", was rushed into the shops in double-quick time even for Stiff Records.

Mixing was completed on a Friday morning and the master disc was rushed to the CBS pressing factory in Aylesbury. There was a hitch when it was promptly dropped and shattered into a thousand splinters but a second master was cut and hurried back the same day.

The sleeves and labels were finished the following Monday, 23,000 copies were pressed on Tuesday and the first were in the shops by Friday. But is it any good?

PISTOLS IN CREDIT SWINDLE

IF YOU'VE got a copy of The Sex Pistols' "Great Rock And Roll Swindle" 45 in the original sleeve then you ought to hang on to it. You could be the proud owner of a genuine collectors' item!

The American Express Credit Card Company have taken Virgin Records to court for using a phoney card design on the bag. While the case is in court, all copies of the single packaged in this way have been withdrawn until a ruling is made.

QUEEN VISITS

QUEEN embark on a British tour in November, their first in almost three years. They begin at Cork City Hall on November 20 and continue at Dublin Simmons Court (November 22), Birmingham Exhibition Centre (24), Manchester Apollo (26/27), Glasgow Apollo (30 and December 1), Newcastle City Hall (December 3/4), Liverpool Empire (6/7), Bristol Hippodrome (9) and Brighton Centre (10/11). Further shows, including a number of dates in London, are expected to be announced soon.

THE TRACK list of the new PIL album, "Metal Box", is as follows: "Albatross", "Memories", "Swan Lake", "Pop Tunes", "Careering", "No Birds", "Graveyard", "The Suit", "Bad Baby", "Socialist Chant" and "Radio Four". As previously announced, the first 50,000 copies will be pressed on three 12 inch singles packaged in a metal can, and will sell for £7.45.

BRUCE WOOLLEY, one of the three writers of The Buggles smash "Video Killed The Radio Star", has his own album, "English Garden", issued on Epic Records and will be touring with his band Camera Club in November.

GOOEY DUO Dollar revive The Beatles' "I Want To Hold Your Hand" for their next 45. Is nothing sacred?



NO IT'S not a new line in celebrity beekends! The perms belong to Donna Summer and Barbra Streisand and the posse is to promote a single they've recorded together. Called "No More Tears", it's on Donna's Casablanca label. The pairing came about on the suggestion of Paul Jabara, the song's writer, who put the idea to Ms Streisand's hairdresser boyfriend Jon Peters.

JAM GET THE VAPORS

THE JAM begin yet another major tour in the middle of November when their fourth album, "Setting Sons", hits the shops. Along with their new single, "The Eton Rifles", and Bruce Foxton's "Smithers-Jones", the new collection will include the band's revival of the Martha & The Vandellas sixties Motown classic, "Heat Wave".

The tour kicks off with two dates at Manchester Apollo on November 20 and 21 and continues as follows: Wolverhampton Civic (22), Southampton Gaumont (24), Birmingham Bingley Hall (25),

Stoke-on-Trent Trencham Gardens (26), Bridlington Royal Hall (27), Deeside Leisure Centre, Liverpool (29), London Rainbow (Dec 2/3/4), Newcastle City Hall (6/7), Glasgow Apollo (8), Dundee Caird Hall (9), Edinburgh Odeon (10), Leeds Queens Hall (11), Blackburn King Georges Hall (12), Cardiff Sophia Gardens (13), Brighton Centre (15), Portsmouth Guildhall (16), and Leicester De Montfort (18/19).

Support band are a promising young outfit from Guildford, Surrey, called The Vapors. They have their own single, "Prisoners", released on United Artists. The band are managed by Paul Weiler's father John and have been receiving advice and encouragement from Jam bassist Bruce Foxton.



The Vapors: on tour with The Jam.

B
I
T
Z

NUMAN NEWS

THOSE OF you who sent off to the Gary Numan Fan Club after our last issue (£2.50 plus SAE to PO Box 14, Staines, Middlesex TW19 5AZ for new readers) shouldn't worry if you don't hear anything for a while yet.

We understand from Beggars Banquet (Gary's record company) that actual operations won't be starting until January 1 1980. The reason for the delay is to prepare for the huge demand expected and because Gary and Beggars Banquet are determined to make sure that everybody gets a really good deal from the club.

For your money you'll be getting (eventually!) three newsletters per year, membership cards, badges, and autographed photos, plus extras like opportunities to get exclusive T shirts etc.

Sounds like a good deal — if you've got the patience to wait.

SKA FACES

WHEN IS a Selector not a Selector?

It seems there have been two line ups with only guitarist Neol Davies in common. The original Selector who recorded on the reverse of *The Specials'* "Gangsters" was just three

people — trombone player Barry Jones, Neol Davies and drummer John Bradbury.

The song was worked out in a back room as a possible theme tune for an ITV series (but you didn't know that!) and then recorded in a Coventry studio as a one-off deal.

John Bradbury then went on to fame as Prince Rimshot, *The Specials'* drummer, Barry Jones went back to his Coventry newsgang and Neol Davies got together the current Selector line-up that you now hear (wait for it) on your radio . . .

SQUEEZE SQUEEZE 'EM IN

AFTER MANY changes made necessary by recording commitments, Squeeze have finally confirmed their tour schedule for November. This now stands as follows: Exeter University (Nov 13), Plymouth Top Rank (14), Swansea University (15), Cardiff University (16), Dublin University (17), Belfast Queens University (18), Coleraine University (19), Sheffield Limits (two shows, 20), Malvern Winter Gardens (21), Blackpool Tiffany's (22) and Manchester Apollo (23). The boys are currently toying with the idea of recording a special Christmas single. If this doesn't happen, their next releases will be a single and an album in February.

marks their first shot at the British charts.

From playing sessions with Bob Dylan and various country acts, Charlie Daniels graduated to leading his own bands and his career began to flourish during the Southern Rock 'n' Roll boom of the early seventies, when bands like The Allman Brothers and Lynyrd Skynyrd ruled the roost.

While many similar bands have fallen by the wayside, Daniels has kept faith with his kind of music and is reaping the rewards. "Million Mile Reflections", his latest album, is yet another major hit stateside and the band reached some kind of pinnacle recently when they got to play for southern boy Jimmy Carter in The White House.



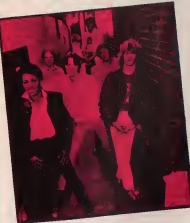
VISAGE — the collective name of the odd mob above — is a new band fronted by Steve Strange and featuring musicians on loan from various well know outfits Dave Formula, John McGeoch and Barry Adamson are from

Magazine, Midge Ure and Billy Currie take time off from Ultravox, while Rusty Egan is ex of Rich Kids. Expect a single called "Tar" on Radar at the beginning of this month, and don't play near the woods!

A FEW LINES

THOSE OF you lucky enough to catch Chic in concert on their recent tour will recognise the six-piece below as Car Park, the highly impressive support band.

London based, Car Park were formed in March 1978 around keyboard player and writer Robin Smith and most have a wealth of session work experience to draw on. Their jazz and soul roots, together with their excellent musicianship, make them one of the most promising of our home grown soul-funk bands and their own recording deal is reported to be on the way.



CAR PARK (left to right): (back) Dave Early (drums); (middle) Phil Cranham (bass), Robin Smith (keyboards); (front) Carol Kenyon (vocals), Paul Donelly (guitar), and Chris Hunter (sax, flute).

NAPPY DREAD!

REMEMBER THE sleeve of that Human League album that Red Starr was raving on about in the

last issue? The one with all the babies on it?

It seems one or two of those babies had well known parents. Simon King of Hawkwind was one proud father, while Slade leader Noddy Holder's offspring is also believed to have been around someplace. Could be embarrassing in a few years' time!

By all accounts, it was quite a lively photo session too. Babies being babies, they couldn't be left for long without one of them disgracing itself. The result was that on the cry of "Babies on!", all the mothers had to rush forward, deposit their baby on the sheet and retire while the photographer took as many pictures as possible before someone's baby did the dirty on him!

After all that, the eventual sleeve picture was pieced together from several photos!



THE CHARLIE Daniels Band have been sawing away at fiddles and dispensing cowboy boogie the length and breadth of America for many a moon now but "The Devil Went Down To Georgia"



**ALL TIME
TOP TEN:
NICKY TESCO
(The Members)**



- 1) **THE ROLLING STONES:** *Sympathy For The Devil* (Decca).
 2) **MARCIA GRIFFITHS:** *Stappin Out Of Babylon* (Trojan). *A beautiful piece of reggae. Well sung, well dressed.*
 3) **THE ANIMALS:** *We Gotta Get Out Of This Place* (Columbia). *Great sixties group.*
 4) **THE DAMNED:** *New Rose* (Stiff).
 5) **RUDY THOMAS AND TRINITY:** *Everyday Is Just A Holiday*. *Outstanding quality sound.*
 6) **PLASTIC ONO BAND:** *Cold Turkey* (Apple).
 7) **FRANK ZAPPA:** *Torture Never Stops* (Discreet).
 8) **NEIL YOUNG:** *Out Of The Blue* (Reprise). *A man who always keeps up with the times.*
 9) **BLACK SKIN THE PROPHET:** *Red Blood*. *Moody and magnificent.*
 10) **STIFF LITTLE FINGERS:** *Alternative Ulster* (Rigid Digits).

**INDEPENDENTS
DAY (CONT'D)**

OK GANG, it's time for a round up of some of the latest independent label singles, source of some of the brightest and best music around.

Firstly to deep in Kensington where men make art. Apart from **Small Maps'** new single "Real Shocks" (so unkindly chewed up by Chris Difford a couple of issues back), Spizz Energy's fine pushy "Soldier Soldier" (b/w a strong version of Roxy's "Virginia Plain") heads the list released by **Rough Trade**.

Following up are **The Feebles** from New York with their "Fa Ce La"/"Raised Eyebrows" — individual sound, tight and tuneful with a neat fuzzed guitar all sounding like it was recorded in a subway! Definitely recommended.

Which is not something you can say for **The Pack** and "King Of Kings". Despite the presence of ex-PIL drummer Jim Walker, this is a painfully dull, bleak record. Not one of Rough Trade's better moments.

Better things from the special one-off line up of **Red Crayola** and their intense experimental 12 inch "Micro Chips and Fish"/

"The Story So Far" — well worth checking out. Same goes for **The Monochrome Set's** third single, "The Monochrome Set"/"Mr. Bizzaro" — melodic, light and very likeable.

Also available through **Rough Trade** are **Fad Gadget's** clever electronic ditty "Back To Nature"/"The Box" on Mute Records (the label that brought you the excellent **Silicon Teens'** Memphis Tennessee) which is good, and **Stepping Talk's** "Alice In Sunderland" (Bstone Records) which isn't, running **The Pack** a close second in unlistenable pretentious rubbish.

Now available on **Fast Product** is **The Dead Kennedys'** "California Uber Alles" (see reviews page), and the compilation of all **Fast Product's** earlier releases (**Mekons, Gang Of Four, Human League** etc) is now due through EMI on November 9. Contact address: PO Box 122, Head Office, Edinburgh 3.

Also arrived in our offices: **Beyond The Implores'** "Last Thoughts" (Diverse) — confident if doomy EP from just three guitarists plus electronic effects and very usual worried vocal. Available for £1.20 from Ian Gardler, 2 Braithwaite Close, Runcorn, Cheshire.

Also **Teenage Filmstars'** ("There's A Cloud Over Liverpool"/"Sometimes Good Guys Don't Follow Trends" (Clockwork) — including an ex-O Level and a former TV Personality, this is fabulous, the best of the bunch in fact! A heavenly piece of happy-go-lucky, strumalong Liverpool feel pop. Great lyrics, great tunes, great record — get it for £1 from Clockwork Records, 1 Pond House, Pond Lane, London SW3.

Lastly, there's **Home Service's** "Wake Up" EP (Crystal Groove Records) and this is very good as well. Simple, tuneful, and relaxed, it has a curious singer-songwriter feel to it — far removed from punky scratchings or arty contrivance, but with a good modern feel to it. Excellent sound, definitely different — check it out. Available for £1 from David Motion, 227 Mount Pleasant Road N17.

And remember — support your local talent!

Red Starr



Paul Cook shows what he thought of the match reports.



Tony James tells Billy Idol how he slipped the ref a liver for the penalty.



The post match celebrations (front centre) **Four Be Two's** Paul Young, Jimmy Lydon and organiser **Jock McDonald**.

ON THE BALL

REMEMBER WE told you last time about **The Four Be Twos**, the group that includes **John Lydon's** younger brother **Jimmy?** Well, a couple of Sundays back their guitarist **Jock McDonald** organised a charity football match in Berkhamstead.

Apart from a gasping bass player **Youth**, all 4 x 2's proved to be fine footballers, especially drummer **Paul Young** who outshone everybody else despite not being Scottish.

Also showing a leg in a good cause were **Billy Idol** and **Tony James** of **Generation X**, reggae singer **Dan I** (whosa "Monkey Chop" is currently getting much

airplay) and **Pistol Paul Cook** who surprised everybody with a very fair (if unfit!) right foot.

A good time was had by all and the match eventually ended in an honourable 4-4 draw.

(The part of the hoiligan crowd was played by **The Upstart's Tommy Mensal**.)

The Four Be Two's record by the way, is called "One Of The Lads" and features a 60-year-old bango player! Already acclaimed by **John Peel** as the single of the year, it will now be released on **November 30**. **Youth** also has an EP of his own ready — this will follow later.

PENETRATION have decided to break up at the end of their British tour. Guitarists **Neal Floyd** and **Fred Pursor** were an unhappy about the band's direction for the last few months and constant touring, coupled with the absence of strong record sales, have caused the split.

Pauline Murray, **Bob Blamire** and drummer **Gary Smallman** are expected to find replacements after Christmas and continue to play, although whether they will use the name **Penetration** is not yet known. The band have just released their second album.

SPACE INVADER machines, without which no self-respecting amusement arcade would be complete, also have their addicts in the rock fraternity. Not only has **Virgin Records** boss **Richard Branson** had machines installed in his label's offices, he's also signed up **Brighton** band **The Piranhas** whose first single on the label is a song called "Space Invader".

Coincidentally, the B side of the upcoming **Pretenders** single, "Brass In My Pocket", is an instrumental called "... guess what?" "Space Invader".



Quo fly the flag: John Coghlan (rear), with (l-r) Rick Parfitt, Francis Rossi and Alan Lancaster. Hair by Maurice. Soldiers by Solfridges.

PHOTO: ALAN BALLARD



PHOTO: FRASER GRAY

CHONKING ALL OVER THE WORLD

Rick Parfitt explains how it's done. David Hepworth learns the basic chords.

RICK PARFITT is returning from lunch with Bob Young, Status Quo's personal manager, right hand man and harmonica maestro. The pair of them decide to run up the two flights of stairs to the offices of their management company. Parfitt comes charging through the door first, slams on the brakes and stands there gasping for breath. He grabs my hand and pucks it to his chest.

"Feel my heart!" he says. It's pounding. You're out of condition, Parfitt!

Rick explains that all the band tend to let themselves go a little when they come off the road and it's been a few months now since Quo completed their last nationwide trek. He's thirty one now with the beginnings of a double chin and a slightly undisciplined waistline starting to encroach on boyish looks.

There's a line on his new album, "Whatever You Want", which makes a dry comment on

"old men in boys' clothes getting beyond a joke". Let's face it, Quo have been operating as a band for seventeen years, longer than many of their fans have been alive.

"Oh that," Rick grins when I mention the line, "that's always been a dressing room joke. When we're a bit overweight or something and your jeans have just been washed. Old men trying to squeeze into their jeans. Still, they soon loosen up..."

RICK PARFITT first ran into Francis Rossi, Alan Lancaster and John Coghlan at Butlins Holiday Camp at Minehead in Somerset, where he was appearing as part of a corny looking trio called The Highlights.

The Spectres, as Quo were then called, were also appearing at the camp for the summer season. But it wasn't until three years later that Parfitt actually joined up.

"The Status Quo", as they had

become known, had scored a deal with Pye Records and, after a couple of badly planned flops, had just cut "Pictures Of Matchstick Men", the song that was to be their first hit. Their producer, John Schroeder, thought that they needed another voice and so old friend Parfitt was called up.

Rick promptly found himself in a hit band, doing dumb interviews, bad TV shows, and generally trying to mix that one hit for all it was worth. Publicity shots of the band at that time, showing them all dressed up in shiny jackets and Carnaby Street chic, are uncomfortable reminders of the unease that they all felt.

Their subsequent progress was erratic. Some singles crawled into the bottom end of the chart, others gave up the ghost on the day of release. They had become that saddest of things — a has-been pop group.

"We played to three people once... that's how bad it got. Nobody wanted to know and so we came off the road. "We used to just sit around jamming and going into that 'duh duhdud duhdud duhdud' licks and everybody loved it. We used to get off on it and it just became apparent that we should do something like that and just chonk along."

Nobody wanted to book them and so he sat quietly — well, no, they sat loudly — in Brixton rehearsing this heavy "underground" cum bubblegum.

"We eventually went out and started our groundwork around the London pubs and clubs. We did a couple of years of working solidly and then it broke." Although they were obviously building up a following all over again, the normal media channels were mostly closed to them. The radio wouldn't touch their records and the press weren't interested.

I ask Parfitt whether he resented the attention that other bands like Mott The Hoople were getting at the time.

"No, they've all split up now. We've outlived so many bands... new bands that have come in and all went flying straight up to the top and then went zonking back down again. Quo just bashes its way through everything. Nothing will stop us. The only thing that will stop us is if our people stop enjoying us."

"CHONKING ALONG" has, one way or another, made them all fairly wealthy. Their astounding commercial success in this country has been repeated all over Europe and in places like Australia. Only America has stubbornly refused to give in to Quo power, a fact which still causes the band some discomfort.

But so many acts at this level seem to lose their appetite for their work and slowly withdraw into their wealth. How do Quo

maintain their enthusiasm? "It's like anything else. It's like athletics, like sport. In the old days you won for, the sake of winning — you won for glory. Now, in athletics or anything else, you're winning for money AND for glory, but the glory, unfortunately, is taking second place.

"The only time it doesn't become like a business is quite honestly when you walk out on stage. When the four of us walk out on stage you forget the business. We're in it because we love it.

"I'm not saying money brings you happiness because it doesn't. But going out on stage and tearing up an audience brings happiness. There's no feeling to match that in the world."

That's no exaggeration. Anyone who's seen Quo live will have realised that this band is no heavy metal monster. They're loud, certainly, but they swing with a vengeance and they don't attempt to blind their audiences with dazzling theatrics or expensive effects. If it weren't for the enormous lighting rig and that juggernaut of a PA, they could be any sweaty club band you care to name.

I ask Rick if he gets a feeling of power being up there amid the lights and surrounded by all that adulation?

"It's not so much power as a feeling of happiness. We don't like to feel that we're up here and the audience is down there. We like to drag 'em up on stage. Mentally. And put ourselves as near to them as possible.

"I'm not stretching it if I say there's a feeling of warmth and love between the audience and the band. You see their faces and they can see ours and you know when it's gelling. There's a feeling of love which the music, simple as it may be, is promoting.

"The only other feeling like it is when you're driving a Porsche in excess of 150."

PORSCHE HELP pass a pop star's time. Most of Parfitt's days between tours are spent hanging around a large car showroom near his home in the South of England and he reckons that if the band called it a day he'd like to sell cars for a living.

The four of Quo are scattered all over the place. Alan Lancaster lives in Australia; "Spud" Coghlan is based in The Isle of Man; Parfitt takes his Porsche for spins round the London area; and Francis Rossi commutes between England and Ireland. It's a hard life.

We wind up on the inevitable question. Can Rick see himself still doing this when he's forty?

"Yes. I've only recently been able to imagine it but now I can. Because we won't look forty just like I don't look thirty one now." He flashes his confident grin. "Well, I don't think I do!"



Quo 1968 style. The bloke at the back is organist Jess Jaworski who left the band soon afterwards.

THE HUMAN LEAGUE



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FROM THE ALBUM & CASSETTE
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NOVEMBER

9 HURDISFIELD POLY TECHNIC
11 LONDON LYCEUM
12 NORWICH ST. ANDREW'S HALL
13 COVENTRY TIFFANY'S
17, MANCHESTER UNIVERSITY
23 BIRMINGHAM UNIVERSITY
26 SHEFFIELD TOP RANK
28 LIVERPOOL MOUNTFORD HALL

DECEMBER

1 FRIARS AYLESBURY
2 GUILDFORD CIVIC HALL
MORE DATES TO BE ADDED



Brian Downey, Scott Gorham and Mişaga Ura (far right) pull gritty New York skyline poses. Phil Lynott helps a passing aircab to Tokyo.

By Thin Lizzy on Vertigo Records

When you came in my life
You changed my world my Sarah
Everything seemed so right
My baby girl my Sarah
You are all I want to know
You hold my heart so don't let go
You are all I need to live
My love to you I'll give
My Sarah

When you begin to smile
You changed my style my Sarah
When I look in your eyes
I see my prize my Sarah
You are all I want to know
You hold my heart so don't let go
You are all I need to live
My love to you I'll give

You are all I want to know
Oh my Sarah, don't let go
Oh no my Sarah

You are all I want to know
You hold my heart so don't let go
You are all I need to live
My love to you I'll always give

You are all I want to know
You hold my heart so don't let go
You are all I want to know
Oh oh my Sarah
Yes you change my style
With your baby smile my Sarah
Child like charms
Keep me warm
Hold you in my arms Sarah

Change my world my baby girl, Sarah
All I want to know
Don't let go no no no no no Sarah

Words and music by Phil Lynott/Gary Moore.
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WIN THIS GREAT RADIO CASSETTE RECORDER



"The Fine Art Of Surfacing" — it may sound like a selling line for ready-mixed polyfills but, as any blockhead knows, it's actually the title of the brand new Boomtown Rats LP. We've got 25 of 'em here at Smash Hits to push into your grasping little paws, plus a Sanyo radio cassette recorder for the first correct entry received. Here's how it works: first correct entry opened after the closing date (Nov 14) gets the radio cassette recorder, plus a cassette of the Rats LP. Senders of the next 25 correct entries opened will each be mailed a copy of "The Fine Art Of Surfacing". Birs at the ready, here you go . . .

How to enter

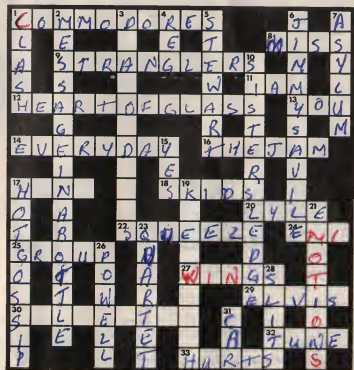
Simply solve our crossword puzzle, writing the answers in ink, pen or ballpoint. Complete the coupon with your own full name and address, then cut it out and post it in a sealed envelope addressed to: SMASH HITS (Crossword No. 24), 117 Park Road, Peterborough PE1 2TS. Make sure it arrives not later than November 14, 1979, the closing date. Sender of the first correct entry checked after the closing date will win the Sanyo radio cassette. Senders of the next 25 correct entries will each receive a copy of the Boomtown Rats album. The Editor's decision on all matters relating to the competition will be final and legally binding. No correspondence can be entered into. The competition is open to all readers in Great Britain, Northern Ireland, Eire, Channel Isles and the Isle of Man, excluding employees (and their families) of *Smash Hits* and East Midland Allied Press.

ACROSS

- 1 "Three Times A Lady" was their big hit of 1978
- 8 & 13 across. This was the Rolling Stones smash of last year
- 9 Punky foursome with Jet Black on drums
- 11 Earth Wind & Fire's hit LP (1, 2)
- 12 Blondie's fragile organ! (5, 2, 6)
- 13 See 8 across
- 14 & 23 across. Is this the effects of food poisoning after eating at the Sed Cafe? (5, 3, 5)
- 16 New wave trio bought by the Jer? (3, 3)
- 17 Shortsighted Shadow!
- 18 Richard Jobson's band
- 20 Gallagher & —, or Tate & same!
- 22 "Up The Junction" was their second top five hit
- 24 Kate Bush's label
- 25 Collection of musicians?
- 27 Paul's equipped for take-off!
- 29 The King lives!
- 30 "You Make Me Feel (Mighty Real)" was his disco smash of 1978
- 32 Something melodic in Neptune's depth's!
- 33 See 14 across

DOWN

- 1 John Mellor's group (see the Smash Hits Quiz)
- 2 Three in a row for Sting & Co. (7, 2, 1, 6)
- 3 A 1974 David Bowie album — or the kind of canines who are a girl's best friend! (7, 4)
- 4 Elton as he's known to his mum (maybe you should do the Quiz first)
- 5 Rodney gives wet rats a shake-up! (anagram)
- 6 I've slimy jam! (anagram, TV fixer, 5, 6)
- 7 Eagles label — sounds more suitable for Madness!
- 10 It's greed less (anagram, group, 6, 6)
- 15 Old wave rock group with Rick Wakeman on keyboards
- 17 Kenny Everett's dancers — Mrs Whitehouse made them famous (3, 6)
- 19 Annual rock festival — Zeppelin played there twice in '79
- 21 Girl vocal group featured with Earth Wind & Fire on "Boogie Wonderland"
- 23 Descriptive of four-person (usually classical) group
- 26 Peter Somebody, Radio 1 DJ
- 28 Girl punk group who have just released their first LP
- 31 Where Gary Numan feels safest of all!



No. 24

Answers to Crossword No 22

- ACROSS: 1 Sparks; 4 Members; 8 "Deniz"; 10 Sacha (Distel); 11 X-Ray Spex; 14 Rut(s); 15 "Into The Valley"; 16 Four Seasons; 19 (Jimmy) Page; 21 Sham (69); 22 Jimmy (Page); 23 Gary Numan; 25 Reggae; 26 Glen (Matlock or Campbell); 27 Ian (Dury); 28 "Guilty"; 29 "Heart Of Glass".
DOWN: 1 Siouxsie; 2 Attractions; 3 "Kid"; 4 Miss; 5 Marc Bolan; 6 "Street Life"; 7 "Angel Eyes"; 9 Barry (Gibb); 12 "Saturday Night (Fever)"; 13 (Boomtown) Rats; 17 Spyro Gyra; 18 "Bang Bang"; 20 Guitarist; 22 ("Hello This Is) Joannie"; 24 Rickie (Lee Jones); 25 Ringo (Starr).

Winners of Crossword No 22 are on page 33

Name

Age

Address

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











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On Rak Records

She's in love with you
That's all she wants to do
She'll never let you down
She'll never fool around
'cos she's in love with you

So if you see her all alone one night
Walk up to her discreetly
Ask her why
And if she replies
With words that don't make sense
It may be just because she's shy
Don't take advantage of her
Lack of understanding
Just because you think you could
Treat her right, treat her good
Take her home and make her feel the way she should

Chorus
'Cos she's in love with you
That's all she wants to do
She'll never let you down
She'll never fool around
'Cos she's in love with you
She's in love with you
That's all she wants to do
She'll never let you go
She may not let you know
But she's in love with you

So if you happen to be out one night
As someone asks you where you're gonna go
Just remember she's not like the other girls
She may not want them all to know
Though she may need a little time
She never wants to stand in line
The way they would
So treat her nice, treat her good,
Treat her like you know you should
You may never find another girl like her

Repeat Chorus

So take her home and hold her close
Touch her where she feels it most
But be true, and when she's makin' love to you
She'll do what you want her to
Treat her good, treat her like you know you should
You may never find another girl like her

Repeat Chorus

Words and music by N. Chinn/M. Chapman.
Reproduced by permission Chinnichap Publ/RAK Pub Ltd.

Gimme, Gimme, Gimme (A Man After Midnight)

By Abba on Epic Records

Half past twelve
And I'm watching the late show
In my flat all alone
How I hate to spend
The evening on my own
Autumn winds
Blowing outside the window
As I look around the room
And it makes me so
Depressed to see the gloom

There's not a soul out there
No-one to hear my prayer

Chorus

Gimme, gimme, gimme
A man after midnight
Won't somebody help me
Chase the shadows away?
Gimme, gimme, gimme
A man after midnight
Take me through the darkness
To the break of the day

Movie stars

Find the end of the rainbow
With a fortune to win
It's so different from
The world I'm living in
Tired of TV
I open the window
And I gaze into the night
But there's nothing there to see
No-one in sight

There's not a soul out there
No-one to hear my prayer

Repeat chorus

Gimme, gimme, gimme
A man after midnight
Gimme, gimme, gimme
A man after midnight

There's not a soul out there
No one to hear my prayer

Repeat chorus twice

Words and music by Benny Andersson/Bjorn Ulvaeus.
Reproduced by permission Bacu Music Ltd.



DISCO



Let Me Know (I Have A Right)

By Gloria Gaynor on Polydor Records

I get a little peck and you're off to bed
 No warmth, no hug, no kind words are said
 Will you dream of me or someone new instead
 Oh just love me and mean it, I'll follow you blind
 But lately I feel like a heart left behind
 I just can't stand still till you make up your mind

Chorus

Let me know, let me know
 I have a right
 Before you touch me one more night
 Have I won your love or have I lost the fight
 Let me know, let me know
 I have a right
 To plan my future, get on with my life
 Tell me face to face, don't try to be polite

I'll take it, I'll make it
 Ooh yes I will
 Ooh yeah yeah yeah

Listen, listen!
 I'm living each minute with all that I got
 Each breath is important each heart beat is hot
 That's the way we were, the way that you forgot (you forgot, you forgot)

You leave me so empty, it's making me sad
 To know that our good thing has turned for the bad
 Both of us are here but where's the love we had?

Repeat chorus

Let me know, let me know
 Repeat chorus to fade
 Words and music by Dino Fekaris/Freddie Perren.
 Reproduced by permission ATV Music.

TOP 40

THIS WEEK	LAST WEEK	TITLE/ARTIST	LABEL	WEEKS ON CHART
1	1	DON'T STOP MICHAEL JACKSON	EPIC	110
2	9	LADIES NIGHT KNICK & THE GANG	MERCURY	114
3	4	OK FRED ERROL DUNKLEY	SCOPE/REGGAE	111
4	2	YOU CAN DO IT AL HUDSON	MCA	111
5	13	MY FORBIDDEN LOVER CHIC	ATLANTIC	107
6	10	GONNA GET ALONG WITHOUT YOU VICKI WILSON	AMERICA/HANSA	122
7	NEW	GIMME GIMME GIMME A BIA	EPIC	111
8	10	LET ME KNOW GLORIA GAYNOR	EPIC	127
9	1	RISE WITH ALBERT	A&M	120
10	37	IT'S A DISCO NIGHT ISLEY GORDON	EPIC	124
11	11	I DON'T WANT TO BE A FREAKY FREAKY	5 STAR	111
12	6	STAR EARTH WIND & FIRE	CBS	111
13	19	SHAMER SOUND SEYED GYRA	MINISTRY	81
14	9	POINT OF VIEW MATTUM II	MATTUM/REGGAE	111
15	7	DEJA VU PAULINHO DO COSTA	PHILIP/TIC/RY	111
16	77	EXPANSIONS LONNIE LISTON SMITH	RCA	128
17	NEW	THE RAFFER'S DELIGHT SUGAR HILL GANG	SUGAR HILL IMP.	111
18	NEW	BABY BLUE DUSTY SPRINGFIELD	MERCURY	111
19	NEW	DANCING IN OUTER SPACE ATMOSPHERE	ELITE	122/111
20	23	SO MUCH TROUBLE IN THE WORLD IN F. MARLEY	ISLAND/REGGAE	111
21	21	BAND OF GOLD FREDA PAYNE	INFERNO	110
22	NEW	SLEAZY VILLAGE PEOPLE	MERCURY	111
23	8	STRUT YOUR FUNKY STUFF FRANKIE ROY	PHILINT	110
24	23	THERE'S A REASON HI TENSION	ISLAND	112
25	27	GHOVE ME FEEL KINNEY	WEA	111
26	16	SING A HAPPY SONG OLIVAS	PHILINT	111
27	NEW	INTRO DISCO DISCO THEODE	MERCURY	111
28	NEW	STYL CUMMIES	MULTI-WN	111
29	22	CARTY LIVE WITHOUT FANNING JAMES	POLYGRAM	110
30	NEW	DON'T LET GO ISGAE HAYES	POLYGRAM	110
31	NEW	WE GOT THE FUNK 'N' SIVIE POLICE	TURBO	110
32	14	JUMP THE GUN THREE EIGNES	GRIPPLA	110
33	11	SAR ON COMML. EXTRES	MOTOWN	128
34	15	HIM ALL THE LIGHTS KENNA SUMMER	CASA LANCE	122
35	NEW	THE RIVER DRIVE JUPITER EYONIS	AZO/ME	111
36	24	SEXY CREAM SLICK	FANTASY	120
37	NEW	JEALOUSY MIMI STEWART	ATLANTIC/HANSA	111
38	75	FANCIN' & VANCIN' GANDY	SALSQUE	110
39	NEW	BARY BAMA BOOGIE GARY BARR	MERCURY	111
40	26	THE HUSTLE VAN MCCOY	RCA	110



Rob Jones' Disco Pick

The Knack "Good Girls Don't"
 I'm on my holidays this week but here's a record I think will be doing really well by the time I get back. It's The Knack and "Good Girls Don't". I was over in New York last week and saw them at Carnegie Hall. They were a very exciting band to watch and listen to. Already very big in America, I'm sure they'll become equally big in Britain.



THE GET OFF YOUR BUTT AND DO THE FUNKY THANG COLUMN

Right, here's the moment you've all been waiting for — a run-down on the Caister Weekender! So if you're sitting comfortably, I'll begin.

The fun began at 6pm on the Friday evening and went through to 6pm the following Sunday. After the general panic of five thousand people booking in and finding their correct accommodation, the music began and just went on and on and on.

There were three clubs open on the site and it was hard to decide which club to be in as there was so much going on in each one. The ten top soul jocks were there including Greg Edwards, Chris Hill, Robbie Vincent, Froggy and 'Big' Tom Holland. Most people seemed to be following Chris and Robbie around the different clubs as all the DJ's did a couple of hours each in all three clubs.

Not only was there music all weekend (except for a few hours at night when we grabbed a bit of sleep) but there were continuous fancy dress parades, guess the mix, water fights and a donkey derby. There was plenty of water around the camp, as water fights seemed to be the 'in' thing.

On Saturday night the Primrose Sisters arrived, guesting in the three different clubs. If this duo are new to you then don't be too ashamed — it was Chris Hill and Robbie Vincent in drag! This pair of

clowns also tried their hand at songwriting and wrote the Caister Anthem, which was sung throughout the weekend.

Greg Edwards arrived on Sunday lunch time with Soul Spectrum, and on the same day the Grand Finale was at 3pm which went through till 6pm in the Silver Sand club. This seemed to attract the biggest crowd as most of the top DJ's were in there. The Caister Anthem was sung and we were all told what good boys and girls we had been the second time around.

Could there be a third? If so it's in April next year, but as soon as I know for definite I shall give you all the details.

Hold on, I've forgotten to mention the most important thing that most of us went for — yeah, the music!

Well, it was terrific! I can't remember every record played but a few which stuck in my mind were "Shout" by the Isley Bros (RCA), "Ladies Night" by Kool And The Gang (Mercury) (this is going to be a monster), "Expansions" by Lonnie Liston Smith (RCA), "It's A Disco Night" by the Isley Bros, and nearly every track off Michael Jackson's album, "Off The Wall" (Epic).

All in all everyone had a silly, sweaty but terrific time, so if you missed out the second time around make sure you're there for the third!

I Don't Want To Be A Freak (But I Can't Help Myself)

By Dynasty on Solar Records

I don't wanna be a freak
But I can't help myself
Repeat 3 times

When I hear those percussions
It gets me into the beat
I feel my body grooving
Just the music and me

I don't wanna be a freak
But I can't help myself
Repeat 7 times

My emotions just run free when the
sounds synthesize me
The pop of the bass starts
From the bottom of my heart
Kick drums loud and clear
Pumping rhythms in my ear
Just a music love affair
Slide your fingers down the strings
Guitar makes me do my thing
Just a music love affair

I don't wanna be a freak
But I can't help myself
Repeat 3 times

Freaking makes my body move
Freaking makes my body move
Freaking makes my body move

Just a lover
Dancing music lover
And I'm getting on
Just a lover
A dancing music lover
And I'm getting on

I don't wanna be a freak
But I can't help myself
Repeat 3 times

Words and music by L. Sylvers/N. Beard.
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Bev

PIC. GRAHAM BARNER



Bev (right) and her friend Dawn shortly before they were taken away to the funny farm.



SONO
HITS
THE POLICE

THE GREAT ROCK 'N' ROLL SWINDON

The only notes that count are the ones that come from Wiltts.

David Hepworth meets XTC.



Andy Partridge—
this man said
Buggles wouldn't
be a hit!

IT'S A Wednesday afternoon and XTC are up in London from their home town of Swindon in Wiltshire recording their slot for "Top Of The Pops".

There's a break in proceedings so they pass the time by hanging round their record company offices, all except new guitarist Dave Gregory who stuck around at the studios "to ogle Legs And Co".

The lady from Virgin Records is about to take bassist Colin Moulding out to buy him a new jacket for the occasion.

"You can have anything so long as it's red," she says. Colin turns his nose up.

Drummer Terry Chambers, he of the dry wit and colourful language, occupies a sofa and explains his plans to use giant oil containers instead of drums. He allows himself a private smile at the thought of the confusion this will cause among certain BBC employees, then launches into a hilarious impression of an effeminate floor manager trying to restore order.

They shouldn't really have to do this at all. They've already made two videos for "Making Plans For Nigel". They weren't very happy with the first one however. The director had hired an actor to play Nigel and dressed him up in leathers and a "Destroy" T shirt.

"Looked more like a bloody UK Subs roadie than Nigel," comments Andy Partridge, adjusting his rather strange sunglasses on the end of his nose.

THIS IS the second time that XTC have claimed a spot on the box's most influential pop show. "Life Begins At The Hop" was their previous serious stab at a hit.

It made the lower reaches of the Top 50 before sliding back into the void. The fact that nobody played it on the radio didn't help matters. They have however managed an appearance on the "Old Gray Whistle Test".

"Have you ever stood near Anne Nightingale?" enquires Andy. "You ought to smell her perfume. Talk about smellyvision!"

A hit single at this point is top priority in the XTC camp. As Terry explains it, "We've got about thirty two or three thousand ardent XTC fans who buy our albums and, unless we penetrate the singles market, I can't see us gathering any more who are prepared to spend a fiver on a record."

I put it to him that such calculated pursuit of a hit might smack of selling out to some of their fans. The new album, "Drums And Wires", is undoubtedly their most commercial to date.

"When a group gets signed by a record company they have to be a bit fashionable or a little bit 'next year's thing', otherwise the record company won't touch



Terry's whole future is as good as sealed.

'em. If you just stick like that . . . if, you don't progress with the times, then you become a bit of a dinosaur. Like Budgie or something."

IT'S TRUE that at the time of their initial emergence in 1977 they were in danger of becoming rather too remote; their music was full of sudden stops and swerves and bursting at the seams with literary trickery. When set against most of the more basic things going on at the time, they were almost "arty".

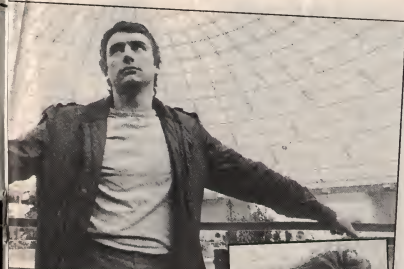
"I think it was the fact that we were based in Swindon," explains Andy. "We weren't fashion conscious. If we'd been based in London we might have got swept along by the punk thing."

"Yeah," interrupts Terry, "we had to make our own entertainment, like during the war. See, at that time there used to be no more than two name bands visiting Swindon in any given year. If we ever wanted to see a group we had to go to Bristol or Oxford."

So, who were their influences? The Velvet Underground, Marc Bolan, The Glitter Band, Mozart? "In the beginning it was The Stones and The Beatles," Colin



New member Dave Gregory



explains, "and all the big groups. But gradually, when you get playing together and you're doing it yourself, you don't feel so much like watching other bands and you take on your own identity.

"All of a sudden the people around you, like Andy and Terry in my case, influence you more than the bands you hear."

Andy just reckons that "initially we were trying to avoid all the old clichés like the guitar solos and things."

HOWEVER, they do admit that about a year ago they were in danger of falling under the spell of some different clichés — their own.

The toy organ sound that Barry Andrews had pioneered was being taken up by a number of new bands plus XTC's own tendency to make their own material too complicated was adding up to a loss of direction.

"We were trying to be a dance band and we thought, this can hardly be dance music if it keeps stopping and starting here and there," Terry recalls.

The result of all this soul searching was the departure of organist Barry Andrews to pursue his own career (currently playing with Iggy Pop) and the drafting in of ex-driver Dave Gregory with his guitar.

Barry had apparently been unhappy for a while.

"There just wasn't room for me and Andy and Barry to write songs," says Colin. "There just wasn't an outlet for him. And he got fed up with the fact that most of his songs ended up as outtakes."

THINGS HAVE been definitely looking up of late. Their last album and recent stage shows have been well received. Most people seem to welcome their simpler arrangements and the way the songs are less flimsy and a more human than before.

"We just have this basic need to be interesting," offers Colin, "but not to be so different as to be out of the game. We're trying to do things that are interesting



Colin has his future in XTC...

to ourselves; things with a bit of a tune, a bit of a melody. Just... interesting.

"I look at it from the point of view that if we don't succeed on a mass scale then at least it's better than working. It's better than going back to a day job. We're one up on that."

Most of Colin's day jobs the formation of XTC were out of doors. Groundsman was a favourite. Terry worked for a printers while Andy designed posters for a department store. All of them left school at fifteen, disgusted with the shortcomings of conventional secondary education.

"They're teaching people the wrong subjects," Andy reckons. "They're not preparing them for the outside world. You leave school and it's a big shock. I spent years learning about ore deposits in Peru. Now, I'd much rather learn how to drive a car."

It's a point of view that finds an echo in Colin's lyrics for "Nigel", the weak character who's pushed around by people who think they know what's good for him and who's pushed into a slot regardless of his own wishes.

XTC have a strong streak of individuality and independence which, with their realistic sense of their own capabilities, should see them through. They can make plans with confidence.

YOUR STARS

ARIES (Mar 22-Apr 20)

Throw out any little grievances which have — life looks great now! Don't pass up an opportunity to improve your set-up — and your cash position — on the 14th.

TAURUS (Apr 21-May 21)

If you're job-huntin' you can fix something now, get nicely settled for Christmas. The 3rd, 8th and 14th are especially good dates — for most things.

GEMINI (May 22-June 21)

Life is too busy — mere so if you were born in May. Get organised — or be in a general muddle soon. Better watch your spending after the 3rd — and your emotions!

CANCER (June 22-July 23)

In friendships, it could be off with the old and on with the new. But try not to hurt anyone's feelings, you could be a little impulsive. Cash trends are good.

LEO (July 24-Aug 23)

You might lose enthusiasm for something you've been keen on lately, but tie up loose ends, don't leave anything hanging around in the air.

VIRGO (Aug 24-Sept 23)

You are heading into a dynamic period which lasts several months! Life will be lucky, exciting — but hectic — so get yourself together now.

LIBRA (Sept 24-Oct 23)

The accent is on communication — and your charm will get you just anywhere! Don't let the grass grow if there is something special you have to do.

SCORPIO (Oct 24-Nov 22)

Can't miss if you have confidence in yourself — and in your ideas. But take care under the Full Moon of the 3rd, don't break anything you want to keep going.

SAGITTARIUS (Nov 23-Dec 22)

A super stary scene for you, with planets moving through your sign. Your popularity will be high, a happy change is on the way — and some extra cash.

CAPRICORN (Dec 23-Jan 21)

Come out of your shell or you'll miss some great opportunities. Remember that others might be shy too and someone has to make the first move. Let it be you.

AQUARIUS (Jan 22-Feb 19)

This fortnight sees the end of little harassments — unless you decide to keep them going. If you do your best lately — reward's are on the way.

PISCES (Feb 20-Mar 21)

If you're honest, you will admit that you tend to put things off until they get urgent. Try not to from now on or you'll be in a hassle when you should be having fun.

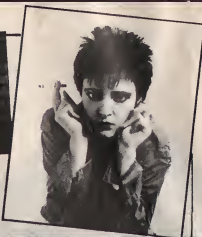
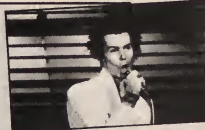
AC/DC	Supertramp	The Jam	10cc	Status Quo
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<p>KISS</p> <p>Abraham</p>		<p>BEETLES</p> <p>Wings</p> <p>THE LIZZY</p>		
<p>DAYS</p> <p>WHEELS</p>		<p>TOYBERRY BAND</p> <p>BUZZCOCKS</p>		
<p>LED-ZEPPELIN</p> <p>GRANDIOS</p>		<p>QUANTITY DISCOUNTS</p> <p>GROUP NAME</p> <p>Rock'n'Roll Kids</p>		
<p>Boomtown Rats</p> <p>GENESIS</p>		<p>POSTAGE: add 15p per envelope (max 15p per order)</p> <p>NAME Police</p> <p>ADDRESS Junior Enterprise</p> <p>DEPT. SH1</p> <p>110 Raglan Court</p> <p>Empire Way</p> <p>Wembley, Middx</p> <p>HA9 0RG</p>		
<p>625</p> <p>ion</p> <p>way</p>		<p>Enclose cheque P.O. or £</p> <p>SMASH HITS 23</p>		

SMASH HITS QUIZ

THIS ONE'S a toughie. What's Siouxsie Banshee's real name? Who is Frederick Bultara? Nicholas Lightowers? John Joseph Mellor? What's Elvis Costello's true handle? Who is Gary Webb and is he any relation to Harold? (No!)

Here are the real names of 30 pop celebrities. Can you match their stage names with the ones they were born with?

A score of eight to ten correct is good, ten to twenty very good, and anything above that is excellent. If you get 30 out of 30 then you're either a professional blackmailer or a clerk at Somerset House. Answers at the foot of the page.



1. John Lydon
2. David Jones
3. Chris Miller
4. Reginald Dwight
5. Harold Webb
6. Gary Webb (no relation)
7. Declan McManus
8. Frederick Bultara
9. Mark Feld
10. John Ravenscroft
11. David Letts
12. John Simon Ritchie
13. Susan Ballion
14. John Joseph Mellor
15. Gordon Sumner
16. Paul Gadd
17. David Cook
18. Bernard Jewry
19. Marie Elliott
20. William Broad
21. Nicholas Lightowers
22. Rav Burns
23. Charles Harden Holley
24. Phillip Targett-Adams
25. Gerald Danky
26. Howard Trefford
27. John Wilkinson
28. Pauline Matthews
29. Peter Bramall
30. Arianna Forster

1. Johnny Rotten, 2. David Bowie, 3. Richard & Gary Numan, 4. Eric Burdon & The Animals, 5. Marc Bolan, 6. John Peel, 7. Dave Vanian, 8. The Damned, 9. Sid Vicious, 10. Siouxsie & The Banshees, 11. Joe Strummer, 12. The Clash, 13. Sting, 14. Gary Numan, 15. Nicky Katt, 16. Steve Nieve, 17. Nicky Katt, 18. Phil Manzanera (The Specials), 19. Phil Manzanera (The Jam), 20. Buddy Holly, 21. The Damned, 22. Declan MacManus, 23. David Essex, 24. Alvin Stardust (who used to be known as Shane Fontana), 25. Polly Deverson, 26. Billy Idol, 27. Nicky Katt, 28. John Joseph Mellor, 29. Nicky Katt, 30. David Essex, 31. David Essex, 32. David Essex, 33. David Essex, 34. David Essex, 35. David Essex, 36. David Essex, 37. David Essex, 38. David Essex, 39. David Essex, 40. David Essex.

ANSWERS



THEY'VE PUT SOME MUSCLE IN

VILLAGE

LP1—Live—including Macho Man, In The Navy, and YMCA.

LP2—Studio recorded—including their new single 'Sleazy.'



On My Radio

By The Selecter on 2-Tone Records

I bought my baby
A red radio
He played it all day
A go-go a go-go
He liked to dance to it
Down in the streets
He said he loved me
But he loved the best

But when I switch on
I rotate the dial
I can see it ain't
Driving him so wild
I bought my baby
A red radio
He said he loved me
But he had to go

Chorus
It's just the same old show, on my radio
It's just the same old show, on my radio
It's just the same old show, on my radio
It's just the same old show, on my radio
On my radio, on my radio, on my radio

Repeat 1st verse

Repeat chorus and ad lib to fade

Words and music by Noel Davies
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
TO THEIR NEW DOUBLE ALBUM.

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SLITS
TEENA MARIE
TOURISTS
TROGGS

A

ANDY PARTRIDGE
BARRACUDAS
BILLY OCEAN
BLACK SLATE
BLUE
BOB MARLEY
BOOKER T
BOOTS
ELKIE BROOKS
ENO
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JETHRO TULL
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KATE BUSH

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PHOTOS
PINK FLOYD
PIRANHAS
RUTS
SQUE
STEVE HACKETT
STEVE HARLEY
SWELL MAPS
VANGELIS

B

STR

TEASERS

Put a line through the names as you find them. Solutions on page 33.

The names listed are hidden in the diagrams. 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 sequence; whichever way they run. Some letters will need to be used more than once. Others you won't need to use at all.

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

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

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Down in the park
Where the machines
Meet the machines
And play 'kill by numbers'
Down in the park
With a friend called 'five'

I was in a car crash
Or was it the war
But I've never been
Quite the same
Little white lies
Like 'I was there'

Come to 'zoo zoms'
A place to eat
Like it was built
In one day
You can watch the humans
Trying to run

Oh look
There's a rape machine
I'd go outside
If he'd look the other way
You wouldn't believe
The things they do

Down in the park
Where the chant is
'Death, death, death'
Until the sun cries morning
Down in the park
With friends of mine

We are not lovers
We are not
Romantics
We are here to 'serve you'
A different face
But the words never change

*Words and music by Guy Nisani
Produced by permission
Beqqars Banquet/Andrew Heath Music Ltd.*

Request Spot

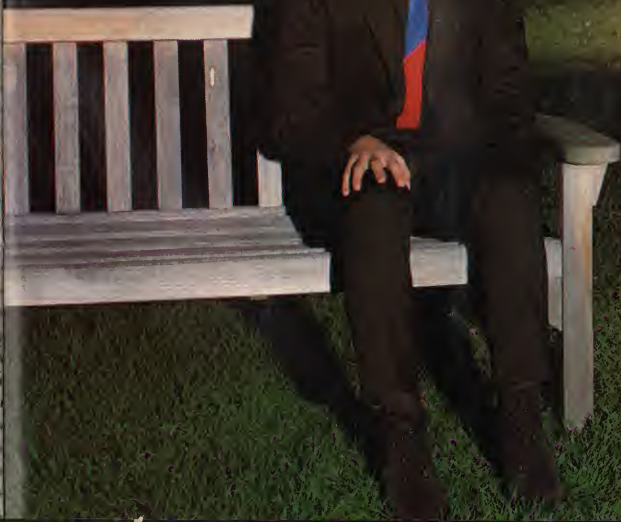
ARTIST TUBEWAY ARMY

SONG DOWN IN THE PARK

LABEL BEQQARS BANQUET

YEAR 1979

REQUESTED BY SARAH DONADEL
KNOWLE, BRISTOL



REVIEWS

SINGLES

by Steve Bush

THIS IS your Editor speaking, in accordance with the latest Government cutbacks, we have decided to economise on a proper single reviewer and make do with Steve Bush instead. (Thanks for nothing — Steve Bush.) (Agreed — Smash Hits Readers.) C'mon, Steve, boy, say "Hello Fans. . .

MADNESS: One Step Beyond (Stiff). Now, let's see . . . which is the A-side? Ah yes — the fast nutty ska instrumental that's really hard to keep still to and ends about 5 minutes too soon. The B-side is "Mistakes" — slower and this time with vocals and some Shadow-like guitars. Great sleeve and the 1979 *Smash Hits* Award for the prettiest labels.



THE JAM: The Eton Rifles (Polydor). Strong, an obvious hit and more adventurous than "When You're Young" (if only in subject matter). But, I'm sure all Jam fans are still waiting for another gem like "Down In The Tube Station At Midnight".

THE MONKS: Johnny B. Rotten (EMI). Johnny Rotten-type vocals and lyrics like "The paper quote me when I swear/It's all lies but I don't care". Someone ought to tell them he left the Pistols — is now known as John Lydon and has a band called Public Image Ltd.

SARAH BRIGHTMAN: Love In A U.F.O. (Ariola). I know it's difficult to write a different love song, but

this really is going over the top. And the song, with its disco style comic noises and androïd plastic lover, is as dast as the title suggests. If this is a hit I'll eat my phaser.



CULT HERO: I'm A Cult Hero (Fiction). Apart from basking from The Cure, the person responsible for this is Frankie Valli, a 26-year-old postman who's fat, drinks a lot and likes mushy peas. That's all we need, another singing postman!

TWIST: Ads (Polydor). Isn't it nice to have all those wonderful T.V. ads back again? No? Well anyway, that's what Twist's second single is all about.

Buggles found success with a seemingly odd subject, and although "Ads" isn't as strong it could certainly be a hit, especially with the Costello-style backing vocals.

And nobody can say it's not commercial (hee hee).

YELLOW MAGIC ORCHESTRA: La Femme Chinola (A&M). Really catchy. Picky little tune with synthesizers and electronic hints of the oriental, and some foreign chappie talking down a rolled-up newspaper. (B-side's a bog paper and comb job). Commercial like a Datsun. Damned clever these lads.

ANGELIC UPSTARTS: Never 'Ad Nothin' (Warner Brothers). The pic sleeve is made to look like the front page of a newspaper ("The Anglo Times") — an idea that is incredibly unoriginal and boring. Which is also an accurate description of the record.

THE METEORS: My Balls Ache (EMI). Probably because some angry Iggy Pop fan kicked him there.

ISAC HAYES: Don't Let Go (Polydor). It has all the disco basics, plus strings and breathy female vocals, but the lack of a good chorus makes it sound like a three minute introduction.

MADNESS



DEAD KENNEDYS: California Uber Alles (Fast Product). What, Anarchy in the USA? This "controversial" American band has been talked about for ages, but I can't understand why. The drums and bass at the beginning promise a possible goodie, but everything quickly merges into a flat, messy fuzzi. Horrible voices, dast words. I'd sooner listen to Jimmy Carter.

JUDGE DREAD: Lover's Rock (Sire). He takes the micky out of reggae and ska with no imagination and even less humour. Don't let the 2-Tone sleeve fool you into buying.

VIVABEAT: Man From China (Charisma). From the moment the record whistles the tune at you, you find yourself whisking it back like the musical message in "Close Encounters". The vocals — an early Sparks and it's hard to get the tune off your mind. Good.



LORI and the CHAMELEONS: Touch (Sire). They used to be on the Liverpool Independent Zoo label, and this is their first, re-released on Sire. LORI talks her way through the story-line song and, by her own innocent voice and the Chameleons' synthesizers and backing vocals, creates a mysterious, almost sinister atmosphere. Great.

JOATHAN KING: Gloria (Ariola). With the awful memory of the embarrassing "One For You, One For Me" still in my head, I'd rated listening to this. However, it is not as bad as that one (nabbing could be) and is just simply rubbish.

STORM: It's My House (Scope). At the moment this is the only surviving record of Red Starr — the thinking man's Kermitt. Little girl vocals over a smooth, pleasant reggae beat with instant appeal.

VAPORS: Prisoners (United Artists). "It's a hit, it's a hit", shouts Dave Hapworth as he runs into the office clutching the new single from Guildford band The Vapors. He set it sound like early ouzo, but to me it has the kind of Undertones feel — neat and really poppy. A good debut single from a very young band.



SECRET AFFAIR: Let Your Heart Dence (I-Spy Records). With the drums, chants and horns it's unmistakably Secret Affair, but this time with more emphasis on FUN. In fact it's so much fun it could almost be Chubby Checker.

TALKING HEADS: Life During Wartime (Sire). The vocals, often frenzied and screaming, sometimes reminiscent of recent Bowie, can't give the much needed life to this stale song. Listen to their "Love Goes To Building On Fire" instead.

WHIZZ KIDS: E.P. (Dead Good). Three tracks consist of rip-offs of the Pistols and Skids, and a not too well executed murder of Irving Berlin's "Cheek To Cheek" (you can't follow Sid's "My Way"). The fourth, "National Assistance", is interesting and the only song that approaches originality. Maybe next time . . .

LORI AND THE CHAMELEONS: Touch (Sire). They used to be on the Liverpool independent Zoo label, and this is their first, re-released on Sire. Lori talks her way through the story-line song and, by her own innocent voice and the Chameleons' synthesiser and backing vocals, creates a mysterious, almost sinister atmosphere. Great.

JOHATHAN KING: Gloria (Ariola). With the awful memory of the embarrassing "One For You, One For Me" still in my head, I dreaded listening to this. However, it's not as bad as that one (nothing could be) and is just simply rubbish.

STORM: It's My House (Scope). At the moment this is the favourite record of Red Starr — the thinking man's Kermit. Little girl vocals over a smooth, pleasant reggae beat with instant appeal.

VAPORS: Prisoners (United Artists). "It's a hit, it's a hit", shouts Dave Hepworth as he runs into the office clutching the new single from Guildford band The Vapors. He sez it sound like early Quo, but to me it has that kind of Undertones feel — neat and really poppy. A good debut single from a very young band.

SECRET AFFAIR

Let your best friends



ALBUMS
by Red Starr

THIS IS your editor speaking. In accordance with the latest Government cutbacks, we have decided to economise on office heating and make do with Red Starr's hot air instead. (Thanks for nothing — Red Starr). (Agreed — Smash Hits staff). (C'mon Red, start spouting . . .

THREE DEGREES: 3D (Ariola). 'Ow you say eet — ze formula is wearing thin? Large stretches of adequately danceable synthesised German disco punctuated by awful English lyrics, the occasional nerdy catchy chorus and chanted vocals. Strictly production line stuff — I expect they make 17 of these in a day. In short, about as imaginative as the title. Best tracks: "My Simple Heart", "Red Light". (4 out of 10).

DAVID BENEDETH: Adrenalin (Sidewalk). A very curious animal is Mr. B — a jazz guitarist and arranger, no less. This consists of yawn making, heavy metal style, self indulgent instrumentals, with a couple of shorter, more disciplined efforts at funk and one semi-classical piano piece. No tunes, no fun, no buy — stick with the single. Best tracks: "Easy Ridin'", "Feel The Real". (2 out of 10).

BOB MARLEY & THE WAILERS: Survival (Island). There are some good reggae records about just now but this isn't one of them. Excellent inventive playing by the magnificent Wailers but Marley's songs are well below par. Result — a well performed potboiler with some of the most godawful lyrics this side of Sham 69. Doubtless very ethnic an' ting etc. Best tracks "Survival", "So Much Trouble". (5 out of 10).

BOOMTOWN RATS: The Fine Art Of Surfacing (Ensign). Here we go again. Look, this exceedingly tiresome record "borrows" so heavily from Bowie and Springsteen that you might as well buy "Hunky Dory" and "Darkness On The Edge Of Town" and have two genuine articles instead of none. Much frantic activity signifying absolutely nothing — the most overrated band of the century. Awful cover as well. Best tracks: "Keep It Up", "Nothing Happened Today". (3 out of 10).

STEVE HARLEY: The Candidate (EMI). Harley's never fully developed talents have scraped rock bottom in recent years. Side one here is back to his stylish, tuneful, Cockney Rebel best, but side two is simply pedestrian Americanised blandness that provokes only weariness. A mixed up album from a mixed up man but all credit for returning to the fray. Best tracks: "Audience With The Man", "Freedom's Prisoner". (5 out of 10).

STATUS QUO: Whatever You Went (Vertigo). I'm convinced you can only dislike good old good time Quo out of sheer blind



prejudice. No changes here (surprise, surprise) — this is their usual loveable no frills/no pretence boogie — tight and tuneful and performed with all their familiar unflagging energy. Great stuff — same again next time please! Best tracks: "Living On An Island", "Whatever You Want". (7½ out of 10).

EAGLES: The Long Run (Asylum). Dear oh dear — this is so lifeless it has to be heliped out of the grooves. Vapid whining harmonies, plodding melodies, the occasional geriatric stab at rock n'roll, lyrics full of awful clichés about no pity in the city etc — are these people actually alive? The sort of music that gets California a bad name. Best tracks: "King Of Hollywood", "Those Shoes". (4 out of 10).

FLEETWOOD MAC: Tusk (Warner Bros). Excellent double album from the unjustly slagged Mac. Like the single, this seems very odd at first then really grows on you. A marked change of style with understated melodies and unusual rhythm arrangements. High song arrangement throughout (though side four slips a bit), fine playing and full marks for being so adventurous. Best tracks: "Tusk", "Sisters Of The Moon". (9 out of 10).

THE SPECIALS: The Specials (2 Tone). Sick of overnight ska trends? Me too. But hang on — this album is actually very good with The Specials showing enough genuine talent to outlast any passing fashion. Good balance of old and new songs, some excellent original touches (especially the very strong lyrics), first rate production by Elvis Costello, fourteen tracks — a very promising debut and highly recommended. Best tracks: "Too Much Too Soon", "Doesn't Make It Alright". (9 out of 10).



A MESSAGE TO YOU
RUBY
DO THE DOO
IT'S UP TO YOU
WEE WEE
DOORIE
ALRIGHT
CONCRETE JUNGLE
TWO MOT
MONKEY MAN
(LAWRENCE OF A)
GOD
BLAKE
CONFESSIONS
STUPID SCHEMERS
TWO MUCH TOO
TONE
LITTLE BITCH
YOU'RE WONDERING
HOW
2
TONE

IT'S SOMETHIN' ELSE!



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88 The Police black on lemon, white shirt



89 The Police black on black shirt



83 Cheatin' Man's when 77 at your back shirt



81 The Clash black on design ground



90 Sham 69, Heatham, blue/black on fluorescent pink, white shirt



86 Runners black on black white shirt



101 The Understones tropicalized design fluorescent red on black shirt.



108 Checks black on white or black on red.



92 Pure Raz. 100% black on pink, big round, white shirt



102 Death to disco green/black design on white shirt.



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82 The whole black on black shirt



83 The whole black on black shirt



84 The whole black on black shirt

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G I G Z

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



Pauline of Penetration — your last chance to catch the band before they split at the end of this tour.

Compiled by Bev Hillier

Friday, November 2

Penetration Liverpool University
 Buzzcocks Bournemouth Winter Gardens
 AD/DC London Hammersmith Odeon
 Supertramp Wembley Arena
 Cliff Richard Oxford New Theatre
 Gallagher & Lyle/Judy Tzuke Bradford St. Georges Hall
 Skids London Rainbow
 UK Subs Newcastle Mayfair
 Tourists Oxford Polytechnic
 Lene Lovich Manchester Salford University
 Revillos London Electric Ballroom
 Ruts Dundee University
 Cowboys International Stafford North Staffs. Poly
 The Specials/Madness/The Selector Manchester Factory
 Gang of Four Retford Porterhouse
 Merton Parkes London Crystal Palace Hotel
 Chords York University

Saturday, November 3

Buzzcocks Cardiff Sofa Gardens
 Cliff Richard Oxford New Theatre
 Gallagher & Lyle/Judy Tzuke Middlesbrough Town Hall
 Penetration Peterborough Wirrina Stadium
 Tourists Northampton County Ground
 Chas & Dave Kingston Polytechnic
 AC/DC London Hammersmith Odeon
 Lene Lovich Leeds University
 Ruts Glasgow Strathclyde
 Cowboys International Manchester Poly

Steve Hackett Chelmsford Odeon
 The Specials/Madness/The Selector Manchester Factory
 Gang of Four Loughborough University
 Angelic Upstarts Southampton University

Sunday, November 4

Penetration London Lyceum
 Buzzcocks Bristol Colston Hall
 Gallagher & Lyle/Judy Tzuke Newcastle City Hall
 Boomtown Rats London Rainbow
 Skids Cardiff Top Rank
 AC/DC London Hammersmith Odeon
 Lene Lovich Dunstable Queensway Hall
 Ruts Dunfermline Kinemas
 Tourists London Lyceum
 Steve Hackett Ipswich Gaumont
 The Specials/Madness/The Selector Sheffield Top Rank

Monday, November 5

Abba London Wembley Arena
 Buzzcocks Hemel Hempstead Pavilion
 AC/DC Liverpool Empire
 Gallagher & Lyle/Judy Tzuke Carlisle Market Hall
 Boomtown Rats London Rainbow
 Skids Bournemouth Winter Gardens
 Lene Lovich Guildford Civic Hall
 Ruts Edinburgh Tiffans
 Cowboys International Coventry Warwick University
 Steve Hackett Derby Assembly Hall
 The Specials/Madness/The Selector Leicester De Montfort Hall
 Pretenders London Marquee

Tuesday, November 6

Abba London Wembley Arena
 AC/DC Liverpool Empire
 Cliff Richard Birmingham Odeon
 Gallagher & Lyle/Judy Tzuke Edinburgh Usher Hall
 Chas & Dave Norwich Cromwells
 Lene Lovich London Hammersmith Odeon
 Boomtown Rats London Rainbow
 Steve Hackett Cromer West Runton Pavilion
 The Specials/Madness/The Selector Plymouth Guildhall
 Gang of Four Reading University

Wednesday, November 7

Abba London Wembley Arena
 Buzzcocks West Runton Pavilion
 Cliff Richard Birmingham Odeon
 Gallagher & Lyle/Judy Tzuke Aberdeen Capitol
 Skids Hanley Victoria Hall
 Tourists Newton Abbot Seale Hayne College
 Chas & Dave Loughborough University
 Cowboys International Plymouth Clones
 The Specials/Madness/The Selector Cardiff, Top Rank
 Gang of Four Brighton Top Rank

Thursday, November 8

Abba London Wembley Arena
 AC/DC Stafford Bingley Hall
 Cliff Richard Birmingham Odeon
 Gallagher & Lyle/Judy Tzuke Dundee Caird Hall
 Skids Perth City Hall
 Tourists Port Talbot Troubadour
 Chas & Dave Staffs Keele University
 Cowboys International Bristol Poly
 Steve Hackett Plymouth Poly
 The Specials/Madness/The Selector Derby Kings Hall
 Gang of Four Guildford Civic Hall
 UK Subs Portsmouth Locarno

Friday, November 9

Abba London Wembley Arena
 Buzzcocks London Rainbow
 AC/DC Leicester De Montfort Hall
 Skids Glasgow Apollo
 Tourists Sheffield Polytechnic
 Chas & Dave Birmingham University
 Steve Hackett Uxbridge Brunel University
 The Specials/Madness/The Selector Newcastle Mayfair
 Gang of Four Oxford Poly
 Human League Huddersfield Poly
 UK Subs Guildford Surrey University

Saturday, November 10

Abba London Wembley Arena
 Buzzcocks London Rainbow
 Cliff Richard Liverpool Empire
 Gallagher & Lyle/Judy Tzuke Glasgow Apollo
 Skids Aberdeen Capitol
 Chas & Dave Bristol Poly
 Motorhead Bracknell Sports Centre
 Tourists Leicester University
 Cowboys International East Retford Porterhouse
 Gang of Four Aylesbury Friars
 Showaddywaddy Leicester De Montfort Hall

Sunday, November 11

Abba Stafford Bingley Hall
 Gallagher & Lyle/Judy Tzuke Preston Guild Hall
 Motorhead Chester ABC
 Tourists Redcar Coatham Bowl
 Steve Hackett Poole Arts Centre Wexas Hall
 Gang of Four Bristol Locarno
 The Specials/Madness/The Selector Glasgow Tiffans
 Showaddywaddy Hull City Hall

Monday, November 12

Abba Stafford Bingley Hall
 Gallagher & Lyle/Judy Tzuke Manchester Apollo
 Motorhead Wolverhampton Civic Hall
 Pretenders London Marquee
 Showaddywaddy Birmingham Odeon

Tuesday, November 13

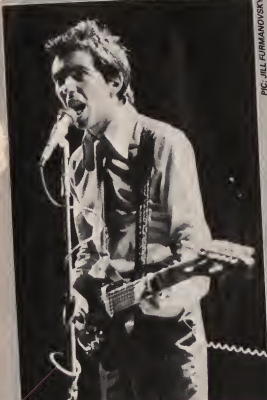
Abba Glasgow Apollo
 Gallagher & Lyle/Judy Tzuke Derby Assembly Halls
 Motorhead Bristol Colston Hall
 Squeeze Exeter University
 Cowboys International Nottingham Trant Poly
 Robert Palmer London Hammersmith Odeon

Wednesday, November 14

Abba Dublin Royal Society Hall
 Cliff Richard Southend Cliffs Pavilion
 Gallagher & Lyle/Judy Tzuke Liverpool Empire
 Motorhead Leicester De Montfort Hall
 Squeeze Plymouth Top Rank
 Cowboys International Shrewsbury Cascade
 Robert Palmer London Hammersmith Odeon
 Gang of Four Southampton University
 The Specials/Madness/The Selector Ayr Pavilion

Thursday, November 15

Cliff Richard Southend Cliffs Pavilion
 Gallagher & Lyle/Judy Tzuke London Hammersmith Odeon
 Motorhead Derby Assembly Hall
 Squeeze Swanses University
 Cowboys International Sheffield Limit Club
 The Specials/Madness/The Selector Carlisle Market Hall



PH. JILL FURMANOVSKY

Buzzcocks' Peter Shelley fills a space on the Gize page. (Thanks Pete — Ed.)

Typical Girls

By The Slits on Island Records

Don't create
Don't rebel
Have intuition
Can't decide
Typical girls get upset too quickly
Typical girls can't control themselves
Typical girls are so confusing
Typical girls you can always tell
Typical girls don't think too clearly
Typical girls are unpredictable

Chorus
Typical girls try to be
Typical girls vary well

Repeat chorus

Typical girls are looking for something
Typical girls fall under a spell
Typical girls buy magazines
Typical girls feel like hell
Typical girls worry about
Spots and fat and natural smells (stinky fake smells)

Repeat chorus

Don't create
Don't rebel
Have intuition
Don't drive well

Repeat chorus

Typical girls can't decide what clothes to wear
Typical girls are sensitive
Typical girls are emotional
Typical girls are cruel, bewitching
Or she's a femme fatale
Typical girls stand by their man
Typical girls are really swell
Typical girls learn how to attract
Typical girls don't rape!

Who invented the typical girl?
Who's bringing out the new improved model?
There's another marketing ploy
Typical girl gets the typical boy

Repeat last verse

The typical boy gets the typical girl
The typical girl gets the typical boy
The typical boy gets the typical girl
The typical girl gets the typical boy

Are emotional

Words and music by The Slits and
Palmolive.
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So Much Trouble

By Bob Marley & The Wailers
on Island Records

So much trouble in the world
So much trouble in the world

Bless my eyes this morning
Jah sun is on the rise once again
The way earthly things are going
Anything can happen

You see men sailing on their ego trips
Blast off on their spaceship
Million miles from reality
No care for you no care for me

So much trouble in the world
So much trouble in the world
All you got to do is give a little (give a little)
Take a little (take a little)
Give a little (take a little)
One more time yeah (give a little) yeah yeah yeah

So you think you've found
The solution
But it's just another illusion
So before you check out this time
Don't leave another cornerstone
Standing there behind
We've got to face the day
Ooh-we come what may
We the street people talking
Yeah we the people struggling

Now they're sitting on a time bomb
Now I know the time has come
What goes on up is coming on down
Goes around and comes around

So much trouble in the world
So much trouble in the world
So much trouble in the world
There is so much trouble
There is so much trouble
There is so much trouble
There is so much trouble
There is so much trouble in the world
There is (so much in the world)

Words and music by Bob Marley.
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SMASH
HITS
SPARKS

