

**S M A S H**

# SMASH

September 18-October 1 1980 30p



**BARRACUDAS**

**PIRANHAS**

**in colour**

**GARY NUMAN**

**LPs to be won**

**Words to the**

**TOP SINGLES**

**including**

**Baggy Trousers**

**Misunderstanding**

**Don't Stand So Close To Me**

**SKIDS**

**XTC**

**MOTOWN**



OFTEN COPIED

NEVER EQUALLED

David Bowie

*creeps*

SIDE ONE

It's no game (No. 1).  
Up the hill backwards  
scary monsters  
(and super-creeps).  
Ashes to ashes.  
Fashion.

SIDE TWO

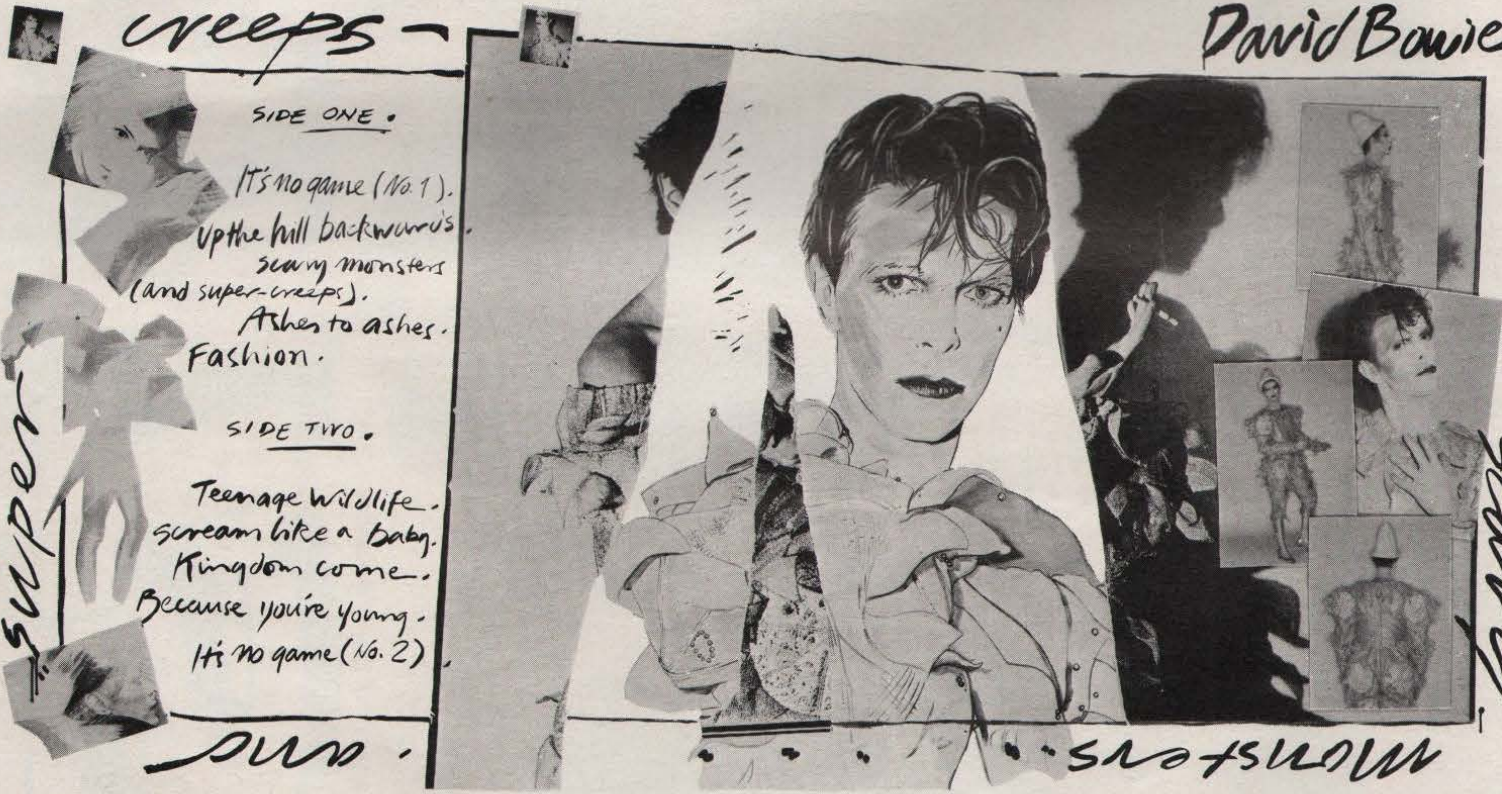
Teenage wildlife  
scream like a baby.  
Kingdom come.  
Because you're young.  
It's no game (No. 2)

*and*

*MONSTERS*

*super*

*scary*



**RCA**  
ALBUM CASSETTE

2 SMASH HITS



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September 18—October 1 1980  
Vol. 2 No. 19

WELL, HOWDY doody, why doncha just step out there on the floor and join us on the first Disco Contents Page, specially composed for reading while hip shaking and leg breaking on the old sprung floor... *git down git down*... so what have we got for you? ... *boogie boogie, get down and boogie*... the usual embarrassment of riches... *get up, get on the scene, like a knitting machine*... you want features? ... *rap rap get down*... we have features... *huh, funk funk*... features on Los Skids and The XTC... *oops upside your knee*... a special twentieth anniversary look at Motown... *sorry, trod on your handbag*... the opportunity to win yourself a copy of the new Gary Numan album, Korgis albums, lavish colour pix of The Barracudas and Piranhas (among other fish)... *hup, hup, hup, let's bump awhile*... the usual quite mindwarpingly fab features, the very latest lyrical efforts of our foremost songsmiths... *come here often, do you?*... well, at least it's local... and mouthwatering details of upcoming giveaways... *ooo, I say, where did you get those shoes?*... (boogie to fade).



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PIC: PENNIE SMITH

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OCT  
**2**

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Write to: Park House, 117 Park  
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**Stereotype**  
by The Specials  
on 2-Tone Records

He's just a stereotype  
He drinks his age in pints  
He has girls every night  
He doesn't really exist

He spends his weekends with a load of blokes  
He forgets the punchline when he tells a joke  
He wants to stay out, he don't want to go home  
Till his nicotine fingers are stuck down his throat

*Chorus*

He's just a stereotype  
He drinks his age in pints  
He drives home pissed at night  
And he listens to his stereo

He blamed his fiancée when he caught V.D.  
The doctor said no drink for seventeen weeks  
He wants to go out but he has to stay home  
Sit in and watch colour TV on his own

*Repeat chorus*

The tablets are finished, the cure is complete  
He hasn't had a drink now for seventeen weeks  
Seventeen pints, tonight is the night  
It goes straight to his head, he ends up in a fight

The police chase him home through the dark rainy night  
Fluorescent jam sandwich with flashing blue light  
His mum's waiting up, she hopes he's alright  
But he's wrapped round a lamp post on Saturday night

He's just a stereotype  
He drinks his age in pints  
He has girls every night  
He doesn't really exist

Words and music by Jerry Dammers  
Reproduced by permission Plangent Visions Music Ltd.



PIC: ADRIAN BOOT

**Baggy Trousers**



**on Stiff Records**

Naughty boys in nasty schools  
Headmasters breaking all the rules  
Having fun and playing fools  
Smashing up the woodwork tools  
All the teachers in the pub  
Passing round the ready rub  
Trying not to think of when  
That lunchtime bell will ring again

*Chorus*

Oh what fun we had  
But did it really turn out bad?  
All I learnt at school  
Was how to bend not break the rule  
Oh what fun we had  
But at the time it seemed so bad  
Trying different ways  
To make a difference to the days

Headmaster's had enough today  
All the kids have gone away  
Gone to fight with next door's school  
Every term that is the rule  
Sits alone and bends his cane  
Same old backsides again  
All the small ones tell tall tales  
Walking home and squashing snails

*Repeat chorus*

Lots of girls and lots of boys  
Lots of smells and lots of noise  
Playing football in the park  
Kicking pushbikes after dark  
Baggy trousers, dirty shirt  
Pulling hair and eating dirt  
Teacher comes to break it up  
Back of the head with a plastic cup

*Repeat chorus*

Baggy trousers, baggy trousers, baggy trousers  
*Repeat to fade*

Words and music by G. McPherson/C. Foreman/M.  
Barson  
Reproduced by permission Nutty Sounds/Warner Bros.  
Music



# POLICE

PIC: JILL FURMANOVSKY



**DON'T STAND SO CLOSE  
TO ME**  
on A&M Records

Young teacher, the subject  
Of schoolgirl fantasy  
She wants him, so badly  
Knows what she wants to be  
Inside her there's longing  
This girl's an open page  
Book marking, she's so close now  
This girl is half his age

*Chorus*  
Don't stand  
Don't stand so  
Don't stand so close to me  
Don't stand  
Don't stand so  
Don't stand so close to me

Her friends are so jealous  
You know how bad girls get  
Sometimes it's not so easy  
To be the teacher's pet  
Temptation, frustration

So bad it makes him cry  
Wet bus stop — she's waiting  
His car is warm and dry

*Repeat chorus*

Loose talk in the classroom  
To hurt they try and try  
Strong words in the staffroom  
The accusations fly  
It's no use  
He sees her  
He starts to shake and cough  
Just like the old man in  
That book by Nabokov

*Repeat chorus to fade*

Words and music by Sting  
Reproduced by permission Virgin  
Music Ltd.



# IS THIS MAN A POSER?

Or is glamour back to stay? Deanne Pearson investigates.

PIC: SIMON FOWLER



"WE'RE MOVING into gloss pop, glam rock, or whatever you want to call it, again." Richard Jobson, vocalist with The Skids, is giving his view of the current musical climate and the direction in which The Skids are moving.

"After three years of mundanity, and then the ska thing which is even more mundane and uniform than punk, the kids deserve a bit of glamour, and it's bands like us who are giving it to them."

He's talking of course about the band's proud glossy image that has led more than a few people to describe them as "a

bunch of posers", "pretentious prats", and Richard in particular as an arrogant, far too over-confident rock 'n' roll star — a term which he hates, but in some strange, perverse way seems intent on living up to.

Richard loves spending money like water (money which he says he hasn't really got — presumably record company advances) on nightclubs and clothes and champagne and dashing about here, there and everywhere, enjoying himself. Just having a good time and showing his face around.

Coming from a not very

wealthy mining background he probably realises that this sort of money and opportunity may not always be around. So take it while you can.

Seeing him in action recently, however, at a low key gig in Paisley — not one of the gentlest areas of greater Glasgow — his style of high society living is nowhere in evidence. Richard is on exactly the same level, literally, as the 200 or so tough Glaswegians who are wound tightly round the tiny stage, like a live wire around a stick of dynamite.

When they scream and curse

he screams and curses, when they spit he spits, and when their shirts come off his does too. It shows just how aware he is, of his position, his role, and it shows off the talent he has for entertaining and handling an audience:

"And look at the audience at the Hammersmith Palais the week before" (quite a different kettle of fish) he says with justified pride, "I held all of them in the palm of my hand too."

Which is probably why the rest of the present band are prepared to let him just carry on, creating and representing the image of



the whole band, although they appear much more subdued people.

Richard is convinced that the audience love all the show and glamour and rightly points out that even some of the journalists who don't like it still can't deny that The Skids' music is good. (Witness our very own David Hepworth who gave their "Circus Games" the thumbs up a couple of issues back, whilst referring to the band as "a bunch of posers".)

**BUT IT'S** not just Richard's style of life and dress that provokes such comments, it's his speeches and ideas too, which can be just as ostentatious and startling as the ways he wears his hair.

He has been mocked and attacked for airing such intellectual names and subjects as Jean Paul Sartre and Brecht, surrealism and existentialism, about which he has sometimes been shown not to have as deep a knowledge as the impression he first gave by spouting about them so freely and loudly.

"But I choose to touch lightly on many subjects rather than delve deeply into one," Richard protests, "I'm not as intense and one dimensional and extremist as some people."

He was also labelled a neo-Nazi after attempting to explain the lyrics on The Skids last album "Days In Europa", which he admits now he misinterpreted. This came too late, however, to stop two members of the band leaving — the first drummer Tom Kellichan, and then, at the beginning of this year, bassist Willie Simpson, both of whom were suspicious of Richard's views and ideas and accused him of megalomania.

Their temporary drummer Rusty Egan left with Willie because both the band and he agreed they weren't suited — Rusty wanting The Skids to be more like Ultravox and Kraftwerk, which Richard and Stuart did not want.

"And it's Stuart's band," Richard says, somewhat surprisingly. "He's the founder member, he writes all the songs, he could write lyrics just as well, if not better, than me, and he's a better singer — all he lacks is my talent as a frontman and in handling the audience."

Former Zones bassist Russell Webb and Insect Bites drummer Mike Baillie, who were old friends of Stuart and Richard, joined The Skids not long after. On top of all this personnel upheaval, the band changed their management as well.

So, after all these trials and tribulations, Richard does not want to try and explain the lyrics on the latest album, "The Absolute Game", which are an obvious talking point because they are typically obscure.

"My lyrics have always been obscure, which is why there was all the fuss over 'Days In Europa'

The Skids (left to right): Richard Jobson, Mike Baillie, Stuart Adamson and Russell Webb.



PIC: SIMON FOWLER



(an album which was said to glorify war and Nazism). I can't really explain lyrics, as I proved with 'Days In Europa', they're just left open to one's own translation.

"If you can't understand them you can just look at them and look at them until you do. There's much more fun in that, investigating something rather than being told what it is. That's what I'd say to anyone who asked me about my lyrics — go and think about it, make what you want of them.

"Like when I explained 'Dulce Et Decorum Est' (off 'Days In Europa') I said it was about survival and strength, and suddenly I became some sort of local Goebbels figure and through that of course we had lots of problems with certain institutions. (Namely the National Front.)

"It's like people are going to say what does 'The Absolute Game' mean? Well, I say it means whatever you want it to mean. Some will say suicide, but that's just the way they think.

"The absolute game for me is probably a game of cricket — last weekend it was football — for Stuart it might be backgammon, for Russell it's probably taking

photographs, and for Pete, maybe landing on the moon. I dunno, it's how you feel at the time."

**ONE TRACK** that does stand out on the album, as Richard is quick to point out, is "A Woman In Winter" (inspired by a Rossellini film).

"It's a song about looking for something you don't find, and you don't get, it's a song about women, which I've never ever written about before. It's probably about the most romantic thing I'll ever write, but I thought, well, there are lots of guys calling me a poof, so let's have a change," he jokes.

The Skids wanted "A Woman In Winter" as the single preceding the album, in place of "Circus Games" (also on the album) but their record company, Virgin, "persuaded" them otherwise, and "A Woman In Winter" will now, rather aptly, come out as a Christmas single.

Included in the album is a bonus eight track 12" record called "Strength Through Joy".

"And when the critics see that, I'll immediately be accused of continuing the theme of 'Days In Europa', especially as it's got that marching feel and beat to

it," Richard grumbles in gutteral Fife brogue.

"But it's got nothing to do with that, in my opinion. I got the title from a Dirk Bogarde book called "Snakes And Ladders" where he's describing his childhood, and my childhood. It's a fascinating theme, for me, because I love children. The general theme of the album revolves around kids in fact."

"Strength Through Joy" is totally unlike anything The Skids have done before, Richard goes on to explain.

"We had the opportunity to do anything we wanted, it didn't have to be commercial or typical because it was a freebie already inside a commercial package. So we all swapped instruments and did whatever we wanted to do.

"I did a nice soft piece, melancholy, a lovely piece of music. I mean, I can hardly play the guitar but I still came up with something. It's got beautiful chords, it's got beautiful structure and it feels nice. And it's easy, and I did it in five minutes. If you don't like it, it doesn't matter because it's free anyway."

This record, like the album, was produced by Mike Glossop — "well, co-produced with Russell," stresses Richard. Mike had engineered a couple of Skids singles in the past, built up a good understanding with them, and has now taken over from Bill Nelson, who produced The Skids' last album and also played keyboards on "Europa".

Although Richard says the band enjoyed Nelson's approach and attitude, they were "advised" by Virgin not to use him again, but Richard quickly dismisses any suggestions of a Virgin dictatorship.

"We weren't intending to use him again anyway, we'd spent one period with him and we thought it was time to move on again, try someone else."

**ACCORDING TO** Richard, the band are reasonably happy with Virgin — to whom The Skids signed when Richard was only 16 and had just left school. (He absolutely insists he is only 19 now, although he doesn't look a day under 25.)

The one disappointment however, is the lack of international development. The band have never been to Europe in their three years together (apart from a recent one-off gig in Lisbon) and have no records there or in America. This is what The Skids are pushing for now.

"The Absolute Game" is a very American-sounding album," Richard reckons, "so it should do well in Europe and America because really there's no such thing as a European sound. They just like what America likes, something powerful and exciting, hard, fast rock that glitters — and that's what we've got."



# TWO LITTLE BOYS Splodgenessabounds



PIC: PETER ANDERSON

on Deram Records  
 Two little boys had two little toys  
 Both had a wooden horse  
 Gaily they played each summer's day  
 Warriors both of course  
 Now one little chap he had a mishap  
 And broke off his horse's head  
 Wept for his toy then cried with joy  
 As his young playmate said  
 Did you think I would leave you crying  
 When there's room on my horse for two  
 Climb up here Joe and don't be crying  
 I can go just as fast with two  
 When we grow up we'll both be soldiers  
 And our horses will not be toys  
 And I wonder if we'll remember  
 When we were two little boys  
 Long years past, war came at last  
 Bravely they marched away  
 Cannon roared loud and in the mad crowd  
 Wounded and dying lay  
 Up goes a shout (oy!)  
 A horse dashes out  
 Out from the ranks so blue  
 Gallops away to where Joe lay  
 And then came a voice he knew  
 Did you think I would leave you dying  
 When there's room on my horse for two  
 Climb up here Joe, we'll soon be flying  
 Back to the ranks o' blue  
 You see Joe, I'm all a-tremble  
 Perhaps it's the battle's noise  
 Or maybe it's that I remember  
 When we were two little boys  
 Words and music by Madden/Morse.  
 Reproduced by permission Feldman/EMI  
 Music.

# Are Everything The Buzzcocks

on United Artists Records

- Your looks
- My charm
- My own imagination
- My loves
- Your hates
- Your own infatuation
- Are everything
- Are everything
- My hopes
- Your fears
- Your only limitation
- Your thoughts
- My schemes
- My own evaluation
- Are everything
- Are everything
- My looks
- Your charm
- Your own imagination
- Your loves
- My hates
- My own infatuation
- Are everything
- Are everything
- Your hopes
- My fears
- My only limitation
- My thoughts
- Your schemes
- Your own evaluation
- Are everything
- Are everything
- Repeat whole song

Words and music by Pete Shelley.  
 Reproduced by permission Virgin Music Ltd.



PIC: ADRIAN BOOT



# GRACE

HER NEW SINGLE 7" & 12" VERSIONS



THE HUNTER GETS CAPTURED BY THE GAME

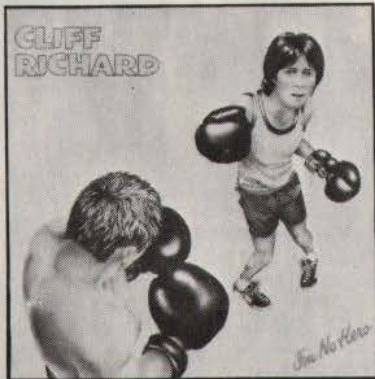
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# JONES



# CLIFF RICHARD



*I'm No Hero*

THE  
NEW ALBUM

featuring the single  
DREAMIN'



ALBUM EMA 796 SINGLE EMI 5095

Also available on cassette



# BITZ

## HANGING ON THE TELEPHONE

IN CASE you've been wondering how Elton John keeps tabs on the progress of his beloved Watford F.C. while on tour in The States, then wonder no more. He puts a transatlantic call through to the local Watford Hospital Radio Service and listens to the entire match on the phone! Busby must be delighted.

**BASS PLAYER** Charley Anderson and keyboards man Desmond Brown have parted company with The Selecter. No replacements have yet been announced and the rest of the band are still in the studio recording their second album.

**THE LONG** awaited Bruce Springsteen album, which has taken the best part of two years to record at enormous cost, should be with us in October. A double set, it's expected to go under the title of "The River".

**ZOOT MONEY**, the singer/bandleader who, back in 1965, was the first man to hire the young Andy Summers, is making a comeback via an album on Magic Moon Records entitled "Mr Money".

## KISS AND MAKE UP or NO COMMENT

**TOP PURVEYORS** of chest-wig rock Kiss marked their recent visit to these shores with a real joke of a press conference. Tottering uneasily on to the stage of a film theatre and best high boots and silver make-up, they proceeded to avoid answering questions of any greater depth than "How do you like England?"

Asked what they thought about the Ayatollah Khomeini, they replied that they didn't want to talk politics. When some sharp witted hack enquired why their new drummer, who rejoices in the name of Eric, hadn't been made a full member of the Kiss Corporation and was only paid a salary, they emphasised that they didn't want to discuss money. They wanted to talk about their music.

There then followed one of the longest silences ever recorded.

**THE NEW** Talking Heads album "Remain In Light", will unveil a new, much augmented Heads line up. It features musicians from Earth, Wind And Fire and Funkadelic who have been playing live with David Byrne and co. on their recent American tour.

**IF ONLY** all fan clubs took the time and trouble that The Lene Lovich Party have put into their new quarterly magazine, "Monkey Talk", then the world would be a happier place. Smartly designed and well turned out on shiny paper, it's packed with news, info and gossip about the doings of Lene and Les and the various musicians and writers they've worked with.

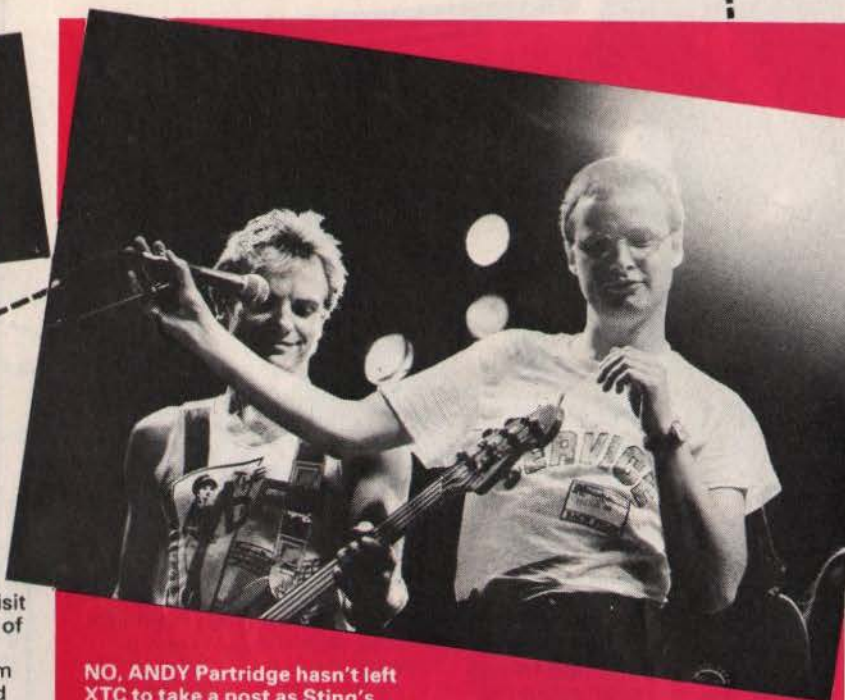
Highlights of the first issue include a step by step guide to Lene's musical career, an interview with Fingerprinz (conducted by The Star) and a large chunk out of the band's tour diary.

You can get this fine little magazine as well as various other fan club goodies by writing to The Lene Lovich Party, c/o Stiff Records, 9-11 Woodfield Road, London W9 and enclosing a cheque/postal order for £2.00.

MONKEY  
TALK



the official voice of the Lene Lovich Party



**NO, ANDY** Partridge hasn't left XTC to take a post as Sting's mike stand. This little snap of two of the more amusing and intelligent gents in rock and roll was taken at Frejus in the South of France when The Police and XTC were filming their contributions to a movie called "Urgh!". This full length feature film is to be made up of clips of various bands doing their stuff in various exotic locations.

Apart from The Police and XTC other outfits signed to appear include (deep breath) The Specials, The Beat, Gary Numan, Madness, Squeeze, U.B.40, The Stranglers and The Ramones. The film will do away with plots and dialogue and stick to cramming in as much live action as possible. It's hoped that

"Urgh!", together with a soundtrack album on A&M, will be in your town early in '81.

While working together recently on the Continent, The Police and XTC apparently hit it off in a big way and spent many an hour locked in conversation.

Partridge particularly became obsessed with the activities of Sting's bodyguard, a near superhuman character who possesses quite staggering reserves of stamina. It seems he thinks nothing of accompanying Stewart Copeland on late night paint-the-town-red expeditions and then, after the bare minimum of sleep, rising at the crack of dawn to go jogging with Sting.

## JOHNNY COMES HOME

**MOST FOLKS** at The Smash Hits Cultural Collective (motto: "Good Taste Costs Nothing") are keeping fingers crossed in the hope that "Johnny and Mary" will finally bring Robert Palmer the major chart success that's been eluding him for so long.

Born in Yorkshire, brought up in Malta, Palmer has served the full rock and roll apprenticeship, singing with sixties dance band The Alan Bown before sharing the stage with Elkie Brooks as a member of the popular but ill-fated Vinegar Joe.

When the latter combo folded up he embarked on a solo career, starting in 1974 with "Sneaking Sally Through The Alley". This year's "Clues" is his sixth album and the strongest commercial proposition so far, with contributions from Gary Numan and a tidy selection of appealing

material.

Although he's enjoyed a certain amount of success in America, the country where he lives and works these days, "Johnny and Mary" could be the record that will reward all that hard slog and establish Robert Palmer in his native land.





# BITZ

## IN MEMORIAM

TO MARK the tenth anniversary of the death of Jimi Hendrix, Polydor have issued a box set of his six charts singles, recorded between 1966 and 1968. Tracks like "Hey Joe", "All Along The Watchtower" and "Voodoo Chile" show what can be done with hard rock guitar when the instrument is in the hands of a master. If he can hear the atrocities that are currently being committed in his name by so called "guitar heroes", he may well be spinning in his grave.

## HOT ROCKS

DECCA RECORDS are re-releasing all The Rolling Stones' hit singles from the sixties as a series of double A sides. Number one is "Come On" from 1963, number twelve is 1969's "Sympathy For The Devil", and in between are a clutch of the greatest rock and roll singles ever made.

ELVIS COSTELLO and The Attractions will be helping celebrate the fiftieth anniversary of London's Rainbow Theatre with a show at the Venue on Monday, September 29th.

PIC: PAUL COX/BBC/LFI



**MODERN ROMANCE**, the band fronted by former Leyton Buzzards Geoffrey Deane and David Jaymes, are arranging a slightly different evening of entertainment for their live debut. At The Scala Cinema, 25 Tottenham Street, London W1 on September 26th they will be headlining an all-nighter extravaganza complete with a disco that plays no disco records, Flash Gordon films, a band called The Dividing Line, a juggler and a man who, we are promised, breaks bricks with his head. Oh, and some music as well.

## ALL TIME TOP TEN

### The Barracudas



PIC: CHRIS GABRIN

- 1. THE SONICS: Boss Hoss** (Etiquette). *Words can't describe the sub-human splendour of this song. Makes The Sex Pistols sound like The Carpenters.*
- 2. JAN BERRY: Universal Coward** (Liberty). *The pits in right wing protest.*
- 3. THE FLAMIN' GROOVIES: Shake Some Action** (Sire). *The ultimate seventies single by the last true rock and roll band.*
- 4. THE MOUSEKETEERS: Schnitzelbond** (Buena Vista). *A quality novelty hit.*
- 5. P. F. SLOAN: This Precious Time** (Dunhill). *Folk-rock genius Sloan's premier sob story.*
- 6. THE BEACH BOYS: I'M Bugged At My Old Man** (Capitol). *Shows how bad a good group are at their best/worst.*
- 7. THE RAMONES: I Want You Around** (Sire). *Joey sounds more like a sick sheep than ever.*
- 8. THE BYRDS: The Bells Of Rhymney** (CBS). *A thing of beauty is a joy forever.*
- 9. THE DICTATORS: I Live For Cars And Girls** (Epic). *A group whose taste has no place in human affairs.*
- 10. ANNETTE FUNICELLO AND THE BEACH BOYS: Monkeys Uncle** (Buena Vista). *A record of orang-utan proportions.*

## NIPPON IN

JAPANESE TECHNO wizards The Yellow Magic Orchestra are expected in October to play five English dates. Kicking off at Oxford New Theatre on October 11th they continue with Birmingham Odeon (12), Manchester Apollo (13), Hammersmith Odeon (16) and Southampton Gaumont on the 18th.

MIKE OLDFIELD's new single is a remake of "Arrival", the instrumental title track of Abba's vast selling album of a few years ago. The single is packaged in a sleeve which rather cheekily rips off the aforementioned album's artwork, which in turn was ripped off the 1970 long playing debut by a long gone band called . . . Arrival.

## INSTANT HIT

SKA/REGGAE legends Toots And The Maytals pay their first visit to Britain since 1976 when they play a short series of dates starting at the end of September. The tour begins at Bristol Locarno on September 28th and continues with London Hammersmith Palais (29), Coventry Tiffany's (30), Brighton Top Rank (October 1st), Exeter University (3) and Aylesbury Friars (4).

To mark the tour Island are planning to produce a live album in double quick time. The Hammersmith show will be recorded live, mixed in the

midnight hour, processed in the early hours of the morning, pressed on the morning of the 30th and on sale in Coventry at two o'clock that afternoon in time for the evening's show at Tiffany's.



**SHALAMAR**, the disco trio whose "I Owe You One" single is currently tearing up the charts, were formed by Don Cornelius, the man behind America's successful TV show "Soul Train". Jeffrey Daniels and Jody Watley had been featured for a while as resident dancers on the show and Cornelius decided to team them up with lead vocalist Gerald Brown to form Shalamar.

Brown departed after their first album, "Uptown Festival" to be replaced by Howard Hewett and it was this line-up which was responsible for a huge international hit in the shape of "Take That To The Bank". With further hits like "Right In The Socket" and the current "I Owe You One" they've consolidated their position at the forefront of American disco.



## RAR-ITIES

ROCK AGAINST Racism go into the record business this month with a neat compilation album made up of contributions from various bands who have played under the RAR banner over the last few years. As well as tracks from big names like The Clash ("White Man"), Elvis Costello ("Goon Squad") and Stiff Little Fingers ("Law and Order") there are numbers by The Piranhas, Steel Pulse, Mekons, X-ray Spex, Tom Robinson, Matumbi, Barry Ford, Carol Grimes, The Gang Of Four and Aswad. Distribution is by Virgin and the price is £3.99.

## ABBA FAN CLUB

A couple of issues ago, we inadvertently carried the wrong address for the Abba fan club. The address should read: 2 Sheep Street, Highworth, Swindon, Wiltshire. Sorry 'bout that, folks.

AFTER WORKING briefly with disco maestro Giorgio Moroder, Blondie have decided to reunite with producer Mike Chapman for their new album.

## TOGETHER AT LAST

AFTER YEARS recording albums under their own names, Nick Lowe and Dave Edmunds at last produce the first record under the name of Rockpile on October 3rd. The album, entitled "Seconds Of Pleasure", will appear on the F-Beat Label and initial pressings will be accompanied by a free "Nick Lowe And Dave Edmunds Sing The Everly Brothers" EP.

Rockpile begin a tour to promote the album in October, starting off at Glasgow Tiffanys on the 12th and continuing as follows: Edinburgh Tiffanys (13), Newcastle University (14), Manchester University (16), Lancaster University (17), Leeds University (18), Stoke On Trent Victoria Hall (19), Sheffield Polytechnic (21), Guildford Civic



(23), Norwich University Of East Anglia (24), Loughborough University (25).

On the 26th the band do two dates; the first is at lunchtime at Hammersmith Palais, with the evening show at Brighton Top

Rank. The following day, October 29th, there is another lunchtime show at the London School Of Economics. The tour then finishes off with Cardiff University (30), Oxford Polytechnic (31) and London Queen Mary's College (November 1st).



OVAL RECORDS, one of the longest established and most respected independent labels, snaps back into action this month with its first releases for quite a while. Founded by rock historian/DJ Charlie Gillett and his partner Gordon Nelki, Oval have already been instrumental in advancing the careers of the likes of Ian Dury and Lene Lovich and now they've given Local Heroes and Harry Kakoulli the chance to show what they can do on albums.

Local Heroes are a South London three piece fronted by Kevin Armstrong, brother of Janet and the author of her "Two Hearts In Pain" 45 which came in for more than its fair share of praise when it was issued earlier this year on Silent Records. Their album is entitled "Drip Dry Zone".

Harry Kakoulli used to be, as all good Squeeze fans know, the bassist with that illustrious combo and "Even When I'm Not" is his first shot at a solo set. Plans are afoot to present the album as a one act radio play with dialogue linking the songs. The people at Oval are currently getting the idea down on tape prior to offering it to interested parties in the world of radio.



Pink Floyd do the obligatory jump-for-joy picture outside EMI House, 1966. Left to right: Roger Waters, Nick Mason, Rick Wright and Syd Barrett.

## WORDS 'N PIX

TWO NEW books about a couple of real evergreen rock acts should be appearing in the shops round about now. The first, "Bowie In His Own Words" by Miles (Omnibus £2.95), is the latest in a series of glossy volumes that are made up entirely of quotes from previous interviews, laid out under subject headings.

The second, more lavish publication rejoices in the rather pretentious title, "Pink Floyd: A Visual Documentary", which means that it's made up of quotes from old interviews, a stage by stage history of the band's career and plenty of pictures. Considering that The Floyd are not best known for their good looks and sharp visual image, this is where the book falls down.







# OPTIMISM IS NEXT WEEK'S THING

MIKE STAND  
samples the wit  
and wisdom of  
**XTC**

TERRY CHAMBERS said "I want to talk to you". I said "Fine". Fine. Then the drummer walked away and I didn't see him again until early evening when I looked up and there he was, suspended fifty feet above me in the basket of a hot-air balloon bearing the legend "XTC At The Manor".

Let me explain. The Manor is a recording studio owned by XTC's label Virgin and is built within an ancient and sumptuous country house near Oxford. It happened that the place's fifth birthday party coincided with XTC recording some TV clips there so I was sent out to desport myself how I might — as long as that included a conversation with said band in connection with their current releases of a single, "Generals And Majors", and an LP, "Black Sea".

Entering the grounds of the Manor was much like passing through a time gate into Camelot. Outside was the modern world — tens of thousands starving in Ethiopia, two million unemployed in Great Britain. Inside several hundred drank and feasted, struck elegant poses by the lake, dived gracefully into the pool, soaked in the sun, frolicked in the meadows, gathered about the spit-roasted sheep and pulled meat from the bone with bare hands.

Nobody mentioned the war or the redundancies at Virgin itself earlier that week. We fiddled and if you could smell something burning, well, it was impossible to tell whether it was Rome or just the barbecue.

THE TAPE of the interview features the most diverse range of audio-interruptions I've ever encountered, like a sound effects orgy in the Beeb's radiophonic workshop. First there was the crazy kid, somebody's spoiled brat, doing sixty across the lawn in a go-kart and then . . . but let's try to get this interview going.

Andy Partridge, writer/singer/guitarist, is used to this kind of extravagant rock binge after three years on the fringe of the Big Time, but he still lives on small wages because the band remain in debt to Virgin. His home is a small flat over a shop in Swindon which is rent-free because his wife locks up the adjoining factory every night.

Andy sits cross-legged on the grass by the lake, still wearing the waiter's outfit from filming

the video. He murmurs in his soft Wiltshirean: "I'm sorry Mike, I'm not all here. I feel like . . . a tray of mushrooms. Just sitting here."

That was some kind of keynote for what ensued. Andy was full of his usual crackle-worded humour, but also preoccupied with, well, love and death actually. It was Socrates as stand-up comic.

"Doesn't this remind you of '67?"

Colin Moulding (joining in briefly): "All it needs is someone dead in the swimming pool."

Andy: "It's so unreal. Which is what everybody needs at the moment. We've been thinking that psychedelic music must come back, you know. My favourite album at the moment is 'Satanic Majesties' Request' (Rolling Stones). Oh, I need '67 badly. I was too young at the time and very jealous of people who weren't."

"I was only 12 or 13 so I couldn't afford the records or the clothes and I could only see what the TV news permitted me. (BBC newsreader voice) 'Today at the Woodstock Festival someone took all their clothes off. And I think we've got a few shots of that. Yes, there we are'."

"So I missed out on the flower power and just got pictures of someone's fat arse wobbling about instead. I ended up a glitter kid: very much stack-heeled boots, New York Dolls, eye make-up."

A large girl shimmies past partly clad in a Bunny-girl type waitress costume and Andy gazes after her appreciatively:

"She is bountiful, truly a harvest of flesh. She needs to be reaped." His agricultural 'r' is running amok. Discreetly he reins back: "Hold on, I think the wine's starting to talk here."

Possibly, but Andy Partridge doesn't need artificial additives.

"It's true, I love getting the verbal going; splashing about a bit."

Then, rather alarmingly, the word wave washes on to engulf your correspondent.

"You know, I enjoy seeing your little head in the paper, Mike. They should put your picture in more often. Now I don't want to be rude. But I might be. You're very hot chocolate, the Light Programme, Oxo. It's a real armchair of a face you've got there."

I'd never been so complimented. Colin says he's going to join Terry in the balloon ride and

delights Andy by reporting that it only takes two passengers: "Thank God for that. I get vertigo if I stand upright."

SLAPPING AT gnats and sucking on a piece of cheese, Andy launches into a discourse on XTC's particular dislike of the rock-band touring cycle they are caught up in: "It's a crazy-inducing process. Have you noticed how all the hotel rooms are done in orange and yellow to make you feel 'sunny'? And 12 hours a day in a van . . ."

"I can only think when I'm at home and relaxed, the phone's not ringing and nobody's demanding things of me. 'Ah. Nobody's watching. Let's open the gates and see what comes out.' If you write on the road you just get lost in the fantasy world

of the white line that goes on forever."

The band's first tour of America drove him out of his creative tree. The well over the top Andy Partridge thesis goes like this:

"We've wrestled with the giant and it's horrible. Nylon golf trousers mixed with fake mashed potato mixed with a choice of forty TV channels. People dressing up as vegetables to get noticed in quiz programme audiences. Car crashes played back in slow motion on the news every half hour. The media are screaming at you all the time."

"Americans live pornography — and yet you won't find any sex there!"

Colin: "Come on, I enjoyed it. It got the gluttony out of me, the animal."

## Generals And Majors

By XTC on Virgin Records

Generals and Majors, ahah  
They're never too far  
From battlefields so glorious  
Out in a world of their own  
They'll never come down  
Till once again victorious

Generals and Majors always  
Seem so unhappy 'less they got a war  
Generals and Majors, ahah  
Like never before, are tired of being actionless

Calling Generals and Majors  
Generals and Majors everywhere  
Calling Generals and Majors  
Your World War III is drawing near

Generals and Majors, ahah  
They're never too far  
Away from men who made the grade  
Out in a world of their own  
They'll never come down  
Until the battle's lost or made

Generals and Majors always  
Seem so unhappy 'less they got a war  
Generals and Majors, ahah  
Like never before, are tired of being in the shade

Calling Generals and Majors  
Generals and Majors everywhere  
Calling Generals and Majors, hey  
Your World War III is drawing near  
Your World War III

Repeat 1st verse

Generals and Majors  
Repeat to fade

Words and music by Colin Moulding  
Reproduced by permission Virgin Music Ltd.



Partridge: "The United States of McDonalds."

Moulding: "They are very fat people, very pudgy."

Partridge (poking at his cheeks): "You think I've got nuts in these pouches? You should see American kids. It's a crime to see overweight children like that. It cut me up. I was close to tears at times."

At that moment a relative of Colin's tries the rope slide across the lake and takes the inevitable early bath. Then just beside us someone picks up a large dog and throws him in to the amusement of all but the pooch.

This reminds Andy of the Manor dogs, Irish wolfhounds about the size of small horses: "They bay at four in the morning. Aooooo! (He mimics.) I sit bolt upright in my four-poster bed thinking, 'Can I hear breathing next to me?' It's probably Branson's accountant going over our books."

WE TIPTOE towards discussing "Generals And Majors" via some waffle about our generation not having experienced war. Colin eggs Andy on with "I'm sure you'd like to go to war against France though, wouldn't you?"

Andy: "I'd certainly like to give everyone in France a damn good spanking. And a decent menu. French food is all oil and long words. Isn't this getting a bit xenophobic?"

Andy takes a break to restore

his liberal good will to all men with a ride on the mini-hovercraft which is plying the lake. He journeys back and forth on the flouncing skirtful of air, waving like the Queen Mum, and comes back wind-swept and refreshed except that he's demanding the St. John's Ambulance because he'd just met his original guitar hero for the first time. No, not any of them — Ollie Halsall.

Who? Andy is joined by his fellow guitar player Dave Gregory in going gooey over this worthy who they eventually agreed hadn't made a good record since 1970 when he played with a group called Patto. But Halsall had apparently had a good influence. By persuading them they could never match up to his playing technically he had cornered them into playing simply, the dynamically struck chord rather than the mind-warping solo, from the heart rather than the head (as Dave Gregory puts it).

Behind us there's a great breath of flame from the souped-up Calor gas stove which puts the necessary into a hot-air balloon. Andy watches my attention to his golden words wavering: "Mike, you're enthralled, you've come all over Montgolfier haven't you?" (Out of the vast Partridge trivia bank has popped the name of the nineteenth-century inventor of the hot-air balloon.)

Slowly the XTC rhythm section lollops into the ether. Then my mike is drowned out by the arrival of the "pterodactyls", a huge wing, a pilot suspended from it and a motor buzzing, like some giant insect from a horror film.

Andy loves them: "They look like flying bath chairs. Hey, these geriatrics have really got it together!"

Then one of the flyers decides to give us a fright by cutting his motor and turning on his back and Andy yells out "Don't die on me!" That strange fear of some disaster happening before his eyes seemed to lurk beneath the whole afternoon for him.

AT LAST we got to grips with the matter which after all was the reason for us being there: XTC's fourth and brilliant album "Black Sea". With "Making Plans For Nigel", they had "poked their heads around the door" of pop stardom, Andy says.

Now here they are challenging for that mass audience with another volume of razzle-dazzle imagination in sound and word. In fact, their lyrics are their best and most interesting yet by quite a distance, not least because they're so clear.

Except perhaps when you get towards the end and find that the cheery "Burning With Optimism's Flames" and the panic-stricken drum-dominated "Travels In Nihilon" are total

contradictions of one another. Andy?

"They were written at different times when I was severely low and severely high. 'Travels In Nihilon' was very 'God what a waste of time we've all been'. In particular it's against fashion. I hate the way fashion disposes of people.

"The clothes survive. They can come out of the wardrobe in ten years for the next mod revival as good as new. But the person is done in permanent. You've grabbed hold of what you thought was a saviour, '67 or '77, any movement, and six months later you're turned on by people saying 'Ho ho, what a silly you are, still wearing you stack-heeled boots, bondage trousers, mod haircut and Acker Bilk bowler hat.' You're cast away.

"The last time I went through it was in '77 when I thought punk would save me. It didn't and I learnt to swim. XTC learnt to swim."

How?

"Slow down, don't go out so much, be private, be understanding, love and peas and if you've got any more chips I'll have them. I'm still at the 'Burning With Optimism's Flames' level now. Optimism is Next Week's Thing . . .

"That's topped it off really. You'll find a lot people walking round with smiles on their faces when they've read this. Right, I'm off before someone dies."

Including the new single HUNGRY FOR LOVE

# THE REVILLOS

# NEWLP REVUP

## GIG DATES

### SEPTEMBER

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

### OCTOBER

2 Limit Club SHEFFIELD

3 Queen Elizabeth College KENSINGTON  
4 Southampton University SOUTHAMPTON  
6 Prices College FAREHAM  
8 Stowaway Club NEWPORT  
9 Troubadour Club PORT TAI BGT  
10 University of London · Mallet St.  
11 Bristol Poly. BRISTOL  
15 University READING  
16 Wellington Club HULL  
17 Aston University BIRMINGHAM  
18 Norbreck Castle BLACKPOOL  
23 Centre Hotel NEWCASTLE T B C  
24 & 25 Nite Club EDINBURGH

SMASH RECORDS

Thru · dindisc



# WIN A VIDEO COMPUTER GAME!

Fancy a video entertainment computer? Then here's your chance to win one. What the lucky winner of our Crossword Competition receives is as follows: (a) a video computer unit measuring approximately one foot square by three inches deep, complete with power transformer and instructions on how to plug into your TV set (colour or black and white); (b) two handset controls which can vary game time and speed as well as stop and start; and (c) two pre-programmed cartridges giving you a total of six different games to play. You even get the appropriate sound effects! On top of that, there'll be a copy of "Telekon", the new album from Gary Numan which includes a free bonus single, "On Broadway".

Here's how it works: the first correct crossword entry opened after the closing date (October 1) cops the video set and a copy of "Telekon". The next 25 correct entries opened will each receive a Gary Numan album. Now read on . . .

## 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 47), 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF.

Make sure it arrives not later than October 1, 1980, the closing date. Sender of the first correct entry checked after the closing date will win the computer game and the LP. Senders of the next 25 correct entries will each receive a copy of the Gary Numan 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 A film Nick Lowe would have loved the sound of!! (8,5)
- 6 Ruckus over a Squeeze LP (4,5)
- 9 One of those yeeuch sisters
- 10 Roxy Music 45 (5,4)
- 11 Sting colleague (4,7)
- 13 See 16 across
- 14 Clashman (4,5)
- 15 Without an owner, like New York's rockabilly Cats
- 16 & 13 across. One of rock's most colourful characters, died summer '78
- 17 A band for bedtime? (3,9)
- 19 He emerges when Ma is swallowed up by a nun!
- 20 Type of passenger boat you might get a song out of!
- 21 Chief Ant
- 22 See 8 down
- 23 Entwistle or Elton
- 24 Swinging ones are the latest 2 Tone signing

## DOWN

- 1 Rock band who cut the classic "Paranoid" headbanger (5,7)
- 2 The hit from 1 across (6,3)
- 3 Crystal, country singer
- 4 Day of Blondie's girl
- 5 Ian Dury in the confessional? (1,4,2,2,8)  
"Let's Do Rocksteady" was their debut hit
- 8 & 22. Huge disco hit for Anita Ward (4,2,4)
- 12 He's been in, out, in, then out again of Yes; at the same time pursuing a solo career (4,7)
- 13 Gary, ex of T. Lizzy
- 14 Last but one S. Affair hit (2,5)
- 16 The video star's first name
- 18 A hit for Erroll Dunkley (1,1,4)
- 21 A rat with Paul Simon connections!

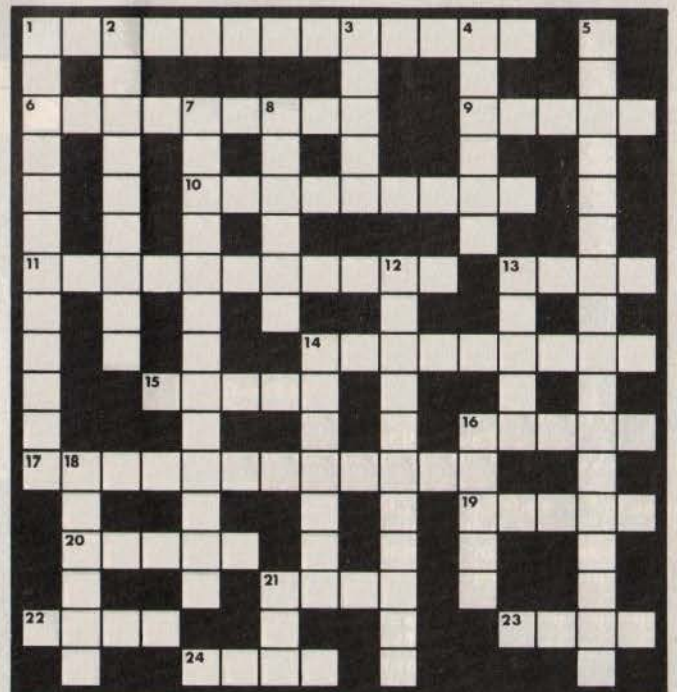
### CROSSWORD No. 45 WINNERS

**VIDEO GAME WINNER:** Philip McGarry, Blackburn, Lancs.

**ALBUM WINNERS:** Aileen Abbott, Blackburn, Lancs; Tracey Meynell, Bromsgrove, Worcs; Susan Osborne, Northampton; Andrea West, Bedford; Simon Hill, Great Barr, Birmingham; Nardine Montague, New Cross, London; Iris Methven, Palmers Green, London; Stephen McKay, Desborough, Northants; Malcolm McKenzie, Potters Bar, Herts; Stephen Bourke, Brentwood, Essex; Margaret Edie, Camberwell, London; C. J. McLeod, Salisbury, Wilts; Douglas Long, Wishaw, Lanarks; Pamela Rodgers, Huyton, Liverpool; Terry Dillon, Wonford, Exeter; Carol Lloyd, Bitterne, Southampton; Caroline Sellars, Hatfield, Doncaster; Lynne Bennett, Wednesbury, W. Midlands; Roy Job, Rugby, Warks; Steve Saunders, Southall, Middx; Dave Fryer, Dudley, W. Midlands; Beverley Renshaw, Bingham, Notts; John Allison, Chorley, Lancs; Mary Coates, Woolsery, N. Devon; Michael Tharme, Bebington, Merseyside.

### ANSWERS TO CROSSWORD No. 45

**ACROSS:** 4 (Ian) Dury; 6 "Ashes To Ashes"; 10 (Joe) Ely; 11 (Noel) Edmonds; 14 "Ooh What A Life"; 15 (Chris) Stein; 16 Organ; 18 Jet (Black); 20 Steve (Severin); 21 Noel (Edmonds); 22 "(Correct Use Of) Soap"; 23 Oboe; 26 Dexys Midnight (Runners); 31 & 32 Athletico Spizz.  
**DOWN:** 1 Hazel O'Connor; 2 "Oh Yeah"; 3 Poly Styrene; 5 (Diana) Ross; 7 "Say When"; 8 (Pete) Shelley; 9 (Rolling) Stones; 12 Dave Lee (Travis); 13 (Dexys Midnight) Runners; 17 & 19 "All Over The World"; 20 Specials; 24 Odyssey; 25 Who; 27 Marie (Osmond); 28 Jazz; 29 Ian (Dury); 30 Joe (Ely).



No. 47

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_



# HARK! HARK! HARK!

## *the Piranhas* ON ALBUM

14TH SEPT. JENKINSONS-BRISTOL

19TH SEPT. PENTHOUSE-SCARBOROUGH

20TH SEPT. THE PADDOCK-NORTHAMPTON

26TH SEPT. NEW HALL-CHELTENHAM

27TH SEPT. HALF MOON-

HERNE HILL (LONDON)

SEE THEM ON THE FORTHCOMING JAM TOUR.



wea



On album SRK 6098 On cassette SRC 6098



## One Day I'll Fly Away

by Randy Crawford on Warner Bros. Records

I make it alone  
When love is gone  
Still you made your mark  
Here in my heart  
One day I'll fly away  
Leave your love to yesterday  
What more can your love do for me?  
When will love be through with me?

I follow the night  
Can't stand the light  
When will I begin  
My life again?  
One day I'll fly away  
Leave your love to yesterday  
What more can your love do for me?  
When will love be through with me?  
Why live life from dream to dream  
And dread the day that dreaming ends?

One day I'll fly away  
Leave your love to yesterday  
What more can your love do for me?  
Why live life from dream to dream  
And dread the day that dreaming ends?

One day I'll fly away, fly away  
One day I'll fly away, fly away, fly away

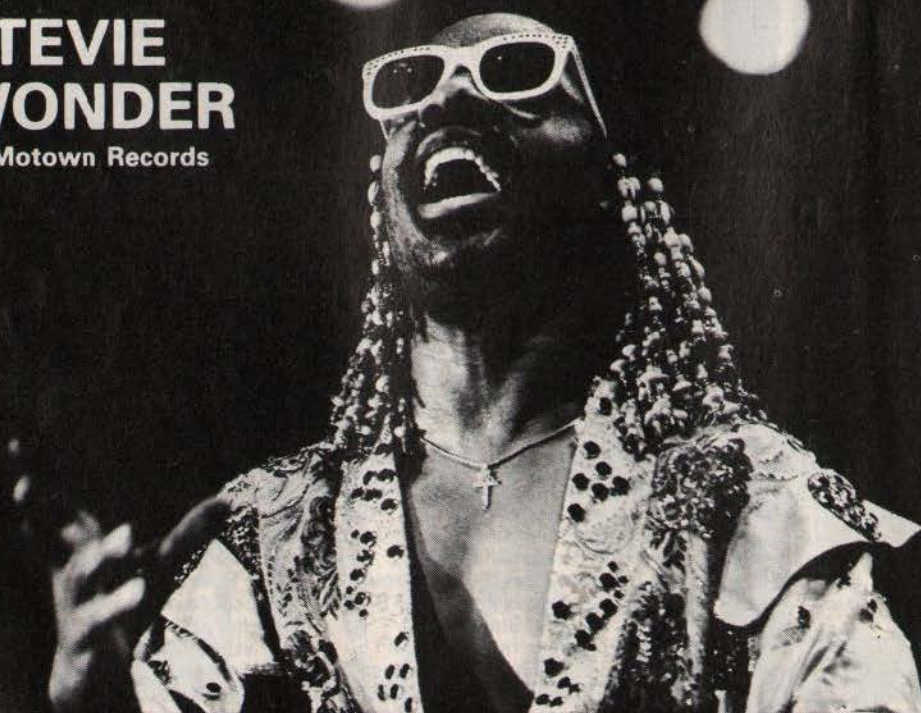
Words and music by Joe Sample/Will Jennings  
Reproduced by permission Rondor Music/Leeds Music Ltd.



# MASTERBLASTER (Jammin')

## STEVIE WONDER

on Motown Records



PIC: JILL FURMANOVSKY

Everyone's feeling pretty  
It's hotter than July  
Though the world's full of problems  
They couldn't touch us even if they tried

From the park I hear rhythms  
Marley's hot on the box  
Tonight there will be a party  
On the corner of the end of the block

### Chorus

Didn't know you  
Would be jamming until the break of dawn  
I bet you nobody ever told you that  
You would be jammin' until the break of dawn  
We'll be jammin' and jammin' and jammin',  
jam on

They want us to join their fighting  
But our answer today  
Is to let all our worries  
Like the breeze through our fingers slip away  
Peace has come to Zimbabwe  
Third World's right on the one  
Now's the time for celebration  
'Cause we've only just begun

Didn't know you  
Would be jammin' until the break of dawn  
I bet nobody ever told you that  
You would be jammin' until the break of dawn  
I bet nobody ever told you that  
You would be jammin' until the break of dawn  
I know nobody told you that  
You would be jammin' until the break of dawn  
We're jammin', jammin', jammin', jam on

You ask me am I happy?  
Well, as a matter of fact  
I can say that I'm ecstatic  
'Cause we've all just made a pact  
We've agreed to get together  
Joined as children in Jah  
When you're moving in the positive  
Your destination is the brightest star

Ad lib chorus to fade

Words and music by Stevie Wonder  
Reproduced by permission Jobete/Black Bull  
Music Ltd.



# independent BITZ

## album

**DEAD KENNEDYS: Fresh Fruit For Rotting Vegetables (Cherry Red).** So far American attempts to produce their own New Wave music have either been laughably off target attempts to ape British "punk" or else totally serious left field experimental music. So far no good.

Despite their "shock" name, however, The Dead Kennedys show that The States may at last be beginning to see the emergence of home grown talent with some badly needed originality, depth and substance.

By American standards at least, the album's title isn't too far wide of the mark. Here, however, they seem to be still trailing, mainly due to their musical style — 100 mph "punk" ramalama (though they can at least play it fairly well.) Unfortunately it's probably this dated sound — rather than their strong lyrics — that will establish them here by appealing to those still stuck in 1977.

In fact The Dead Kennedys are more like Devo and their de-evolution (whatever happened to etc. . .) than anyone else, more akin to The Undertones than Stiff Little Fingers. (Elements of all three bands are present here: interesting ideas, tunefulness and energy.)

But really the interest and applause here are down to the vocalist Jello Biafra's lyrics, reproduced on an enclosed poster. Though both best songs ("California Uber Alles" and "Holiday In Cambodia") were joint efforts, his satirical barbs almost always hit the bullseye and suggest he's a writer of real



Some Dying Kennedys (left to right): Jello Biafra (vocals), East Bay Ray (guitar) and Klaus Flouride (bass).

promise for the future.

So, a new generation of American music or a flash in the pan? Time alone will tell, but meanwhile this album is certainly worth acquiring. (Available through Spartan Distribution or from Cherry Red at 199 Kingston Road, London SW19.)

Rocking unsteadily along on a brisk, almost military beat, it features a great spidery organ riff, an equally spindly guitar break and good use of sound effects. Three cheers for a record with a sense of humour — great fun. The 'B' side "Take Me To The Cinema" is rather more serious — a quite accomplished piece of echoey white reggae with that organ sound again. Good record.

Also on Fried Egg and worth a listen are The Stingrays, a three piece who write well dressed punchy pop songs with a brief nod to the golden age of twangy geetar pop. Their "Countdown" EP is extremely listenable and the fine guitar sounds and catchy hook lines will keep bringing you back for more. Another good one.

Finally on Fried Egg and keeping up a very useful standard of quality are Various Artists whose "Original Mixed Up Kid" is a busy, well groomed, tuneful item — mainstream but fresh and enlivened by some clever but restrained guitar work. The 'B' side "Unofficial Secrets" is actually much better, more of the same but with a harder edge and a very good song indeed about difficult family secrets written from a sharp kid's point of view. Excellent stuff, and highly recommended.

(Contact for Fried Egg Records: SAE to 85 Ashley Road, St. Pauls, Bristol.)

Finally we have Leicester band Observers making a very promising debut with "This Age" (S+T), a medium-slow piece with evocative, moody sax and a good melody. The 'B' side "Suicide" is brisker while the sax and restrained vocals continue the thoughtful mood. A much better reflection of our times than either of Cockney Rejects or bleak futurist extremes. Well worth acquiring as well. (Contact: SAE to 28 Gopsall Street, Highfields, Leicester.)

Red Starr

## independent singles top 30

TWO THIS WEEK AGO	WEEKS AGO	TITLE/ARTIST	LABEL
1	4	CAN'T CHEAT KARMA/WAR/SUBVERT Zoundz	Crass
2	1	PARANOID Black Sabbath	NEMS
3	2	HOLIDAY IN CAMBODIA Dead Kennedys	Cherry Red
4	3	LOVE WILL TEAR US APART Joy Division	Factory
5	11	THERE GOES CONCORDE AGAIN and the Native Hipsters	Heater Volume
6	12	CALIFORNIA UBER ALLES Dead Kennedys	Fast Product
7	9	TRANSMISSION Joy Division	Factory
8	5	BLOODY REVOLUTIONS/PERSONS UNKNOWN Crass/Poison Girls	Crass
9	15	REALITY ASYLUM Crass	Crass
10	7	TERROR COUPLE KILL COLONEL Bauhaus	4AD
11	13	FIGHT BACK (EP) Discharge	Clay
12	17	GET/MY MOTHER Blur	Test Pressing
13	22	EDWARD FOX Smack	Aspirin
14	—	ARE YOU GLAD TO BE IN AMERICA James "Blood" Ulmer	Rough Trade
15	—	FOR MY COUNTRY U.K. Decay	Fresh
16	6	ARMY LIFE Exploited	Exploited
17	8	HOW I WROTE ELASTIC MAN/CITY HOBGOBLINS Fall	Rough Trade
18	16	FINAL DAYS Young Marble Giants	Rough Trade
19	—	BLUE BOY Orange Juice	Postcard
20	10	ZEROX Adam & The Ants	Do It
21	20	I'LL REMEMBER YOU Wasted Youth	Bridge House
22	18	REALITIES OF WAR Discharge	Clay
23	20	WHERE'S CAPTAIN KIRK? Spizz Energi	Rough Trade
24	19	GHETTO The Wall	Fresh
25	21	NO ROOM Athletico Spizz 80	Rough Trade
26	—	THE YOUNG ONES Menace	Fresh
27	—	RADIO DRILLTIME Josef K	Postcard
28	—	LIAR Demon	Clay
29	—	DRUG TRAIN Cramps	Illegal
30	—	MOTORHEAD Motorhead	Big Beat

## independent albums top 10

TWO THIS WEEK AGO	WEEKS AGO	TITLE/ARTIST	LABEL
1	—	SIGNING OFF UB40	Graduate
2	—	FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys	Cherry Red
3	—	THE ART OF WALKING Pere Ubu	Rough Trade
4	—	JANE FROM OCCUPIED EUROPE Swell Maps	Rough Trade
5	1	CLOSER Joy Division	Factory
6	2	UNKNOWN PLEASURES Joy Division	Factory
7	3	THE VOICE OF AMERICA Cabaret Voltaire	Rough Trade
8	5	COLOSSAL YOUTH Youth Marble Giants	Rough Trade
9	4	STATIONS OF THE CRASS Crass	Crass
10	6	LIVE AT LAST Black Sabbath	NEMS

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

## singles

Rough Trade have gone on their collective holidays for a month (lucky dogs — I haven't had mine yet. No comment necessary, thank you) but before they went, they put out "Totally Wired" by The Fall. This sees the unique talent of Mark E. Smith delivering another of his witty, melodic, rebellious monologues over a great bouncing bass line and, like other recent Fall records, it's thoroughly recommended. (Contact: SAE to Scott, Rough Trade, 202 Kensington Park Road, London W11.)

By contrast, Harry Kakoulli presents a thoroughly professional brace of tracks from his fine "Even When I'm Not" album. "I'm On A Rocket" (Oval) is a gem; operating in the same melodic pop-rock field as his former colleagues in Squeeze, this is extremely catchy, extremely danceable and has a delightful unforced feel to it. Good lyrics too. Fresh, tuneful, direct and well executed — if the radio aired this kind of record we'd all feel a lot happier.

The gentle, Ian Dury humour and superb bass line of the 'B' side "I Wanna Stay" only underlines the huge, overall appeal of this record. Deserves to be a vast hit — investigate at all costs. (Contact: SAE to 11 Liston Road, London SW4.)

Any band with a name like The Exploding Seagulls has got to be worth a listen and "Johnny Runs For Paragoric" (Fried Egg) is about as insane as it sounds.



# WOW!



'Never for Ever' the new album from **Kate Bush** available only to readers for only **£3.99** at any HMV Shop with this special voucher.

'Never for Ever' by Kate Bush

# £3.99

at any branch of the HMV Shop listed here only to readers of Smash Hits on production of this voucher.

Only one voucher may be used by any one person. Offer valid from release until 27th September. (Subject to availability).

Includes the single 'Babooshka'

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# SKIDS

# THE ABSOLUTE GAME

...the  
absolute  
album!



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RUSSELL · WEBB



MIKE · BAILLIE

Produced by Mick Glossop

PLUS FREE LIMITED EDITION LP

## THE SKIDS PLAY THE ABSOLUTE GAME AT:

Sept 25th - POOLE Arts Centre  
Sept 26th - BIRMINGHAM Odeon  
Sept 27th - WOLVERHAMPTON Civic  
Sept 28th - MANCHESTER Apollo  
Sept 30th - CLEETHORPES Winter Gardens  
Oct 1st - DONCASTER Potters  
Oct 2nd - GLASGOW Apollo  
Oct 3rd - EDINBURGH Odeon  
Oct 5th - LIVERPOOL Potters  
Oct 6th - HULL City Hall  
Oct 7th - SHEFFIELD Top Rank  
Oct 8th - YORK University  
Oct 9th - DURHAM University

Oct 10th - WAKEFIELD Unity Hall  
Oct 11th - NORWICH U.E.A.  
Oct 14th - READING University  
Oct 15th - BRIGHTON Top Rank  
Oct 16th - DUNSTABLE Queensway Hall  
Oct 17th - DERBY Assembly Rooms  
Oct 18th - BRADFORD University  
Oct 20th - CANTERBURY Odeon  
Oct 21st - HAMMERSMITH Odeon  
Oct 23rd - BELFAST Ulster Hall  
Oct 24th - DUBLIN Grand Cinema  
Oct 25th - CORK Downtown Ballroom

Virgin



# DISCO

## TOP 40

TWO WEEKS AGO		THIS WEEK		TITLE/ARTIST	LABEL	BPM
1	15	NEW	1	ONE DAY I WILL FLY AWAY RANDY CRAWFORD	WARNER BROS	110
2	NEW	2	2	MASTERBLASTER STEVIE WONDER	WARNER BROS	SLO
3	12	3	3	BIG TIME RICK JAMES	MOTOWN	
4	3	4	4	FEELS LIKE I'M IN LOVE KELLY MARIE	MOTOWN	117
5	7	5	5	SEARCHIN' CHANGE	CALIBRE PLUS	121
6	18	6	6	I OWE YOU ONE SHALAMAR	WEA	128
7	30	7	7	YOU'RE LYING LYNX	SOLAR	114
8	2	8	8	GIVE ME THE NIGHT GEORGE BENSON	CHRYSALIS	
9	5	9	9	UNLOCK THE FUNK LOCKSMITH	WARNER BROS	110
10	NEW	10	10	D.I.S.C.O. OTTOWAN	ARISTA	114
11	NEW	11	11	ANOTHER ONE BITES THE DUST QUEEN	CARRERE	124
12	1	12	12	(DOOPS) UPSIDE YOUR HEAD GAP BAND	EMI	
13	8	13	13	BACK STROKIN' FATBACK	MERCURY	106
14	4	14	14	FUNKIN' FOR JAMAICA TOM BROWNE	SPRING	118
15	10	15	15	DANCING ON A WIRE SURFACE NOISE	ARISTA	112
16	26	16	16	CAN'T FAKE THE FEELING GERALDINE HUNT	GROOVE	129
17	NEW	17	17	BE THANKFUL WILLIAM DEVAUGHN	PRISM (IMP)	115
18	NEW	18	18	AMIGO BLACK SLATE	EMI	108
19	17	19	19	DON'T MAKE ME WAIT ROBERTA FLACK	ENSIGN	
20	13	20	20	CAN'T STOP THE MUSIC VILLAGE PEOPLE	ATLANTIC	117
21	28	21	21	I LIKE WHAT YOU'RE DOING YOUNG & CO	MERCURY	
22	9	22	22	DYNAMITE STACY LATTISAW	BRUNSWICK (IMP)	119
23	14	23	23	TASTE OF BITTER LOVE GLADYS KNIGHT	ATLANTIC	116
24	NEW	24	24	TAKE IT TO THE LIMIT NORMAN CONNORS	CBS	109
25	4	25	25	WEAKNESS FOR YOUR SWEETNESS JIMMY SENYAH	ARISTA	
26	16	26	26	POP YOUR FINGERS ROSE ROYCE	ROKEL	114
27	33	27	27	LET'S GET IT OFF CAMERON	WHITFIELD	120
28	6	28	28	PRIVATE LIFE GRACE JONES	SALSOUL	119
29	11	29	29	UPSIDE DOWN DIANA ROSS	ISLAND	105
30	NEW	30	30	SUMMER GROOVE MIRAGE	N'DOTOWN	110
31	NEW	31	31	TAKE YOUR TIME (DO IT RIGHT) SOS BAND	FLAMINGO	118
32	31	32	32	ALL ABOUT THE PAPERS DELLS	TABU	119
33	NEW	33	33	WAS THAT ALL IT WAS JEAN CARN	20TH CENTURY	122
34	37	34	34	LOVE DON'T MAKE IT ASHFORD & SIMPSON	PHIL INT	114
35	NEW	35	35	I NEED YOUR LOVING TEENA MARIE	WARNER BROS	110
36	NEW	36	36	LADIES OF THE 80'S 80'S LADIES	GORDY (IMP)	110
37	22	37	37	COULD YOU BE LOVED BOB MARLEY	MELODIC (IMP)	126
38	20	38	38	LOVE MEETING LOVE LEVEL 42	ISLAND	REG
39	25	39	39	STEPPIN' SHAKATAK	ELITE	99
40	NEW	40	40	I WANNA DO IT WITH YOU RITZ	POLYDOR	99
					POSSE (IMP)	118

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

Judging by the response of my little jokette a few weeks back (I would like to shoot Kelly Marie because . . .), I'm pleased to say that a lot of your sentiments on dear old Kelly correspond with my own. The first prize for the best suggestion will be a night out with Kelly, the second being two nights out and the third prize she's all yours! (JOKE).

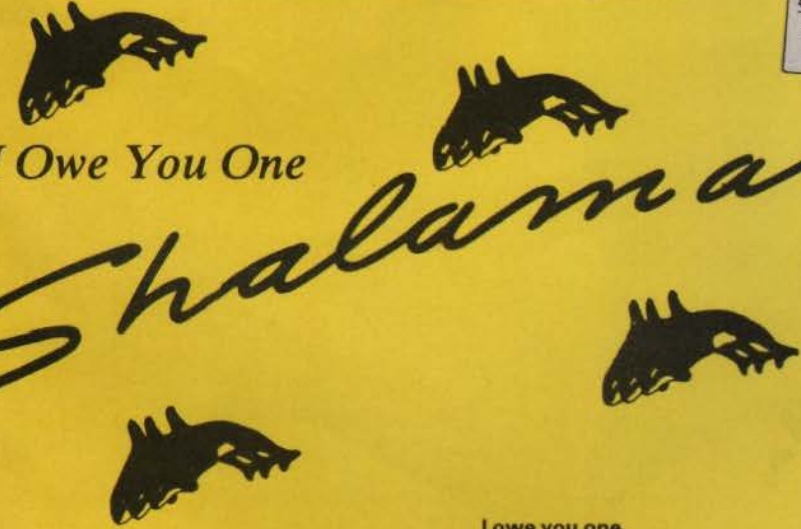
Anyway now onto the bit I get paid for. As ever, it's a matter of sifting through the pits to find the hits (good eh?). Linda Clifford returns in search of chart success with "Red Light" (RSO), which is taken from the film "Fame". Although the film's recommended, the track isn't. A better offering is Starpoint's "I Just Wanna Dance With You" (Casablanca) which although a trifle repetitive, has all the makings of a hit disco sound.

Rapping back into action come the Sugarhill Gang with "Hot, Hot Summer Day" (Pye). Not unlike their previous offerings, this little gem extols the virtues of summer time and roller skates. How about "Rapping-Up" for the follow up, eh boys!

This week's Donna Summer release is "On My Honour" (Casablanca). It's neither good nor bad — in fact it's exactly what you'd expect from the lady. Her label-mates, Cameo, sound like they've been listening to an awful lot of Raydio/Kandidate albums, and have produced a similar wimpish sort of sound on their latest waxing "We're Going Out Tonight". Not unpleasant in small doses though.

A dead cert for success in the clubs if not the charts is "Summer Grooves" (Flamingo) by Mirage. Plenty of whistle-blowing and hand clapping with some great instrumental breaks towards the end. The best of the bunch this time round and a sure-fire smash is "Searching" (WEA) by Change. It's the perfect follow up to "Lover's Holiday" and certain to repeat its success.

Rounding off this week's releases are Flakes with "Sugar Frosted Lover" (Calibre) who have earned their record company this week's "rip off the punter" award. The three tracks on this 12" are the original version, the remix and you guessed it, the instrumental. Buy now and avoid the rush (tee-hee)!  
Bev



## I Owe You One Shalamar

on Solar Records

I owe you one  
You made my day with the way you gave love  
I owe you one (I owe you one)  
I stay in deep debt cos' I'll never get enough

But when it's time to collect  
Girl you can bet I'll remember the way you made me feel (laid back nights)  
Showed me love was real (oh so real)  
Hey I wanna do for you  
What you did for me  
You gave me your love ever so tenderly (so tenderly)

I owe you one  
You've only to ask me there's nothing I wouldn't do  
I owe you one (I owe you one)  
Just when I needed you girl you came through

And baby you never asked  
My credit was good, you just gave me love like you understood (I'd return the love)  
And you knew I would (I can't help myself)  
I wanna do for you what you did for me  
You gave me your love ever so tenderly (so tenderly)  
Ooh ooh I owe you one  
Ooh ooh I owe you one

Ah, ah, ah, ah I'll pay you back baby  
Ah, ah, ah, ah I'll pay you back baby

I owe you one  
I owe you one  
I owe you one, I owe you one, I owe you one

And when it's time to collect  
Girl you can bet I'll remember the way you made me feel (laid back nights)  
Showed me love was real (oh so real)  
Hey I wanna do for you  
What you did for me  
You gave love so tenderly

I owe you one  
I owe you one  
I owe you one, I owe you one

Ooh, ooh I owe you one  
Ooh, ooh I owe you one

Repeat and ad lib to fade

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SMASH HITS

THE BARRACUDAS







# WHERE DID OUR LOVE GO?

This year Tamla Motown celebrates its 20th birthday. Robin Katz charts the classic years of the classiest label of them all.

ONCE UPON a time in a kingdom called America there existed a grotty city called Detroit. Famed for producing automobiles and terrible winters, it was nicknamed "Motorcity" or "Motown". And from that grotty town of petrol fumes and filth came a man named Berry Gordy Jr.

Gordy started to write hit songs for a soul star named Jackie Wilson, a man with one of the greatest voices of all time. But alas, Jackie's foresight did not match his vocal range. When young Gordy asked for a raise, Mr. Wilson refused. So enterprising young Berry borrowed \$800 (£350) from his family and started his own record label.

Gordy released his tiny records through other labels until finally in 1960 he introduced a new label, MOTOWN. And yes, boys and girls, in the true spirit of the great music business, nobody took a blind bit of notice . . .

SO, HERE I am, your on the spot Yankee girl reporter, turning back the clock to the days of . . .

1960-61 was the golden age of New York music. With Elvis in the army, the throne of pop music was commanded by teams of producers and writers whose names are still classics; Leiber and Stoller, Goffin and King, Greenwich and Barry, Mann and

Weil. Phil Spector worked with all these folks.

There were lots of bland boys next door (Bobby Vee, Bobby Rydell and Fabian), there were boys with a bit more guts (Ricky Nelson, Del Shannon and Dion), but the spirited stuff came from Spector's girl groups and the deliciously R & B flavoured pop of leaders The Drifters and The Shirelles.

1962-3 saw so much soul music around that Motown's early chart victories didn't stand as such as they blended in magnificently. Smokey Robinson and The Miracles gave the infant company their first major blockbuster with "Shop Around", a danceable advice on love for the single man.

The first generation of Detroit hitmakers began with Marvin Gaye, Mary Wells and The Marvelettes, plus Martha & The Vandellas' "Heatwave", Stevie Wonder's sizzling "Fingertips Pt II" and Barrett Strong's "Money".

But what shook the American music business was the assassination of the young President John F. Kennedy in November 1963. After that, cutesy pop music sounded in bad taste.

With the new year of 1964, the Americans craved for something fresh. America was ready for the Beatles and the expensive

publicity hype they were launched from. Overnight, a generation gap was created between those old enough to remember Elvis firsthand and the new teenagers who were introduced to "Long Tall Sally" by Paul McCartney, not Little Richard.

For the new teens, anything that was British was right and whatever was American was wrong. Amusing, really, since so many British groups were merely covering American sounds. In the midst of Britain's glorious chart rule in America one record stood out sharply — "The Way You Do The Things You Do" — written and produced by Smokey Robinson, sung by The Temptations.

1964 also introduced the artists of Motown's golden era: The Temptations, The Supremes and The Four Tops. Their singles had an identical pulse. Their stage image was meticulous. They recorded each others' hits. The Detroit family image was magic. The slogans became gospel — "It's What's In The Groove That Counts", "The Sound of Young America".

More importantly, it was the sound of young *black* America . . . swinging, swaying and records playing, dancing in the streets . . . this is how it was.

IN 1965 this clumsy teenager

moved to a town called Englewood, New Jersey, near New York. It was like a little Detroit, surrounded by respectable white suburban towns.

The school I went to was mostly black, very rebellious, sometimes violent and incredibly musical. In Englewood almost every kid seemed to own a battery operated record player. Every corner you turned produced another one. Before class, during class, between class, the hallways were alive with the sound of soul on soul — James Brown, Motown, The Righteous Brothers (who some thought to be black) and Motown, Stax, Motown, Aretha Franklin, Motown, The Impressions, Motown, Otis Redding and you guessed — Motown.

The Isley Brothers, of course, were in a class of their own. Actually Ernie was in my class and Marvin was in my sister's. Ernie, Marvin and Chris Jasper had their own band then, but they were so terrible we'd never let them play at our school dances.

Smokey Robinson and Marvin Gaye, however, were invincible. It wasn't just their musical talents, it was their sex appeal. Marvin Gaye's duets with Tammi Terrell made them the sweethearts of soul. There



always were big rumours as to whether Marvin and Tammi were having an affair or if Smokey Robinson and his wife Claudette were divorcing.

As popular as the artists were Motown's songwriters. Boyfriend and girlfriend (now married) Nick Ashford and Valerie Simpson proved to be as good looking as Marvin and Tammi, while the appearance of the names Holland-Dozier-Holland, Whitfield-Strong or Ashford-Simpson was enough to make you shell out for a record without even hearing it. (Or steal it as was so often the case.)

In Englewood, James Brown was the equal of The Beatles in terms of influence and innovation. Every month Brown released a new single. That effectively put his last single and everything else that had been released the previous month completely out of date.

Brown was the leader of the dance pack. So what if you killed yourself learning how to do the Mother Popcorn. Too late. Pack it up. Time to learn the Sex Machine. I'm sure every spine surgeon in the country prayed for James Brown's continued health and success.

While James Brown kept everyone on the dance floor, Professor Smokey Robinson assured that everyone took a musical course in romance. The Robinson method was to release a painfully slow, sad song like "Ooh Baby Baby", "Tracks Of My Tears" or "My Girl Has Gone".

Robinson's misery laden falsetto was guaranteed to reduce even the meanest girl in the class into a state of sweet melancholy. This was when the lights dimmed and every boy in the class made his moves. Without Smokey Robinson, the boys in my high school might never have lost their virginity.

MUSIC WAS also a form of conversation. The hottest spot for gossip was the girl's changing rooms for PE class. The theme song for that room should have been "I Heard It Through The Grapevine" (Gladys Knight and The Pips' original version please!)

Removed from the exasperating presence of the immature male population, the girls would sing out their hearts and frustrations while getting ready for basketball or gymnastics. Martha and The Vandellas, The Marvelettes and non-Motownsters Goffin and King were responsible for the locker room Top Twenty.

Queens of the throne were The Supremes. They were one of the few girl groups whose individual members were all known — Florence Ballard, Mary Wilson and Diana Ross. The story of three schoolgirls who made their own costumes and worked as secretaries till they got their big break was the inspiration for hundreds of girls.



Groomed impeccably in Motown's charm school, The Supremes got the best of everything Berry Gordy Jr's money could buy. Their gowns and wigs, like Diana Ross's voice, carried a sensuality and sophistication that left former girl leaders The Shirelles in the dust.

Even their own stablemates could not compete with The Supremes' track record. No one (until the Bee Gees) ever again scored five consecutive number one records. The golden five were "Where Did Our Love Go", the killer "Baby Love", "Come See About Me", "Stop In The Name Of Love" and "Back In My Arms Again".

The boys had their favourites, too. Though I can't vouch for the boys' PE locker rooms, the cafeteria was a prime spot for daily dance sessions. The Four Tops combined Smokey Robinson's success with sadness to a dancing beat.

The Temptations, however, were the undisputed kings of male soul groups. Between the raspy agony of lead singer David Ruffin and the sweet falsetto of Eddie Kendricks they could do no wrong. One note of "Ain't Too Proud To Beg" had the room on its feet.

MOTOWN, the dream come true for millions of black ghetto kids from coast to coast. If Berry Gordy Jr. could do it, then maybe someday... But every success story has its dark side of the moon.

Motown's mistake was their myth. The company was a Kremlin-like web of secrecy. On one hand, they promoted the "family" relationship between artists-producers and writers.

which of course was true. Stevie Wonder was brought into the company by Ronnie White of the Miracles. Martha Reeves and Diana Ross and Syreeta Wright all did do secretarial chores before becoming session singers.

But when the Isley Brothers left Motown, the rumours started. Previously, artists who had left the label hadn't been heard of again. Mary Wells? Kim Weston and her husband writer-producer Mickey Stevenson? Where did they go? Yet The Isleys publicly called their years at Motown a "college" education. They had dreamt of having their own label for years, they said.

What seeped out was that Motown's family set up was increasingly a façade. Motown session musicians and producers never got album credits when rock musicians were finally beginning to. Artists had no say in what they sang. Producers had no say as to what was going to be released. There was a specific hierarchy of writers for acts. Everything recorded had to get approval from a mysterious body called "Quality Control".

So really Motown was no different than a lot of other record companies, except they were now harbouring their gold mine of talent from the rest of the music industry by just not give credit to the creative.

The rumours continued. Holland-Dozier-Holland, their grade "A" team of writers, were leaving to start their own company, Invictus. Berry Gordy Jr. was spending more and more time in Los Angeles and more and more attention on his girlfriend Diana Ross.

The first widespread sign of trouble came when Florence



Ballard, founder and original lead singer of The Supremes, was mysteriously replaced with Cindy Birdsong. Suddenly the billing became Diana Ross and The Supremes. That display of ego was the beginning of the end.

James Brown had been singing "I'm Black and I'm Proud" for ages. Black students from coast to coast were re-evaluating their place and opportunities in a white society, but Motown artists were still doing show biz gestures. Instead of leading the music scene, they were falling behind.

By the time that the druggy Norman Whitfield productions on The Temptations' "Psychedelic Shack" and "Ball of Confusion" hit the streets, they were already out of date. The Motown "Sound" was over, though the individual talents continued to produce assorted hits.

IN THEIR second decade, Motown moved to Los Angeles. They changed with the times, they had to. The innocence of the '60s gave way to something more sophisticated. If they hadn't changed, they wouldn't be here this year celebrating their twentieth anniversary.

Most of the classic tracks, however, are still available, on budget collections, reissues of original material or in the Motown "Anthology" series which contains definitive hit compilations and detailed colour booklets with vintage photos. The time is right to cash in — swinging, swaying and records playing, and don't forget the Motor City!



# DR FEELGOOD

NEW ALBUM

## A CASE OF THE SHAKES

INCLUDES THEIR NEW SINGLE  
'NO MO DO YAKAMO' BP366



DR FEELGOOD TOUR  
SEPT 12TH HEMEL HEMPSTEAD PAVILION  
SEPT 13TH CEDAR BALL ROOM BIRMINGHAM  
SEPT 14TH COLTHAM BOWL REDCAR  
SEPT 15TH TIFFANY'S EDINBURGH  
SEPT 16TH ROTTER'S LIVERPOOL  
SEPT 17TH TOP RANK BRIGHTON  
SEPT 19TH WINDSOR GARDENS MALVERN  
SEPT 20TH UNIVERSITY OF EAST ANGLIA  
SEPT 22ND ROTTER'S DONCASTER  
SEPT 23RD HAMMERSMITH PALAIS LONDON  
SEPT 24TH CLIFF'S PAVILION SOUTHEND  
SEPT 25TH THE PIT ROCK NOTTINGHAM  
SEPT 26TH WITHERNSEA GRAND PAVILION HULL  
SEPT 27TH MANCHESTER UNIVERSITY



ALBUM UAG 30311  
CASSETTE TC-UAG 30311





# STAR TEASER

The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them.  
Solution on page 38.

- ALLMAN BROTHERS
- AU PAIRS
- BLURT
- BRAINS
- BUZZCOCKS
- CHEATERS
- CLASH
- DIANA ROSS
- DIRTY LOOKS
- ERIC CARMEN
- FALL
- FRANK SINATRA
- GARY NUMAN
- GRACE JONES
- IAN DURY
- INNER CIRCLE
- LEE DORSEY
- LOCKSMITH
- MICHAEL SCHENKER
- MIKE BERRY
- NERVUS REX
- NOTSENSIBLES
- PAUL SIMON
- PILOT
- Q-TIPS
- RANDY CRAWFORD
- RON WOOD
- RUTS
- RY COODER
- SHALAMAR
- SOFT BOYS
- SPECTRES
- SUPREMES
- SWINGING TUTS
- TENPOLE TUDOR
- TONY RALLO
- TOTO
- TOURISTS
- T REX
- VILLAGE PEOPLE

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

## RUFF TRADE



**YUP FOLKS**, it's that time of the year again, when we here at Smash Hits get the chance to use a selection of outrageous canine puns and rotten doggy jokes to

direct your attention to the competition loitering on my right, in which we are offering for your delight and delectation twenty five autographed copies of the latest album by, you guessed it, The Korgis!

All you have to do to get your gubby maulers on a copy of this tidy piece of work is to spend a little time poring over the questions with furrowed brows, sort out the answers and mail your answer coupon to Smash Hits Korgis Competition, 14, Holkham Road, Orton Southgate, PETERBOROUGH PE2 0UF to arrive before October 1st.

The first 25 entries opened thereafter which come up to the high standards demanded by our competitions department (ie both correct and legible) will each receive one copy of "Dumb Waiters", the latest long playing record to spring from the rich imaginations of those nifty balladeers, The Korgis.

- A) Which band was James Warren a member of prior to forming The Korgis?
- B) From which ancient West Country city do The Korgis hail?
- C) Name the founder member of the band who left recently.
- D) Name The Korgis' first hit single.
- E) Name The Korgis' second hit single.

### SMASH HITS KORGIS COMPETITION

A \_\_\_\_\_  
B \_\_\_\_\_  
C \_\_\_\_\_  
D \_\_\_\_\_  
E \_\_\_\_\_

Name \_\_\_\_\_  
Address \_\_\_\_\_  
\_\_\_\_\_



# IF IT'S ALRIGHT WITH YOU BABY

*The Korgis*

*on Rialto Records*

Is it asking too much  
To be more than a friend?  
Is it asking too much  
That I cease to pretend?  
Is it asking too much?  
Is it so hard to see?

*Chorus*

If it's alright with you baby  
If it's alright with you baby  
If it's alright with you baby  
It's alright with me

Is it asking too much  
To be with you tonight?  
Is it asking too much  
When the stars are so bright?  
Am I going too far?  
Would you ever agree?

*Repeat chorus*

Don't turn back, don't yearn back  
To days when he loved you  
I'm here now, it's clear now  
Our time has come

Would you leave me to cry?  
It's no fun to be free  
So if it's alright with you baby (it's alright)  
Yes, if it's alright with you baby (it's alright)  
Oh if it's alright with you baby (it's alright)  
It's alright with me

*Alright baby (Repeat to fade)*

*Words and music by James Warren  
Reproduced by permission Heath Music/Warner  
Bros Music Ltd.*

PICS: LAURIE EVANS



## *It's Only Love*

*by Elvis Presley  
on RCA Records*

I see the sunlight in her hair  
I feel the warm smile that she wears  
She has no recipe for love  
And I just can't get enough

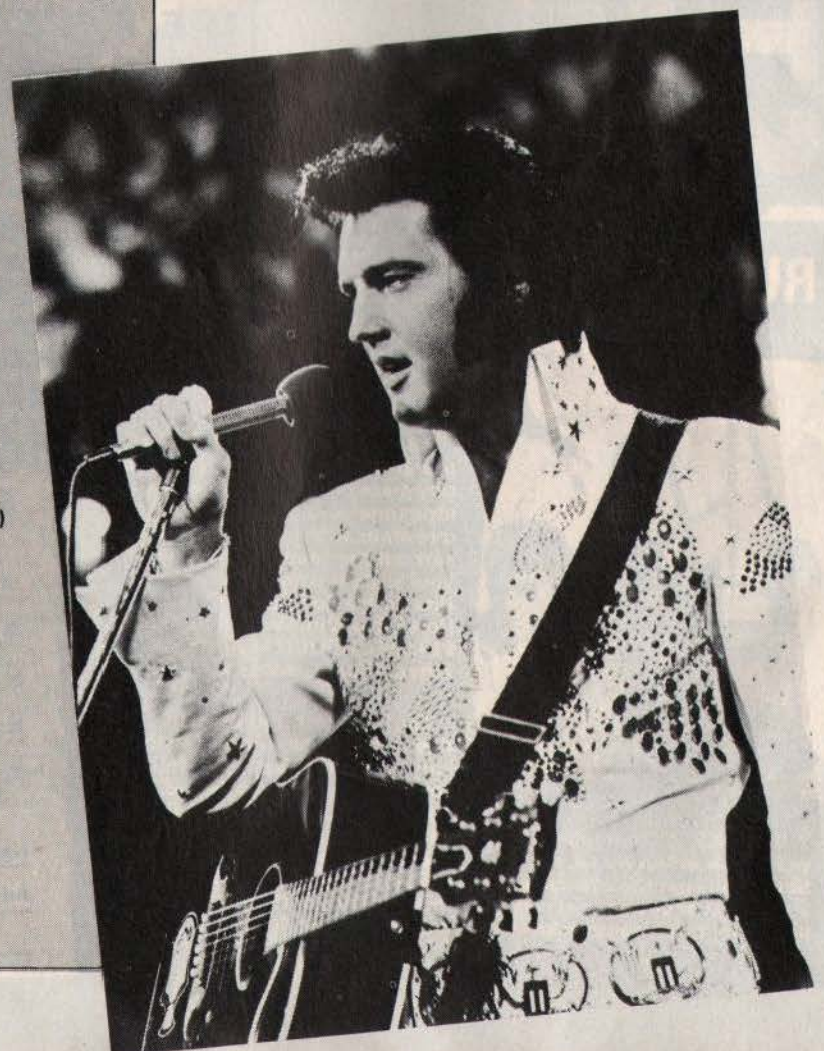
From the distance of my mind  
The clock that's ringin' says it's time  
To wake up to my destiny  
It's time to face reality

It's only love that I feel inside  
But I'll get by somehow  
It's only love  
There must be something else for me girl (me girl)

I tell myself that it's not real  
There's nothing left for me to feel  
I gotta be going on my way  
Tomorrow brings another day

(It's only love) It's only love that I feel inside  
But I've got to be strong  
My mind hanging on  
It's only love  
But I know I'll get by  
I'll take my heart and my pride  
And just throw you aside  
It's only love (Repeat to fade)

*Words and music by James/Tyrell  
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BABY

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|--|--|



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Artist  
**BUDDY  
HOLLY**

Song  
**RAVE ON**

Label  
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Year  
**1958**

Requested by  
**CHRISTINE  
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PARTINGTON,  
MANCHESTER**



**HOLLY**

Oh well the little things you say and do  
Make me want to be with you  
Rave on, it's a crazy feeling  
And I know it's got me reeling  
When you say I love you  
Rave on

The way you dance and hold me tight  
The way you kiss and say goodnight  
Rave on, it's a crazy feeling  
And I know it's got me reeling  
When you say I love you  
Rave on

Well rave on, it's a crazy feeling  
And I know it's got me reeling  
I'm so glad that you're revealing your love for me  
Rave on, rave on and tell me  
Tell me not to be lonely  
Tell me you love me only  
Rave on to me

Well rave on, it's a crazy feeling  
And I know it's got me reeling  
I'm so glad that you're revealing your love for me  
Rave on, rave on and tell me  
Tell me not to be lonely  
Tell me you love me only  
Rave on to me

Words and music by West/Tilghman/Petty  
Reproduced by permission Southern Music Ltd.

**REQUEST-SPOT**



# REVIEWS

## SINGLES

By Mark Ellen

**JIMMY PURSEY: Lucky Man** (Polydor). Time they lowered the retirement age. A synthesiser (yes!) swans across a bombsite of giggling guitar, lumpy drums and bootstrap bass, while "Honest" Jim throttles the "tune" and what sounds like the entire Arsenal South Terrace croon away behind him in a spirit that suggests they haven't seen a goal scored since 1927. Most of Jim's sound advice is lost on us, being reduced to an excruciating howl. With lines like "Your life's just a kick in the face — but you're a Lucky Maaaaan", this may be no bad thing.

**KID CREOLE & THE COCONUTS: Maladie D'Amour** (Ze/Island). Assorted New York hipsters dress up in leopardskin loin-cloths, khaki and safari hats, pose under plastic palm trees and play gorgeous spoof calypso cabaret. It's like a disco cross between Manhattan Transfer and an advert for Planters peanuts. This tune's about a girl who's so hopelessly in love she reckons she's a "squirrel" and a "choo-choo" (sad, really). It hasn't the pace or sparkle to be a hit, but there's plenty more on their shimmering "Off The Coast Of Me" L.P. that have. You haven't heard the last . . .



**GANG OF FOUR: Damaged Goods** (Fast Product/EMI). A more exquisitely balanced song — both technically and emotionally — Gang Of Four have yet to produce. "Damaged Goods" is neither too obsessive, too uncomfortably harsh, nor even too inward-looking or

depressing (like the flip "Love Like Anthrax"). If you've found the Gang a bit inaccessible, this provides the easiest way to get a foot in their door. It surfs across that buoyant bass and slash-chording blueprint without which a good few bands would never have thought to exist.

**ANDY FAIRWEATHER LOW: Hard Hat Boogie** (Warner). Don't make me laugh. Author of such diamond tracks as the "Spider Jiving" L.P., Andy "revives" with this hapless bid for Chartland. All smarmy brass and fiddly guitars over a clambering disco pulse. It's as bad as Elton. In fact it's worse.

**THE ASSOCIATES: The Affectionate Punch** (Fiction). Strange one, this. It's more or less a wholesale steal from recent Bowie, but not without success. A decadent pounding backbeat undercarries knotted guitar figures and a theatrical voice clouded in tortured backing vocals. Affectionate? Well, it's certainly punchy . . .

**THE CRAMPS: Drug Train** (Illegal). Zonky New Yorkers The Cramps are obsessed with jungle rockabilly, cheap voodoo and junk-shop vampire camp. So much so that mad axeman Bryan "Crater Face" Gregory has since left to "worship the Devil". Here The Cramps pull out of the station through a thick fuzzy carpet of '50s guitar, locomotive drums, shouts of "have a nice day!" and sound altogether like a bunch of jibbering maniacs. This may have some connection with the cargo.

**STEVIE WONDER: Masterblaster** (Jammin') (Motown). A welcome return to the simpler pleasures of warming feet after the more obscure "Secret Life Of Plants" phase. This one's a spruce, spring-cleaned — if undistinguished — dance/funk tune with a slightly sketchy lyric about how he's still "celebrating" despite all the world problems. Three years ago his music was a celebration in itself. Now . . . who knows?

**CARLENE CARTER: Baby Ride Easy** (F-Beat). In which Dave Edmunds imagines he's a truck-driver and Carlene Carter imagines she's a waitress while Rockpile imagine they're a Texan Country & Western troupe (and pretty convincingly at that). Dave and Carl intend to skive off together as long as his "lovin' is good" and her "cookin' ain't greasy". I'm sure it is and it ain't and they're both made for each other. Whatever, this is made for the charts, and I've a sneaking suspicion it'll get there.



**JO JO ZEP & THE FALCONS: All I Wanna Do** (WEA). Australian plays tasteful big-sound modern rock number about looking forward to the weekend. Trouble is you're left feeling you've been listening to a third rate "Oliver's Army". Had you never heard of Costello, you might allow Jo Jo the time of day.

**SAD CAFE: La-Di-Da** (RCA). A slothful waddle up 10cc's garden path. Its pitiful lyrics and twee guitar jingles threaten to superglue it to the jukebox deck. La-Di-Da.

**THE SOUND: Heyday** (Korova). They're not proud, this lot. The Sound admit they remember records from ten years back and neatly combine old structures and frills with a bone-dry drum sound and suitably blistered guitar. You've got to start somewhere, and this is a better place than most.

**QUEEN: Another One Bites The Dust** (EMI). Q: How long does it take to forget the entire back catalogue of Queen classics and

flush the whole band down the dumper? A: About three and a half minutes. This irksome funk/disco romp — in which our Fred pretends to be David Coverdale — will tell all.

**JIM SKAFISH: Maybe One Time** (Illegal). I smell a rat. The last Skafish (he of pudding-basin barnet and XL nose fame) single was called "Disgracing The Family Name". A sort-of I'm-a-loony punkoid thrash. Rotten. Number two, however, is a soothing seductive croon that I can imagine intoned by one of those toothsome cabaret *artistes* on *New Faces* to make a change from "Feelings". Tinkling piano, sweeping organ, girly chorus, strings. It's great! Skafish as the housewife's dreamboat? Surely some mistake?!

**THE HUMAN LEAGUE: Being Boiled** (Fast Product/EMI). One voice, three synthesisers and an invisible slide show combine to shunt a slab of ice that's only two steps ahead of a dirge. A re-issue, too. I'm still convinced the League's ideas will eventually be elaborated much better by someone else; someone whose wit isn't quite as damped by their self-consciousness. Then again, I suffer from a perfectly normal haircut.



**THE TEARDROP EXPLODES: When I Dream** (Phonogram). Brilliant. Further upstream from their once sombre, sparser sound, Liverpool's Teardrop devise a richly textured tuneful keyboard ballad (that's the word!) that's bursting its sides with lightness, depth and ingenuity. The 'B' side is a

curious Gothic chant laced with ghost synths and native drums — a mystical cruise to "Killimanjaro" — it's the most essential swop for a quid note this fortnight.

**THE INMATES: So Much In Love** (Radar). Bold red-blooded R'n'B vendors who breath enough fire into an early 60s Stones stomper they make you believe they wrote it themselves. Singer Billy Hurley is everything you're led to expect — voice like two pints of lager and a packet of fags, soul shoes, plus he looks like a plumber's mate (and probably was once).



**MIKE OLDFIELD: Arrival** (Virgin). Endless symphonic drive; lots of ethnic instruments; written by two Swedish people. He expects people to pay real money for this? No point in denying it, when it comes to being "normal", old Mike's a few bricks short of the load.

**MARTHA AND THE MUFFINS: Suburban Dream** (DinDisc). This soulless chunk of surgery lends further proof that "Echo Beach" was something of a fluke. Like everything on the insipid "Metro Music" album, "Suburban Dream" tries to be both tough and fragile, informed and innocent and 'arty' and cynical all at once. It ends up — of course — being three shades worse than none of them. If you like Blondie vocals and a Stranglers backing, it's best to keep them separate. Avoid.

**FOREIGNER: I'll Get Even With You** (WEA). What's the difference between one tame pompous American power-rock act and the next? Search me. I blame it all on Free myself.



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## ALBUMS

**UB40: Signing Off (Graduate).** Gentle, smoky reggae which leans heavily on some well-judged, melodious sax, particularly on the instrumental work-outs which comprise half of this debut. Maybe the slight preachiness of the lyrics helps to cover for a lack of character and strength in the vocal department, but UB40 are to be congratulated on ploughing their own furrow and doing it with such finesse. Signs are that this album will stand up to repeated play. (7 out of 10).

David Hepworth

**GARY NUMAN: Telekon (Beggars Banquet).** In short, this is better than "The Pleasure Principle" but not so good as "Replicas". Numanoids everywhere will adore it since the essential ingredients — lonely lyrical themes, plaintive synthesizers and distinctive vocals — remain, and there's a tip of the hat to Gary for trying to vary his approaches a bit. I can't help feeling though that he's recycling old ideas instead of pioneering new ones. No one will be disappointed but there won't be many new fans either. (7 out of 10).

Red Starr

**CLIFF RICHARD: I'm No Hero (EMI).** Despite coming in one of the worst covers ever, the record itself is the sort of immaculately performed MOR that we all know and love. (We do? Ed.) The standard of the material is slightly disappointing and the production, although classy, tends to make everything sound the same. Still, Mum will love it and no doubt the royalties will provide enough for his next year's supply of Oil of Ulay! (6 out of 10).

Bev Hillier

**THE REVILLOS: Rev Up! (Snatzo/DinDisc).** In most cases, wild or wacky visuals are simply a gimmick or a cover up for musical weakness. Not here, however, as The Revillos prove themselves by writing a whole clutch of excellent catchy tunes. The cover versions don't contribute much though and the

teen ballads sound a little too calculated, but otherwise this clever and painstaking labour of love is a highly enjoyable piece of energetic pop entertainment. (7 out of 10).

Ian Cranna

**ROBERT PALMER: Clues (Island).** Assuming "Johnny And Mary" is the massive hit it so richly deserves to be, this shrewdly assembled piece of work could well seal Palmer's status as A Big Star. Moving stylishly between Gary Numan songs, some vaguely old fashioned rockers and a few excellent originals, Palmer pulls the maximum out of his small band and establishes himself as a cool, detached but listenable Eighties crooner. Good looking too. Sickening, isn't it? (7½ out of 10).

David Hepworth.

**STIFF LITTLE FINGERS: Hanx! (Chrysalis).** As a confirmed Fingers fan who's always thought that a live album was just what was needed to convert unbelievers, I regret to report that this is a real disappointment. The poor sound quality loses all the power and excitement, leaving only an unappetising monotonous thrash — except for a fine ten minute version of Bob Marley's "Johnny Was", the only real plus mark here. Sorry — for avid fans only. (4 out of 10).

Red Starr

**THE CARS: Panorama (Elektra).** Another disappointment, in which one of the few interesting bands in America decline to the level of third rate Talking Heads impersonators. While their melodies and sly hook lines do eventually sink into you, the impression remains of a contract filler for that Cars sound — clean and calculated, polished and precise — rather than any hotblooded rock band with something to say. Not much of a view, unfortunately. (5 out of 10).

Red Starr

**DOCTOR FEELGOOD: A Case Of The Shakes (UA).** All it needs is a producer with a little gumption to bring out all the sleazy splendour

of Doctor Feelgood's hard nosed R&B, and Nick Lowe is not the man to mess up a good thing. He makes those guitars sound six feet thick, lets the rhythm section bounce and bump and concentrates on keeping the action coming hard and fast. Try "No Mo Do Yakamo" for starters, a noise that is as low down and dirty as they come. (7 out of 10).

David Hepworth.



**KATE BUSH: Never For Ever (EMI).** No changes in Kate's musical neck of the woods. Every track contains shining examples of musicianship while the quizzical and poetically scented lyrics tell stories with feeling. Best of all, Kate's voice has the versatility and magnetic strength to draw the listener into the atmosphere of each track. Including "Babooshka" and "Breathing", this also features a gem in "Delius". In other words, Kate wraps it up. (8 out of 10).

Linda Duff

**XTC: Black Sea (Virgin).** This really is a magnificent album. Their most "commercial" to date, it's packed with brain-hugging potential hits yet still as energetic, engaging and interesting as ever with the unexpected bonus of the startling "Travels In Nihilon", their most powerful and satisfying piece so far. Quite how Andy Partridge and XTC manage to be so dazzlingly clever and thoroughly likeable at the same time I don't know — they just get better and better. A compulsory purchase. (9 out of 10).

Ian Cranna





## Johnny And Mary

by Robert Palmer on Island Records

Words and music by Robert Palmer  
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 NV/Island Music Ltd.

Johnny's always running around  
 Trying to find certainty  
 He needs all the world to confirm  
 That he ain't lonely  
 Mary counts the walls  
 Knows he tires easily

Johnny thinks the world would be right  
 If it would buy truth from him  
 Mary says he changes his mind  
 More than a woman  
 But she made her bed  
 Even when the chance was slim

Johnny says he's willing to learn  
 When he decides he's a fool  
 Johnny says he'll live anywhere  
 When he earns time to  
 Mary combs her hair  
 Says she should be used to it

Mary always hedges her bets  
 She never knows what to think  
 She says that he still acts  
 Like he's being discovered  
 Scared that he'll be caught  
 Without a second thought (running around)

Johnny feels he's wasting his breath  
 Trying to talk sense to her  
 Mary says he's lacking a  
 Real sense of proportion  
 So she combs her hair  
 Knows he tires easily

Johnny's always running around  
 Trying to find certainty  
 He needs all the world to confirm  
 That he ain't lonely  
 Mary counts the walls  
 Says she should be used to it

Johnny's always running around, running around

# MISUNDERSTANDING

by Genesis on Charisma Records

There must be some misunderstanding  
 There must be some kind of mistake  
 I waited in the rain for hours  
 You were late

Now it's not like me to say the right thing  
 But you could've called to let me know  
 I checked your number twice, didn't understand  
 it  
 So I went home

Well, I'd been waiting for this weekend  
 I thought that maybe we could see a show  
 Never dreamed I'd have this feeling  
 Oh, but seeing you is believing  
 That's why I don't know why  
 You didn't show up that night

There must be some misunderstanding  
 There must be some kind of mistake  
 I was waiting in the rain for hours  
 You were late

Since then I've been running around trying to  
 find you  
 I went to the places that you always go  
 I rang your house but got no answer  
 Jumped in my car, I went round there  
 I still don't believe it  
 He was just leaving

Oh, there must be some misunderstanding  
 There must be some kind of mistake  
 There must be some misunderstanding  
 Yes, there must be some kind of mistake

There must be, must be, misunderstanding  
 There must be, must be, misunderstanding  
 (Repeat to fade)

Words and music by Phil Collins  
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# XTC



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# LETTERS

I MUST write to express my astonishment. I never realised how good Nellie The Elephant was at crocheting (Reviews, issue August 21). She must be ace if she's as good as Deep Purple are at music.

Seriously, I usually agree with Red Starr's comments about most things but I feel that he, and most of your mag, are very unfair to people who like HM and there are a lot, you know.

How come you can have a whole special article every issue for disco, which is very similar in beat for each record, and then complain AC/DC's album has a "plodding, one paced beat?" If the beat goes much faster, we'd damage ourselves head banging. Speaking of the beat, ska is kind of the same too.

So be fair — let us like our music and give it a chance. *Bequi (Female HM fan), S. Leverton, Retford, Notts.*

I'M ONTO you, as are many other Heavy Metal fans. It seems that someone high up in the workings of Smash Hits has a grudge against HM. Every time there is a decent HM album, it is given to that tasteless halfbrained, witless cretin called Red Starr (*Flatterer! Ed*) who gives a personal view of the group rather than a fair review of the record. I refer to the AC/DC albums handled by this creature over the history of Smash Hits. He seems to find great pleasure in slashing the album to bits without once mentioning the quality as far as HM goes.

*Alison of Fws (An Extremely*

*Angry HM Fan Who Hates Red Starr.)*

'ERE — WOT the ek is that fluffy thing evolving from Saxa's sax (cover, issue August 21)? Get rid of it! And have you seen the colour of Dave Wakeling's sox? YUK, URGH, SPEW, NO TASTE etc.

Yours faithfully (well, almost). *Charlotte Snodberry Smythe and Eartha Bloobottle (her charlady), Who Are A Couple Of Madness Fans.*

DEAR CBS, EMI, A&M etc.,

What a shame. Losing all that money through people taping records at home. Of course none of the blame lies at your door, does it?

Well, for a start your prices are in the main extortionate. Five quid for an album and eight for a double set is a little overpriced. Secondly, you put your money behind promotional campaigns for such dross that by the time you realise the public aren't interested in your new proteges, you've already spent thousands of notes with your free giveaways.

Pressing is also a problem. Has anyone else experienced my frustration at the surface noise on the new Joy Division disc or Cabaret Voltaire album, five copies of which all jumped in the same places until the man in the shop said "Take something else instead!"

The next time you're negotiating your Fleetwood Mac digitally recorded opus with eight separate inner sleeves and

scratch-and-sniff cover, not to mention coloured vinyl and lyric booklet and . . . think of all the reductions that can be made with simple packaging. After all, the sound is in the plastic (© Stiff Records 1978).

*Ian McMillan, Glasgow.*

WHY IS it that when you buy an album you get a pathetic inner sleeve made out of bog paper? The damn thing's so flimsy that when you've put the LP away a few times it falls out of the bottom. This happened to me and nearly cut my toe off! Thanks very much, The Specials — can you please talk to Two Tone etc and make them strengthen their bags!

*An angered gangrene sufferer with plaster all over his toes, Cambridge Hospital, Aldershot, Hants.*

WHAT? THOSE hunky members of Motorhead actually wash their hair? Don't they care about the environment? Can you imagine the state of the blocked up drains? I'll never go for a swim in the sea again.

*Shanie, the inquiring one who was at the back of the queue when the brains were being dished out!*

DEAR SMASH Hits,

You disgust us! How can anybody in their right mind think of such an inhumane way of eliminating that great up and coming super-megastar Zitty Ben? You didn't give him a chance in life. He could at least have been given the chance of

becoming Prime Minister. We will even help in a search down the sewers in pursuit of that horrible monster who grabbed Zitty!

Yours deeply upset, *The Official Zitty Ben Fan Club (Rob and B.J. Hawkins, Hyde, Cheshire).*

THIS SHORT short letter, which gets longer every word, has the sole purpose of demanding . . . MORE ZITTY BEN!  
*A Cross Cross Reader From The Island Of Arran.*

Zitty Ben has clearly touched a soft spot (geddit?) in the hearts of many of you. You'll be glad to know Mark Casto informs us that our hero is by no means dead and gone — keep reading!

A FEW months ago whilst reading an Undertones article I read that John O'Neill and Feargal Sharkey were getting married this year. (*Can't quite put my finger on what's wrong with the above. Ed.*) But a few days ago Richard Skinner mentioned that John had just got married and that Billy Doherty was going to do so in the near future. I hope you can tell me that he made a mistake and should have said that Feargal was getting married instead.

*A worried Billy Doherty fan, on the verge of committing suicide.*

Sorry to have to tell you that Mr Skinner had it right. Billy is planning to follow John to the altar in October and Feargal, determined not to be outdone,

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will be getting spliced before the end of the year. Now come in off the window ledge and pull yourself together.

I AM writing to complain about the rude sentence that Bev Hillier put in issue August 21 concerning Kelly Marie. I think that was extremely irrational of him. She is a talented singer, good looking and furthermore I would like to say that she has produced a very good single. Watch what you say about people next time.

Big Nigel, Ilkley.

Bev may have her faults, but being a man isn't one of them.

WHILE I have never thought much of David Hepworth's taste, I have had to give him credit for consistency. But all that's changed now. He's a hypocrite.

First a quote from issue July 11 about The Chords' "British Way Of Life": "a song that uses far too many words. The Jam have the instinct for economy and a sense of shape. . . . The Chords don't."

Now a quote from issue August 21 about The Jam's "Start!": "the song inclines to the kind of awkward wordiness which so often impairs Weller's songs. . . ."

Ahem. It seems that what is perfectly alright for Paul "God" Weller is definitely a no-no for The Chords' Chris Pope. It is this kind of giggling hypocritical inconsistency that can so often annoy. Still, I suppose none of us are perfect.

Ian Dunstan, Balham, London.

It's a fair cop, gov. I'll come quietly. D.H.

I AM writing to complain about Monsieur Hepworth, who has made yet another boob in an album review. For his information, Jimmie O'Neill didn't write "Lucky Number" because Lene Lovich and Les Chappell did. Jimmie O'Neill wrote "Say When".

C. Priestly, Sparkwell.

Quite correct. But try telling that to the people who correct my copy. D.H. (It's a fair cop, gov, but society is to blame. Guilty Ed Who Was In A Hurry.)

DEAR DAVID Hepworth (so called reviewer but really an empty headed wally),

After insulting a wonderful cover where Gary Numan is obviously showing how he feels about the never ending snide remarks by you and your likes, you go on to waffle boringly about his new single — only adding a comment on the music as an afterthought!

I didn't think Smash Hits would degrade itself by entering the "Let's All Slag Off Gary Numan Campaign", especially after all the excellent interviews and pics you've featured on the bloke. When will reviewers stop reviewing Gary and actually listen to his MUSIC???

So Hepworth thinks "I Die, You Die" reminds him of being asleep? He should have made an effort to listen to the words — the song is, after all, dedicated to the music press! It was simply written for prannies like him!

Kata Kolbert, somewhere in the poor end of Gerrards Cross, Bucks.

COULD YOU please tell me what happened to Stevie Shears and Robin Simon, late of Ultravox? Dedicated John Foxx and original Ultravox fan.

A spot of detective work reveals that Robin Simon has just joined Magazine as a replacement for John McGeoch (now a part time Banshee) while Stevie Shears is now with another Virgin outfit called Cowboys International.

DEAR MELODY Maker (oops! Sorry — wrong rag),

I'm not writing to say I hate punks or skinheads or rude boys or heavy metal followers (even though I do), and I'm not writing to criticise Dave Hepworth's review of The Lambrettas' new single (even if it was bad) and neither am I writing to say that Pink Floyd are magic or that Hissing Sid is innocent (even though they are and he is). In fact, I've forgotten why I did write.

Mike, Waterford, Ireland.

P.S. I used to live in England (Battersea to be exact). Aren't you glad I left?

WHILE BROWSING through Smash Hits I noticed that two of The Beat's records were printed — "Stand Down Margaret" and "Best Friend". Great, I thought, now I can abuse the P.M. as well. But I played the track from their "I Just Can't Stop It" album and discovered that Dave Wakeling and myself were singing different words. So what went wrong?

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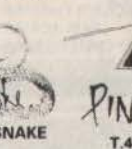
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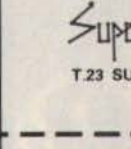
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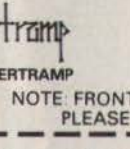
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| 32. SEX PISTOLS         | 66. CRASS                  | 118. SECRET AFFAIR         |
| 33. COCKNEY REJECTS     | 67. CRASS                  | 119. MAGNUM                |
|                         | 68. CRASS                  | 120. DEEP PURPLE           |

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Compiled by Bev Hillier

# G I G G Z

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

*I Spy with my little eye...*

PIC: SIMON FOWLER/LEF

**Friday September 19**  
Rick Wakeman Glasgow Apollo  
Geno Washington Kirkcaldy Bently's  
Tourists Newcastle City Hall  
Hall & Oates Oxford New Theatre  
Dr Feelgood Malvern Winter Gardens  
Secret Affair Edinburgh Odeon  
U2 Stroud Marshall Rooms

**Saturday September 20**  
Rick Wakeman Edinburgh Odeon  
Tourists Glasgow Apollo  
Hall & Oates Brighton Dome  
Dr Feelgood Norwich University Of East Anglia  
Specials Edinburgh Playhouse  
Revillos Middlesbrough Rock Garden

**Sunday September 21**  
Rick Wakeman Manchester Apollo  
Gary Numan Brighton Conference Centre  
Tourists Aberdeen Capitol  
Hall & Oates Croydon Fairfield Hall  
Specials Glasgow Apollo  
Secret Affair Cardiff Top Rank  
U2 Woolaston Nags Head

**Monday September 22**  
Rick Wakeman Birmingham Odeon  
Gary Numan Coventry Theatre  
Tourists Edinburgh Odeon  
Hall & Oates London Hammersmith Odeon  
Dr Feelgood Doncaster Rotters  
Secret Affair Leicester De Montfort Hall  
U2 London Marquee  
Brothers Johnson Brighton Dome

**Tuesday September 23**  
Rick Wakeman Hanley Victoria Hall  
Tourists Sheffield City Hall  
Dr Feelgood London Hammersmith Palais  
Split Enz Bristol The Berkeley  
Specials Leicester De Montfort Hall  
Secret Affair Margate Winter Gardens  
Brothers Johnson Birmingham Odeon  
Hall & Oates London Hammersmith Odeon

**Wednesday September 24**  
Rick Wakeman Sheffield City Hall  
Gary Numan Deeside Leisure Centre  
Tourists Derby Assembly Rooms  
Hall & Oates Birmingham Odeon  
Dr Feelgood Southend Cliffs Pavilion

Specials Sheffield Top Rank  
Secret Affair Brighton Top Rank  
Brothers Johnson Manchester Apollo

**Thursday September 25**  
Geno Washington Lyneham Pegasus Club  
Rick Wakeman Peterborough ABC  
Gary Numan Preston Guildhall  
Split Enz Leeds Fan Club  
Skids Poole Arts Centre  
Specials Coventry Lanchester Polytechnic  
U2 Sheffield Limit Club  
Dead Kennedys Middlesbrough Rock Garden  
Brothers Johnson London Dominion  
Revillos Manchester Rafters

**Friday September 26**  
Rick Wakeman Coventry Theatre  
Geno Washington Bridlington Three Bee's  
Gary Numan Glasgow Apollo  
Tourists Portsmouth Guildhall  
VIP's Kingston 3 Tons  
Split Enz Retford Porterhouse  
Skids Birmingham Odeon  
Specials Coventry Lanchester Polytechnic  
Secret Affair Hanley Victoria Hall  
Modern Romance London Scala Cinema  
U2 Birmingham Cedar Ballroom  
Dead Kennedys Dundee Caird Hall  
Brothers Johnson London Dominion  
Revillos Leicester Polytechnic  
Bad Manners Aberystwyth University

**Saturday September 27**  
Rick Wakeman Reading Hexagon  
Geno Washington Birmingham University  
Gary Numan Edinburgh Playhouse  
Tourists London Rainbow  
Dr Feelgood Manchester University  
Split Enz London Hammersmith Odeon  
Skids Wolverhampton Civic  
Secret Affair Swindon Oasis  
U2 Coventry Polytechnic  
Dead Kennedys Edinburgh Nite Club  
Brothers Johnson London Dominion  
Revillos West Runton Pavilion  
Bad Manners Bristol Polytechnic

**Sunday September 28**  
Rick Wakeman Oxford New Theatre  
Tourists London Hammersmith Odeon  
Skids Manchester Apollo

Secret Affair Poole Arts Centre  
Echo & The Bunnymen Brighton Jenkinson's  
Revillos Wakefield Unity Hall  
Toots & The Maytals Cardiff Top Rank  
Bad Manners Plymouth Fiesta

**Monday September 29**  
Rick Wakeman Bristol Colston Hall  
Geno Washington Worthing Assembly Rooms  
Gary Numan Newcastle City Hall  
VIP's Kent Keynes College  
Secret Affair Birmingham Odeon  
Echo & The Bunnymen Bournemouth Stateside  
U2 London Marquee  
Dead Kennedys Liverpool Brady's  
Elvis Costello London Rainbow  
Toots & The Maytals London Hammersmith Palais  
Bad Manners Leamington Spa Pavilion

**Tuesday September 30**  
Rick Wakeman London Hammersmith Odeon  
Geno Washington Bournemouth Winter Gardens  
Tourists Southampton Gaumont  
Skids Cleethorpes Winter Gardens  
Specials Derby Assembly Rooms  
Secret Affair Newcastle City Hall  
Echo & The Bunnymen Bristol Berkeley  
U2 Brighton Polytechnic  
Dead Kennedys Nottingham Boat Club  
Toots & The Maytals Coventry Tiffany's

**Wednesday October 1**  
Tourists Bristol Colston Hall  
Skids Doncaster Potters  
Specials Manchester Apollo  
Secret Affair Leeds Polytechnic  
Dead Kennedys Northampton Paddock  
UFO Sheffield City Hall  
Toots & The Maytals Brighton Top Rank  
Bad Manners Exeter St George's Hall

**Thursday October 2**  
Rick Wakeman Guildford Civic Hall  
Geno Washington Stockport Poco  
Skids Glasgow Apollo  
Specials Bradford St. George's Hall  
Secret Affair Sheffield City Hall  
Ramones London Hammersmith Odeon  
U2 Leeds Fan Club  
UFO Derby Assembly Hall  
Revillos Sheffield Limit Club  
Bad Manners Penzance Demelzas



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in LOVE'**

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## OCTOBER TOUR

- |                                      |                                     |
|--------------------------------------|-------------------------------------|
| 1 - LONDON Marquee                   | 15 - NORWICH U.E.A.                 |
| 2 - CARDIFF University               | 17 - HUDDERSFIELD Poly.             |
| 3 - NEWTON ABBOT Seale Hayne College | 18 - SHEFFIELD University           |
| 4 - BRISTOL University               | 24 - EDINBURGH University           |
| 6 - BARNSTABLE Tempo                 | 25 - GLASGOW Strathclyde University |
| 7 - PLYMOUTH Fiesta Suite            | 26 - KIRKLEVINGTON Country Club     |
| 10 - EDINBURGH Odeon*                | 28 - NOTTINGHAM Trent Poly.         |
| 11 - MANCHESTER University           | 29 - BRADFORD University            |
| 12 - WOLVERHAMPTON Civic*            | 30 - LEEDS Poly.                    |

\*with JOE JACKSON BAND



# Searching

By Change on WEA Records

Hit the town in the cold of the night  
Looking 'round for the warmth of a light  
There was fog on the road  
So I guess no one saw me arriving  
I was tired, been awake for sometime  
Then my lights hit a welcoming sign  
It said, if you're alone  
You can make this your home  
If you want to

(Searching, searching) for so long (searching)  
Searching (searching, searching) I just wanted to dance (searching)  
Stepped outta the night, it was brighter inside  
Someone called and asked me my name  
Taken back by surprise  
What I saw with my eyes  
A girl in love's disguise  
She said, stop, stop, stop, get out your heart  
What I've got's hot, stop, the night is ours

Caught the glass as it fell from my hand

Like a child couldn't quite understand  
What was I doing there  
Far away from nowhere, on my own  
I was tired, been awake for sometime  
Just the light playing tricks with my mind  
Was she there in the crowd  
Was the music too loud, was I dreaming?

(Searching, searching) for so long (searching)  
I don't want romance, I just want my chance to dance  
(Searching, searching, searching)  
Just came by here by chance  
Only wanted to dance  
No news, no fun, no love, no one  
Taken back by surprise, what's in front of my eyes  
This girl in love's disguise

She said stop, stop, stop, get out your heart  
What I've got's hot, stop, the night is ours  
(Searching, searching) for so long  
(Searching) for someone  
(Searching, searching)

Words and music by M. Malavasi/P. Slade  
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## YOUR ATTENTION PLEASE!

IN THESE dark days of economic hardship and world recession, it is the duty of each and every responsible citizen to tighten their belts, pull up their socks, put their shoulders to the wheel and noses to the grindstone and generally sell themselves into slavery. However, we here at Smash Hits reckon the best way to beat the gloom is to dish out the goodies! To that end the next issue of this very magazine will be offering (thrills, excitement) ...

**FREE FLEXI-DISC FEATURING JOHN FOX!**

(He'll be performing an entirely new song called "My Face")

**A KORG SYNTHESIZER TO BE WON!**

**PHOTO-FEATURE WITH GARY NUMAN!**

*Madness and the Mo-Dettes in colour!*

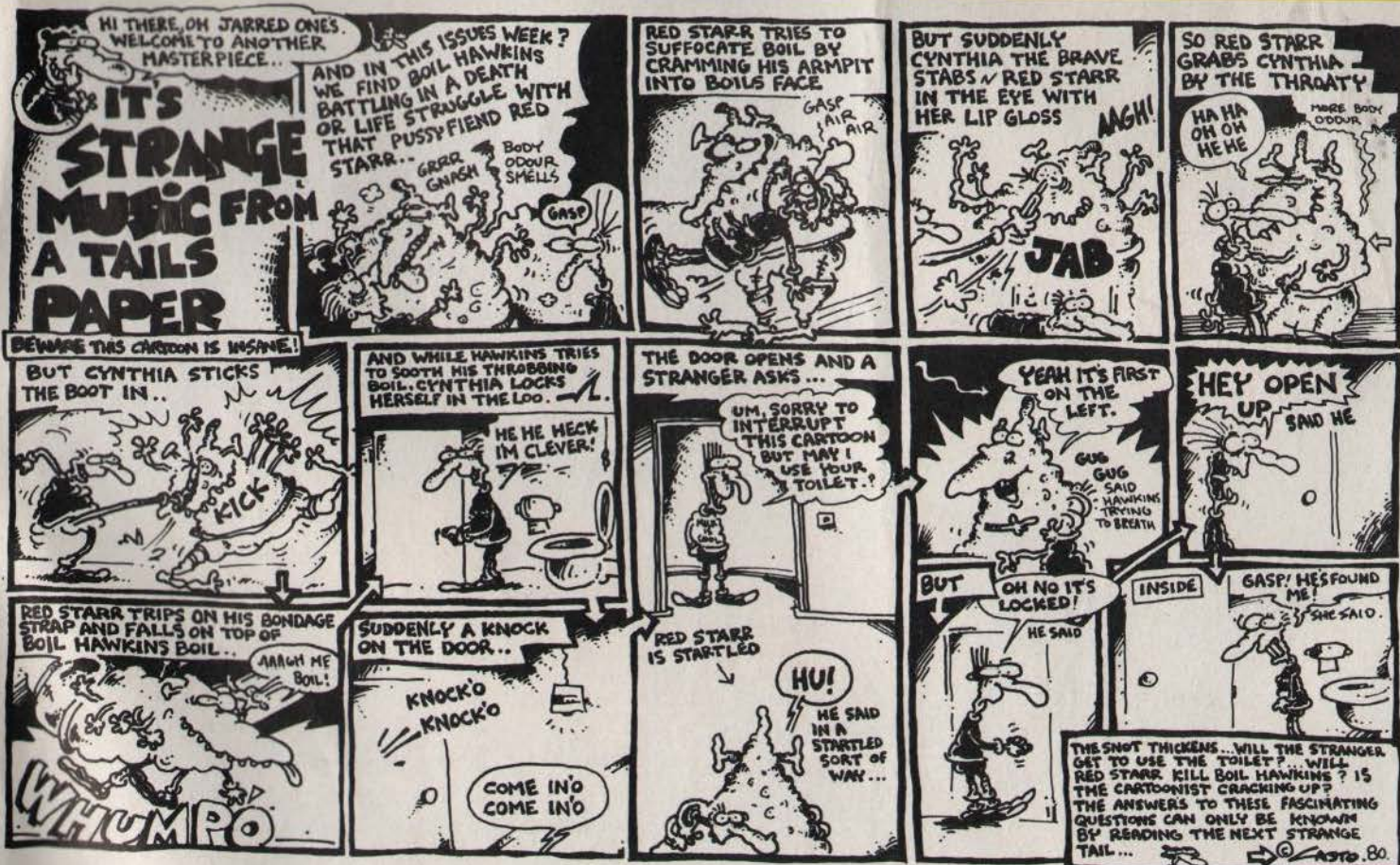
**NOT TO MENTION SEVERAL REGULAR NEW FEATURES!**

(Penpals, an Opinion Column, an Information Service)

**PLUS NEWS OF YET MORE FREE GOODIES!**

The bad news is that unfortunately our price will be going up to 35p. The way things are, it was either that or a poorer quality magazine and we reckoned you'd prefer the real thing, right? But look sharp — with these extra goodies on display, hundreds more people will be swarming after Smash Hits in the shops. So do yourself a favour and place a regular order with your local newsagent. The date to remember?

**OCTOBER 2**





PIC: FRASER GRAY



**Screamers**  
THE PIRANHAS