

Smash

HITS

35p
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NOVEMBER 13-26 1980



**HIT LYRICS INCLUDING
THE SAME OLD SCENE
BANANA REPUBLIC
EARTH DIES SCREAMING**

BLONDIE

JACKSONS

SHEENA EASTON

ROD STEWART & ULTRAVOX IN COLOUR

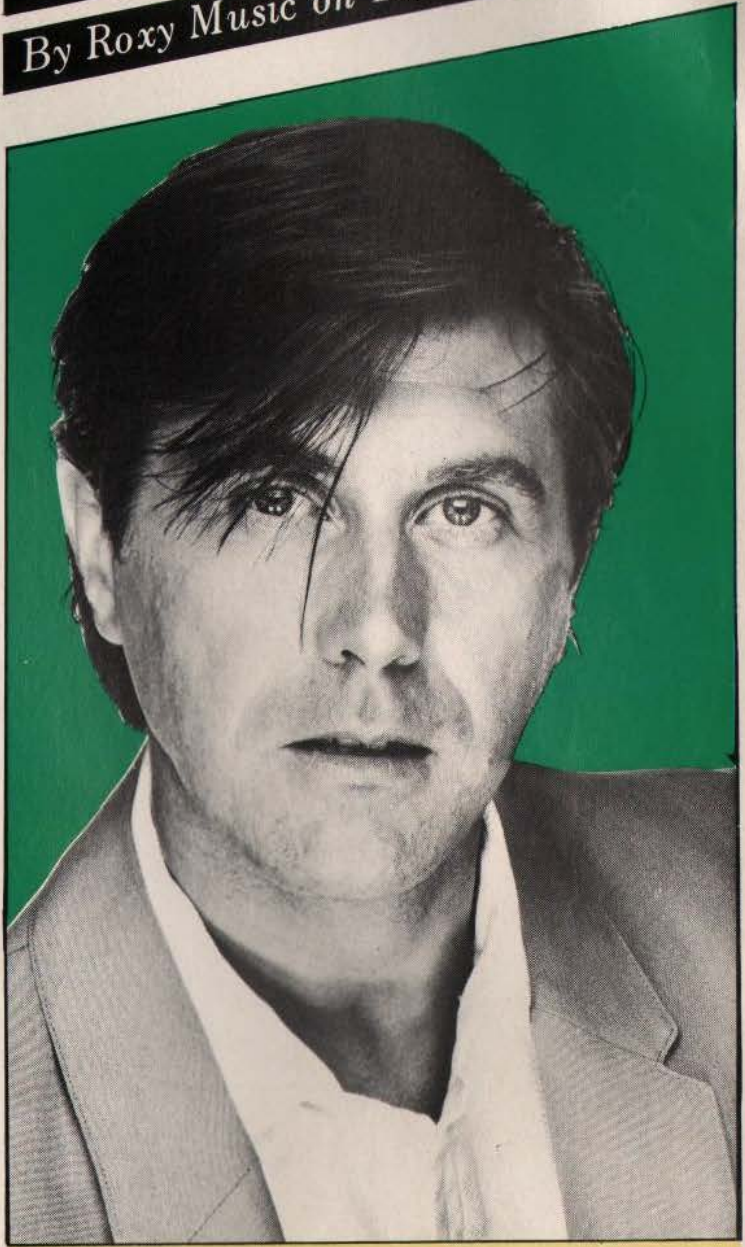
**MO-DETTES
SPRINGSTEEN
LPs TO BE WON**

SMASH HITS



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The Same Old Scene
 By Roxy Music on E. G. Records



Nothing lasts forever
 Of that I'm sure
 Now you've made an offer
 I'll take some more
 Young loving may be
 Oh so mean
 Will I still survive
 The same old scene?

Young loving may be
 Oh so mean
 Trying to revive
 The same old scene

Young loving may be
 So extreme
 Maybe we should try
 The same old scene

In our lighter moments
 Precious few
 It's all that heavy weather
 We're going through
 When I turn the corner
 I can't believe
 It's still that same old movie
 That's haunting me

Nothing lasts forever
 Of that I'm sure
 Now you've made an offer
 I'll take some more

Repeat last verse to fade

*Words and music by Bryan Ferry.
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 Music Ltd.*

Special thanks this issue to Michelle Mortimer (design) and Mark Ellen (editorial).

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HANGING ON THE TELEPHONE

WITH EVERY hugely successful rock band, there comes a time to step back and survey. A time to resist the mounting pressures or be forced to get cynical before cynical gets you. With Blondie — as you've no doubt gathered lately — that time is NOW.

It's been nine months since they last braved the boards around Britain, and it feels even longer since the days when Debbie Harry's face became the wallpaper of the media and when every radio deejay, disco and boutique owner seemed unaware that music existed outside of "Parallel Lines".

Three years still seems an incredibly short time to have achieved such massive worldwide success and engineered a change of image so natural that it almost slipped by unnoticed. The Blondie of today, in many ways, couldn't be less like the mannered, slightly inept rock unit who first knocked on the British back-door by supporting Television in '77.

It wasn't to be long before the intensely fashion-conscious "street" numbers like "X Offender" and "Rip Her To Shreds" were to give way to the cool classic pop of "Hanging On The Telephone" and "Picture This". Nor was it long before the group image (or, more particularly, the Debbie Harry look) was to move seamlessly

Mark Ellen accepts the charges Pics: Virginia Turbett

from rough-cut experience to the harmless wide-eyed innocence of "Sunday Girl".

The same quarter of the American press who first saw Debbie as "controversial" and "morally threatening" suddenly wrenched her with praise and started comparing her with virtually every blonde-haired screen idol in the whole history of "Entertainment".

And when you get to these precarious heights (and — let's face it — you can't hope to get much higher), it's *definitely* time to ease down and take stock of the situation.

Coupled with this, the band have been locked in a two-year legal wrangle over a change of label and management. Debbie readily admitted in autumn '79, when asked about the business side of the group, that: "The only good thing about all of this is going into the recording studio. The next best thing to that is the hour or so you're on stage in front of an audience and — take it from me — the rest of it sucks!"

And in the meantime, a lot of people have been wondering whether Blondie hadn't just about exhausted their formula for the irresistible commercial single, despite the recent disco cross-over giving it an added

lease of life. These people will be heartened to hear that the new album, "AutoAmerican", is another bottle of pop altogether ...

IT'S TEN at night, and it's Hallowe'en. Fireworks are exploding outside your reporter's humble London lodgings when the phone rings from New York. The voice of Chris Stein (Blondie's guitarist, main composer and Debbie's long-time boyfriend) crackles distantly, though it's still hard to believe he's in his rooftop Manhattan apartment over 3,000 miles away.

Were it not three in the afternoon over there he'd probably be hearing fireworks too. He has, however, got a Presidential Election to contend with, and that, plus Hallowe'en Night, is more than enough for any sane soul. Your vote, Chris? "The Election? Aaaaah — it's a big joke."

He assumes a more philosophical tone. "You know that whoever gets elected is supposed to die in office anyway?"

I didn't.
"It's a fact. Every person since 1840 who's been elected in a year with a zero in it has died in office. Lincoln, Roosevelt, McKinley,

Harding, Woodrow Wilson I think, and Kennedy. Maybe Reagan will be elected and get killed in the first 20 minutes. Who knows ...?"

We return to the subject of the album, and Kennedy too, a little later but first there's been the time-consuming business of making movies. Debbie's been involved in a couple of films — neither of which have been released on these shores — the first being *Union City*, a fairly low-budget affair in which she played her debut "dramatic role" as a housewife to a reasonably warm press reception.

The second has had a lot of exposure (or "hype" as Chris curtly suggests), but seems to have failed to capture the heart (or, indeed, the money) of the great American public.

It's called *The Roadie* and mainly stars that lovable tub of lard, Meatloaf, who hangs around Texas with nothing to do 'til he suddenly falls in love with a groupie and gets mistaken for a roadie on the Rolling Stones tour. He eventually ends up at New York's Madison Square Gardens where he saves the gig from almost certain destruction in the form of alien invaders and acting roles by Mick Jagger and Tatum O'Neil.

Blondie appear as "themselves", except that they're playing an old Johnny Cash number "Ring Of Fire" and wear cowboy hats all the time, the film being "basically a rock 'n' roll saga/comedy that's mainly Western-orientated".

Sadly, *The Roadie* has fallen foul of the standard Hollywood box-office safeguard, which means that, as it didn't do well enough in its first fortnight of release, it's been withdrawn from the cinemas.

"That's the way these people work," Chris sighs. "If a film doesn't do the projected amount of business — even if, like this one, it's critically well-received — they shelve it for other things like European and foreign release and for cable TV and stuff like that. Anyway, it's great and pretty funny and I'm amazed that it's not out over in England yet."

This reminds Chris of a book of his photos that's due to be published in this country around May.

"Same publishers as Monty Python," he adds with a certain amount of pride. "It's a book of my shots but it'll be like a regular photography book, not a fan book, with a good text that's being put together by Debbie and Victor Bockriss. It's a picture of all the things that have surrounded



Chris Stein



us in the last seven years. And before. I've been shooting pictures since before I met Debbie."

CHRIS NEXT reveals the band have done some video work recently: a new sequence for the current single "The Tide Is High" which he says should be on Top Of The Pops very soon. It extends the kind of techniques they've used so successfully before to enhance the dreamy quality of their melodies and bring an edge of fantasy to the lyrics.

"This one was shot in Soho, New York," he explains, "with a guy directing called Art Perry who's just won an award for short films. It's very weird, even more special effects."

I mention that the single is my only reference to the new album, but that I've heard it's a far broader cross-section than "Eat To The Beat".

"Well, yes, 'The Tide Is High' isn't really representative of the record. We've tried to make it very diverse, tried to put a lot of very different kinds of music on it and all the songs stand up by themselves, I think."

"Diverse" sounds as though it's something of an understatement. The single is the only reggae-based number (originally recorded in '68 by John Holt and the Paragons, and covered later by U-Roy) and they chose it as the first 45 "cos it was the most obvious one, the most 'up' song".

Chris also explains, in rather confusing terms, that he used horns on the track because "horns to me have always existed in the same musical psychological sphere as guitars". Oh.

The new album opens with an instrumental Chris wrote called "Europa" scored for a 30-piece orchestra. There's also a Big Band Swing song, "Here's Looking At You", a heavy disco funk song, "Rapture" — "a homage-to-Chic type thing" — but only two numbers that Chris would actually describe as "rock" songs.

A third "rock" song — but not on the album — is the flipside of the current single, "Susie And Jeffrey", an unlikely slice of romantic drama based around "a blood-test". Perhaps Chris will elucidate?

"There's a great story here. What happened was that we were in the studio one day — it was a weird day, must have been some strange planetary configuration or something — and Perry Como was recording his Israeli Christmas message

next door. Orson Welles was there too," he reflects, "making a commercial. And after a while, someone said: 'Come outside and see what's happened!'"

So we went outside and this kid had driven his Audi right into the wall of the studio, completely totalled the car and left a huge gaping hole in the wall, right? So Debbie went over to the kid's girlfriend and started finding out what was happening, and they said they were on their way to get blood-tests for their marriage licence (compulsory in the States) and they'd had a fight.

"But the punch-line of the whole thing was that the kid gave us copies of his single — which was called 'Slammed In The Door' — and it turned out that he was in some S&M (sado-masochist) band where they dressed up in all leather and stuff. And it was just such a classic story that Debbie decided to write it up."

"I think that the centrepiece song on the album is one of Debbie's too," Chris decides when I tell him there are rumours of "cocktail bar jazz" in the air.

"It's not exactly 'cocktail bar', as you put it, I think of it more as a 1980's Depression Era song, like 'Brother Can You Spare A Dime'.

"And, in a way, that sets off the tone for the whole record, although it's also quite different — it's just a combo, a trio; Debbie, sax, bass, piano. That's a jazz song, but I don't think it's 'cocktailly' at all. It's more a traditional jazz ballad blues.

"We do have a song from *Camelot* which, I think, will be our first 'Easy Listening' hit. It's called 'Follow Me' and it's sung by the nymph in *Camelot* to Merlin when she's coming to take him away. And Merlin doesn't really want to leave because Arthur is in trouble, right?, but she comes and takes him anyway and everything gets screwed up."

So it must have some kind of significance?

"Well, it just seemed really appropriate. I went to see the play — the production with Richard Burton — and the songs just seemed really appropriate on a lot of levels. The story of the play is that there was once this shining moment and then it's all destroyed.

"And when Kennedy came to The White House, he had his shining moment and that was destroyed too. So in a way, I thought it was symbolic of Blondie, which is not the kind of thing that's gonna last forever.

"It's also about people being taken away before their time is



Nigel Harris



Clem Burke

continues over page

from previous page

up, before they're supposed to go. And that's what happened to Hendrix, and that's what happened to Kennedy, and that's what's gonna happen to a lot of people . . ."

And you think it might happen to you as a group? That circumstances might force a premature end?

"It's different, y'know," he pauses. "As I said, it won't last for ever."

BUT FOR the present, matters are very definitely under control. The band still work well together, Chris says, his relationship with Debbie he calls "stable" — "we're still getting along" is the only insight — but the group's legal problems haven't as yet been resolved.

Chris has developed a hardened professional attitude towards this sort of thing now and reckons, what with the endless amount of negotiations and wheeling and dealing that constantly surrounds him, that "the whole of showbusiness exists on paper".

Much of Chris and Debbie's time of late has been expended in keeping the inevitable pressures at arm's length. He says they don't really get hustled if they walk around New York, that most people are polite to them and that he doesn't think it'll ever get to the stage where they'll have to travel around in limousines.

"I don't really like having some guy run around and open the door for me. Makes me nervous,"

he says, though with so little humour you can imagine the idea has been seriously entertained.

It's no surprise, then, that the album's so vastly different from what we've come to expect. And there's several reasons for the changes. I've always suspected that "Eat To The Beat" was so strictly geared towards a "live" band sound that it was intended as Blondie's swansong as a touring band, and Chris admits that "we really did try and make it a real band-sounding album".

So "AutoAmerican" was made without any future tours in mind?

"Well, that's one of the reasons it's much more varied. There wasn't any pressure to do an album that we could duplicate 'live'. Also we put a lot more effort into this one (it took two months to record as against three weeks for "Eat To The Beat") because we really felt it was important.

"We felt that Blondie was really falling into a 'Blondie' mould. Much as there are a lot of other groups trying to fall into the 'Blondie' mould, it's the sort of trap you can set for yourself, y'know?"

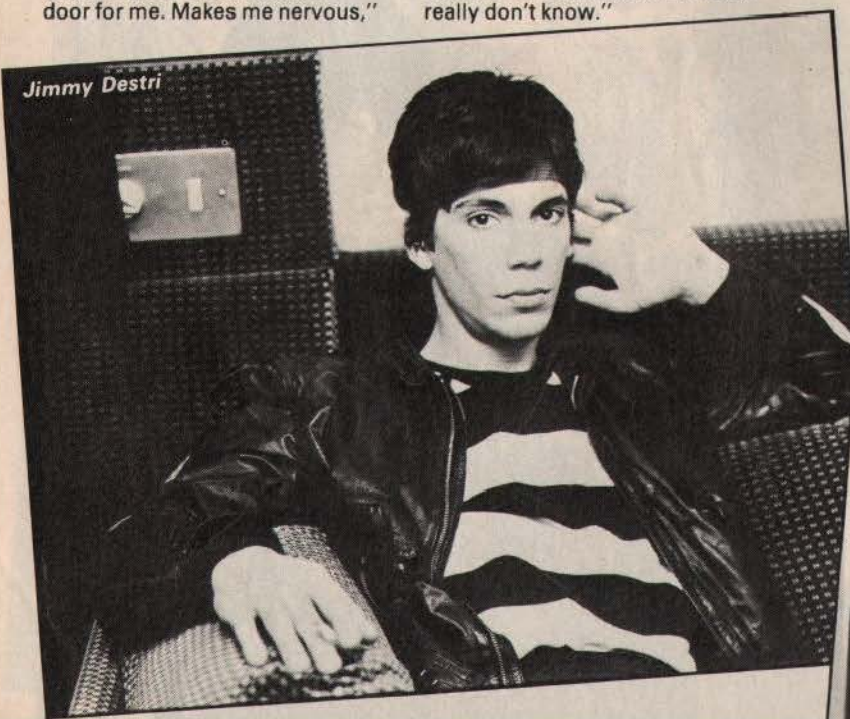
So it was a conscious decision to escape from that mould?

"Well, it wasn't at first, but now that I see all these other bands . . . these Blondie clones . . . y'know, the heavy guitars and the girl vocalist. Like Pat Benatar for one. It's crazy.

"We really had to break away from it, and we did," he concludes. "But how long Blondie will continue as Blondie, I really don't know."



Debbie Harry



Jimmy Destri



Frank Infante

THE TOURISTS

NEW ALBUM

LUMINOUS BASEMENT



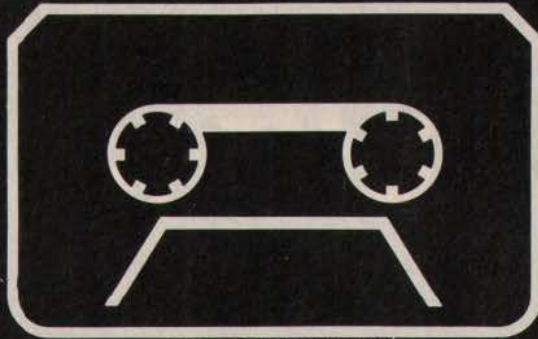
INCLUDES FREE SINGLE
IN LUMINOUS VINYL

RCA

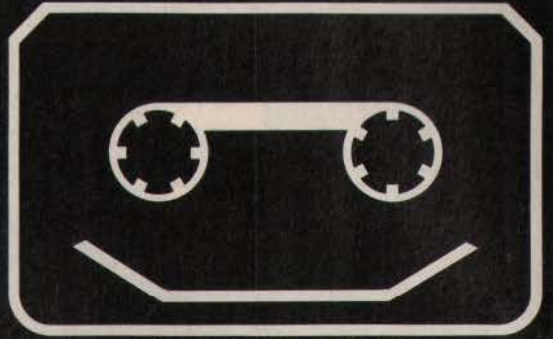
BOWWOWWOW

Your Cassette Pet

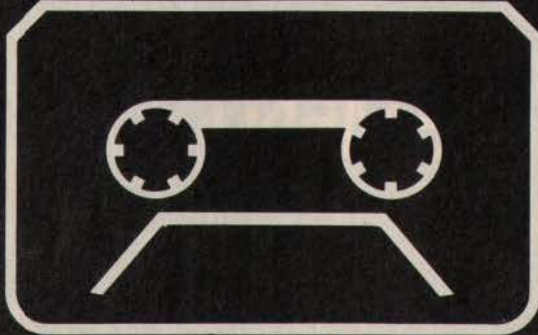
Your Cassette Pet - Flip Pack Pop



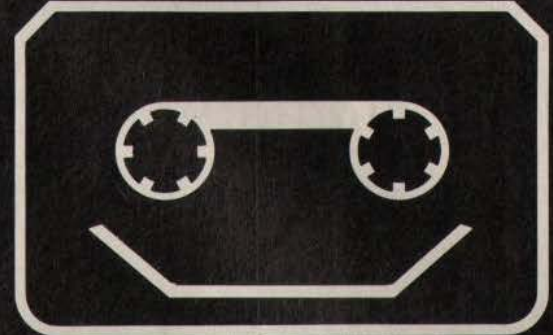
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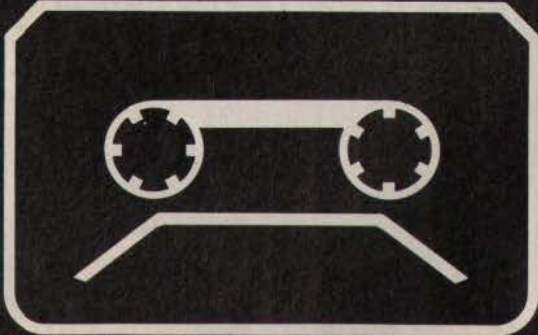
SEXY EIFFEL TOWERS



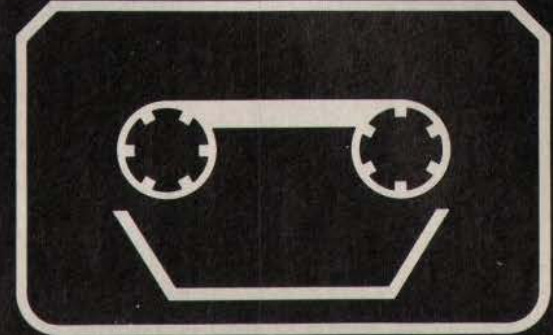
GOLD HE SAID



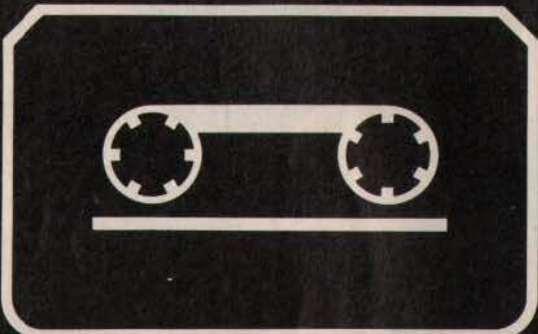
GIANT SIZED BABY THING



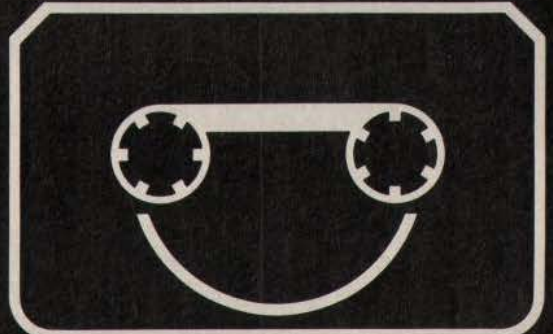
UOMO SEX AL APACHE



FOOLS RUSH IN



I WANT MY BABY ON MARS



RADIO G STRING

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Lyrics and Tunes*

wow 1

FACT IS...

ENOLA HALLO (it says here!) of Worthing finds obtaining records easy enough but wonders if those marked "Promo — For DJs Only; Not To Be Sold" are illegal. Also, she says (being something of a collector), what's the difference between a demo, a promo and an acetate?

An acetate is a metal disc, playable on a normal record player and is the first test pressing from a finished master tape. They're not for public consumption (just for record company bosses, producers and the like) and are usually of poor enough sound quality not to be collectable.

A demo is a demonstration tape, while a promo is the same as the finished record that winds up in the shops but is one of the first batch off the press and therefore is more likely to be imperfect (jumps, scratches and all that). Being the very first copies available, they're stamped with "Promo — For DJs Only, Etc." and distributed to DJs for early radio play and to press for reviews, and they often have plain white sleeves and blank labels.

The "Not To Be Sold" stamp doesn't mean they're illegal (only actual "bootlegs" are

illegal), it's just there to dissuade the penniless from flogging their free copy! The only time promos have any real value is when they're issued but then the official release is withdrawn.

DISGRUNTLED Simon Clifford of Chippenham has a bone to pick with **The Talking Heads**. Like why they're only playing a couple of dates on their "UK Tour" and none of them near Bristol. The Heads plead "not guilty" on this one as the current British stop-over is merely part of a swift European stint to promote the new LP and they've neither the time nor the mobility — (too many extra musicians) — to extend it. They're planning a longer return for the Spring, though.

"TWO POLICEMANIA Fans" seem desperate to get hold of a copy of the supposedly rare "No Wave" compilation to complete their coverage of the Boys In Blue. "No Wave" really isn't that much of a bonus, however, it being merely a sketchy A&M sampler (still available) hoping to expose some of their ropier acts on the strength of two earlier Police singles — "Can't Stand Losing You" and

"Roxanne" — which any self-respecting coppo-phile should already possess.

Far more interesting is the follow-up sampler, "Propaganda" (also on A&M) which does contain Police tracks not available elsewhere, namely live versions of "Landlord" and "Next To You".

TALES OF DOOM and despair are being brought to our notice by would-be buyers of independent records. For starters, there's one June Beverley of Perth who can't get hold of any Crass records for love nor money and is therefore somewhat peeved.

Well, Crass had a little "disagreement" with the HMV chain of stores, although this was some months ago and, needless to say, not nearly the "scandal" it might have appeared in the press. Police simply applied pressure on HMV to cease stocking product on Crass's own Crass Records, due to its allegedly "offensive" anarchist content, and HMV were reported to have destroyed a sizeable amount of Crass singles and albums.

If you have trouble locating Crass (or any) independent records, there's four possible

steps to take. You'll presumably have taken the first — which is to check out your local independent shop — so the second is to try the big chain stores, Smiths, HMV, Virgin, etc. The reason big stores often don't often stock independent product is because there's only a small profit margin (particularly with Crass, whose singles are around 59 pence and whose double "Stations Of The Crass" album boasted an amazingly generous £3.00 mark-up).

The third step, if the chain stores can't help you, is to contact your nearest independent distributors, the most important of which are Red Rhino (York) 0904 36499; Inferno (Birmingham) 021-236 9201; Revolver (Bristol) 0272 299105; Discount (Manchester) 061-941 3810; Spartan (London) 01-903 4753 or the National Distributors, Fresh (London) 01-258 0572.

And if all else fails, the fourth option is to try the mail order department at Rough Trade, 202 Kensington Park Road, LONDON W11, whose basic flat rate for independent releases is 85p per single (plus 15p postage and packing) and £3.50 per album (plus 50p P&P).



ACE OF SPADES

By Motorhead on Bronze Records

If you like to gamble
I tell you I'm your man
You win some, lose some
It's still the same to me

The pleasure is to play
It makes no difference what you say
I don't share your greed
The only card I need is
The ace of spades
The ace of spades

Playing for the high one
Dicing with the devil
Going with the flow
It's all a game to me

Seven or eleven
Snake eyes watching you
Double up or quit
Double stakes or split
The ace of spades
The ace of spades

You know I'm born to lose
And gambling's for fools
But that's the way I like it, baby
I don't wanna live forever
And don't forget the joker

Pushing up the ante
I know you got to see me
Read 'em and weep
The dead man's hand again

I see it in your eyes
Take one look and die
The only thing you see
You know it's gonna be
The ace of spades
The ace of spades

Words and music by
Kilmister/Clarke/Taylor.
Reproduced by permission
Motor Music Ltd. (Leosong)



KILL THE POOR

By The Dead Kennedys
on Cherry Red Records

Efficiency and progress is ours once more
Now that we have the Neutron bomb
It's nice and quick and clean and gets things done
Away with excess enemy
But no less value to property
No sense in war but perfect sense at home

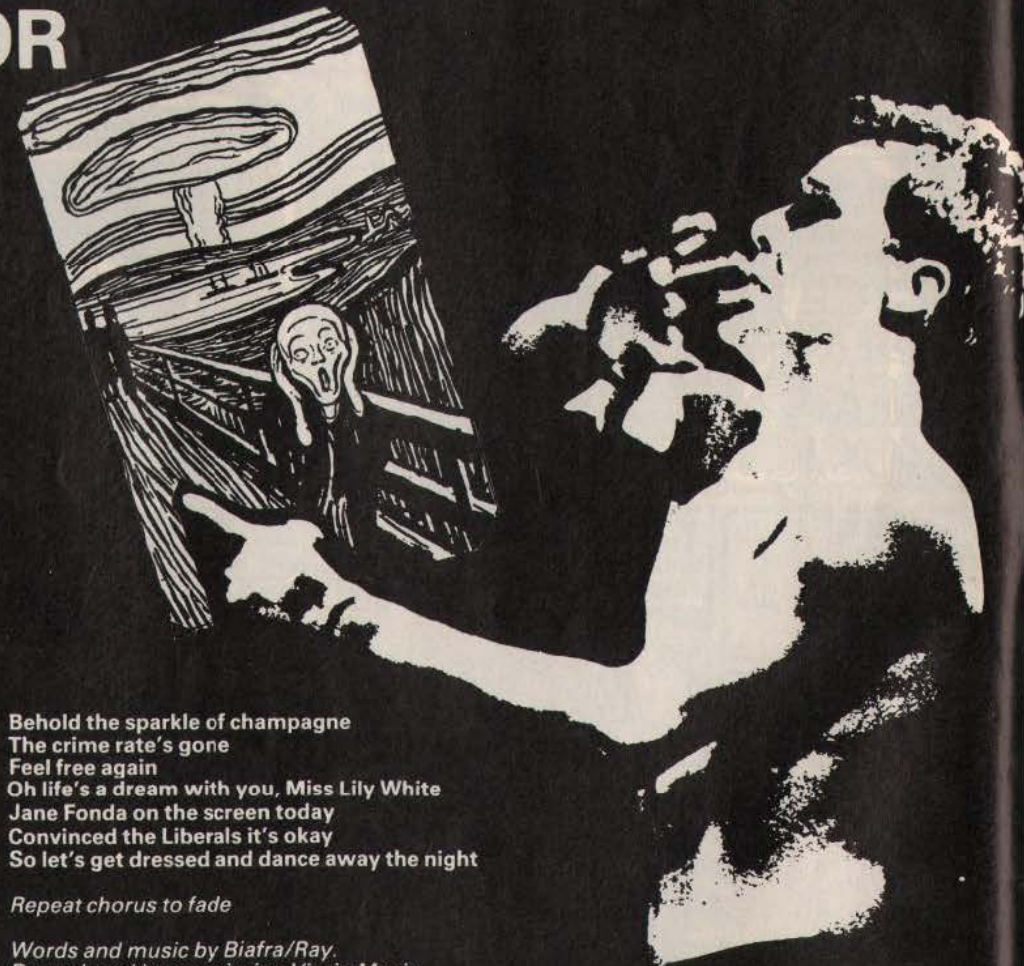
The sun beams down on a brand new day
No more welfare tax to pay
Unseen slums gone up in flashing light
Jobless millions whisked away
At last we have more room to play
All systems go to kill the poor tonight

Chorus

(Gonna) kill, kill, kill, kill
Kill the poor
Kill, kill, kill, kill
Kill the poor
Kill, kill, kill, kill
Kill the poor, tonight

Behold the sparkle of champagne
The crime rate's gone
Feel free again
Oh life's a dream with you, Miss Lily White
Jane Fonda on the screen today
Convinced the Liberals it's okay
So let's get dressed to dance away the night

Repeat chorus twice



Behold the sparkle of champagne
The crime rate's gone
Feel free again
Oh life's a dream with you, Miss Lily White
Jane Fonda on the screen today
Convinced the Liberals it's okay
So let's get dressed and dance away the night

Repeat chorus to fade

Words and music by Biafra/Ray.
Reproduced by permission Virgin Music.

UK'S SUBS

Party In Paris

By The UK Subs on GEM Records

There's a bottle in the corner
That's where I'm going to stay
Just me and my bottle of French wine
We're gonna drink the night away
Nobody comes, nobody knocks on the door
My friends are far away
And if the telephone don't start ringing
It's going to be a bad, bad day

Chorus
Ooh la la la, ooh la lay
There's a party in Paris palais
Ooh la la la, ooh la lay
There's a party in Paris palais

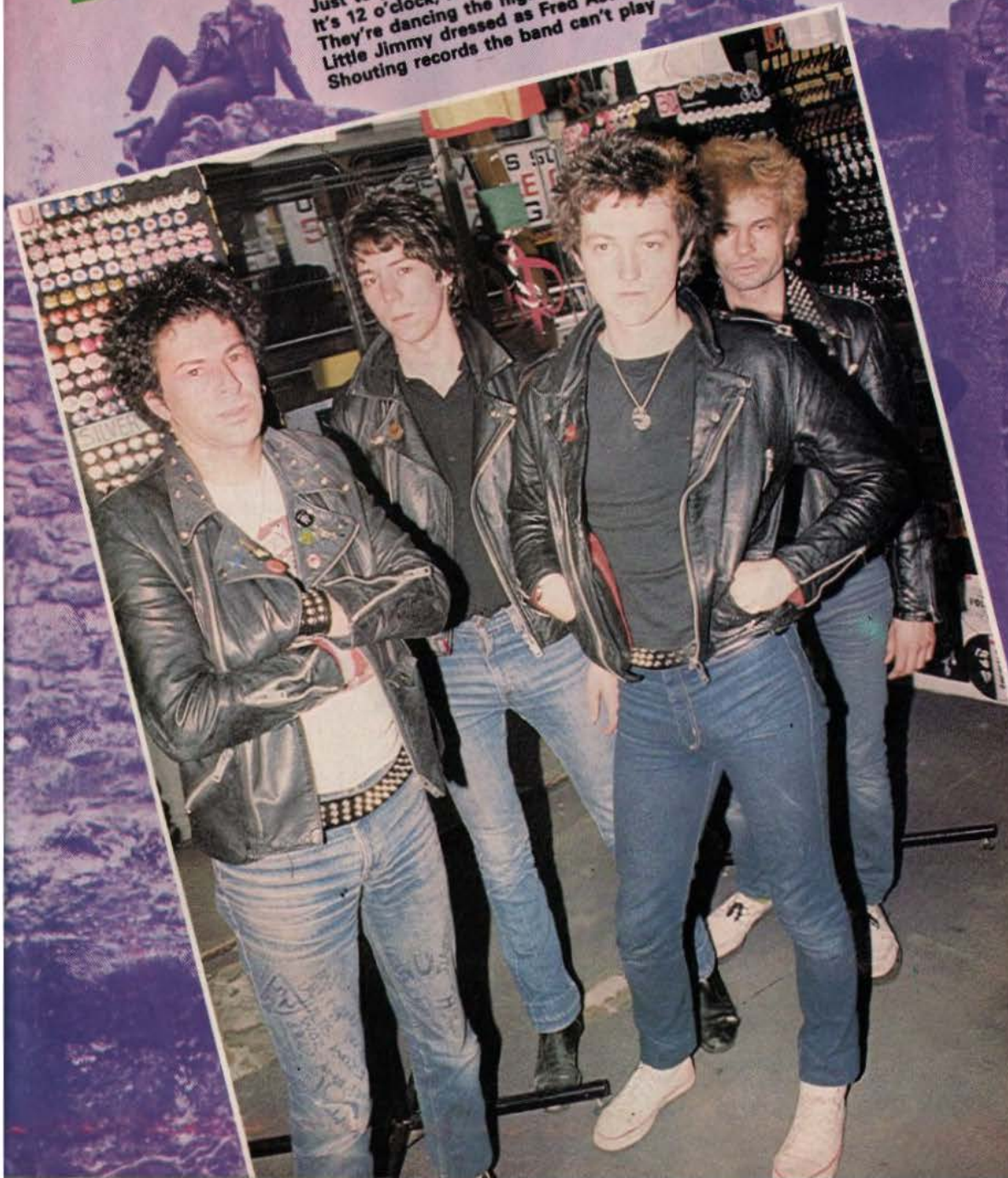
Well, I turn on the radio
But I don't like what they play
So I put a record on my stereo
Just to pass the time away
It's 12 o'clock, I can see them now
They're dancing the night away
Little Jimmy dressed as Fred Astaire
Shouting records the band can't play

Repeat chorus

Well, I can smell the French perfume
While I sit here in despair
I think I'll open another bottle
And I'll make believe I'm there
Meanwhile back in London
Seems a million miles away
I'm looking at my invitation
With no ticket for a train

Repeat chorus to fade

Words and music by Charlie
Harper
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Sparta Florida Music Group Ltd.





www

LYNN GOLDSMITH



Cindy and Ricky Wilson

DIVES BOMBED

THE B-52's — the most magnetic dance troop to hail from Athens, Georgia, fly into London soon to play the Hammersmith Palais (November 24 and 25). Those unacquainted with this circus of bongos, beat, beehives and bangle-earrings are strongly advised to be there or else do the Frug and the Shoo-ga-loo to their newest Island single "Strobelight" from the Top Twenty album "Wild Planet".

ROCK AROUND THE BLOCKS

THE LONG-AWAITED tour by Ian Dury and The Blockheads has finally been confirmed. Under the banner of "The Song And Dance Tour", it includes a couple of excellent support acts, Basement 5 and the three-piece bassless jazz/funk band Blur. It'll be particularly interesting to see what changes have occurred since Ian's musical director Chaz Jankel left and was replaced by Wilko Johnson.

The entire schedule comprises: Belfast Mayfield Theatre (November 21), Dublin Grand Cinema (23 and 24), Edinburgh Playhouse (26), Glasgow Tiffany's (27), Deeside Leisure Centre (29), Hanley Victoria Hall (30), Bristol Locarno (December 1), St. Austell New Cornish Riviera (2), Exeter University (3), Poole Wessex Hall (5), Brighton Centre (6), Southampton

Gaumont (7), Cardiff Sophia Gardens (8), Birmingham Top Rank (10), Coventry Tiffany's (11), Leeds University (14), Sheffield Top Rank (15), Bradford St. George's Hall (16), Newcastle City Hall (17), Manchester Apollo (18), Leicester De Montfort Hall (20), and London Michael Sobell Centre (21, 22 and 23).

Tickets go on sale from Saturday November 1 and are fixed at £3.50 for all gigs bar London (£4.00) and in Ireland where the prices vary. The London gigs mark the launch of the Michael Sobell Centre as a rock venue. It's a North London sports and leisure complex with a 3,000 capacity and you'll find it near the Rainbow in Seven Sisters Road.

Incidentally, Dury's new album "Laughter" is due around the end of November.

RECORD NEWS

BASEMENT 5, who combine dub reggae, acid rock and strains of PiL, have crept out of hiding to release a debut album on Island recorded with new drummer Richard Dudanski, formerly with PiL, The 101'ers and The Raincoats.

At the generous price of £2.50, it consists of dub versions of the songs they'll be releasing on their "official" debut early in the new year. This "first debut" is produced by Martin Hannett whose track record includes the two Joy Division albums, John Cooper Clarke and Pauline Murray.

DINDISC RECORDS are burning candle 1 on the birthday cake and, to celebrate, are releasing a compilation album. The complete track list features Martha and The Muffins — "Echo Beach" and "Suburban Dream"; Monochrome Set — "405 Lines" and "Apocalypse"; Dredinger — "Sunday Drivers"; The Revillos — "Hungry For Love" and "On The Beach" and Orchestral Manoeuvres In The Dark — "Waiting For The Man", "Messages" and "Electricity".

If you're not already seduced by the competitive £3.99 retail price, there's also a free "Gig



DAVID MCGOUGH/LFI

PRETENTIOUS? MOI?

BRUSH UP your Francais. PiL's latest long-playing offering, a live set called "Paris Au Printemps" (that's Paris In Springtime to you and me), has its entire sleeve printed in French. This means they are no longer the PiL you know and love, but Image Publique S.A., and tracks like "Poptones", "Chant" and "Careering" are now called "Timbres De Pop", "Psalmodie" and "Precipitament".

That's not all! The cover features, in rather fetching oil on canvas, a poodle and a couple of mangy-looking horses with dental problems. These, according to artist (sorry, *artiste*) John Lydon, depict — in no definite order — himself, Keith Levine and minder Jeanette Lee.

Meanwhile, further PiL studio work is currently in hand with Martin Atkins on drums. Though Atkins is no longer an official

group member, he's working with PiL when needed and devoting the rest of his time to his own group Brian Brain.

Game" included — Dindisc's answer to "Snakes And Ladders".

SIMPLE MINDS are importing a 12-inch version of their current single "I Travel" which is a 6½ minute version specially recorded for France.

BOB MARLEY'S follow-up to "Three Little Birds" — "Redemption Song" — is the acoustic version taken from his recent "Uprising" album, but the B-side, the band version of the same song, is available only on this single.



JILL FURMANOVSKY

Talking Heads (left to right): Jerry Harrison (guitar), David Byrne (guitar), Chris Frantz (drums) and Tina Weymouth (bass).

HEADS ROLL

CRITICALLY ACCLAIMED New York group Talking Heads are to play two London dates at the beginning of December. They'll be at Hammersmith Palais (December 1) and Hammersmith Odeon (December 2). Quite how they'll produce the kind of sounds on their new "Remain In



Marsh and Ware

Oakey and Ware

LEAGUE DIVISION TWO

THE HUMAN League have split — and directly after the announcement of a couple of UK dates. Fear not, however, as they're now two separate bands, both of which appear to have many more plans in the pipeline than they did when combined.

Vocalist and hairstylist Phil Oakey has retained The Human League name, along with "visual director" Adrian Wright. The pair are reportedly loose in the band's

Mammoth Picture Studio in Sheffield where they're writing material and recording a new single.

They will be playing the League's two scheduled dates — Doncaster and Liverpool Rotters (November 12 and 13, respectively) — but advise there'll be "new staging and lighting techniques". They're also rehearsing new recruits for these dates and the following European tour, allegedly a backing vocalist and another keyboard player.

Just to make matters even more complicated, they claim that although Oakey and the new member will "both be playing keyboards live, neither is likely to be playing synthesisers live". No, we don't understand it either.

The other half of the original Human League, Ian Marsh and Martin Ware, have since formed their own production company. Its nucleus is The British Electric Foundation, which is their own two-piece band and from which they'll enlarge to produce other singers and attempt various upcoming projects.

The first is the recording of three singles by their "latest discovery", vocalist Glenn Gregory. The second is the finalising of an instrumental album that "develops from where the 'Dignity Of Labour' single left off". They assert that the BEF "will still be producing electronic music but, unlike the League, will be using more conventional instruments".

FALL-OUT SHELTON

FOLLOWING THE end of their recent British tour, Secret Affair and drummer Seb Shelton have parted company. Sorry to disappoint all you fans of high drama and violence, but the split was entirely amicable and due only to Shelton wanting to move on to pastures new. The rest of the band are reported to be "resting" after their tour, though Messrs Page and Cairns are reckoned to be writing together.

BABYLON MAKES TRACKS



Brinsley Forde

THIS WEEK sees the release of the soundtrack to "Babylon", a new British-made film that will open in the regions in early December.

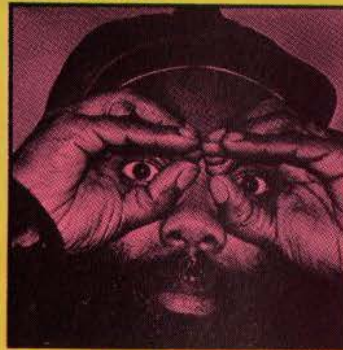
The film, which has already garnered much critical acclaim, was originally conceived as part

of the BBC's "Play For Today" series. When it wasn't screened, script-writer Martin Stellman and director Franco Rosso decided to turn it into a feature film and the result — shot mostly on location in South London — takes "a stark and uncompromising look at the lives of black youth", based around the story of a battle of two rival sound systems.

An impressive array of reggae musicians feature on the album. Not least of these is Matumbi's Dennis Bovell — best known as the pioneer dub/rock producer of The Pop Group's "Y" album and The Slits' "Cut" — who's written most of the original music.

He's assisted by such other notables as Aswad's lead singer, Brinsley Forde — who also plays the central role of "Blue" — Aswad themselves, Cassandra, Michael Prophet, Yabby U and I Roy. The LP is released by Chrysalis.

"Babylon" opens on November 6th in London, Birmingham, Nottingham and Wolverhampton.



Dennis Bovell

MINI-TUNES

"MINIATURES" is what happened when Pipe Records sent invitations to a motley crew of well-known recording artists asking them to produce one minute's worth of sound. The result — pressed into 51 separate tracks — is not only fascinating but could well be the world's prime pioneer in the fight against "Easy Listening".

Gaze lovingly at the free poster while trying to adjust to poet Roger McGough reading four minutes of "The Wreck Of The Hesperus" in just 60 seconds, Pretenders' drummer Martin Chambers lecturing about British birds (?), or XTC's Andy Partridge's brilliant "History Of Rock'n'Roll" which condenses four decades of music into just twenty irreverent seconds. Don't miss it!

(In case of difficulty, write to Pipe Records at: Flat 10, 13 Linden Gardens, LONDON W2, enclosing a SAE.)

GENERAL HOSPITAL

A PARTICULARLY unhealthy week in rock 'n' roll has seen the death of Steve Peregrine Took who was Marc Bolan's sideman in the first acoustic stages of T. Rex. There's still no official cause known.

Paul Kantner, leader of the Jefferson Starship, has also been rushed to hospital in L.A. to undergo an operation for a brain

ALL TIME TOP TEN

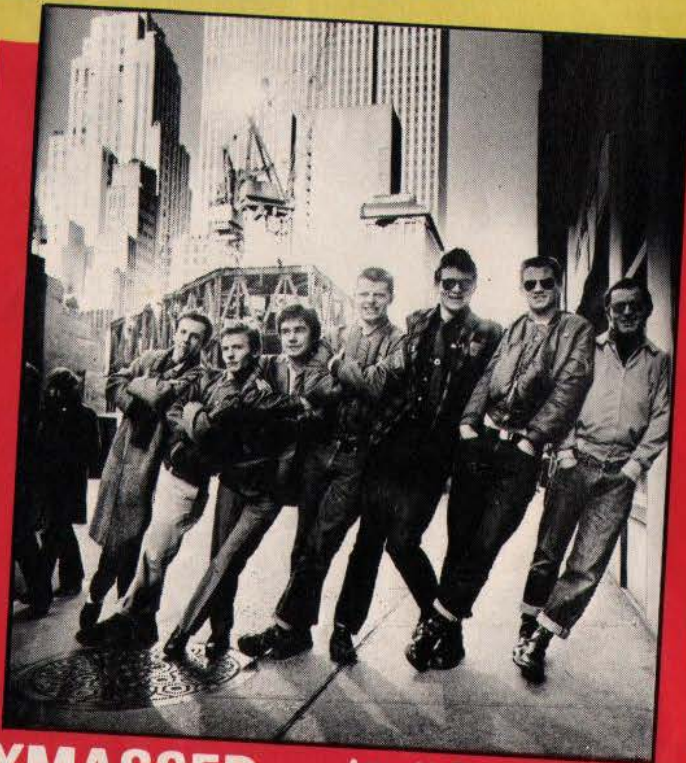


Pete Wylie
(Wah! Heat . . .)

Everyone involved is a hero:

6. FRANK SINATRA: "Anarchy In The UK." 'Cos for obvious reasons.
3. DAVID BOWIE: Heroes (RCA). 'Cos in these days of grand illusions . . .
9. THE CLASH: Complete Control (CBS). Or any Clash song as opposed to a good song interpreted by The Clash.
4. JOY DIVISION: Transmission (Factory). 'Cos it gets us ready to play.
2. ROXY MUSIC: Both Ends Burning (Island). 'Cos it puts me in the mood for the Night.
7. THE DOORS: The Crystal Ship (Elektra). 'Cos it shows "psychedelic revivalists" how it's done.
5. VELVET UNDERGROUND: Femme Fatale (MGM).
1. JIMI HENDRIX: All Along The Watchtower (Track). 'Cos of the atmosphere and the edge, wack!
10. IGGY & THE STOOGES: Search And Destroy (Elektra). 'Cos he's my favourite word writer and because it's alone and it's got the shakes.
8. CHIC and SHEILA B. DEVOTION: Spacer. 'Cos the bass and guitar were the best thing I saw live last year.

Dedicated to the spirit and attitude of Dexy's, The Fall, PIL, U2 and all who follow The Wah!



XMASSSED MADNESS

THE MAESTROS of mayhem, Madness, are set to round off 1980 with a dozen dates spread around the country. All but two — those in Brighton and Glasgow — will include a special matinee performance for the under 16's as well.

Under the banner of "The Twelve Days Of Madness", the dates confirmed are: Newcastle City Hall (December 8), Edinburgh Odeon (9), Glasgow Apollo (10), Manchester Apollo (12), Brighton Centre (14), Derby

Assembly Rooms (15), Birmingham Odeon (16), Hanley Victoria Hall (17), Southampton Gaumont (20), Leicester De Montfort Hall (21), London Hammersmith Odeon (22 and 23).

All the matinee shows will start at 5.30 pm (except for Hanley, which starts at 6.00pm). The ticket-price is set at only £1.00 and the group add there'll also be some "special surprises".

The evening shows will all feature at least one support act (yet to be named) plus yet more "special surprises". Tickets for the Hanley show will be £3.50, Leicester — £3.00 and £3.50, and for all the other shows they'll be £2.50, £3.00 and £3.50.

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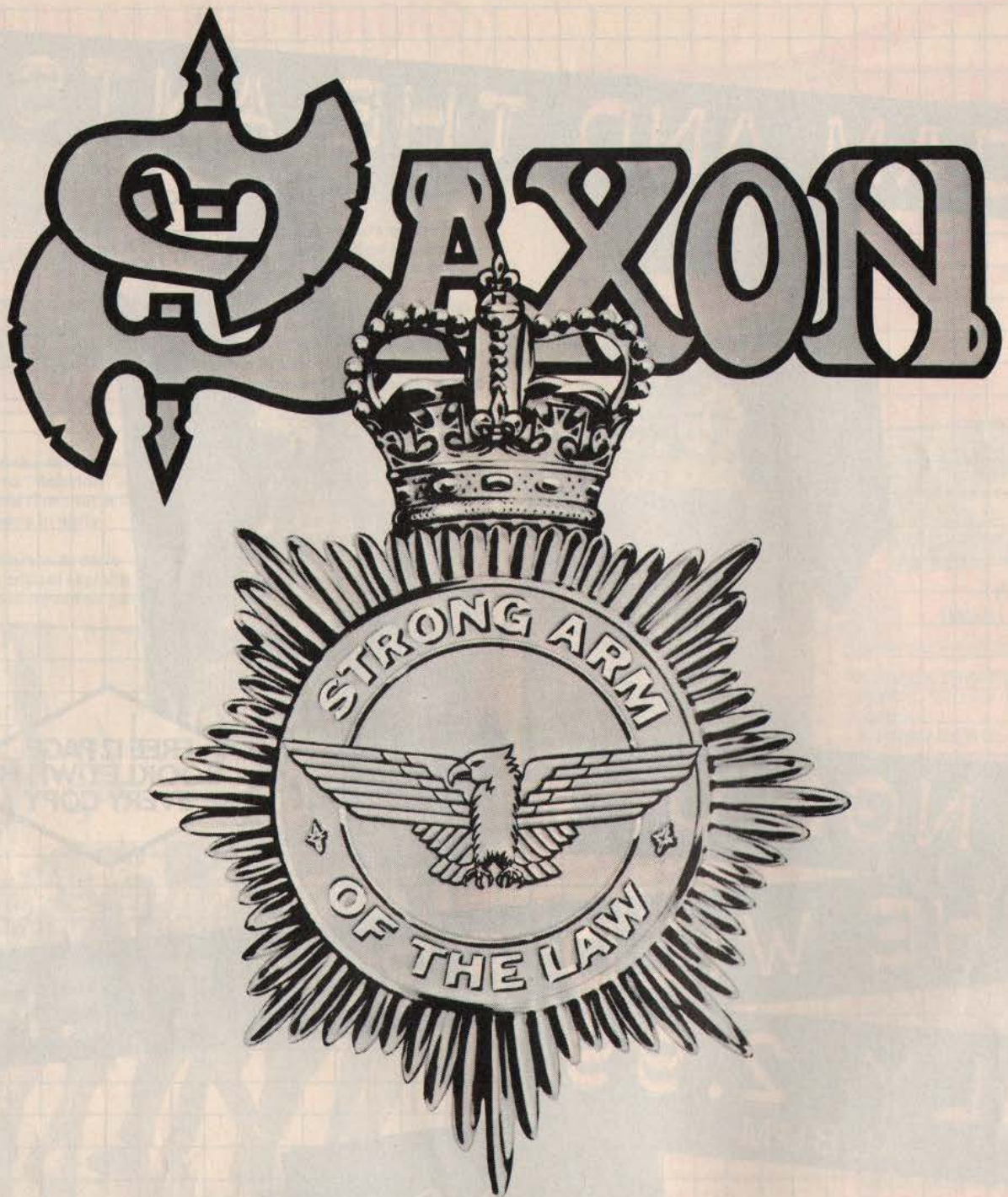
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- 21st Taunton, Odeon
- 22nd Swindon, Leisure Centre
- 23rd Chelmsford, Odeon
- 24th Hemel Hempstead, Pavillion
- 25th Wolverhampton, Civic
- 26th Cardiff, Sofia Gardens
- 27th Sheffield, City Hall
- 28th Sheffield, City Hall
- 29th Bradford, St. Georges Hall
- 30th Blackburn, King Georges Hall

December

- 1st Manchester, Apollo
- 2nd Liverpool, Empire
- 3rd Bristol, Colston Hall
- 4th Leicester, De Montfort Hall
- 5th Coventry, New Theatre
- 6th Oxford, New Theatre
- 7th Ipswich, Gaumont Theatre
- 8th Southampton, Gaumont
- 9th Derby, Assembly Halls
- 10th Hanley, Victoria Hall
- 11th Middlesborough, Town Hall

- 12th Carlisle, Market Hall
- 13th Edinburgh, Odeon
- 14th Glasgow, Apollo
- 15th Dundee, Caird Hall
- 16th Newcastle, City Hall
- 17th Birmingham, Odeon
- 18th Malvern, Winter Gardens
- 19th London, Hamme'smith Odeon
- 20th London, Hamme'smith Odeon

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Ian Dury & The Blockheads: Sueperman's Big Sister

On Stiff Records

Till I met her
I thought I knew the answers
I thought a bit of treatment
Was all a body needs
I'll take you where the haps are
All the handsome chaps are
Squeeze you till I make
Your feelings bleed

She put me right in under fifteen minutes
She could have had my things off
So sadly was I raised
I had a lot to learn, dear
If I'd gone on the turn, dear
It wouldn't be surprising nowadays

You know she's Sueperman's big sister
Her X-ray eyes see through my silly ways
Sueperman's big sister
Superior skin and blister
It doesn't seem surprising nowadays

Sueperman's big sister
Sueperman's big sister

Honk, honk it's the bonk
Sueperman's big sister
Honk, honk, it's the bonk
Sueperman's big sister
Honk honk
I said she's Sueperman's big sister
It doesn't seem surprising nowadays

And now I've had the sense to keep her
friendship
And though I nearly miffed it
In many little ways
The story's got no sequel
'Cos me and her are equal
Is that so surprising nowadays?

Because she's Sueperman's big sister
Her X-ray eyes see through my silly ways
I said she's Sueperman's big sister
His grown up skin and blister
Is that so surprising nowadays?

Words and music by Dury/Johnson.
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JACKSONS

THE JACKSON FILE

Robin Katz takes a sentimental journey

1 976 WAS a great year for Queen Elizabeth as she kept readjusting her crown for a year of jubilee celebrations. It started as a lousy year for the Jacksons, formerly the Jackson Five. They had been out of this country for too many years. Had they many loyal fans left whose love could be rekindled into record sales?

They were also in an artistic slump with an uncertain future. And that seems a good place to start. (Otherwise the story reads too much like a fairy tale.)

At that point, the Jacksons had left behind Motown Records, the company who had made them household heroes. They had lost bass playing hearthrob Jermaine, who stayed with Motown because he married the president's daughter. Their last few albums for Motown didn't have the magic of their early hits. And they could no longer rely on lead singer Michael's pint size age to guarantee an audience.

Their first album for CBS produced by Gamble and Huff was different, but not as dynamic as some wished it were. 1976 was

mid point. Had they done their best work? Would they now be filed away in the soul history section as Mowtown's last fizzle of black champagne?

Such doubts filled my head as I sat in the luxurious Inn on the Park Hotel, about to reunite with the former black bubblegum Ovalteenies. I've written a lot of pieces about a lot of people. But the Jacksons were something much more for me.

I had started their British fan club, written a zillion columns in teeny magazines on their behalf, been the only writer to tour with them in '72 and then followed up with a weekly column in Record Mirror devoted to them.

My contemporaries at the time laughed at me. How could I write analytical pieces about Bruce Springsteen and then seriously hammer out "Michael's Secret Christmas Wish" for Mirabelle? Easily, I told them. I loved it. I'd rather have my file filled with all those Popsop confessionals than ever holding a torch for the Grateful Dead. Right on, teenage idols!! After all, we all believe in Santa Claus at some time in our lives.

THE JACKSON family believed in

Santa Claus too. Twenty two year old Michael can still vividly remember his grimy beginnings. It was in a Birmingham-like industrial town called Gary, Indiana. Their father (who they called Joseph, not Dad) was a mere sixteen when he married their mother Katherine. They had six boys and three girls.

Joseph made his living running a crane on a construction site and escaped away from all those nappies in his spare time by playing guitar in a band called The Falcons. That was till he started noticing that someone was tampering with his prize guitar. Initially the culprit, usually Tito or Jermaine, would get a hiding.

But then Joseph did some soul searching and made a brave decision. He gave up his job, his music and his time, experience and talent to nurturing his eager sons. If he was going to take it seriously, he made it clear to them that they would too.

Rule one was that every son would learn to play an instrument. The Jacksons line-up today is based on that same set up. When the boys came home from school, the instruments were already set up for them. They were rehearsed every day and all through the weekends, saving time to eat, sleep and barely do homework.

After a year, Joseph felt his boys were sufficiently groomed and he entered them in a series of local talent shows. They won, often performing Motown staples of the 60s like The Temptation's "My Girl."

Michael had the natural flair to be a lead singer early on when his imitation of James Brown was mastered — age four. Cousins Johnnie Jackson and Ronnie Rancifer were recruited on drums and organ respectively — not because of talent but because they had their own equipment.

They travelled on weekends as far as their cramped estate wagon would carry them. They cut a few singles with local record labels and built up a strong local following, opening for megastars of the day like The Temptations and Gladys Knight and the Pips. Eventually word got back to Motown. Motown got back to the

Jacksons. Diana Ross is given credit for "introducing" the group.

In 1969, they burst into the charts with their first Motown single "I Want You Back". Michael was ten and the older brothers were all under twenty. In an era when bubblegum music had nearly destroyed pop radio, the Jacksons revitalized pop and soul music. Michael's age and the group's colourful popcorn costumes made every male soul singer over 18 seem suddenly ready for a wheelchair.

For the next three years the J5 were invincible. They went from blatant nursery school rhymes ("ABC") to adult romance ("Never Can Say Goodbye" and "I'll Be There"), then branched out into solo albums.

Michael was the most successful with a string of songs. "Ben", the theme song from the film about the love between a boy and his pet rat, remains his favourite song from the early days. Jermaine and Jackie also ventured successfully into solo albums.

BUT BRITAIN, sadly, seemed to be the land that time forgot. In '72, the charts were flooded with a Motown revival. Old Isley Brothers songs ran up the chart side by side next to new songs. The J5 were just another group.

When I arrived in England, the J5 were starting to receive disproportionate stacks of mail. The Motown office was too understaffed to handle it. Motown Ad Astra, the Motown fan club, had the same problem. Yours truly volunteered to plough through the mail, if for no other reason, than to find a kid who could run a fan club solely for the J5.

But before British Motown could get it together, or get the J5 here, Polydor Records snatched the thunder. They put all their promotional guns out and saturated the teen idol market with their Mormon miracles, The Osmonds.

Polydor had plenty more photos, film footage and paraphernalia, and the girls' magazines of the time were a bit shy of repeatedly featuring a black group on their centre pages. So, the musically inferior



JACKSONS

RECORD MIRROR, NOVEMBER 11, 1972

JACKSON 5 SOUVENIR SPECIAL



On tour with the Jackson 5

Robin Katz goes behind the scenes to report on America's top soul group

MY ADVENTURES with the Jackson 5 began when most of you were probably still in bed. . . . at three in the morning! To get a first hand account of "what it's like being with the J5 and their Motown's offer (or was it?) to rise a bus full of J5 fans to a Pan Am jet was same Atlantic, London was get!

Joe Tex, page 10, 8

May 28, 1977

Things that go 'Bump' in the Disco

Spartacus spouts out

JACKSONS Jubilee triumph

JUBILEE GALA — Glasgow

Osmonds and David Cassidy won the idol-starved kids' attention. The Jacksons nearly won it back when they set foot on British shores. The Osmonds, ironically, arrived the same day. Both groups were holed up in London's Churchill Hotel. The press had a field day. On one side of the building, class-cutting fans spent their day screaming out "D-o-n-n-y". Around the corner, confused Jacksons fans couldn't figure out how to spell Michael. Was it "a-e" or "e-a"? The taxi driver wondered if they were a football team. Inside the plush suite, the Jacksons made the best of claustrophobia. Randy celebrated his tenth birthday. Their genteel tutor Rose Fine, attempted to conduct the mandatory school lessons with the school age singers. Cameramen were obliged with pillowfights. The Motown staff piled up reams of paper clippings wading through all the "zany" newspaper stories. Joseph Jackson sat quietly in a corner observing the chaos and

missing nothing. His sons are similar. They are basically reserved in temperament and unaffected by their success or the never-ending chaos around them. Overall, the eldest brothers Jackie, Tito and Marlon are the least flamboyant personalities. Offstage then, as now, they spend their spare time tinkering with cars and playing basketball. Like their parents, they married terribly young. It is normal to see Tito and his wife Dee Dee driving around Hollywood with her hair in rollers. Jackie's marriage didn't work out but Tito, Marlon and Jermaine all have long standing marriages and a handful of tiny Jacksons. IN '72, the sparkling personalities of the team were Jermaine and the young Michael. They played off each other as only a loving pair of brothers can. They made the tedium of touring fun and



The J5 Page Let's hear you get poetic, J5 fans!

BY RANDY BERLAND
The Jackson 5 are the most popular soul group in America. . . .

J5 Mailbag
Dear Mr. Jackson: . . .

made sure this writer had plenty of silly anecdotes to report back. Mischief was second on their minds after music. Sneak up on them to snap a candid picture and they'd effortlessly beat you to the punch by whipping out their own cameras and snapping your first. Slip to the loo during a restaurant stop and you'd return to find your meal gone, replaced with something you didn't like or covered in ketchup. Then they'd smile and ask you if you ever thought of going on a diet. Michael would hide the Sunday Times photographer's expensive lens up his sleeve and keep a straight face while watching the photographer slowly panic. Or he'd follow a reporter down a hallway only to enquire as to where he bought his coat and did they make one in his (rather small) size? Even ten year old Randy radiated the family confidence. In

Continued over page



JACKSONS



a five star hotel coffee shop, he walked alone to an empty table and casually summoned the waitress by crooning "Girl, tell me please. Do you sell french fries here? Can I have some?"

In those days, to know them was to love them. Their tour was a masterpiece. But they never came back in '73 or '74 to follow it up. Record sales eventually slipped and Osmondmania spread like bubonic plague.

In America, they retained their black audience and then moved into the show biz scene so desired by American entertainers. They did Las Vegas, bringing in their sisters Maureen, LaToya and Jannett (now a TV star there). They did a weekly variety show. In fact, they got so good at being slick that they lost touch with the streets, stagewise. But recordwise, the U.K. also passed over some funky stuff from the J5, like "Dancin' Machine".

SO, THEY arrived back here in '76. Randy had moved in where Jermaine had moved out. Their father explained that they had had problems with the promoter and then the record company. They were sorry they hadn't come back here sooner. They knew it meant starting over again and it was a price they were ready to pay.

In their London hotel room, we had a reunion. We celebrated the past and then we laid the ghost to rest. In '76 the teen idol was David Soul. Now he would be mobbed. On this trip, Michael would actually get to see a bit of London without being chased everywhere. He was quite happy about it.

By the time they left these shores "Show You The Way To Go" was topping the chart and Mick Jackson's "Blame It On The Boogie" was soon to follow. London's Hammersmith Odeon was sold out. The Jacksons had

won back Britain.

In the time that followed, they left Gamble and Huff's restricted Philly productions behind and fulfilled a lifelong ambition to produce their own work with "Destiny." Once again, the U.K. overlooked the funky stuff. Michael made his film debut in "The Wiz" with Diana Ross and came out with "Off The Wall", an album that contains more hit singles than most compilation hit albums.

The Jacksons returned to British shores in '79. The shows gave the audiences what they wanted. But is Michael outgrowing the limitations of the group?

The Jacksons, through no fault of their own, can only please their soulful audiences by succumbing to certain cliches expected of black groups, self contained or not. The glittery costumes that always look corny, the obligatory dance steps that can't be too precise or too casual to be effective, saying show biz lines to the audience, playing a cross section of hits that in themselves could make up a whole show.

Like The Commodores or Earth Wind and Fire, the Jacksons have a lot more going for them than the restrictions in their stage show even hint at. Can the group as a whole break new ground or will only Michael be able to move into more adventurous creative ground? He'd certainly like to.

On a personal level, Michael is out on a limb too. He still lives at home, is not married and is almost resigned to giving up on a social life. He can't go for a hamburger in the States without it being written up somewhere, so he has withdrawn within himself.

Personally, I think both Jermaine and Michael have suffered badly for the professional split. When Jermaine was here earlier in the year to promote "Let's Get

Serious", he showed traces of the same melancholy that Michael had shown a year earlier. It's not that musical success is unfulfilling. But all work and no privacy has surely taken some kind of toll on growing up.

THE JACKSONS still haven't lost their magic for all these years that they've outrun so much competition. The best interviews with any of them are still when you let them ask all the questions. For famous guys, they still ask delightfully down to earth questions. (Where did you get that shirt? STILL.)

The Jacksons are so much a

part of the established force of entertainers that their successes surprise no one and their failures will only be temporary lapses. And they'll endure because they won't spend their tomorrows dwelling on their yesterdays. When I met them midway through '76 Michael put it perfectly.

"I know you'll write 50 stories yelling about what took us so long to get here. Why don't you say that we're here now. That's what's important, isn't it?" 'Nuff said.

Lovely One

By The Jacksons on Epic Records

Why don't you believe me when I say that I love you?
I'm crazy 'bout you
You wear the face that tells me you think my loving ain't true
I'm all about you
You're my desire
I get higher every time I speak your name
All I do (that's all I do, that's all I do, that's all I do)
And the way that I can't sleep at night
Just proves what I go through
I'm crazy 'bout you

Now the first time that I saw you walking down the streets so pretty
Gone with your bad self
Now you say that I don't love you, when it's giving my love pains
It's the hurt and the tension
Girl, it's driving me insane

Chorus

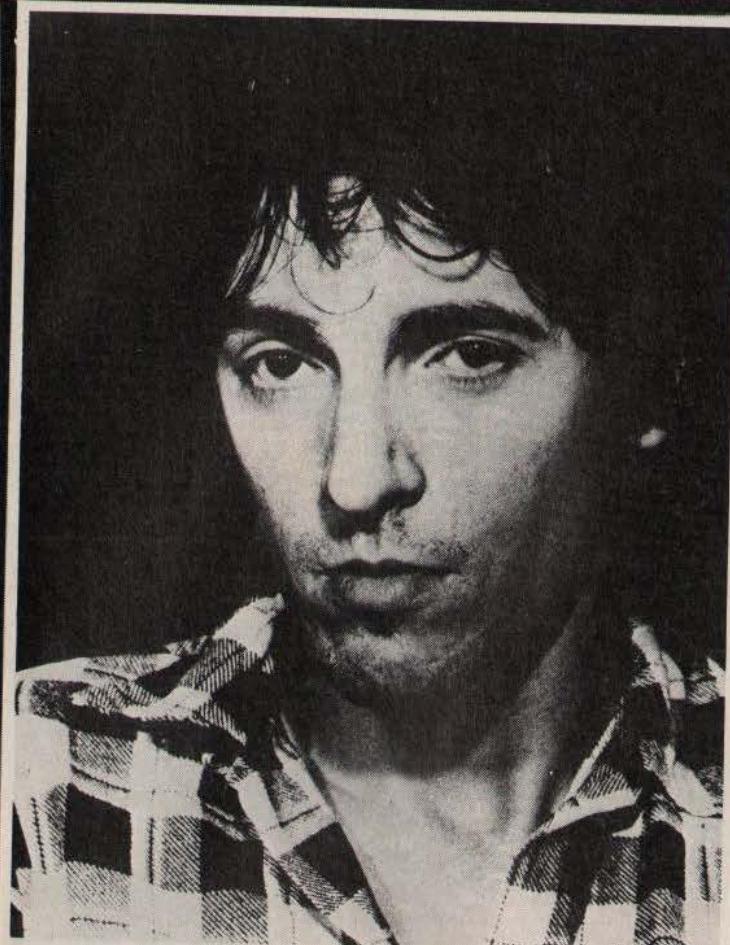
You are my, you are my, you are my lovely one
You are my, you are my, you are my lovely one
You are my, you are my, you are my lovely one
You are my, you are my, you are my lovely one

Why don't you believe me when I say that I am true?
I'm crazy 'bout you
I'm here to love and please you, I'll do what you want me to
I'm all about you
Living and hoping, but I'm coping
With these things you put me through
That's all I do (that's all I do, that's all I do, that's all I do)
The way that I can't sleep at night
Just proves what I go through
I'm crazy 'bout you

Now the first time that I saw you walking down the street so pretty
Gone with your bad self
Now you say that I don't love you, when it's giving my love pains
It's the hurt and the tension
Girl, it's driving me insane

Repeat chorus & ad lib to fade

Words and music by M. Jackson/R. Jackson
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"Well, if it's good enough for David Hepworth, it's certainly good enough for me."

25

Bruce Springsteen

ALBUMS A-GO-GO!

EVER WONDERED what all the Springsteen fuss was about (greatest living rock'n'roll star ever etc. etc.)? Or do you already know and just want more? Either way, this competition is for you. What we have here are twenty five copies of Bruce's choice new double album "The River" (single "Hungry Heart" included, natch). And what's more, we're about to provide those with a little knowledge — or the know-how to find out — with an opportunity to win themselves a copy.

To be in with a shout, all you have to do is answer the following five questions about The Most Wonderful Human Being In The History Of The Universe Etc. Etc., stick your version on a postcard and mail it to: Smash Hits (Bruce Springsteen Competition), 14 Holkham Road, Orton Southgate, PETERBOROUGH PE2 0UF, to arrive by November 26 (the closing date). The first

twenty-five correct entries fished out of the bag on that day will each be on the receiving end of a copy of "The River" — fairer than which you cannot say.

Right — the questions:

- 1) "Blinded By The Light" was a Bruce Springsteen song, but who was it a hit for?
- 2) The man himself made four albums before "The River" — "Greetings From Asbury Park", "Born To Run" and "Darkness On The Edge Of Town". What's the missing title?
- 3) "Fire" is another Bruce Springsteen song — but who took it into the Top 40 last year?
- 4) The 'B' side of the current single "Hungry Heart" isn't on "The River". What's it called?
- 5) "Because The Night" was co-written by Bruce Springsteen with another person who had a hit with it. Name that person.

ORGANISATION

Orchestral Manoeuvres in the Dark



New album and cassette on DINDISC/DID6
Features the new single ENOLA GAY and limited edition free EP

November tour supported by The Fatal Charm

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

SAD CAFÉ



THE NEW ALBUM



Album SAD LP4 Cassette SAD LK4

THE SAD CAFÉ TOUR

NOVEMBER: 8th Guild Hall, Preston - 9th Odeon, Birmingham - 10th Gaumont, Ipswich - 11th De Montfort Hall, Leicester - 12th Victoria Hall, Hanley
13th Gaumont, Southampton - 14th New Theatre, Oxford - 16th Colston Hall, Bristol - 17th Odeon, Hammersmith - 19th Empire, Liverpool
20th City Hall, Sheffield - 21st City Hall, Newcastle - 22nd Odeon, Edinburgh - 23rd Apollo, Manchester

RCA
Album · Cassette

DISCO

THE ONE thing I like about Kelly Marie being back in the charts is that it always solves the problem of an intro for my column. As you can see, not only is my page graced with the presence of the lyrics of her latest dynamite 45, but we also have not one but two photos of the lovely Scots lassie herself for you to feast your eyes on. Talk about "before" and "after"! Heineken certainly refreshes the parts that other beers don't reach!

Pressing on to the records, we find there's the normal pre-Christmas slump in output, as all the majors prepare themselves for the seasonal rush (they hope). There are a few interesting offerings though. The best is "I'm Coming Out" (Motown) by Diana Ross, the 146th track taken from the Chic produced "Diana" album, and will probably be in the charts by the time you read this. It has an unusual quirky beat and though

not as instant as "My Old Piano", a few plays through reveal it to be a really strong single choice.

"Is It In"? (TK Records) is the rather risqué title of the new single by Jimmy Bo Horne (no jokes please). It has a good danceable rhythm, with a backing not unlike Instant Funk's "I Got My Mind Made Up". Unlikely chart success but a winner in the clubs.

Thumbs down though to Level 42, the UK jazz-funk outfit, for their latest waxing "(Flying On The) Wings Of Love" (Polydor). The 12inch features both a US mix and a UK dance floor mix, neither of which I found particularly exciting. Same goes

for "Summer Love" by Rick James (Motown) which is taken from his latest album "Garden Of Love". He's ditched his normal uptempo funk in favour of a slushy, slower sound. Nice enough but not my cup of Horlicks.

"House Party" by Fred Wesley (RSO) is a good soulful sounding dance track featuring a tasty horn section. Not particularly instant, but another one best appreciated on the dance floor. Shakatak's new single is the jazzy "Feel's Like The Right Time" (Polydor). It's mainly an instrumental track accompanied by occasional Herbie Hancock style vocoder vocals. Unfortunately it lacks

Herbie's magic touch, and all in all a bit repetitive.

Other new releases in the pipeline are "If You Feel The Funk" (Polydor) by La Toya who's got an immediate claim to fame by being the sister of The Jacksons. Peaches and Herb have a double 'A' side on the way consisting of the uptempo "Funtime" and the Christmassy ballad "One Child Of Love" (Polydor). Also the Fatbacks will be following up "Backstrokin'" with "Let's Do It Again" on the Spring label.

Finally a pat on the back for Charly Records who have released some classic 60's soul compilation albums. These collections by such notables as Betty Everett ("The Shoop-Shoop Song") and Gene Chandler ("Duke Of Earl") are a must for everyone who thinks that soul music begins and ends with the Q-Tips.

Beverly



Loving Just For Fun

By Kelly Marie on Calibre Records

I feel good vibrations
Oh oh, strange sensations
Running up and down my spine
When you are near me
Yes I know that you could love me
seriously
Don't you know that I like

Chorus
Loving just for fun
Baby, you're the one
You've got me on the run
Yes, you're my number one
Oh baby, loving just for fun
Baby you're the one
You've got me on the run
Yes, you're my number one

I get excitations
Oh oh, that radiation
Everytime you take me in your arms
I'm helpless
Then you spoil it all by saying I love you
Don't you know that I like

Repeat chorus
Oh, when I get those good vibrations
Tell me that you need me
Oh, when you send those radiations
And when you give those excitations
Take it nice 'n' easy
I can't when you
Give those good vibrations

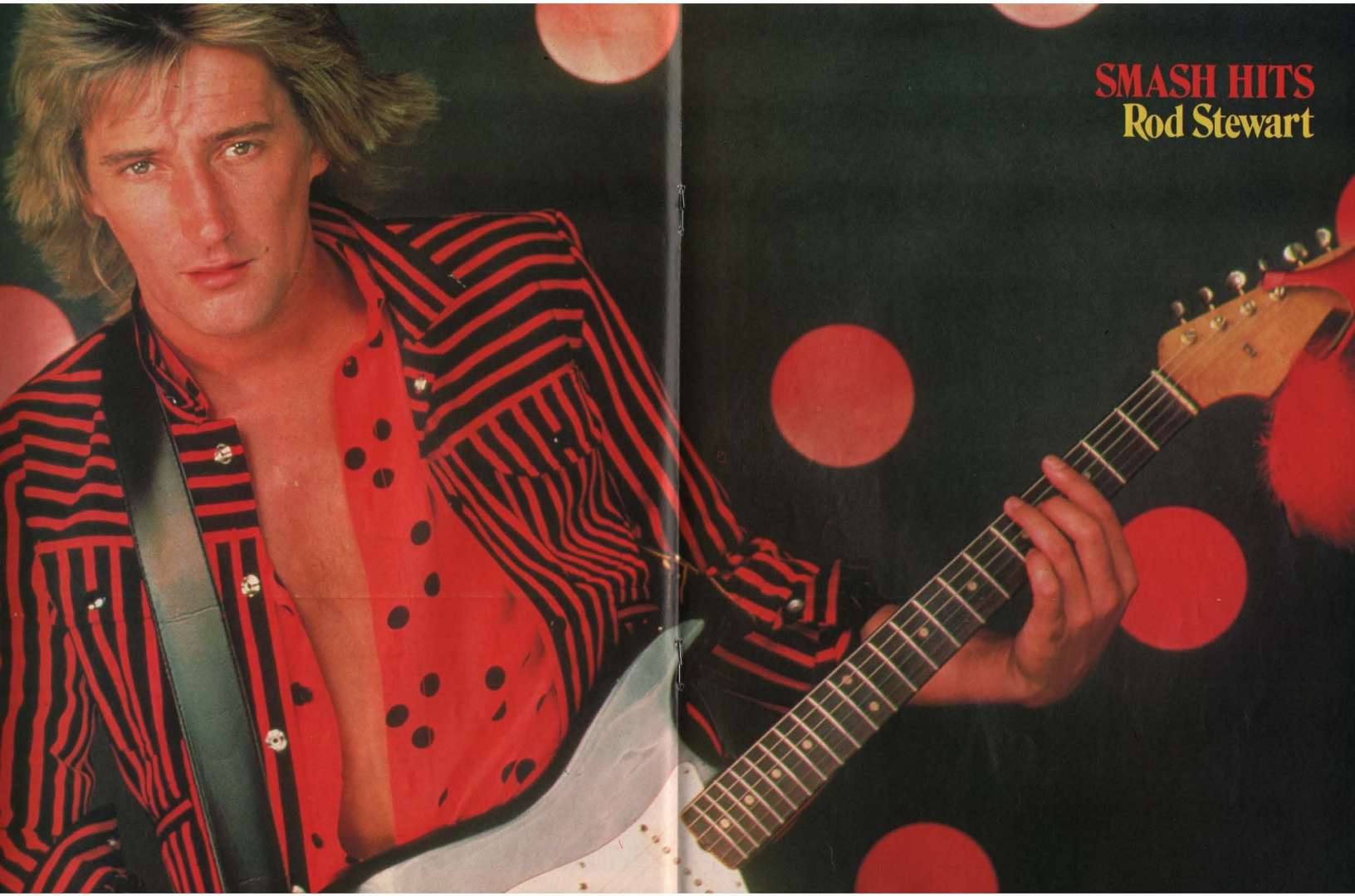
You'll be saying to me
Before this night is over
That your love for me will never die
Oh oh, I like

Repeat chorus to fade

Words and music by
Yellowstone/Voice
Reproduced by permission Red Bus
Music (Int) Ltd./Grade One Records
Ltd.

disco top 40

TWO THIS WEEKS AGO	THIS WEEK	TITLE/ARTIST	LABEL	BPM
	1	NEW CELEBRATION KOOL & THE GANG	DE-LITE	122
	2	20 I LIKE (WHAT YOU'RE DOING) YOUNG & CO	EXCALIBUR	119
	3	11 NEVER KNEW LOVE STEPHANIE MILLS	20TH CENTURY	114
	4	26 INHERIT THE WIND WILTON FELDER	MCA	116
	5	8 CAN'T FAKE GERALDINE HUNT	CHAMPAGNE	115
	6	10 IF YOU'RE LOOKING FOR A WAY OUT ODYSSEY	RCA	SLO
	7	12 FALCON RAH BAND	DJM	120
	8	4 LOVE X LOVE GEORGE BENSON	WARNER BROS	116
	9	2 CASANOVA COFFEE	DE-LITE	126
	10	1 YOU'RE LYING LINX	CHRYSALIS	122
	11	3 D.I.S.C.O. OTTAWAN	CARRERE	124
	12	9 THIGHS HIGH TOM BROWNE	ARISTA	119
	13	NEW PARISIENNE GIRLS INCOGNITO	ENSIGN	
	14	NEW FEELS LIKE THE NIGHT TIME SHAKATA	POLYDOR	112
	15	22 LOVELY ONE JACKSONS	EPIC	122
	16	6 I NEED YOUR LOVING TEENA MARIE	MOTOWN	110
	17	5 LONDON TOWN LIGHT OF THE WORLD	ENSIGN	102
	18	13 PARTY LIGHTS/OOPS UPSIDE GAP BAND	MERCURY	120
	19	NEW LOVING JUST FOR FUN KELLY MARIE	CALIBRE	115
	20	17 GROOVE-ON WILLIE 'BEAVER' HALE	TK(IMP)	
	21	33 ALL NIGHT LONG CLOUD	FLASHBACK	
	22	7 AMIGO BLACK SLATE	ENSIGN	REG
	23	NEW BILLY WHO? BILLY FRAZIER & FRIENDS	BILJUMA (IMP)	114
	24	NEW (HOOKED ON) YOUNG STUFF NINO TEMPO	A&M	127
	25	NEW DEAR LIMMERTZ AZYMUTH	MILESTONE	104
	26	NEW DO YOU FEEL MY LOVE EDDY GRANT	ENSIGN	124
	27	18 HUNT UP WIND HIROSHI FUKUMURA	CHAMPAGNE	117
	28	19 LET ME TALK EARTH WIND & FIRE	CBS	112
	29	NEW MORE BOUNCE TO THE OUNCE ZAPP	WARNER BROS	106
	30	NEW RAPP PAYBACK JAMES BROWN	TK (IMP)	116
	31	NEW EVERYBODY GET UP UK PLAYERS	GB	
	32	NEW BOURGIE BOURGIE GLADYS KNIGHT	CBS	
	33	NEW THE NIGHT, THE WINE LIQUID GOLD	POLO	132
	34	14 NIGHT CRUISER DEODATO	WARNER BROS	114
	35	25 THE BREAKS KURTIS BLOW	MERCURY	115
	36	NEW HELP YOURSELF EDIT POINT	EARTHSKAKER	
	37	16 MASTERBLASTER STEVIE WONDER	MOTOWN	132
	38	15 SEARCHIN' CHANGE	WEA	126
	39	NEW MR MAGIC GROVER WASHINGTON JR	KUDU	104
	40	NEW HOUSE PARTY FRED WESLEY	RSOCURTOM	



SMASH HITS
Rod Stewart

PHOTO: VIRGINIA TURBETT



UB 40

The Earth Dies Screaming on Graduate Records

A warm dry wind
Is all that breaks the silence
Highways quiet scars across the land
People lie, eyes closed, no longer dreaming
The earth dies screaming

Chorus

The earth dies screaming (the earth dies screaming)
The earth dies screaming (the earth dies screaming)
Your country need you, let's strike up the band
The earth dies screaming (the earth dies screaming)
The earth dies screaming (the earth dies screaming)
Despite all odds we must defend our land

Like scattered pebbles cars lie silent waiting
Oilless engines seized by dirt and sand
Bodies hanging limp no longer breathing
The earth dies screaming

Repeat chorus

Half eaten meals lie rotting on the table
Money clutched within the boney hand
Shutters down the banks are not receiving
The earth dies screaming

Repeat chorus

Words and music by UB40
Reproduced by permission Graduate/New Claims/ATV Music

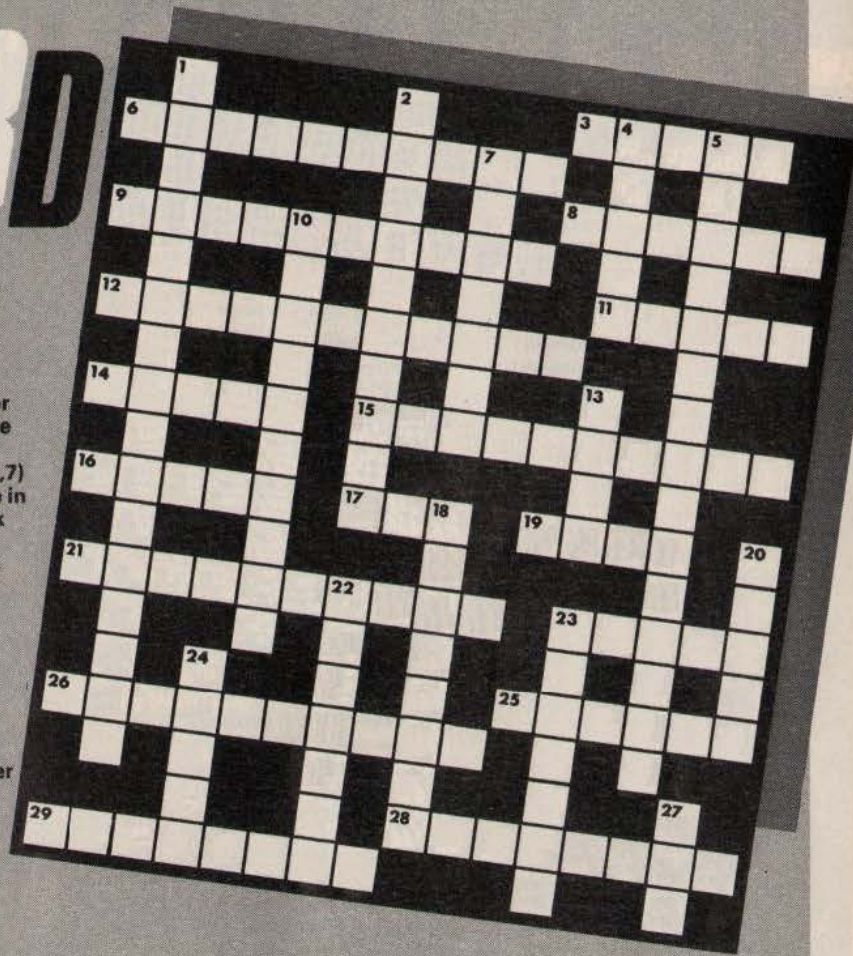
CROSSWORD

ACROSS

- 3 Times two, he's an Under-tones 45 title!
- 6 Bev's — no, *everybody's!* — favourite disco starlet (5,5)
- 8 See 27
- 9 A song about a piece of second-hand furniture! (2,3,5)
- 11 & 28 "Bronco Billy" was one of his recent films
- 12 Sounds like The Jam need a map (7,4)
- 14 He wrote Barbra Streisand's current hit
- 15 Radio 1 DJ (5,5)
- 16 She goes on and on and on and on: find the anagram!
- 17 Are they hiding in the next clue?
- 19 Glitter man?
- 21 "Contact" was one of his big disco hits (5,5)
- 23 & 29 Sounds like this hit LP should be the theme for Hammer House Of Horror
- 25 Miss Elkie
- 26 British reggae band (5,5)
- 28 See 11
- 29 See 23 across

DOWN

- 1 One of the year's biggest selling albums (8,8)
- 2 Actor/singer (5,5)
- 4 & 20 US star best known for his theme from "Shaft"; the Kojak of Soul!
- 5 Matchbox hit and album (8,7)
- 7 Solo singer who used to be in Brinsley Schwarz with Nick Lowe (3,4)
- 10 A Wing who sounds like an address! (5,5)
- 13 They're the same going backwards!
- 18 The Great Pretender
- 20 See 4
- 22 & 24 Mike Oldfield's most famous album
- 23 American soul singer, formerly Mrs Stevie Wonder
- 24 See 22
- 27 & 8 Adam's anthem (3,3,3)



ANSWERS ON PAGE 39

CLASSIX NOUVEAUX



NEW SINGLE **NASTY LITTLE GREEN MEN**

C/W **TEST TUBE BABIES**

IN SPECIAL PICTURE BAG BP378



REVIEWS

singles

By Mike Stand

JOHN OTWAY: Green Green Grass Of Home (Stiff). At least you can't fault Otway's timing. Only 14 years since Tom Jones was at Number One with this aromatic heap of country manure and already our John's on the case with the send-up version. Haltingly "emotional", then a howling Sex Pistols final stanza. If this had been funny it would certainly have been funny.



MATTHEW BUTLER: Bright Eyes (CBS). Small friend of the Tiswas team renders/renders Art Garfunkel's maudlin "Watership Down" hit. He pursues the tune with great determination and I don't doubt he'd have caught it if the hole in the middle hadn't got there first. A daunting odds-on for the Top Thirty. Cute at first, but with saturation airplay Master Butler is set to become the most hated child in the country.

B-52s: Strobe Light (Island). Luckily The B-52s are here to prove that comedy is not dead in 1980. I roared with mirth. The neighbours called the fire brigade. My only concern is that it may be too rude for radio. You see it's about the disgraceful practice of making love and Fred Schneider as Romeo goes so far as to tell his goil "I'm gonna kiss your pineapple!"

I happen to know that both the Beeb and the Independent Broadcasting Authority have explicitly banned any mention of fruit in pop songs on the grounds that it might incite the youth of the nation to go forth and multiply. Even without vocals "Strobe Light" would be a well-nigh irresistible dance track. Both sides from the "Wild Planet" LP by the way.

SECTOR 27: Invitation: What Have We Got To Lose (Panic). Seriously though, the threat of

ensorship does rear its hideous head here as Tom apparently was pressed into changing a reference to "them bastards" to "them masters". In all other respects this single suggests that after a year Sector 27 are coming together with power and originality. Stevie B's coarse, vibrant guitar sound is the key. In fact I prefer the flip, "Dungannon", with its subtler vocal and emphasis on story rather than slogan/chorus. Spiffing double-sider.

DEVO: Whip It (Virgin). Eh? More dubious Yankee lyrics? "Whip it... into shape". Ah, of course. Disco pogo for punks in pumps. The first sign of life from Devo since "Jocko Homo" days. Eccentric in an orderly way. Synthesisers jab the rhythm instead of droning. Fraught and overwrought in all departments. A dazzler.

VARDIS: Too Many People (Logo); IRON MAIDEN: Women In Uniform (EMI). Vardis deliver honest, unremarkable boogie culled from the Gospel according to Status Quo. The Maiden are just noisy and offensively sexist.

COLIN NEWMAN: Classic Remains (Beggars Banquet). Synthesisers are starting to rock. Maybe they will replace guitars eventually. Ex-Wire person Newman has drums kicking as in the best disco then runs amok with keyboards, a biffing bassline, a crunching riff and then letting anarchic effex riotously wreck any mass sale possibilities it had. Not pretty, but brave.

TUXEDO MOON: Dark Companion (Ralph). Not the sort of record anybody really likes.



(Accessible though, by Ralph and Residents standards.) Guitars grind in the modern cement-mixer mode which indicates that Art is taking place, the bass bucks and heaves fit to make you seasick, back-up voices moan and the vocal requests "Another drink for my dark companion". This may grow on me. Fortunately I have a good doctor.

THE FABULOUS POODLES: Stompin' With The Cat (Blueprint). An uncanny imitation of the original American rockabilly style as per ten-gallon characters like Sleepy Labeef and Arthur "Hardrock" Gunter. More, this has a life of its own leaping off the turntable. I've never enjoyed the Poodles before, but this puts UK Teds like Matchbox in the shade. Brilliantly self-produced. Oh — if you like that sort of thing of course.

STRAY CATS: Runaway Boys (Scat). The hugely hyped Stray Cats also require you to like that sort of thing, though with '80s technology boosting guitar and bass. Their sponsors could hardly have hoped for a better debut than this loping and tumbling landslide of good old R&R. The "Runaway Boys" theme is shrewdly commercial while their playing seems naturally exuberant. I'm puzzled that a band with so much music in them can muster enough interest in hair to keep those quiffs erect — and the mediocre 'B' side reminds me not to overrate them on the basis of one stirring track.

RANDY CRAWFORD: Tender Falls The Rain (Warner Bros). Singer of The Crusaders' delectable "Street Life" continues, in her more recent vein, to put excessive emotion into banal material. Perhaps even she got fed up with simpering "One Day I'll Fly Away" because she wrote "Tender Falls The Rain" herself and though it is a fifty per cent improvement, essentially she's still wasting her ability.

BRUCE SPRINGSTEEN: Hungry Heart (CBS). Taking it that Dylan can be temporarily listed AWOL in Heaven, I rate Springsteen the greatest living and active rock artist. And this song is one of his finest moments. Posterity may

even rate "Hungry Heart" somewhere alongside Ike and Tina Turner's "River Deep Mountain High". His E Street Band are also magnificent, while the song starts with the most incisive piece of economical story-telling, a novel in two lines: "Got a wife and kids in Baltimore Jack/I went out for a ride and I never went back." Well. I think you'll like him.

SHONA LAING: Whispering Waltzes (EMI). From her appearance I feared that Shona was EMI's Sheena Easton Chapter 2. Not at all. She turns out to be an obvious devotee of Joan Armatrading — a devotion I share. Her tough voice and angular melody is set cleverly against a plain acoustic guitar and elaborate synthesiser work. The 'B' side is a disappointingly crass ballad. Promising?

THE GAS: It Shows In Your Face (Polydor). Just about average performance in The Jam's least experimental style. Producer Paul Fox of the Ruts DC is unable to transmit any of his own band's vigour because of lack of inspiration in both writing and playing on the 'A' side. The reggae reverse seems much more to the taste of all concerned and I hear enthusiastic reports of The Gas live, so don't dismiss them from your thoughts eternally.



RECKLESS: Victim Of Time (EMI). The best new heavy metal I've heard since Girlschool. Loud, rough, dirty, physical and not at all ponderous or pompous. No information on them beyond the sleeve picture of standard long-haired headbanger bloke (songwriter Steve Madden?) and the girl singer who, interestingly, looks as though she might have

albums



DONNA SUMMER: The Wanderer (Geffen). If this lacklustre set of timid disco is anything to go by, Giorgio Moroder's jukebox is in dire need of a rewind. Donna doesn't seem too thrilled herself and reserves her conviction for the self-penned gospel tune at the end. The punchy keyboards and robot rhythms are starting to sound both tired and dated while the energy generated wouldn't bring a twinkle to a bike lamp. (4 out of 10).

David Hepworth

been snatched from the B-52s' substitutes bench. 'B' side "All Night Woman" confirms their excitement. Presumably conservative HM fans won't buy Reckless into the singles charts until they've made seven albums and become extremely tedious.

SPLIT ENZ: Nobody Takes Me Seriously (A&M). The best track from their LP "True Colours" and should be the follow-up hit the New Zealanders need to stabilise their egos after their considerable talents were ignored first time round in the UK with Chrysalis. This has all the articulate, clownish intelligence which they are holding back in much of their current more obvious pop material. Some beautifully built rhythm and rhyme lines like "Every girl I met seemed to get apathetic when I looked at her that special way".



THE TOURISTS: Luminous Basement (RCA). Although The Tourists make mildly acceptable pop singles, this album suggests that they simply don't have the imagination or originality to fill twelve inches of vinyl. The songs are littered with boring guitar solos (vintage 1969) and Annie's normally impressive vocals seem a bit too folksy this time around. The Tourists are showing their roots and the end result is about as modern as a pair of beige flares. Not recommended. (4 out of 10).

Beverly Hillier

CHEAP TRICK: All Shook Up (Epic). Shuffling between extremely lame attempts to ape The Beatles (with the connivance of former Beatles producer George Martin) and tuneless stabs at headbanging music that aren't even funny, Cheap Trick have definitely painted themselves into a corner. The whole enterprise reeks of forced zaniness and suggests that Tom Petersen got out not a moment too soon. This is a Titanic-sized disaster. Boo. Hiss. (3 out of 10).

David Hepworth

MIKE OLDFIELD: QE2 (Virgin).

For all its complexity of arrangement and production, what's most irritating about Oldfield's music is its stifling shallowness. At least this is less confused than the more diverse "Platinum", but it still falls into the same trap: trying to fuse three different types of music — Medieval, classical and cumbersome formal rock — and the necessary instruments (synthesised French Horn etc.), and ends up being neither experimental nor lastingly atmospheric. QE2? I'd rather swim. (3 out of 10).

Mark Ellen

STEVIE WONDER: Hotter Than July (Motown).

Give thanks! Stevie steps out of the shrubbery long enough to prove that he's still got a knack for tight, subtle and superbly arranged love songs. Although his lyrical efforts wouldn't get him a job writing Get Well cards, when it comes to delicacy of delivery and pure pop instinct he has few equals. Not exactly deep but crisp and even nonetheless. (8 out of 10).

David Hepworth

MO-DETTES: The Story So Far (Deram).

Yes, they're lovely to meet; they do photograph well; they're sexy in a cute kind of way; they even put enough sweat and gusto into a performance to make it work; but a Mo-dettes album — no! All that hippyish girls-together naivety is fine on an independent single, but a dozen repeats of the same sloppy rhythm section sound, Ramona's froggie drawl and that terrible scrawny guitar rapidly become a kind of afterpunk endurance test. Not for the faint-hearted. (4 out of 10).

Steve Taylor

CHAS JANKEL: Chas Jankel (A&M).

As beautifully played and arranged as expected, this only just fails to satisfy as the man's big break from The Blockheads, being let down mainly by undistinguished vocals and the odd lyrical cliché. These sketches from a brilliant musical stylist climax early with the opener "Ai No Corrida" — very superior funky dance music — and continue with a celebration of such good old fashioned values as professionalism and tight control over mood. Recommended if you like the smooth stuff. (8 out of 10).

Steve Taylor

THE SOUND: Jeopardy (Korova).

With everybody still feverishly camouflaging (or even denying) any early influences, The Sound's powerful mesh of '70s/'80s tuneful rock is as refreshing as it is mostly successful. A four piece of effortless skill, they use standard "rock" dynamics to support and propel and broad, dense, synthesised overlay while still keeping it fluid and emotional. Dance music at its level best! A pity more bands aren't less self-conscious about their input. (8½ out of 10).

Mark Ellen

JAPAN: Gentlemen Take Polaroids (Virgin).

If Brian Eno, rather than Bryan Ferry, had rerouted the original direction of Roxy Music, this might well have been the result: Ferry's reptilian diction backed by an atmospheric and free-flowing soundtrack. The evocative exoticism of instrumental sections (like the introduction to "Burning Bridges") works better than the straight songs, though there's no reason why those shouldn't be enjoyed as fragments of dislocated film music, too. (8 out of 10).

Steve Taylor

ADAM & THE ANTS: Kings Of The Wild Frontier (CBS).

As opposed to the old rant-against-backcloth routine, the new Antmusic is a low tribal drumbeat, subdued woolly bass, fuzz-box guitars and the odd strain of feedback building a frame around Adam's theatrical vocal. The new ideas are all part



of the package — redskins, rancheros, pirates, chants, "antics", sexual ambiguities, all wound up in romantic legend and using mascara for warpaint. If you like strong, intelligent dance music with a dash of drama, go west, young people! (8 out of 10).

Mark Ellen



BRIGHT EYES

**MO-DETTES
COMPETITION:**

*Spill the
Marbles,
Ramona*

SO YOU want to be a star songwriter? Or perhaps you'd like an autographed copy of "The Story So Far", the latest Mo-Dettes album featuring their current single, "Dark Park Creeping". Either way, here's your chance to make it by entering the Smash Hits Alternative Lyrics Competition.

It may have struck you that for all their magic, the performances of Mo-Dettes lead singer Ramona are not noted for clear pronunciation. It's her Swiss ancestry, some say; others reckon it's a case of marbles in the mouth.

Ramona's lyrics are often open to several interpretations and we are looking for the funniest



rewrite. Here's what you do: get hold of a copy of "Dark Park Creeping", listen to it and offer us your version of what you think she could be singing. Marks will be awarded for humour and originality.

The best entry — picked by the Smash Hits Cultural Collective — will be printed in these very pages, with the winner and 24 runners up each receiving an autographed copy of "The Story So Far".

Your entry should reach the Smash Hits Mo-Dettes Competition, 52-55 Carnaby Street, London W1V 1PF before November 25th. And now — you're on your own.

**THE
V.I.P.'S**

**NEW
SINGLE**

**NEED SOMEBODY
TO LOVE...**

GEMS 43

**PLUS FREE
BEAT
CRAZY!
EP
LIMITED
EDITION**



SPECIAL PICTURE BAG



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INDEPENDENT

bitz

By Red Starr

RUDER THAN YOU

DESPITE THE passing of 2 Tone's instant success phase, one band who certainly look destined for bigger things are **The R.B.'s** from Perth. A seven piece (including brass section) with an obvious traditional Scottish feel for soul music as well as ska, both their live set and "Explain"/"Let Me Feel It" (Phoenix) single show the attack, imagination and melodic instinct to build their own identity whatever the current musical climate. I doubt if they'll be on a small label for long — well worth investigating. (Contact: SAE to Phoenix, High Street, Edinburgh).



PIC: PAUL SLAIFERY

The mighty Wah! Left to right, Washington (bass), Pete Wylie (himself) and Rob Jones (drums).

WHAT WITH **Orchestral Manoeuvres**, **Teardrop Explodes** and **Echo and The Bunnymen** (not to mention **Pink Military** and the likes of **Modern Eon**), the city of **Liverpool** ain't exactly short of people who can knock out a good tune these days.

Undoubtedly one of the best of the Merseyside bands — though they'll probably be the last to make the national charts because of their wary attitude to the music business — are **Wah! Heat** . . . whose excellent new single "Seven Minutes To Midnight" (Inevitable) enters the independent charts this week at no. 3.

Wah! Heat . . . are led by guitarist, vocalist and all purpose hero **Pete Wylie**, one of the few genuinely inspiring characters left in an increasingly safe and conservative rock market place. By turns supremely entertaining and deadly serious, the man who wrote the rough, melodic "Seven Minutes" explains its background as follows:

"It's been called an anti-war song, an anti-nuclear song, which it basically is. That's

how it started out, anyway. There's some nuclear clock — it's not an actual clock, it's a meter scientists use. They take information from all over the world and any political event or whatever that could lead us closer to nuclear war is registered on this clock. And last year when the Americans and the Russians were having big arguments, the clock jumped forward about half an hour to seven minutes to midnight — midnight being the end, the apocalypse.

"I was really frightened of all that happening, like I think anybody sensible would be, and it started out as a song about war but *everyone* started writing songs about war so I wanted to make it something more than that. So now — although there are one or two lines which are specifically about the war situation — that song you can apply to any trauma. Seven minutes to midnight is that moment when something snaps in you and you don't know *what to do*."

(Contact for *Inevitable*: SAE to 4 Rutland Avenue, Liverpool 17.)

independent singles top 30

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	13	THE EARTH DIES SCREAMING/DREAM A LIE UB40	Graduate
2	7	KILL THE POOR Dead Kennedys	Cherry Red
3	—	SEVEN MINUTES TO MIDNIGHT Wah! Heat	Inevitable
4	1	ATMOSPHERE Joy Division	Factory
5	—	EXPLOITED BARMY ARMY Exploited	Exploited
6	2	REQUIEM Killing Joke	Malicious Damage
7	—	FLIGHT A Certain Ratio	Factory
8	3	HOLIDAY IN CAMBODIA Dead Kennedys	Cherry Red
9	9	ZEROX Adam & The Ants	Do It
10	4	BLOODY REVOLUTIONS/PERSONS UNKNOWN Crass/Poison Girls	Crass
11	12	CARTROUBLE Adam & The Ants	Do It
12	6	CALIFORNIA UBER ALLES Dead Kennedys	Fast Product
13	—	FEEDING OF THE 5,000 (SECOND SITTING) (EP) Crass	Crass
14	5	REALITY ASYLUM Crass	Crass
15	23	ARMY LIFE Exploited	Exploited
16	10	LOVE WILL TEAR US APART Joy Division	Factory
17	16	TOTALLY WIRED Fall	Rough Trade
18	15	CANT CHEAT KARMA/WAR/SUBVERT Zounds	Crass
19	25	FOR MY COUNTRY U.K. Decay	Fresh
20	11	TRANSMISSION Joy Division	Factory
21	—	THE FRIEND CATCHER Birthday Party	4AD
22	20	YOU CAN BE YOU (GIRL ON THE RUN) Honey Buns	Crass
23	21	FIGHT BACK (EP) Discharge	Clay
24	29	TERROR COUPLE KILL COLONEL Bauhaus	4AD
25	17	DRUG TRAIN Cramps	Illegal
26	14	MOTORHEAD Motorhead	Big Beat
27	27	WHERE'S CAPTAIN KIRK? Spizz Energi	Rough Trade
28	19	REALITIES OF WAR Discharge	Clay
29	18	BLUE BOY Orange Juice	Postcard
30	28	WARDANCE Killing Joke	Malicious Damage

independent albums top 10

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	1	SIGNING OFF UB40	Graduate
2	2	FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys	Cherry Red
3	—	IN THE FLAT FIELD Bauhaus	4AD
4	—	CHAPPAQUIDICK BRIDGE Poison Girls	Crass
5	7	STATIONS OF THE CRASS Crass	Crass
6	3	CLOSER Joy Division	Factory
7	—	FIRESIDE FAVOURITES Fad Gadget	Mute
8	—	DIRK WEARS WHITE SOX Adam & The Ants	Do It
9	4	UNKNOWN PLEASURES Joy Division	Factory
10	—	LIVE AT THE COUNTER EUROVISION '79 Misty In Roots	People Unite

BAUHAUS: In The Flat Field (4AD). In short, there's nothing here that's even nearly as good as their "Terror Couple Kill Colonel" or "Telegram Sam" singles (neither included here). Mostly it just sound like Banshees reject material — dark, edgy songs of soulless waffle posing as tortured imagery with hardly any melodic content — and no amount of self important vocals, shrill guitars or pounding drums can inject life where none belongs. Black and white sleeves complete the mood of grim desperation and any claims to divine inspiration can be cancelled out by what must

be a record number of spelling mistakes on the lyric sheet. This album is as attractive as a night in the local morgue — even dedicated fans should listen before investing. (Contact: SAE to 8 Hogarth Road, London SW5).



LEEDS BASED **Girls At Our Best** follow up their "Warm Girls" with one of the most infectious records of the year. Their wonderful "Politics" (Record Records) boasts an irresistibly catchy tune and an arrangement that's simplicity itself — a bouncing rhythm, piping synthesiser and Judy Evans' high register vocals intoning a witty dig at politicians. If this doesn't make you smile and dance then you may already be dead. Deserves to be huge by anybody's standards. (Contact: SAE to Rough Trade, 202 Kensington Park Road, London W11.)

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 43.

AU PAIRS
BLACK SABBATH
CARLY SIMON
CARPETTES
DARTS
DEDRINGER
DEEP PURPLE
DISCHARGE
DOUG SAHM
DR FEELGOOD
EAGLES
ELVIS PRESLEY
FISCHER Z
FLESHTONES
GAP BAND

GLADYS KNIGHT
HANK MARVIN
HAWKWIND
HEADBOYS
IAN DURY
KATE BUSH
KELLY MARIE
LARRY GRAHAM
LIVE WIRE
MAGAZINE
MARVIN GAYE
MAYTALS
NICK LOWE
NINE BELOW ZERO
QUEEN

RAINCOATS
RICK JAMES
ROBERTA FLACK
ROBERT PALMER
SLITS
STEP
THEM
TRIBESMAN
TROGGS
WINGS



"Play a Grundig, home or away."

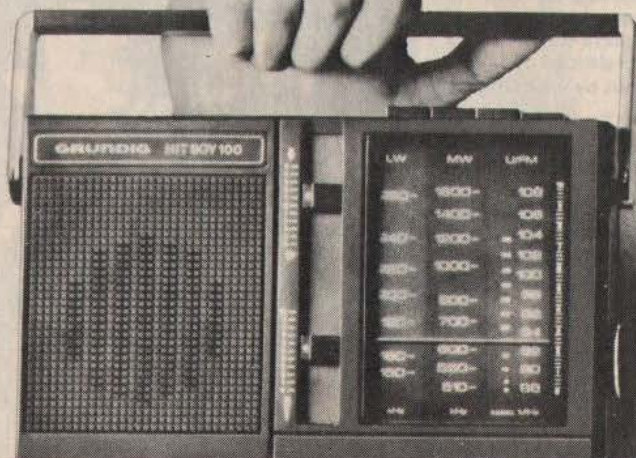
"If you want to hear the best sounds around, wherever you are, listen to a Grundig Hit Boy.

It comes with its own carrying handle in either a smart-looking black or champagne finish, works off either mains or battery and has three choices of wave-band: VHF, Medium and Long Wave.

And at around £28.50 the Hit Boy is a really great deal, wherever you play it! You're onto a winner with Grundig."

GRUNDIG

Precisely Grundig. Precisely right.



The Night, The Wine And The Roses

By Liquid Gold on Polo Records

Ooh, yeah yeah yeah

Ooh, yeah yeah yeah

Ooh yeah, ooh baby, baby keep dancing
Oh what a night this may be
The kind of night when baby
It feels so right
Right to keep dancing

Without a doubt we're chasing
The action now we're waiting
For the midnight hour
Got to keep dancing
Here and now

Chorus

The night, the wine and the roses (and the roses)
And love in the air
We're chancing, romancing
The night, the wine and the roses (and the roses)
And baby, I swear
I want you
Ooh, yeah yeah yeah

I never knew this feeling
I'm in the mood for stealing
Away with you
Got to keep dancing

Ooh, yeah yeah yeah
Ooh, yeah yeah yeah
Baby, keep dancing here and now

Repeat chorus

Baby, keep dancing, keep dancing

Repeat chorus to fade

Words and music by Adrian Baker/Eddie Seago.
Reproduced by permission Cellar/ATV/Leeds Music.



Never Knew Love Like This Before

By Stephanie Mills on 20th Century Fox Records

I never knew love like this before
Now I'm lonely never more
Since you came into my life
You are my love-life, this I know
And I'll never let you go
You're my all and part of me
Once I was lost and now I'm found
And you turned my world around
When I need I call your name

Chorus

'Cos I never knew love like this before
Open my eyes
'Cos I never knew love like this before
What a surprise
'Cos I never knew love like this before

This feeling so deep inside of me
Such a tender fantasy
You're the one I'm living for
You are my sunlight and my rain
And time could never change
What we share for ever more
I never knew love like this before
Now I'm lonely never more
Since you came into my life

Repeat chorus

Inside of me
I (never) never knew love like this before
Open my eyes
(Never) never (never) never
Never knew love like this
I never knew (never) never knew (never)
Never knew love like this
I never knew (never) never knew (never)

Words and music by Mtume/Lucas.
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MUSIC FOR ADULTS ONLY

ATAX

NEW ALBUM GENTLEMEN TAKE POLAROID



Initial quantity at £3.99

Their first on

Virgin

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TIES JUST £2.50 POST FREE

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3 THE DAMNED	90 PLASMATICS
4 BAD MANNERS	91 SECTOR 77
5 SHAM 69	92 BASEMENT 5
6 MEATLOAF	93 YELLOW MAGIC
7 LED ZEPH	94 ORCHESTRA
8 PETER DINKEL	95 DELTA 5
9 PRETENDERS	96 KILLING JOKE
10 PINK FLOYD	97 VILLAGE PEOPLE
11 BLONDIE	98 POLICE
12 STATUS QUO	99 STING
13 THE SKIDS	100 BILLY JOEL
14 THE INMATES	101 CLASH
15 O TIPS	102 GARY NUMAN
16 KELLY MARIE	103 PIRANHAS
17 STRANGLERS	104 SPITENZ
18 SPRINGSTEEN	105 IAN DURY
19 WASTED YOUTH	106 XTC
20 BARRACUDAS	107 SPODGENSABOUTS
21 KORBUS	108 AC/DC
22 BUZZCOCKS	109 ROLLING STONES
23 GRACE JONES	110 ELO
24 RAINBOW	111 UB40
25 MOONDOGS	112 KATE BUSH
26 THE BEATLES	113 SPYGLASS
27 POP GROUP	114 SKY
28 NEW MUSIC	115 SID & NANCY
29 REVELLES	116 BOB MARLEY
30 WHITESNAKE	117 TOUBIST
31 SEX PISTOLS	118 ULTRAVIX
32 TALKING HEADS	119 DEXYS MIDNIGHT
33 RAMONES	120 RUNNERS
34 RANDY CRAWFORD	121 HELMET UNDERGROUND
35 STEVIE WONDER	122 HUMAN LEAGUE
36 ELVIS	123 PSYCHEDELIC FURS
	124 JOY DIVISION

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PHOTO: CHAIKE DAVIES



THE SPECIALS

Concrete Jungle on 2 Tone Records

I'm going out tonight
I don't know if I'll be alright
Everyone wants to hurt me
Baby danger in the city

I have to carry a knife
Because people threatening my life
I can't dress just the way I want
I get chased by the National hunt

Chorus
Concrete jungle, animals are after me
Concrete jungle, it ain't safe on the streets
Concrete jungle, glad I've got my mates with me

I won't fight for a cause
I don't want to change the law
Leave me alone just leave me alone
I want to get out on my own

When I'm walking home tonight
I only walk where there's lots of lights
In the alleys in the doorways
Someone throws a bottle in my face

Repeat chorus

I'm going out tonight
I only walk where there's lots of lights
Down the alleys and the doorways
Someone throws a bottle straight at your face
I won't fight for a cause
I don't want to change the law
Leave me alone just leave me alone
I want to get out on my own

Repeat chorus

Words and music by R. Radiation
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Music Ltd.

REQUEST SPOT

Artist: The Specials
Title: Concrete Jungle
Date: 1979 Label: 2 Tone
Requested by: Pauline Warner, Bromley, Kent

Easton Delights

Mark Ellen samples a new version of an old recipe

"CHIRPY" IS how he describes our subject; "chirpy" and "very independent".

He's a reporter from London's *Evening Standard*, just returning from his allocated 20-minute interview. I'm just on the way in for mine. We're passing somewhere in the endless neon corridors of the Thames TV Studios at Teddington, where every other face is caked with make-up and has at some time or another made its appearance in your very own living room.

A door swings open to reveal yet another familiar face, more mascara and a further blast of garish-coloured clothing. The jewel-studded pink satin jump-suit contains Sheena Easton, part-way through shooting a "Guest Spot" for *London Night Out*.

Sheena is polite and very talkative, occasionally revealing a hardened streak that belies her slightly frail exterior. Right now she's chewing throat lozenges and doing some repair work with an eyeliner pencil.

Behind her stands her manager, Deke Arlon, who tells me later that he was so moved when Sheena played a show recently in her native Scotland that he "stood there in the wings and cried". I've no reason to disbelieve him.

"Chirpy" proves an apt description of Sheena's clipped Glaswegian manner; more so than "very independent". It soon becomes apparent from her past history and her musical likes and dislikes that Sheena Easton is simply another rising star in the relatively secure and carefully coiffured world of Middle Of The Road (MOR) music.

You can be "independent", yes, but only within the carefully mapped-out limits of a musical/visual package which is largely supervised by the people behind the scenes — managers, producers, song-writers etc.

That's not to say there's no room for talent and individuality. There is. It's just that — as you well know if you've seen the well-groomed Sheena on *Top Of The Pops* or heard one of her flawlessly delivered singles — the bland MOR and challenging Rock routes to the Charts are about a million miles apart.

Even at the age of 21, Sheena has developed a surprisingly workman-like approach to her career, something you rarely meet in rock-orientated circles. Expressions like "professional", "cabaret circuit" and

"three-piece orchestra" are regular fixtures in her conversation and she answers questions with the practised, polished air of one whose enormous self-assurance has only been strengthened by recent critical fire.

TO BACKTRACK a little, Sheena was born in Bellshill, Glasgow, and went "semi-professional" at the age of 17, singing anything from Top Twenty Hits to "old-time things" while "catering for a very wide audience — dances, weddings, functions".

She recalls lean times on her home turf when she played to a mass audience of two and reckons one of the greatest assets of her newfound success is never having to sing songs like "Feelings" again.

"Excellent song," she adds, wincing at the memory, "but done to death, murdered!"

Around October of last year she was signed to EMI. Looking — in those days — no more glamorous than the average cash-till operator in a downtown shopping mall, she released the first of her original two-single contract, "Modern Girl", which eventually made it to Number 56 with very little publicity.

Next came the break which was to convert her — almost overnight — from a virtual unknown to part of the household furniture — Esther Rantzen's *The Big Time*.

"I didn't write in to the show and apply for an audition. A lot of people seemed to think that's what happened.

"Basically, Esther wanted a young girl singer to do the 'pop' show and she contacted the Scottish Education Department. They got hold of a man who directed plays at our college — I was a drama student 'til I was 19 — and he recommended me. I did the audition and Esther gave me the show."

Those who saw the programme will hardly need reminding of the format: briefly, young aspiring singer is given one-in-a-million chance to meet producers, musicians etc., and record a single. Nor will you need reminding that her next single for EMI, the unshakably memorable "9 To 5", was an immediate Top Ten Hit straight after the programme.

Clearly this success was partly due to a sympathetic public reaction to the show's "local-girl-makes-good" appeal, but partly because *The Big Time*

had reversed the usual turn of events. In other words, she already had the exposure, and merely needed a good pop single to compound it into chart success.

LUCKY? Incredibly so. Sheena's the first to admit it. At every mention of *The Big Time* — which has now become something of a millstone round her neck in the eyes of her critics — she stresses she's "eternally grateful" for this sudden springboard into wider recognition.

"I know I'm lucky, but any amount of luck can only take you a certain length of the road. But before the show, my first single ("Modern Girl") was being played 'off the air'. The public had bought it to get it to Number 56. It was no longer 'Who's Sheena Easton?', it was 'Here's Sheena Easton's "Modern Girl"."

"Now I wouldn't be pleased at staying at 56, but then it was the biggest thing that ever happened to me. Now I'm delighted that the new one ("One Man Woman") has entered at Number 38. Then it was great, but that was my first single, this is my third..."

What does she want out of all this?

"... a fourth, a fifth, a sixth, a seventh, an eighth, a ninth..."

A wave of the hand suggests the sky's the limit.

"Also," she adds, with more than a hint of distaste, "I want people to stop asking me if I'm trying to get any message across in my lyrics."

If she isn't, then how closely does she identify with the different girls in her songs? We are — for example — led to believe that her clean, secretarial image is "The Modern Girl".

"I'm a Modern Girl. I'm not the Modern Girl on the record. I think of myself as being independent, but then most modern ladies/females nowadays are. But I'm not here to preach to anyone or get across some kind of profound message or something in my lyrics.

"I'm singing good pop songs with a good, strong melody line and lyric and — I've said this before, but it's true — most singers can sing about any 'situation'. I mean, if I sing a song about my dog dying, it doesn't mean I kill my dog every night before I go on stage!"

I suggest it might be confusing that in "9 To 5" and "One Man Woman" she sings from the strictly faithful girl standpoint,

but in "Modern Girl" she "don't build her world round no single man" and — on the new 'B' side — "Summer's Over" — reflects upon "joys" with "those hot summer boys".

This earns an almost heated response.

"If I happen to be singing about war or about a country or something, I'm not advocating starting a war or going to Australia. So don't read too much into the lyrics. Just enjoy the song, but please don't think that every time I sing something I'm trying to prove something, 'cause I'm not."

So which of the two types of girl does she feel closer to?

"A bit of both. I'm a bit of a One Man Woman but I'm 99.9 per cent me and I hope that comes through. My personality comes through no matter what song I'm singing so please see *me* rather than the individual I'm portraying. I'm not an actress, remember, I'm a singer."

THIS, OF course, all conforms to the standard MOR marketing theory that there's always room in the charts for one more immaculately presented girl armed with strong, slick commercial songs.

You only have to observe the case history of Sheena's producer and main song-writer, Christopher Neil, to know what kind of category we're dealing with. His past production credits include the likes of Dennis Waterman, Marshall Hain, Dollar, David Essex and Paul Nicholas. He himself once played Jesus in *Jesus Christ Superstar*.

Sheena has similar tastes. Her favourite singers are Barbra Streisand, Billy Joel, Gerard

Kenny, Frank Sinatra and she also likes Steely Dan and The Average White Band. (Her favourite food, incidentally, is "sweeties, tuna fish and brown bread sandwiches, apricot jam and toast", and she hates "lumpy custard" and "spiders in the bath". Now you know.)

So Sheena merely performs the chosen songs and doesn't seem to give much thought to their relative strengths. I point out that it's perverse that where most people buy singles because they represent an escape from their everyday surroundings, so many should have bought "9 To 5" which celebrates the daily journey to the office.

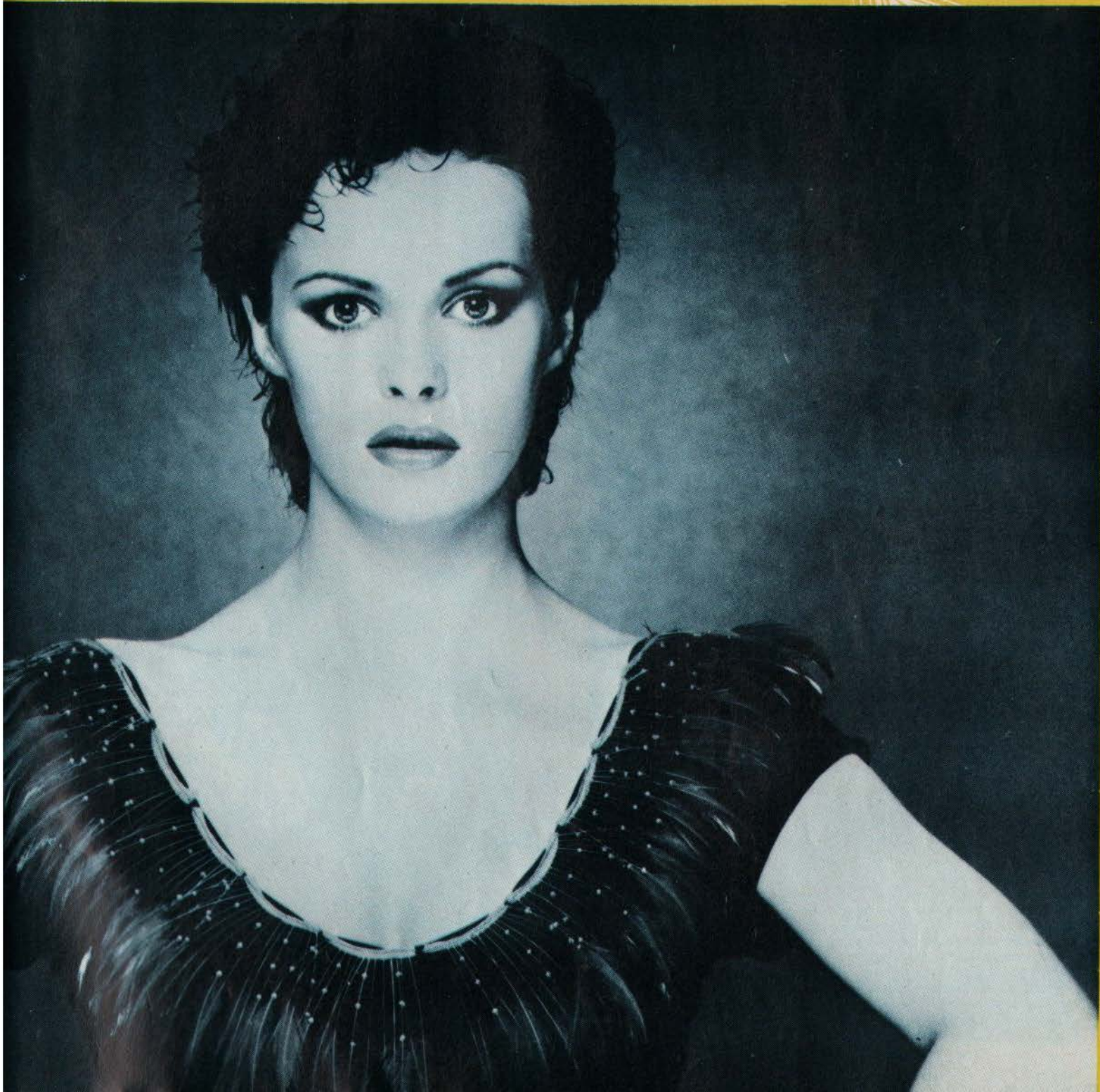
Sheena thinks otherwise.

"I think it sold because the nice thing about '9 To 5' is that although she's singing about someone who's got a 9 to 5 job, the idea behind it is that they're really happy. The boyfriend, or husband, and the girl he's coming home to every night, they're really having a good time.

"And 'Modern Girl' says the same thing, and so does 'One Man Woman'. I like optimism. I could never put out a song that didn't have a bit of hope in it somewhere.

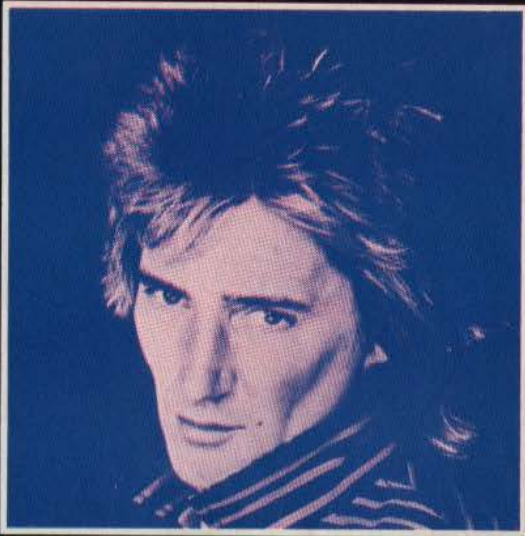
"Also I reckon '9 To 5' sold so well 'cause everyone just couldn't stop humming it. At the end of the day, over half a million people can't be wrong."

Right?



Passion

By Rod Stewart on Riva Records



Somebody somewhere
In the heat of the night
Looking pretty dangerous
Running out of patience

Tonight in the city
You won't find any pity
Hearts are being twisted
Another lover cheated (cheated)

In the bars and the cafes (passion)
In the streets and the alleys (passion)
A lot of pretending (passion)
Everybody's searching (passion)

Chorus
Once in love you're never out of danger
One hot night spent with a stranger
All you wanted was somebody to hold on to, yeah
(Somebody to hold on to)

Passion, passion, passion, passion

New York, Moscow (passion)
Hong Kong, Tokyo (passion)
Paris and Bangkok (passion)
Lotta people ain't got passion

Hear it on the radio (passion)
Read it in the papers (passion)
Hear it in the churches (passion)
See it in the schoolyards (passion)

Repeat chorus twice

Alone in your bed at night (passion)
It's half past midnight (passion)
As you turn out your side light (passion)
Something ain't right (passion)
There's no passion, there's no passion, there's no passion

I need passion
You need passion
We need passion
Can't live without passion
Won't live without passion
Can't live without passion
Even the president needs passion
Everybody I know needs some passion
Some people die and kill for passion
Nobody admits they need passion
Some people are scared of passion

Words and music by Stewart/Chen/Grainger/Savigar/Cregan.
Reproduced by permission Riva Music Ltd/Warner Bros. Music.

DON'T WALK AWAY

By Electric Light Orchestra on Jet Records

Why do I say, don't walk away
You'll be the way you were before
When you don't want me anymore

Don't turn around, don't ever leave
A lonely room where empty days
Are gathering to meet me when you're gone
Gone — how in the world will I go on?

(Don't walk away) All you gotta do is stay
(Don't walk away) All you gotta do is stay
(Don't walk away)

Chorus

Don't walk away (don't walk away)
Don't say goodbye (don't say goodbye)
Don't turn around (don't turn around)
Don't let it die (don't let it die)
When shadows fall (when shadows fall)
When day is done (when day is done)
All through the night (all through the night)
All of my life (all of my life)
Don't walk away

Is it a dream? When will it end?
When everything we've ever known
Has ended and I'm all alone

Where will I go? Where will I be?
The feelings that I've never shown
Maybe I'll find the answer when you're gone
Gone — how in the world will I go on?

(Don't walk away) All you gotta do is stay
(Don't walk away) All you gotta do is stay
(Don't walk away)

Repeat chorus to fade

Words and music by Jeff Lynne.
Reproduced by permission Jet Music Ltd/April Music Ltd.



COMPETITION WINNERS!

FINALLY, after much agonising, heart-searching and late night pondering, we have come up with a winner in our **Orchestral Manoeuvres/Korg Synthesiser Competition** from issue October 2. Before we name the lucky person — selected from literally thousands of forms — the correct answers were as follows: **A = Dalek I (Love You); B = Factory; C = Winston; D = The Gramophone Suite; E = The Undertones — "My Perfect Cousin."**

And now (fanfare please) the winner of the **Korg Synthesiser** is: **Dave Wiggins** of (where else?) **Liverpool!** (cue tumultuous cheers).

And so to the fifty runners-up who made us smile or pause most during our hours of wading through tons of entries. They'll each be receiving an **Orchestral Manoeuvres** album and are, in no particular order:

Brain Hargan, Glasgow; A. M. Glover, Old Swan, Liverpool; Valerie Kelly, Widnes, Cheshire; Stephen Dowd, Sheriff Hill, Gateshead; Nigel Huddleston, Mapperley, Nottingham; Graham Whitehead, Manchester; James Leathem, Winton, Eccles; Joanne Westwood, Lightcliffe, Halifax; John Ball, Coalton of Balgonie, Fife; Shaun Cooper, Sussex Hospital, Chichester; Adrian Lord, South Wonston, Winchester; Derek Loudon, Mount Vernon, Glasgow; Nicola Holden, Pomphlett, Plymouth; Martin Ling, Enfield, Middlesex; George Ritchie, Kirkintilloch, Glasgow; Gail Reynolds, Holbrooks, Coventry; Peter Jones, Wednesfield, Wolverhampton; Richard Neville, Beighton, Sheffield; Louie Keen, Middleton, Manchester; Brian Hayes, Dundee; Philip Thompson, Totton, Hants; Robert Ashworth, Stretford, Manchester; Michael Wandowski, Poole, Dorset; Caroline Relph, Leicester; Jenny James, Gloucester.

Alan Beale, Radcliffe-on-Trent, Nottingham; C. B. Gardener, Stockport, Cheshire; Wendi Hodkinson, Haydock, St Helens; April Lowe, Castle Vale, Birmingham; Lee Hankins, Totton, Hants; Francesca Cabrelli, Dundee; William McCulloch, Carryduff, Co Down; Mark Taylor, Benfleet, Essex; Julie Taylor, Oswestry, Salop; Paul Rock, Barnt Green, Birmingham; Oonagh Keating, Old Swan, Liverpool; Mark Reed, St Andrews, Fife; Steve Boyle, Woolton, Liverpool; Julie Portman, Darton, Barnsley; Allan Edwards, Glasgow; Kenneth Joynes, Tavistock, Devon; Claire Stephens, Cheadle, Staffs; Nancy Hamer, Market Drayton, Salop; Ian Thomason, Mossley, Ashton-under-Lyne; Michael Hudson, Castlefields, Runcorn; Julie Mulligan, Greasby, Wirral; Buzz Williams, Bury, Lancs; Dave Cadwallader, Kensington, Liverpool; Christopher Endealott, Elland, Halifax; Nicholas Jones, Machynlleth, Powys.

And now over to the winners of the **Automatic Kids Pinball Machine Competition** in issue October 16:

PINBALL MACHINE WINNERS: Andrew Mills, Tupsley, Hereford; Simon Hughes, Poynton, Cheshire; P. Campbell, Abington, Oxon.

AUTOGRAPHED SINGLE WINNERS: Steve Hambleton, Buxton, Derbys; Mark Andrews, Cambridge; Andrew Walker, Witney, Oxon; Linda Willis, Preston, Lancs; M. Harris, Ombersley, Worcestershire; M. Quayle, Winsford, Cheshire; Adrian Goldsmith, Welton, Northants; G. Lowne, Charlton, London; Dexter Lancaster, Castleford, W. Yorkshire; Kenneth Nightingale, N. Carbrain, Cumbernauld; Graham Beech, Stockport, Gtr. Manchester; Janet Evans, Wokingham, Berks; Tracy Walsh, Thurnby Lodge Estate, Leicester; Graham Kinch, Leigh-on-Sea, Essex; Andrew Bushnell, Jericho, Oxford; Miles Bartaby, Hendon Way, London; Andrew Baker, Royston, S. Yorks; Daniel Lissett, Weston-super-Mare, Avon; Dave Woodmansey, Darlington, Co Durham; Neil Stonehill, Aylesbury, Bucks; Paul Deeming, Harpenden, Herts; John Miles, Chapelton, Sheffield; David Rose, Nairn; J. Carter, Scunthorpe, S. Humberside; Julie Ellis, St Neots, Cambs.

Your prizes will be on their way to you very shortly if they haven't arrived already.

ANSWERS TO CROSSWORD ON PAGE 27

ACROSS: 3 "Jimmy (Jimmy)"; 6 Kelly Marie; 8 "(Dog) Eat Dog"; 9 "My Old Piano"; 11 Clint; 12 "Strange Town"; 14 Barry (Gibb); 15 Simon Bates; 16 Donna (anagram of *and on*); 17 XTC (in *next clue*); 19 Gary (Glitter); 21 Edwin Starr; 23 "Scary (Monsters)"; 25 Brooks; 26 Steel Pulse; 28 Eastwood; 29 "(Scary) Monsters".

DOWN: 1 "Zenyatta Mondatta"; 2 David Essex; 4 Isaac (Hayes); 5 "Midnight Dynamoes"; 7 Ian Gomm; 10 Denny Laine; 13 Abba; 18 Chrissie (Hynde); 20 Hayes; 22 "Tubular (Bells)"; 23 Syreeta; 24 "(Tubular) Bells"; 27 "Dog (Eat Dog)".

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buddies

FROM BENEATH our mountain of penpal-seeking postcards we were this week still just able to hear Linda's muffled cries of "PLEASE, STOP, NO MORE, ENOUGH IS ENOUGH" and so forth. So before the Smash Hits office disappears altogether in the flood, one more plea to the rest of you: please hold your fire until we've had a chance to process the entries already received.

Orchid White would like a penpal who is into 2-Tone, Beat, Selecter, Bodysnatchers, Skids. Aged 15-22. Must hate heavy metal. Write to Orchid White, 87 Listria Park, Stoke Newington, London N16.

Jackie (16), interested in Jam, Specials and the Beat. Must be fun, good humoured and just enjoy life. Age required 15-99. Write, with photo if possible, to: Jackie Nash, 188 Capworth St., Leyton, London E10.

My interests are reading, swimming and most sports. Fave group is Abba. I'm aged 12 and would like a penpal the same age, preferably a girl. Write to: Susan Compton, 31 Rydal Avenue, Sale, Cheshire M33 1WN.

I am 14 years of age and would like to write to a boy or girl of the same age. My favourite hobby is train spotting. My fave groups are Madness, Beat, Specials, Lambrettas and Black Sabbath. Write to: Debbie Collins, 8 Station Cottages, Lesbury, Alnwick, Northumberland.

Male and female penpals, 17+. I'm interested in most types of music except classical and rock 'n' roll. Recently started going to concerts. See lot of films and modern plays. Also very interested in youth work. I would like biro-buddy to be considerate and have great sense of humour. Maybe meet one day for a concert. All replies answered, especially those from far distant places. Write to: Josie Criminak, 39 Bemersyde Pl., Dongola Road, London E13.

My hobbies are walking, listening to records, collecting small ornaments. Fave groups: Blondie, Sham 69 (especially J. Pursey), Hazel O'Connor and Cockney Rejects. Also the Police. I go weak at the knees when I see Sting or Jimmy Pursey. Not bothered what the penpal is like, as long as the person's 15 or 16 and female, if possible. Write to: Sharon Jayne Pilkington, 24 Leicester Road, Billesdon, Leicestershire.

One lone Bad Manners freak wants another Bad Manners freak (preferably male and 15/16 yrs. old) who is asking for a Bad Manners freak to write to. If you are of the above description, write to me with your photo enclosed at: 6 Forest Road, Witham, Essex CM8 2PF. The name's Tracey Warren!

I'm 17 and would like penpals of about the same age. My faves are Elvis Presley and Showaddywaddy. Please write to: Carol Thompson, 26 Curzon Road, Aylestone, Leicester.

Who wants to write to a 16-year-old "Pisces" girl who wants penpals from all over the world. I can write in French, German or English. I have an endless number of hobbies and I like Peter Gabriel, Genesis and the Beatles etc. Write to: Adele Pickering, 108 Andrew Road, Bustleholm Mill Estate, West Bromwich, West Midlands.

White-faced flyingsuit-clad type wants to correspond with any madmen, S.U.'s or U.D.'s. Must be into Numan, synthesizers, science, cybernetics and other synth groups, e.g. Orchestral Manoeuvres, Human League, Ultravox, Kraftwerk etc. Preferably intergalactic correspondents but Universal ones not refused, any age. (I'm 15). Write to: Rebekah Owens, 1 Bilberry Drive, Rubery, Rednal, Birmingham.

My penpal does not have to like sports, but must like Ska records. Fave groups are: The Special AKA, The Beat, Selecter and Madness. Other interests are meeting new people and writing as well as reading long interesting essays. I dislike school, punk and heavy metal. Write to: Mary Alexis, 155 Corporation Street, West Ham, London E15. Aged 15.

Wanted boy/girl 16½ or 17, London and Ireland. Share my interests in music (heavy rock, G. Numan, J. Foxx etc.). Sport and films also. Write, with photo if possible, to: Kevin Forde, 55 Abbotshall Road, Catford, London SE6.

We are three desperate girls (age 13-14) looking for three skinheads to write to who live in the Essex area. We like all mod music, and we love to have a good time. We would like to write to boys between 13-15 years. Our names are Sarah, Elaine and Laura, and our addresses as follows: Sarah, 50 Windsor Way, Rayleigh, Essex; Elaine, 71 Church Road, Rayleigh, Essex; Laura, 18 Derwent Avenue, Rayleigh, Essex.

Dead ordinary female (quite looney really) wants you (even gorillas, pet snakes etc.) to write to me. I'm into everything (almost), even samaritans: Kim Kase, 66 Craven Street, Burton-on-Trent. Aged 18.

Loyal female mod aged 17 is looking for dedicated mods male and female (17+) obsessed with clothes, scooters and the Jam. If this description fits you, write to: Mari Wilson, 62 Flanders Road, East Ham, London E6.

Bored 16-year-old disco fan wishes to write to male/female who likes most music except H.M. Must like sport, acting the fool and chip butties. Write to: Sandra Beckett, 29 Finnieston Street, Greenock, Scotland.

Bored and fed-up anarchist wishes to exchange views with somebody. I am into Crass and am aged 15. Write to: Peter Dillan, Stonehaven, Plas Bennion, Penycae, Wrexham, Clywd, N. Wales.

I would like a penpal who only listens to Phil Wood (Piccadilly Radio), who likes brainsurgery and is 101% out of his or her mind. No sensible, righteous persons will do. Seriously, my interests are: discos, art, fashion and money. Write to: Rob Souls (16), 3 Devonshire St. East, Failsworth, Manchester.

Interests: Pop charts, sports. Favourite music: Abba, New Musik, Buggles, Sad Cafe, Kate Bush. I would like to hear from any male or female who shares my interests, especially anyone who follows the BBC charts. Julie Briant (20), 59 Hart Road, Byfleet, Weybridge, Surrey.

I'm looking for someone into "good music" (i.e. heavy metal), preferably a boy who likes writing long interesting letters. Interests: roller skating, frisbee throwing etc. Write to: Miss Ruth Powell, 37 Springfield Lane, Ipswich, Suffolk.

Zany, fun loving girl would like zany, fun loving bloke who's into ska and skins. Loves horror films and food, dosing around, writing, clothes, music — Chas and Suggs are my fave hobbies. Must be into braces. Write to: Tracie Kyne, 31 Sauncey Avenue, Harpenden, Herts.

I enjoy all types of music except heavy. Like sports, meeting people, eating and would like either male or female or both. Interests must be similar but not identical. Any age to: Caroline Stevenson (16), 27 The Crossway, Farley Hill Est., Luton, Beds.

I like: Madness, The Beat and the Specials. My interests are: discos and fashion. My dislikes are: disco music and heavy metal, and also homework. Write to: Kim Booker (14 almost), 8 Walshes Cottages, Fermor Road, Crowborough, East Sussex.

Trendy 14 year old girl into all kinds of music (especially mod, punk and electronic), enjoys going to parties and having a good time. Would like to write to good looking guy aged 15+. Must have decent fashion sense and outrageous sense of humour. Photo if possible. Write to: Linda Rowles, 199 Townsend Lane, Long Lawford, Rugby, Warks.

I'm looking for a female penpal (14+). I am a mod and am into the 60's music as well as the 80's mod music. Must be interested in going to gigs and parties. Photo if possible, to: Jim Buckle (15), 58 St. Agnes Road, Moseley, Birmingham.

Female into the Police, ska and disco requires a male aged 16-18 to write to. Likes discos, cinemas and records. Hates heavy metal and violence. Must have a sense of humour and lively personality. Write to: Jackie Elgar, 8 Sussex Close, Herne Bay, Kent.

PLEASE — NO MORE ENTRIES JUST NOW!

THE barracudas

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 29 DUDLEY J.B.'s
 30 HAILSHAM, Sussex The Crown
 DEC 3 TREForest, MID GLAMORGAN Poly of Wales
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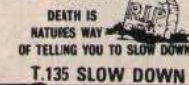
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LETTERS



I AM A FAN of The Skids, Bowie, The Clash, and Sid Vicious and have no argument against Freddie Mercury, Tony Blackburn, Mods, etc. So when I lifted my fortnightly milestone in the humdrum bustle of life in the 20th Century (i.e. *Smash Hits*) and read the "Newsdesk" feature by Messrs. Starr and Bush, which slagged off these and other artists, it would hardly have been surprising if I had gone into a psychotic state and acquired a burning urge to achieve the demise of these two gentlemen.

However, this is not what happened. Instead, I had a good old bout of hysterical laughter. And when I saw Robert Palmer frozen in that absurd pose on the back cover, I had another.

The following fortnight, I once again lifted the milestone in (etc.) and read through it. I noticed a letter from a Mr./Mrs./Miss/Ms. Angry from Fife who threatens to stop buying the milestone if this feature is repeated. How long has this reader been dead?

Anybody who cannot put up with a little pissstake or cannot laugh at themselves, must be a Warbling Hedgehog or an Electronic Ferret.
Murrique The Mutant, Wells.

Well said that Mutant.

I WOULD like to comment on Ian McMillan's letter about singles being released from albums (issue October 16).

What about the poor types who buy cassettes? I yearn for The Jam to release an album (even if only on cassette) compiled of 'A' and 'B' sides that haven't appeared on their albums, but alas I have to make do with shabby recordings which usually include such backing features as mum's vacuum cleaner, dad blowing his nose and the dog barking at birds (feathered ones), not to mention bloomin' great articulated lorries thundering past the house.
Female Jam and Police Freak, somewhere in Beds.

TO THE Human League fan named Adrian who recently purchased a Soviet-designed nuclear missile complete with book of instructions (issue October 16).

I'll join you in that. Hang on a mo — I don't even like The Human League.
A Toffee Toasted Gopher Called Topher, A Hole Up Here In Scotland.
P.S. Let Zitty Ben DIE!

DEARE SMASHE HITS,

I hath an importante psychological question to putteth to all ye mod haters all over the countrye. What be the difference between ye mod and ye Polo Mint? Givest thou up? Ye answer: Ye people like ye Polo.

Not that I findest anything wrong with ye mods except that ye knackered hayre-dryers which ye parker mob do travel around on. I meanest, I could get more speed out of ye corporation bus going up ye hill without ye petrol. Also ye extremely large parkers not only lookest very silly but they could sleep ye family of six on ye camping site.
Nell Gwynne.

IT SEEMS to be the general opinion in your mag that ELO are a load of bull. Well, I agree — of course they are. But I suspect Jeff Lynne knows that too. I bet he just goes into the studio for a laugh now — he was probably rolling about after the recording of "Xanadu".

What annoys me is that most of the music press don't seem to realise that ELO existed before 1977. In actual fact, they were slogging away years before then — it's just that they were almost completely ignored. Try taking a listen to early albums like "On The Third Day" or "Eldorado" and then you'll realise how talented Mr. Lynne really is (or was). So if you lot at Smash Hits must slag him off, do it with more respect, OK?
Disappointed Former ELO Fan Who Now Likes Squeeze And The Cure, Bradford.

DEAR SHEYNA (President of the Gary Numan Has Great Legs Association),

It is a known fact that our Gary budgie is the one with the good legs in the family.
Gary's Mum, Numan House, Numan Road, Numanhampton.

MY FRIEND Pam does a great earwig impression.
Karen Fletcher, Little Acton, Wrexham.

Yeah — it must be having eight legs that does it.

I AM from the National Society For The Protection Of Snails and I am writing in to protest at the latest single by a certain group called Madness. I quote from their latest single: "Walking home and squashing snails."

This, to my mind, encourages cruelty to snails. There are probably many young Madness fans out there who've never ever thought of squashing a snail but since hearing this single may take it into their vulnerable little minds to squash innocent little snails who may be on their way to the next Olympics or to pick up this month's paper. This is very cruel and heartless of Suggs and Chrissy Boy.

Very Distressed Snail Lover, Teardrop Explodes, Jam And Pink Military Fan, Liverpool.

JUST DROPPING a line to tell you that I've noticed your scheming plan to cheat us readers. The last two issues 'ave been 4mm shorter (gasp! controversy! civil war!) than usual.

Angry Buzzcocks fan, Llanelli.

You rumbled us! In fact, it was reduced to eliminate the white borders around the centre-spread. It'll be even smaller soon — to eliminate Red Starr. Talking of whom, here's someone who's clearly been studying his methods . . .

DEAR SMASH HITS,

You seem to be under the misapprehension that The Police are real people. I thought it was apparent that they are clockwork. I find it hard to believe that anyone could think that Sting (I'd love to meet the joker who designed his face) is real, and as for Stewart "Mouth Almighty" Copeland — well, that just goes beyond all bounds of belief.

(Somebody obviously overwinds him).

Come on lads — a joke's a joke but with the state of British Leyland I think you should give the spare parts back and give the world a rest.

Queen Christina Of Sweden.
P.S. How much paper-maché did they use for Sting's head? Didn't they have enough left to make Andy Summers a full size model?

MY NAME'S Jones, see, and I live on the hill, see, I'm mad on Kate Bush, see, and I was wondering, see, if the wailing wonder, see, has got a fan club, see, 'cos I want to join it, see, so that when she does another tour, see, I can send away, see, and get tickets, see, before they go on sale, see. Clever aren't I, see? I've got to go now, see, and herd the sheep, see, before I go and practice with the choir, see.

Jones of the Hill, see, Hainault.

We see. P.O. Box 38, Brighton BNI, see?

WOMEN like the simple things in life — MEN! (Eat your heart out Red Starr).
Anon, Bath.

DEAR SMASH HITS,

Thank you very much! In future, whenever I'm feeling depressed, I shall turn to page 47 of issue October 16 and laugh myself silly at the picture of John Foxx trying to look unconcerned in a field of pretty flowers.
Yvonne Rixon, Kenton, Middlesex.

Continued over page

PUZZLE ANSWER

```

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

From previous page

THANK YOU very much for bringing back Zitty Ben. Why does Pigg Strangeways chain him up?

Wendy Pollard, Stafford.

No ropes handy, I should imagine.

YES! ANOTHER letter complaining about Top Of The Pops. First I see some long haired yobs playing guitars and singing about proposing and then repeating it about 50 times. Next I see The Nolans. Tell me — who buys their records? They try to be sexy but they're about as sexy as the back of a table. One thinks she's Pam Ewing from Dallas and the rest try to copy Legs & Co.

Then who do I see but some third-rate "musician" called Gilbert O'Sullivan singing about a kiss when he probably hasn't even kissed a girl himself. Then we have our friend Kelly Marie. And why is the backing music always Ottowan and "D.I.S.C.O.?" I wait maybe expecting a good record but then I hear the sickly chords of Air Supply and ask the dog to turn over to the comedy on ITV. Why do people buy such records?
Anthony Starkey, Barford, Warwick.

God knows, Ant. Comedy lovers like yourself probably.

OF COURSE Big Nigel thinks I'm good-looking (issue October 16). He is my boyfriend and I threatened to sing "Feels Like I'm In Love" to him if he didn't stand up for me. Anyhow, Bishop Muzorewa also thinks I'm good-looking. So there!
Kelly (as in Marie, as in Osmond, as in Ultrabrite).

We believe you, we believe you! (We don't care much, but we believe you).

PLEASE PRINT a picture of Margaret Thatcher for my dartboard.

Dave Williams, Ellesmere Port.

Sorry Dave, but we have to draw the line somewhere. But talking of drawing...

I HAD a really great time defacing Kelly Marie. I'd have even greater pleasure defacing a picture of Sheena Easton (as, no doubt, many other sensible people would). So how about a nice defaceable piccy of Sheena, then?

Sam The Sham, Devoted Beat/Specials Fan, Bridgnorth, Shropshire.

Oh alright then — you talked us into it...



Now then — what will it be first, glasses or a missing tooth?

DEAR SMASH HITS,

I am not, according to false rumours, "The Numanette Over The Road Who Has A Good View Of The Park" (issue October 16) and I wish people would sign their real name at the end of letters 'cos it drives me up the wall.

An Annoying Person Who Does Have A Good View Of The Park (Really it's me, Julie N. of Reading).

DEAR EVERYONE,

No one will believe that "The Numanette etc." is me, Susan Jackson (Fan Club No. 1104 and Organiser of The Gary Numan Defence League) — but now you should!
Susan Jackson, The Numanette etc.

I WAS always led to believe that record reviews were meant to review the content of the record, but it seems that I was wrong. I am referring to Steve Taylor's review of 003 Minutes' "Automatic Kids" — not one mention about the actual record, only a mention of David Bowie followed by a rather sick remark about Gary Numan. Usually I enjoy reading the reviews but it annoys me when a band's record is used to slag other people.
Angry And Upset Female Numanoid, Killay, Swansea.

I MUST SAY I actually agree with Red Starr (yes, you heard right!) in his review of "Telekon" by Gary Numan. I know this must come as a bit of a shock to you, so just sit down and take the rest of the day easy, OK?
Julie, who wants to join the "Gary Numan Has Nice Legs Association".
P.S. Ain't David Hepworth good-looking? (I haven't been for an eye-test recently.)

Eye-test? You need a brain transplant!

I'M NOT WRITING to say that I don't like Heavy Metal of Ska or Punk or Disco or Reggae or Bowie freaks or rockers or mods or whatever.

I don't care what kind of music people are into, it's just their own opinion. I personally think that all these music-critics are giving their own opinion of the pop

songs, but it's up to the general public. We're the ones who want to listen to the songs, and if we don't like it, we won't buy it.

So all you music critics, just think of what we like, and not just your own opinion, which doesn't really count anyway.
A Numanoid who doesn't particularly like music critics.

It's your choice, Numanoid, but aren't we entitled to our opinions too?

MY OH MY, I think I'll have a sex-change
Claude of the Manor, Weirido Glen.

Better still, have two and see if anyone notices.

IN EARLIER issues of Smash Hits you've had a Cat Top Ten, a Fruity Top Ten and God Knows what else. But now here is the All Time Top Ten and the Stars who should have recorded them:—

- 1) "I Die, You Die" — Sid & Nancy.
 - 2) "Stand Down Margaret" — Roddy Llewellyn.
 - 3) "Let's Get Serious" — The Conservative Party.
 - 4) "When Will I See You Again?" — X-Ray Spex.
 - 5) "Ashes to Ashes" — The Grateful Dead.
 - 6) "We Are Glass" — The Reflections.
 - 7) "This Town Ain't Big Enough For The Both Of Us" — Demis Roussos and Bernard Manning.
 - 8) "Don't It Make My Green Eye Blue" — David Bowie.
 - 9) "And The Beat Goes On" — The Police.
 - 10) "I'm The Leader Of The Gang (I Am!)" — Maggie Thatcher.
- Gaye Hunt, Aston, Sheffield.

And there's always "Boils, Beef An' Carrots — Zitty Ben and the Blackeads.

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1
TOKEN

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HITS**

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NOW THEN — those of you who can count past two will probably have noticed that this is our third badge token. This means that our FREE set of exclusive button badges — that's The Pretenders, Elvis Costello, Madness, The Undertones and Stiff Little Fingers — is now up for grabs.

To do your share of the grabbing, simply send

- (1) Your three Smash Hits badge tokens
 - (2) a strong envelope with stamps to the value of 12p
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Smash Hits Badge Offer, Competition House, Farndon Road, MARKET HARBOROUGH, Leicestershire.

We'll do the rest.

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- P3252 UNDERONES
- P3254 WHITESNAKE
- P3255 JUDAS PRIEST
- P3261 SECRET AFFAIR
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- P3273 MADNESS
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- P3286 KEVIN KEEGAN
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GIGZ



The Jam in concert

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

THURSDAY NOVEMBER 13

Motorhead Portsmouth Guild Hall
Jam Leicester De Montfort Hall
Sad Cafe Southampton Gaumont
Orchestral Manoeuvres In The Dark London Victoria Apollo
Tangerine Dream Ipswich Gaumont
Teardrop Explodes Birmingham Cedar Ballroom
Adam & The Ants Lincoln Drill Hall
B. A. Robertson Bradford St. Georges Hall
Comsat Angels Hull Wellington Club
Human League Liverpool Rotters
U2 Sheffield Limit Club
Selecter London Hope & Anchor
Splodgenessabounds Hatfield Polytechnic

FRIDAY NOVEMBER 14

Motorhead Southampton Gaumont
Sad Cafe Oxford New Theatre
Tangerine Dream Derby Assembly Rooms
Hazel O'Connor Belfast Ulster Hall
Teardrop Explodes York University
Adam & The Ants Hull Queen's Gardens
B. A. Robertson Liverpool Royal Court
Comsat Angels Retford Porterhouse
Splodgenessabounds York College of Ripon & York St. John
The Cure Birmingham University
U2 Kidderminster Town Hall
Ian Dury & The Blockheads London Hope & Anchor
UK Subs Crawley Technical College
Black Slate Newton Abbot Seale Hayne College

SATURDAY NOVEMBER 15

Jam London Rainbow
UK Subs Derby Ajanta Cinema
Orchestral Manoeuvres In The Dark Ipswich Gaumont
Tangerine Dream Liverpool Royal Court
Teardrop Explodes Liverpool University
Splodgenessabounds Newcastle University
Adam & The Ants Cromer West Runton Pavilion
Ruts D.C. Leicester University
B. A. Robertson Glasgow Strathclyde University
Comsat Angels Bradford University
The Cure Lancaster University

U2 Bristol Polytechnic
Black Slate Torquay 400 Ballroom
Split Enz Colchester University

SUNDAY NOVEMBER 16

Motorhead St Austell New Cornish Riviera
Jam London Rainbow
Yes Bristol Hippodrome
Sad Cafe Bristol Colston Hall
Hazel O'Connor Dublin Grand Cinema
Teardrop Explodes London Lyceum
UK Subs York Forge Inn
Black Slate Somerton Red Lion
Adam & The Ants Sheffield Top Rank
Split Enz Norwich University

MONDAY NOVEMBER 17

Motorhead Leicester De Montfort Hall
Yes Oxford New Theatre
Sad Cafe London Hammersmith Odeon
Orchestral Manoeuvres In The Dark Sheffield City Hall
Adam & The Ants Blackburn King George's Hall
Comsat Angels Southend Zero 6
B. A. Robertson Greenock Town Hall
Splodgenessabounds Wakefield Unity Hall
The Cure London Dominion Theatre
UK Subs London Marquee
Barracudas London Hope & Anchor
Black Slate Penzance Demeiza's
Hot Chocolate Coventry Theatre
Split Enz Manchester Rotters

TUESDAY NOVEMBER 18

Motorhead Leicester De Montfort Hall
Jam London Hammersmith Odeon
Orchestral Manoeuvres In The Dark Birmingham Odeon
Hazel O'Connor Cardiff Top Rank
Adam & The Ants Manchester Polytechnic
B. A. Robertson Helensburgh Naval Base
Comsat Angels London Marquee
Splodgenessabounds Liverpool Brady's
The Cure Cardiff University
U2 Reading University
UK Subs London Marquee
Ruts D.C. Sheffield Limit Club
Barracudas London Rock Garden
Black Slate Plymouth Fiesta
Hot Chocolate Bradford St. Georges Hall

WEDNESDAY NOVEMBER 19

Motorhead Coventry Theatre
Jam London Hammersmith Odeon
Yes Birmingham Odeon
Sad Cafe Liverpool Empire
Orchestral Manoeuvres In The Dark Blackburn King Georges Hall
Hazel O'Connor Manchester Apollo
Adam & The Ants Grimsby Central Hall
B. A. Robertson Salford University
Splodgenessabounds Bristol Berkeley
U2 Wolverhampton Polytechnic
UK Subs London Marquee
Ruts D.C. Durham University
Barracudas Huddersfield Polytechnic
Black Slate Pontypridd Polytechnic
Hot Chocolate Edinburgh Odeon

THURSDAY NOVEMBER 20

Motorhead Oxford New Theatre
Yes Birmingham Odeon
Sad Cafe Sheffield City Hall
Orchestral Manoeuvres In The Dark Liverpool Empire
Rod Stewart Dublin Simmons Court Pavilion
Adam & The Ants Leeds Polytechnic
Ruts D.C. Manchester Carousel Club
B. A. Robertson Gt. Yarmouth Tiffans
Comsat Angels Manchester Rafters
U2 Blackpool Polytechnic
UK Subs London Marquee
Barracudas Sheffield Limit
Black Slate Port Talbot Troubadour
Hot Chocolate Newcastle City Hall
Splodgenessabounds Newport Baileys

FRIDAY NOVEMBER 21

Sad Cafe Newcastle City Hall
Rod Stewart Dublin Simmons Court Pavilion
Hazel O'Connor Sheffield University
B. A. Robertson London Middlesex Polytechnic
Orchestral Manoeuvres In The Dark Newcastle Polytechnic
Comsat Angels Stoke North Staffs Polytechnic
Jon Anderson Ipswich Gaumont
U2 Edinburgh Nite Club
Ian Dury & The Blockheads Belfast Mayfield Theatre
Ruts D.C. Liverpool Brady's
Barracudas Scarborough Penthouse
Black Slate Birmingham Top Rank
Hot Chocolate Manchester Apollo

SATURDAY NOVEMBER 22

Motorhead Birmingham Odeon
Yes Deeside Leisure Centre
Sad Cafe Edinburgh Odeon
Hazel O'Connor Lancaster University
Adam & The Ants Aylesbury Friars
Comsat Angels Middlesbrough Rock Garden
Jon Anderson Wolverhampton Civic
U2 Liverpool Brady's
Splodgenessabounds London Music Machine
Black Slate Newcastle University
Hot Chocolate Bristol Hippodrome
Ruts DC Wolverhampton Polytechnic

SUNDAY NOVEMBER 23

Motorhead Birmingham Odeon
Sad Cafe Manchester Apollo
Hazel O'Connor Bristol Colston Hall
Adam & The Ants London Lyceum
Ian Dury & The Blockheads Dublin Grand Cinema
Ruts D.C. Bath Tiffans
Hot Chocolate Oxford New Theatre

MONDAY NOVEMBER 24

Yes Leicester De Montfort Hall
Rod Stewart Glasgow Apollo
Adam & The Ants Doncaster Rotters
B. A. Robertson Plymouth Fiesta
Sad Cafe Manchester Apollo
Jon Anderson Bristol Colston Hall
U2 Coventry Polytechnic
Ian Dury & The Blockheads Dublin Grand Cinema
B52's London Hammersmith Palais
Ruts DC Newport Stowaway

TUESDAY NOVEMBER 25

Motorhead Crawley Leisure Centre
Yes Leicester De Montfort Hall
Rod Stewart Glasgow Apollo
Jon Anderson Southampton Gaumont
B52's London Hammersmith Palais
Ruts D.C. London Marquee
Hot Chocolate Birmingham Odeon
Adam & The Ants Oxford New Theatre

WEDNESDAY NOVEMBER 26

Motorhead London Hammersmith Odeon
Rod Stewart Glasgow Apollo
Hazel O'Connor Brighton Top Rank
Adam & The Ants Exeter St. Georges
Comsat Angels Bristol Berkeley
Jon Anderson Brighton Dome
Ian Dury & The Blockheads Edinburgh Playhouse

IN THE NEXT ISSUE OF SMASH HITS

TOYAH

FRAMED BLONDIE PRINTS TO BE WON

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NOVEMBER
27



FLIGHT 19

By B. A. Robertson on Asylum Records

At 14:06 on the 4th December 1945
Five US Navy Bombers took off from Fort Lauderdale, Florida
They were never seen again
This is the legend of Flight 19

Lootenant Taylor USN
This is Flight 19
With fourteen others meets his end
This is Flight 19
Now only Corporal Kosner
Has premonition so they say
He missed the mission on the day

They're flying East to Bimini
This is Flight 19
North and South West and home again
This is Flight 19
A simple tale, no angles
Except Bermuda has prescribed
You'll find this tangle's got three sides

Chorus
Up in the sky
Did a bird or a plane or a flying machine
Swoop on down to pluck the young blood of Flight 19?
Bird or a plane or a flying machine
Or terrestrial things
On the day that Flight 19 really got their wings

A close encounter of a kind
This is Flight 19
Is what Chuck Taylor thought he'd find
This is Flight 19
Despatch a rescue mission
Unlucky crew numbered thirteen
Depart Miami, never seen

Repeat chorus

Mayday
(Taylor to Tower)
You consult the Captain's log
(Tower to Taylor)
If this had happened
Some years later
We could have sent you Kirk and Spock

Repeat chorus to fade

*Words and music by Britten/Robertson
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Banana Republic

By The Boomtown Rats on Ensign Records

Chorus
Banana republic
Septic isle
Screaming in the suffering sea
It sounds like crying
Everywhere I go, yeah
Everywhere I see
The black and blue uniforms
Police and priests

And I wonder do you wonder
While you're sleeping with your whore
That sharing beds with history
Is like a-licking running sores
Forty shades of green, yeah
Sixty shades of red
Heroes going cheap these days
Price: a bullet in the head

Repeat chorus

Take your hand and lead you
Up a garden path
Let me stand aside here
And watch you pass
Striking up a soldier's song
Another tune
It begs too many questions
And answers too

Repeat chorus

The purple and the pinstripe
Mutely shake their heads
A silence shrieking volumes
A violence worse than they condemn
Stab you in the back, yeah
Laughing in your face
Glad to see the place again
It's a pity nothing's changed

Repeat chorus to fade

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PIC: SANTO BASTONE/L.F.I.





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