

SMASH

HITS

FORTNIGHTLY

November 15-28 1979

30p

CHIC

UNDERTONES

Words to the
TOP SINGLES
including

A Message To You Rudy
Diamond Smiles
Ladies Night

The Selector
Public Image Ltd.
in colour

JAM
LPs
to be won

GARY
NUMAN



The Fever Burns On...



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Album/Cassette

Classic style with a touch of genius.



The Bee Gees offer you their greatest

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Hi gang — welcome back! Now before we let you loose on our latest issue, a word to those Queen fans (sorry, Your Majesty, but we mean the rock group kind) who'll be scouring the list below in vain for their idols. Sorry, but it's no go. Not because we don't like Queen (we hate 'em actually) — no, sorry, really it's because Queen won't let anybody use their lyrics without their express permission, and they're in America, thank you very much. But never mind, we've got out usual range of goodies for you — like the new Jam album for our Crossword winners (along with that superb radio cassette recorder star prize, of course), plus some great extras: on page 35 there's the all important third token towards your free set of Smash Hits button badges, and — get a load of this — on page 32 is your chance to get that creation you call your face into Smash Hits! Be seeing you . . .

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Nov 15-Nov 28 1979
Vol 1 No 25

Editorial address: Smash Hits, Lisa House, 52-55 Carnaby Street, London W1V 1PF. This magazine is published by EMAP National Publications Ltd, Peterborough, and is printed by East Midland Litho Printers, Peterborough.

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THE SPECIALS

FEATURING RICO

On 2-Tone Records



PHOTOGRAPH BY GERRARD MCNAMARA

A MESSAGE TO YOU RUDY

Stop your messing around ah, ah, ah
Better think of your future ah, ah, ah
Time you straightened right out ah, ah, ah
Create problems in town ah, ah, ah

Rudy, a message to you, Rudy
A message to you

Stop your fooling around ah, ah, ah
Time you straightened right out ah, ah, ah
Better think of your future ah, ah, ah
Else you'll wind up in jail ah, ah, ah

Rudy, a message to you, Rudy
A message to you

Stop your messing around ah, ah, ah
Better think of your future ah, ah, ah
Time you straightened right out ah, ah, ah
Create problems in town ah, ah, ah

Rudy, a message to you
Rudy, a message to you
Rudy, ah it's a message to you
Rudy, yeah it's a message to you
Rudy, yeah it's a message to you
Repeat to fade

Words and music by R. Thompson.
Reproduced by permission R and B Music.

NITE KLUB

Is this the in place to be?
What am I doing here?
Watching the girls go by
Spending money — on

Sleep all day
It's the only way
I'm a parasite
I creep about at night

Nite Klub
Is this the in place to be?
(Nite Klub) What am I doing here?
(Nite Klub) Watching the girls go by
Spending money — on

Hey hey I don't work
'Cos I don't have to
I don't have to work
There's no, no work to do
(Nite Klub) I'm a member of the Nite Klub (Nite Klub)
(Nite Klub) A fully paid up member of the Nite Klub

I won't dance
In a club like this
All the girls are slags
And the beer tastes just like piss
I'm a (Nite Klub) parasite
I creep (Nite Klub) about at night
Yes I'm a member of the Nite Klub (Nite Klub)
A fully paid up member of the Nite Klub (Nite Klub)

(Nite Klub) Is this the in place to be?
(Nite Klub) What am I doing here?
(Nite Klub) Watching the girls go by spending money on beer

Words and music by J. Dammers/Specials
Reproduced by permission Plangent Visions Music Limited

Traffic's wild tonight
 Diamond smiles her cocktail smile
 Tonight she's in heavy disguise
 She looks at her wrist to check the
 passing time

"Weather's mild tonight"
 She wonders will they notice her eyes
 She wonders will her glamour survive
 And can they see she's going down a
 third time

Oh everybody tries
 It's Dale Carnegie gone wild
 But Barbara Cartland's child
 Long ago perfected the motionless glide

And in the low voltage noise
 Diamond seems so sure and so poised
 She shimmers for the bright young boys
 And says "Love is for others, but me — it
 destroys"

The girl in the cake
 Jumped out too soon by mistake
 Somebody said the whole thing's
 half-baked
 And Diamond lifts her glass and says
 "Cheers"

She stands to one side
 There's no more to this than meets the
 eye
 Everybody drinks Martini dry
 And talks about clothes and the latest
 styles

Chorus
 Oh oh oh they said she did it
 With grace
 They said she did it
 With style
 They said she did it all
 They said before she died
 They said she did it
 Oh oh oh oh
 Oh oh oh oh
 I remember Diamond's smile

Nobody saw her go
 They said they "Should have noticed 'cos
 her dress" was cut so low
 Well it only goes to show
 Ha ha how many real men any of us
 know

She went up the stairs
 Stood up on the vanity chair
 Tied her lame belt around the chandelier
 And went out kicking at the perfumed air

Repeat chorus
 Words and music by Rob Geldof
 Reproduced by permission Seward Fire
 Hits/Zomba

This...



NEW FROM THE SIRE

...SMALL



NEW FROM THE SIRE

This...



or This



NEW FROM THE SIRE

This...



NEW FROM THE SIRE

...SMALL



NEW FROM THE SIRE

or This...



NEW FROM THE SIRE

This...



NEW FROM THE SIRE



NEW FROM THE SIRE

Diamond Smiles

By The Boomtown Rats
 on Ensign Records

PLAYING TO THE ALIENS

John Savage finds out what success means to Gary Numan.

IN THE space of a few months, Gary Numan has emerged from complete obscurity to having two number one records, "Are Friends Electric?" ("Cars," two no. 1 albums, "Replicas" and "The Pleasure Principle," and, at one stage, three LPs in the Top 20 at once. Clearly, Gary Numan is a phenomenon.

The background to his rise to fame is by now quite well known. What's most interesting (now) is his reactions to his fame; whether, now that he's got it, it's what he wanted; and what he feels about performing.

ON OCTOBER 8, Gary Numan finished his first tour since becoming a star. Fifteen dates earlier, at the Hammersmith Apollo, he'd played his first live gig (in a tiny pub date in Acton [London] in mid-'78).

Tour was a complete sell-out but even allowing for £3,000 given to "Save The Whale" from one of his Hammersmith gigs, Gary still lost £30,000 or so on the tour.

By his own admission not a natural performer, he decided to do the show as it was and lose money, because . . .

"I thought there was no point in going out giving people something to remember and to make it worth it. There was no point in being top of the pile unless your show's going to be top of the pile as well.

Some people have said that the lavishness of the show was to distract attention from his (undeniable) inexperience.

"You mean to take the limelight away from me a bit? No, it wasn't really. To be honest the show was put together to be something to look at. I merely thought that being new at it, I wouldn't be very interesting to look at for one and a quarter hours.

"I don't think I am. I can't do enough different things or look in enough different ways to keep people interested for that time—apart from the real clichés which I'll gaze at for hours. Obviously the majority of the audience isn't like that—especially at this early stage. Half of them are just going to see what the fuss is all about.

"But even so, if he and not go for the image, what was the point of the pyramids?"

"On the cover," it was image. On stage, the robots are pyramid-shaped—that's to tie in with the cover, and also because I thought that robots . . . you say a robot and people think of something that does this (gesticulates mechanically) and

clanks about, and really that's the most unpractical shape you can think of because it's so unstable. It keeps falling over all the time.

"A pyramid is, I think, the most stable shape you can have. It really is hard to budge. Talking about a straight-thinking machine, if it'd have to be that shape where it didn't fall over and damage itself.

"So I thought—well, if I'm going to do it, let's do it realistically, in the proper shape of what they'll be and not go for the image. We had enough impact in the show itself—it'd be nice to put some realism into it.

"I also think that the panels, the walls, it looks like they just light up. I think that one day, probably we'll have buildings like that where you don't have street

lights, but the walls of the buildings themselves light up outwards, so it's not like street lights and shadows and little glimmers that you could get mugged in . . .

"The shows were certainly beautifully staged, but it's difficult to see them without being reminded of the difference between Numan's lavish showmanship and the ideals of the punks through whom he seems to have emerged. Did he want the new kind of relationship with his audience?"

"I think . . . no, I'm not really interested in a new relationship. I'm sure what can be done. I've really no idea . . . apart from the fact that you talk to the audience and claim to be one of them, or admit that you're not one of them, which is why you're

singing and they're not, and get on with it, which is little I've done . . . I've very little to say to them."

"They know what the songs are, I'd imagine. I really wouldn't want to tell them what the songs are about before each number: there's no need to tell them what they are, because they already know. There really isn't much more to say—you can't have a conversation—it's a very false with between two and four thousand people . . ."

"This is certainly very different from many of the new groups who just want to be 'one of the people'."

"I think it's just taking it back to cabaret—showbiz for showbiz's sake more than anything. That's trying to explain

what I'm not about, and use this as a visual expansion of our songs.

"To be honest I used to hate all that stuff (cabaret), but fairly recently I've got to really like Bing Crosby and now I like Frank Sinatra. I never did before, but the way he just breezes among his crowd as if they're in a circle and not on stage, and he's so relaxed."

AS YOU may have gathered, Gary Numan is very honest. If you ask him a question, provided it's put clearly, he'll answer it as clearly and as directly as he can. It's a quality very rare in most pop stars, who, when asked a difficult question, will for some reason evade the point or get angry. Perhaps they're afraid.

From being unknown, Gary has suddenly become very famous. He's prepared to talk with as much honesty about what it means to him, and what it's doing to him.

It's a Monday afternoon in a small room in a Sheffield hotel. Gary answers the questions, carefully and quietly, with some humour. While he's talking, he teases his newly washed hair in a mirror opposite.

The same day, one of the national papers has done a story on him, pronouncing his image as "cold and aloof." Is he really, and what does he feel about the article?

"Most of what I said had been blanded out. I didn't actually say what he wrote down; he took the gist of it only. It wasn't done in a nasty way, so I didn't mind it—it was a bit sweet and sickly. I'm not like that.

"The image doesn't worry me. From an outsider's view, it's probably accurate. I think I'm quite strong-willed and know exactly what I'm doing—which is mistaken for arrogance. The 'aloof' bit is my wish not to get too close to the audience . . . which isn't really being aloof. It's more survival, really."

WHAT DOES Gary feel about all this? What does he come to see him?

"It's very awkward—to be honest about it without giving the wrong impression. I don't do it. I won't say I'm loyal. I don't feel that I owe it to anybody anything. I made the records and they bought them. They owe me as much as I owe them, so they cancel each other out, really.

"I don't now have to make another album. I get very annoyed when I hear these things like, oh, people saying, 'We made you.' They really don't make anybody at all. We made ourselves, they simply bought the records."

What sort of hero does he think he is to the people who come and see him?

"I think it's a bit difficult to answer. I think probably to a lot of people I'm a symbol of something new



PHOTOGRAPH BY ANDRÉ CILLIEN
Increasingly rare role of Gary Numan smiling.

—I would've ventured any more than that.

"The . . . pose element is an image. They'll see that, and then they'll go home and imitate it in a mirror and do Gary Numan handclaps. That's thought out to the same as the image is thought out, to give people something to latch onto."

"It taken everything I did when I was young and I was a fan, and using that, knowing that other people somewhere must be similar to me. I'd like them to do what I did to my heroes."

When he was listening to his heroes, Gary was, he says, a lonely, troubled adolescent. The spoken parts in "Are Friends Electric" was about one of his experiences before he was famous. At the time, he was hanging around with a group of friends, and they:

"I got rid of me because . . . I was singing in a group and they didn't want me writing the songs any more, so I said, 'I really doesn't bother me. I didn't intend at that time to become a big frontman pop-star anyway—I was just doing it to gain experience, but they weren't writing any songs."

"So I said, 'Well, writes them then, I don't mind,' but that wasn't very good. And so they got rid of me, then went out and did their own set."

"It took them about six months to write their set, and they had a couple of my songs in it anyway—there was only one about a 30-minute set, and it really was awful. They group it in Mean Street. They were on the Vortex live album."

"I was disgusted. And all my so-called friends at that time would follow them around religiously, and pogo at every gig. It was like rent-a-crowd. And they dropped me completely from parties, from anything at all.

And then obviously being deserted made me very paranoid in my attitudes towards friends. I

often tended to write 'friends' in inverted commas in a lot of the songs."

IF HE was lonely before, being a star hasn't always helped. It's a lot of pressure, even more so because Gary tries to manage as much of his own career as possible, from writing the songs to performing and producing them, working out his finances and designing the stage act.

Many of his songs are about this loneliness, this distance between people put just a little into the future: was this how he lived?

"I used to live it out quite a lot before, really, because I didn't go out much. I've never gone to parties. If I go out, I normally go out on my own. In the car, driving . . ."

Is he treated as an object?

"Completely. As a product, yes."

Would this encourage him to treat others in the same way?

"I think it would do. I think it's a bit early yet for me to change my personality to that extent. I find it difficult when the audience starts you, because when they do they're obviously nervous or angry because they're not sure how you're going to be."

"Most of them aren't completely unnatural. They're not giving you their real personalities at all, and you have to accept that."

Complex

By Gary Numan on Beggars Banquet Records

They won't come back
You know it's always the same
And they're sure to forget
Saying "Everyone lies"

So I'm down to this
I'm down to walking on air
And you're here by my side
With all your waving and smiles

Please keep them away
Don't let them touch me
Please don't let them lie
Don't let them see me

Words and music by Gary Numan.
Reproduced by permission
Beggars Banquet/Andrew Heath Music Ltd.



ATLANTA RHYTHM SECTION

Spooky

on Polydor Records

In the cool of the evening
 When everything is getting kinda groovy
 I call you up and ask you
 If you'd like to go with me and see a movie
 First you say no, you've got some plans for the night
 And then you stop and say alright
 Love is kinda crazy with a spooky little girl like you

You always keep me guessing
 I never seem to know what you are thinking
 And if some falla looks at you
 It's for sure your little eye will be a-winkin'
 I get confused 'cause I don't know where I stand
 And then you smile and hold my hand
 Love is kinda crazy with a spooky little girl like you
 Spooky, spooky, yeah yeah

If you decide some day
 To stop this little game that you are playing
 I'm gonna tell you all that my hearts
 Been a-dying to be saying
 Just like a ghost
 You've been a-haunting my dreams
 So I'll propose on halloween
 Baby, love is kinda crazy
 With a spooky little girl like you
 Ah spooky, yeah

Words and music by
 Buie/Cobb/Shapiro Middlebrooks
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C'mon everybody!

Race around to W.H. Smith and check out two great record offers that'll have you drooling with delight.

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 Harry Nilsson - Without You
 Fleetwood Mac - Albatross
 10cc - I'm Not in Love
 Rod Stewart - Sailing
 Isaac Hayes - Shaft
 and many more!



WHSMITH

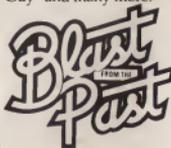
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 in New Orleans
 Bobby Freeman - Do You Wanna Dance
 Clarence Frogman Henry - (I Don't
 Know Why I Love You) But I Do
- 2) Chubby Checker - The Twist
 Dritaers - Dance With Me
 Frankie Ford - Sea Cruise
- 3) Chiffons - He's So Fine
 Chiffons - One Fine Day
 Chiffons - Sweet Talking
 Guy - and many more!



B

LITZ

GET WELL SIOU!

AS IF the current Siouxsie & The Banshees tour hadn't been troubled enough with two members running off in a huff, Siouxsie herself has been hospitalised twice.

She was taken to Newcastle Hospital with suspected laryngitis after a gig there, but she discharged herself against doctors' orders in order to press on with the tour. Exhaustion finally caught up with her after the London Hammersmith gigs, and this time doctors diagnosed hepatitis with other ailments due to her continued touring. Two months complete rest have been now insisted on.

Even fans who'll miss out on gigs during her recuperation will hope she does as she's told this time!

THE UNDERTONES, who had to cancel their recent Bradford gig to appear on "Top Of The Pops" (see feature for full story), have now rescheduled their appearance there for November 22. Tickets for the original show will be valid for this performance, likely to be the The Undertones' last until well into 1980.

X OFFENDER?

DECCA RECORDS are releasing a single called "Little GTO" by a band called The New York Blondes (featuring Madame X) amidst rumours that the group in question are really Blondie. Some folks reckon that the band put the track down in Los Angeles last year for a bit of fun and offered it to the Californian independent Bomp! label to release. Nobody's either confirming or denying this rumour.

PAUL McCARTNEY has been acclaimed as "The most successful composer of all time" by The Guinness Book of Records.

The facts and figures are mind-boggling. So far, the man has chalked up a total of 100,000,000 albums sold and the same number again of singles. In addition, he can claim 60 gold discs and 43 million-selling compositions. His Beatle song "Yesterday" is now the most recorded tune in history, having been given no fewer than 1,200 different treatments.

Paul's award was a disc made out of rhodium, a metal twice as precious as platinum.

BIG MAC

BY ANY standards, Fleetwood Mac are one of the biggest bands that the music business has ever seen. Their last album, "Rumours", chalked up worldwide sales in excess of 12 million copies. "Tusk", their new double set, has been more than a year in the works and, at a cool million dollars, is one of the costliest projects ever undertaken in pop.

Part of the cost is explained by the fact that this is the first major release to be recorded digitally — that is, put onto tape via a new electronic system designed to improve sound quality.

There has been a band trading under the name Fleetwood Mac for twelve years now, but only bassist John McVie and incredibly tall drummer Mick Fleetwood survive from the original traditional blues band. After achieving massive sellers with "Albatross" and "Man Of The World", frontmen Peter Green and Jeremy Spenser both departed and John's wife Christine was drafted in from another blues band called Chicken Shack to play piano and sing.

Basing themselves in America in the early seventies, this nucleus spent years building up a soft-rock following while guitarists and singers came and went. Five years ago they joined forces with an American duo, Lindsey Buckingham and Stevie Nicks, and formed the line up that still holds today.

Their first album together, "Fleetwood Mac", was an instant smash in America and the subsequent "Rumours" confirmed their position. And, as "Tusk" proves, they're still pretty darn good at what they do.

THE GANG OF FOUR want to apologise for the confusion and cancellations that surrounded the start of their current tour.

This was partly due to having dates altered by agents and promoters, and partly because two of the band were attacked after leaving a club in Leeds. Andy Gill had his nose broken and Jon King had his cheekbone broken in three places.

The tour is now proceeding as planned (dates in Gigz), and the Bradford, Birmingham and Loughborough gigs are being rescheduled.

ADVERTS CLOSEDOWN

THE ADVERTS have decided to disband for good.

Since going back on the road the band have been threatened with law suits by former members Rod Latter and Howard Pickup who thought it unfair that TV Smith should continue to use the name Adverts. Also, their recent album "Cast Of Thousands" (RCA) has not been well received and so the band called it a day after a gig in Slough three weeks ago.

MEET LENNY SIBERIA!



WHEN well-known Mancunian wordsmith John Cooper-Clark applied to join the actor's Union Equity recently, he was told he'd have to change his stage name first as they already had a J.C.C. on their books. So our man jotted down a few alternatives like T.V. Lounge and Lenny Siberia and sent the application back. Equity decided on the latter. Here Lenny looks for a sixth to start.



JIMMY PURSEY has now signed to Polydor as a solo artist, and at the same time has extended his Sham 69 contract with the company.

Nice picture of you, Jim, but who's that with the bones?

B
I
T
Z

SQUEEZE ME, POLICE ME

GOOD NEWS for Squeeze and Police fans. Both bands' first vinyl waxings from 1977 — till now only available on independent labels — are being re-released nationally.

Squeeze's much sought-after "packet Of Three" EP (Deptford Fun City DFC 01) and The Police's "Fall Out" single (Illegal IL 001) both sport new picture sleeves, and can now be ordered from any record shop through Pye Records.

Both records, incidentally, feature earlier group line-ups. The Police single features original guitarist Henry Padovani instead of Andy Summers, while Harry Kakuoli plays bass for Squeeze instead of John Bentley.

ON TOP OF OLD SPOOKY

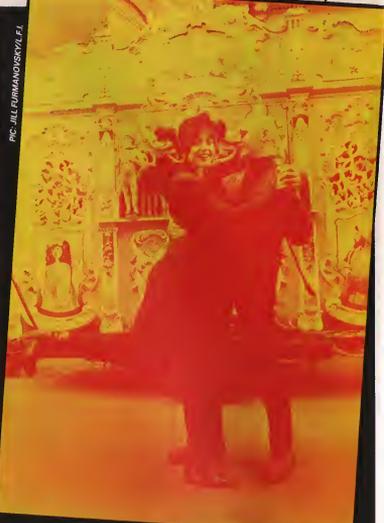


"SPOOKY", the current hit for The Atlanta Rhythm Section, is no newcomer to chart action. In 1968 it was a big hit in the States for an American band called Classics IV.

But this is not yet normal revival scene. The fact is that current ARS guitarist A. R. Cobb and bass player Dean Daughtry were both members of Classics IV during their most successful years, and Cobb actually co-wrote "Spooky" with Buddy Buie, the producer of both original and current versions. Classics IV were a bunch of clean cut Southern boys who came together in Jacksonville, Florida in the mid 60's and then moved to Atlanta, Georgia. After "Spooky", they went on to greater success in 1968 with a 2 million seller called "Stormy", followed by "Traces" and "Everyday With You Girl".

The neatly combed Classics faded in the face of the psychedelic extravaganzas that followed, and Cobb and Daughtry eventually joined up with fellow Southerners Atlanta Rhythm Section. Since then the ARS have made seven albums and have had several hits in their home country.

It's hard to tell from the original photographs, but we think that's Daughtry and Cobb second from the left and second from the right in the photo on page 8. Cute, aren't they?



"DANCING FOR THE SOUTH East are Lena Lovich and Les Chappell. Lena and Les have been performing together for about four years now after meeting up at a jumble sale. If they're lucky enough to win first prize, Lena, a hairdresser, says they would like to buy Brazil . . ."

THIN LIZZY have announced shows in Manchester and Stafford for December. With new boys Dave Flett and Midge Ure the band play Manchester Apollo on Dec 16 followed by Stafford's Bingley Hall on Dec 18. Tickets for Manchester are available only from the theatre box office. Postal applications only are being accepted for Bingley at Adrian Hopkins Promotions, 77 Barton Road, Oxford. All tickets are £4.

PHIL DANIELS (Jimmy in "Quadrophens") has actually been dabbling in music for quite while with his own band The Cross. Keyboard player Peter Hugo Daly is an old acting colleague, and the other two are Barry Nell (bass) and John McWilliams (drums).

Phil plays guitar and sings on their debut single on RCA, "Kill Another Night". They take pains to stress that they are nothing remotely to do with mod!



KEVIN GODLEY (right) and Lol Creme, formerly drummer and guitarist with 10CC, have changed labels from Phonogram to Polydor. Their first single is "An Englishman In New York", a track from their forthcoming album "Freeze Frame".

NEW SKID IN TOWN



ARTICULATED LORI

ONE OF the most intriguing and seductive 45s of the year so far is "Touch" by Lori And The Chameleons from Liverpool. It's a story-song that details a holiday Lori Lartey spent in Tokyo a couple of years back. Bill Drummond and David Balfe, who run Liverpool independent label Zoo, were so taken by their friend's adventure that they spent the best part of a year composing a song about it and then persuaded the lady herself to have a stab at performing it. The results are both funny and oddly touching. Bill and David, both former members of Merseyside legends Big In Japan, masquerade as The Chameleons and a follow up is planned if "Touch", now currently available on the Sire label, is the success it ought to be.

However things turn out, it will remain, as Bill puts it, "a fun 45". Lori herself has her own career in dress designing to pursue.

AS WE mentioned last issue, The Skids have a new member, keyboard player Alistair Moore. Unfortunately we couldn't get a picture of him in time for that feature, so to remedy the situation, here's a picture of the man himself. Readers in Fife may also have seen Alistair's twin brother Jim in action — playing football for Second Division club Cowdenbeath! The Skids' vocalist Richard Jobson also has a footballing brother: big John Jobson, who plays striker for Second Division Edinburgh club Meadowbank Thistle.

QUEEN DATES

QUEEN have now confirmed the London dates for their imminent tour. The plan is to play a series of different venues in the capital over one week. The first is at The Lyceum on December 13 and is followed by Rainbow (14), Tiffenys, Purley (17), Tottenham Mayfair (18), Lewisham Odeon (20) and Alexandra Palace (22). Tickets for Alexandra Palace are fixed at £5 while The Rainbow and Lewisham Odeon shows are £5 or £4. The remaining gigs will all be priced at £4.75.

THE UNDERTONES TOP TENS

1. The Cops Are Coming/OUTCASTS (Good Vibrations)
2. Take Me To The River/TALKING HEADS (Sire)
3. Holidays In The Sun/SEX PISTOLS (Virgin)
4. Had Too Much To Dream Last Night/ELECTRIC PRUNES (Reprise)
5. Where Were You/MEKONS (Fast Forward)
6. Green Shirt/ELVIS COSTELLO (Radar)
7. I Wanna Be Sedated/RAMONES (Sire)
8. I Love The Sound Of Breaking Glass/NICK LOWE (Radar)
9. Twist A Saint Tropez/TELEX (Sire)
10. Furniture Music/BILL NELSON (Harvest)

DEE (DAMIAN)

1. Looking For A Kiss/NEW YORK DOLLS (Mercury)
2. American Rascals/AC/DC (Atlantic)
3. Merry Xmas/SLADE (Polydor)
4. Everybody's Happy Nowadays/BUZZCOCKS (UA)
5. Teenage Trash/THE WASPS (4 Play)
6. The Dean & I/O CC (UK)
7. First Time/THE BOYS (NEMS)
8. My Boyfriends Back/BETTE BRIGHT & THE ILLUMINATIONS (Radar)
9. Television Family/CORTIN (Step Forward)
10. Incendary Drive/JOHNNY MOPED (Chiswick)

JOHN

1. Get It On/T. REX (Poly)
2. Solid Gold Easy Action/T. REX (T. Rex)
3. Private Number/WILLIAM BELL & JUDY CLAY (Stax)
4. Virginia Plain/ROXY MUSIC (Island)
5. Monkey Spanser/DAVE & ANSIL COLLINS (Trojan)
6. I Am The Walrus/THE BEATLES (Parlophone)
7. Mama We're All Queens Now/SLADE (Polydor)
8. John I'm Only Dancing/DAVID BOWIE (RCA)
9. God Save The Queen/SEX PISTOLS (Virgin)
10. Jumping Jack Flash/ROLLING STONES (Decca)

BILLY

1. Pretty Vacant/SEX PISTOLS (Virgin)
2. Virginia Plain/ROXY MUSIC (Island)
3. Godbye To Jane/SLADE (Polydor)
4. I'm The Leader Of The Gang (I am)/GARY GLITTER (Bell)
5. Nuggets LP/VARIOUS ARTISTS (Sire)
6. Lookin' For A Kiss/NEW YORK DOLLS (Mercury)
7. High School/MO (Atlantic)
8. Can The Can/SUZU QUATRO (RAK)
9. Get Off My Cloud/ROLLING STONES (Decca)
10. Rebel Rats/DAVID BOWIE (RCA)

MICKEY

1. Down In The Tube Station At Midnight/THE JAM (Polydor)
2. Just Another Teenage Rebel/THE OUTCASTS (Good Vibrations)
3. All Around The World/THE JAM (Polydor)
4. Oh Oh I Love Her No.7/RAMONES (Sire)
5. Heart Of Glass/BLONDIE (Chrysalis)
6. All Around The World/THE JAM (Polydor)
7. Love You More/THE BUZZCOCKS (UA)
8. Jet Boy/NEW YORK DOLLS (Mercury)
9. Hanging On The Telephone/BLONDIE (Chrysalis)
10. All Kinds Of Everything/DANA (Ire)

Damian
O'Neill

Billy
Doherty

Fergal
Sharkey

John O'Neill

Mickey Bradley

PHS PHASEN GRAY

IF THIS IS TUESDAY, IT MUST BE BLACKBURN

David Hepworth goes on the road with

THE UNDERTONES

DRESSING ROOMS look the same everywhere. Basement or attic, broom cupboard or spacious suite, they may try but they never manage to look clean. The Wolverhampton Civic Hall on a Monday night is no exception.

Fluorescent tubes throw a dingy light over the room and its contents — a table with half eaten sandwiches and flat beer, guitars on top of their cases, this morning's papers, some dogeared paperback and Feargal Sharkey, Mickey Bradley, Billy Doherty, Damian O'Neill and his brother John, otherwise known as The Undertones, one of the great white hopes of rock and roll.

Only this morning the band were in Derry, savouring the last hours of a few days rest. The Undertones are not fond of touring.

The steady boom from the hall below indicates that The Killermeters are still on stage. As the noise finally subsides, Feargal changes into his stage clothes. He puts his cigarette down, peels off his bright red polo neck to reveal a Clash T-shirt washed out of shape, and sits down again. Ready.

Over in the corner, Damian and John plug their guitars into a small practice amp and tune up, ending ears close to the speaker. Billy taps his sticks on the back of a chair while Mickey picks out the bass line of Gary Glitter's "Rock And Roll", one of tonight's planned encores.

Feargal recalls a night in New York the other week when they wound up doing a whole hour of oldies — Slade songs, T. Rex songs, Stones songs.

Andy, their manager, is concerned that they're going on stage too early. "You'll be finished by half past nine," he points out. John looks up from his guitar and announces that he wants to watch "Film 79" on TV later on. Feargal pours himself a large glass of orange juice, heads for the door, shouts "Tally-ho!" and exits. The rest follow.

On their way down the stairs Mickey foos around with the echo, yodelling "rock and roll, rock and roll, rock and roll..." until they arrive in the darkness backstage. The audience out in the black murmur like an animal.

THE BAND stride on stage without any announcement and the hall seems less cold. The Undertones' "act" is so simple it's almost revolutionary. Four people play, one person sings and runs about. It's as easy as

that. It's very rare.

As a journalist, I suppose I should be asking John O'Neill how he writes songs like "Teenage Kicks" and "You've Got My Number". But what's the point? If he tried to explain it to himself he'd probably stop doing it. He just does it naturally.

The new numbers like "The Way Girls Talk" are as simple and direct as ever but much better, more substantial and memorable. Feargal approaches each one as if it were to be his last. The Clash T-shirt has been thrown aside by the second number.

At one point about a dozen fools try to get on stage with the band. Feargal spends a good deal of time persuading them back off again while Mickey settles for advancing towards them and prodding them with his bass. Damian is concentrating too hard to take much notice while John just retreats to the drum kit.

Then there's the stupid spitting. Feargal is covered in the stuff. You wonder if the people who do that sort of thing would like to be spat at in the course of earning their living. Feargal is just resigned to it. Experience has taught him that asking people to stop only makes it worse. It's very sad.

The show over and the spit wiped off, Feargal signs a few autographs, then slings his possessions into the army kit bag and heads outside for the van to go back to the hotel. As any band will tell you, it's not the playing that wears you down on

tour. It's the endless hanging around, the hours spent in the back of cold vans, the sound checks in empty halls, the hotels where you can't get a sandwich after midnight, the constant feeling of being temporary.

The band finish work at eleven at night just when most towns are closing down. Mickey, John and Billy watch TV for a while and then hit the sack. Damian and Feargal sit in the hotel bar with the road crew, indulging in the usual chronic schoolboy humour and friendly backbiting that you find among any band on tour.

TUESDAY MORNING. The band gather for breakfast and argue about who's stealing whose toast.

The whole rock and roll week revolves around Tuesday morning, the day the new chart positions are revealed. A high new entry and everyone feels great; a low entry or, worse, none at all, and the trip to the next gig seems miles further. This week should see "You've Got My Number" making its first impression and so everybody's tense.

Round about 10.15 various band members drift into manager Andy's room as he makes calls to London trying to drum up some news. Various guesses and predictions are thrown around. If it hits Top Forty they should be in with a chance of a "Top Of The Pops" slot.

The phone rings. It's not good news. Number sixty-four. Half-hearted curses are muttered. Damian takes it more to heart than anybody. He drops his head and mutters about it

being "finished". He's just talking about that one single although you could be excused for thinking he's ready to chuck it in and get a steady job.

They write off the possibility of "Top Of The Pops", and check out the other new entries. The Damned have gone at number forty-three. The rest of the band are not pleased; is their single in the shops? Is it on the radio? What can be done? Meanwhile Damian just sits there and stares. He's also got toothache.

Ten minutes later the phone rings again. "Top Of The Pops" do want them on the show after all. Can they make it? Damian lights up like someone just put a new battery in him and the rest allow themselves little whoops.

This now means that they'll have to be down in London for the following day and night. Problems. It's Blackburn tonight and Bradford tomorrow. Ticket sales for the latter have been some of the best on the tour.

They just have to postpone Bradford or else risk a flop record. "Top Of The Pops" is the most important exposure any record can get.

Now the phones really start buzzing. Is there any way they can fit both gigs and TV show in? Maybe they could fly back? Hire a plane? Too expensive. The postponement is going to cost enough money as it is.

Can the date be fitted in later on the phone to the agent. They manage to provisionally slot it in for the end of the tour.

Now then — can they book a studio to re-record the backing track for the show? Can Billy get the drunkie he wants? Can they

(Continued over page 13)



Milk or Lemon? Mickey Bradley serves tea and cakes.

continued from previous page...
drive down after tonight's gig? They need a hotel in London. Cancel the hotel for tonight.

Mickey, weary of all this madness going on around him, lies face down on his bed, head covered by a pillow, and says, "Wake me up when it's number one." Billy amuses himself by throwing things at Mickey.

WEDNESDAY SEES the band at Television Centre in West London. They've driven through the night from Blackburn, checked into their hotel, raced to the recording studios to re-cut the track and then arrived at the BBC.

There they spend hours being shunted around while technicians check lights and angles and work out whether Lena Martell is going to stand over here or there and will The Undertones be able to change places with Sad Cafe while they run the Abba film.

If anything is guaranteed to bring a rock and roll and down to size, to convince them that they're just another bunch of entertainers trying to make a buck, it's the way "Top Of The Pops" treats them.

Upstairs in the bar before the actual taping of the show, Mickey lies down again, on a couch this time.

They all agree that TV is just about the most boring work

anybody can do. Ninety nine per cent of the time is passed just hanging around, shifting your weight from foot to foot as people fuss around you. For the sake of a three minute spot they have to put in around ten hours waiting.

Down in the studio, all the groups gather near the door as the studio audience, some 50 teenagers in their Sunday best, are put through their paces by the floor manager and Dave Lee Travis. They're told to smile and dance and clap when they're told and to be careful not to get run over by the cameras.

The fierce competitive element that runs through the music business is spotlighted by the way the groups all stand around and carefully ignore each other as if they were unaware of who the other band were.

The Undertones mooch around while Suzi Quatro, New Musik and Sad Cafe go through their paces. When it's their turn, they mount one of the tiny stages and try to make their miming look convincing.

Suddenly everything stops. Technical hitches. Everything must go again, "from the top" as they say.

"Is this what I pay my TV licence for?" complains Feargal.

During the half hour break that follows, a few of the more confident girls from the studio audience roam around snapping

up autographs. One of them approaches Feargal, obviously with no clear idea of who he is. She holds out her book and he signs.

"Are you the singer?" she enquires. "No," he says deadpan. "I'm the drummer. There's the singer." He indicates the manager. She giggles and retreats.

THE MANAGER, who's been left to hold the guitars, gazes round the studio and remarks that all the other acts seem to be dressed exactly the same. They're all sporting fashionable sports jackets and narrow ties.

His charges, however, mooch around in their usual shapeless sweaters and rolled up Levis as if they were on their way to a kickabout in the park. Feargal's hacking jacket and bright red polo neck are the only concessions made to "being on the telly".

Touring America recently with The Clash, they received some advice from Joe Strummer: "Get an image together. Get some clothes, y'know."

Feargal laughs. But even he would have to admit that he's in the business of being a pop star.

The Undertones have everything else they might need to see them through The Eighties: talent, imagination, enormous spirit. But they're going to need to grow up just a

little, if only in order to protect themselves.

John had spent some of the morning discussing publishing deals with his manager. You could tell that he found it all ridiculously complicated and confusing. He just wanted everybody to get what money was coming in. He didn't really want any more than anybody else even though he does write the majority of the songs.

But there's been many a band who've been dazzled by small success during the early part of their career only to wake up some years later and find that somebody else had got the money that should have been theirs.

You've got to deal with percentages, taxes, record companies, contracts and people, and you've got to do it at the same time as you're trying to stop people spitting at you on a Tuesday night in some Civic Hall. And you've also got to be good.

Then you can have the money, wealth and fame. I can't think of five guys who deserve it more than The Undertones. I also can't think of five guys who could use it less.

As the band left for Derby, I remembered what Pete Shelley of Buzzcocks had said about life on the road. "The worst thing about touring," he decided, "is you can never make yourself a cup of tea."



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... the little things that you say and do ... Fancy a copy of the new Jam album (that's it pictured above) then? Well, we've got 25 of them here, plus a Sanyo radio cassette recorder, ready and waiting for the lucky winners of our crossword competition. You know how it goes: first correct entry opened after the closing date (November 28) gets the radio cassette recorder, plus a cassette of the Jam album. The next 25 correct entries opened each get a copy of "Setting Sons". OK then? Well, Best of British ...

ACROSS

- 1 Punk group who surfaced with "Stranglehold" and "Tomorrow's Girls" (1, 1, 4)
- 4 Knights of funk, wherever there's a great life!
- 8 Could *Musden Manor* house a disco queen? (anagram 5, 6)
- 9 Singing duo also an American note!
- 10 Weirdos from Akron, Ohio: Are they not man?
- 12 Rat Scabies & Co.
- 13 "..... Of Fantasy" — a chart LP
- 15 "Some Girls" group, they sound a competitive lot
- 16 A chartbook sound?
- 17 Michael Jackson's label
- 18 Adam's mate?
- 19 "Make Me ----- (Come Up And See Me)" was a No 1 for Steve Harley's Cockney Rebel
- 21 & 23 down: Adam's old man is also Scotland's No 1 fan
- 22 Obviously Gabriel gave this rock band their biblical name!
- 24 Pre-"Quadrophenia" Who album also turned into a film
- 28 The Real Thing's label sounds almost edible!
- 27 Ska crazies; pedlars of the nutty sound!
- 30 & 31 down Johnny Rotten as he appears on his birth
- 32 Debbie's gone to sleep again!

- 34 Does it stand for Silly Idiot Died!
- 35 Premier disco combo from the USA

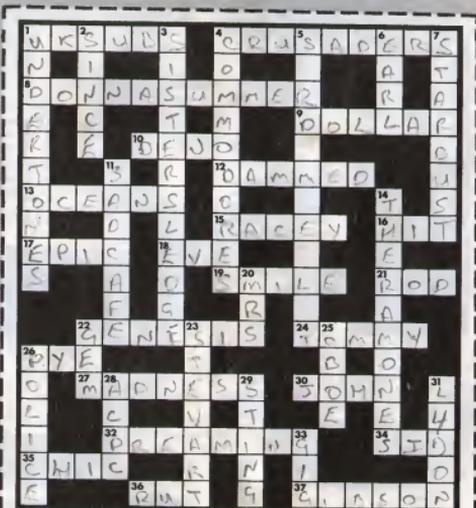
- 36 Member of the "Babylon Burning" group
- 37 Brothers who hit with "Cuba" and "Ooh What A Life"

DOWN

- 1 Do teen runs make a band from Darry? (anagram)
- 2 "..... You've Been Gone"
- 3 Family tobotanists? (6, 6)
- 4 Obviously a high ranking, seaworthy, Motown group!
- 5 Disco Knight (of the Round Table?) hailed by the Olympic Runners (3, 9)
- 6 "Duke Of ----"
- 7 Could be Alvin, could be the movie in which David Essex played Jim MacLaine
- 11 "Every Day Hurts" outfit (3, 4)
- 14 Joey, Johnny, Dee Dee and Marky — their surnames are the same as the band's name! (3, 7)
- 17 "..... Robinson" was a Paul Simon hit from the movie "The Graduate"
- 22 Jewel of a label on which to find 1 across
- 23 See 21 across
- 25 Instrument
- 28 Scotland Yard's favourite hitmakers?
- 28 Australian heavy metal band

- with a singer who dresses like a schoolboy
- 29 Something sore from 26 down!

- 31 See 30 across
- 33 Rockpeak for a concert or performance



No 25

Name _____

Age _____

Address _____

ANSWERS TO CROSSWORD No 23

ACROSS: 1 Bob Geldof; 8 Eurovision (Song Contest); 9 "Le Freak"; 10 "Est To the Best"; 12 "I Will Survive"; 14 "(The) Prince"; 16 Stranglers; 18 Electric Light Orchestra; 28 Stiff; 24 "The Lone Ranger"; 26 Epic; 27 (Bob Marley & The) Wailers; 30 (Lena) Lovich; 31 Dave (Edmunds); 32 (Electric Light) Orchestra; 34 "Silly (Games)"; 35 "Seven Seas (Of Rhye)".
DOWN: 1 Billv Idol; 2 Gary Glitter; 3 "Duke (Of Earl)"; 4 Festival; 5 "(Message In A) bottle"; 6 Dire Straits; 7 "(Making Plans For) Nigel"; 11 "Time (For Action)"; 13 Virgin; 15 Cliff Richard; 17 Gulielmo; 19 Thin Lizzy; 21 "The (Prince)"; 22 The Jags; 23 "Replicas"; 25 (Nick) Lowe; 28 Eddie (Cochran); 29 (Rolling) Stone; 33 SOS.

Winners of Crossword No 23 are on page 38

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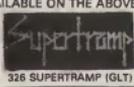
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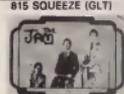
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A-we're just gleams in lover's eyes
 Steam on sweaty bodies in the night
 Well one of us might make it through
 All the rest will disappear like dew
 Pressure building getting hot
 Give it give it give it all you got
 A-when that love explosion comes
 My oh my we wanna be someone

Chorus

Tryouts for the human race
 From Burlington to Bow
 Ah, we are a quarter billion strong
 Tryouts for the human race
 From twilight time 'til dawn
 We just wanna be someone

Repeat chorus

A-we're just gleams in lover's eyes
 Steam on sweaty bodies in the night
 Well one of us might make it through
 All the rest will disappear like dew
 Pressure building getting hot
 Give it give it give it all you got
 A-when that love explosion comes
 My oh my we wanna be someone

Repeat chorus to fade

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- BUY 54 THE DUPLICATES I want to make you very happy
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- BUY 56 MADNESS One Step Beyond
- BUY 58 MICHAEL O BRIEN Made in Germany
- BUY 59 POINTED STICKS Out of luck

D I S C O

Well, there didn't seem to be much going on at the funny farm after Caister so I decided to come home to you all. (I bet you're all so pleased). I didn't quite fit in wearing that hat! Anyway, just wait 'til I get a pic of the Ed, then all will be revealed and I'll prove that I'm not the only wally working here!

Less of the babbling, what's new on the soul scene I hear you ask. There's quite a few good imports around at the moment, but as they're so expensive you're probably better to wait for the British releases.

The hottest sound around at present must be "Dancing in Outer Space" by Atmosfear (Elite Import). Due to the heavy demand on import MCA have picked it up. I suggest you get hold of a 12inch copy — it's great and with the help of us funksters could well get in the charts.

A few more that deserve to be hits are "The Repper's Delight" by The Sugar Hill Gang (Sugar Hill Import), "We Got The Funk" by Positive Force (Turbo import) and "The River Drive" by Jupiter Beyond (Azo Import). Look out for a British release on Pye for the last one. These are three of the best soul sounds around at the moment.

An album track that I seem to be hooked on is "The Second Time Around" by Shalamar. It's

taken from their "Big Fun" album (Solar). Every time I play this it reminds me of the second time around at Caister!

Errol Dunkley's back with another goodie, called "Little Way Different" (Arawak). All those people who were wrecking their brains over the "yaga-yaga" in his last single will be pleased to hear it's not mentioned in the newie. (Thank goodness for that).

Dan Hartman also has a new single out titled "Hands Down" (Epic). I don't think he'll do as well with this as his monster of last year "This is It"; but it's danceable.

Al Hudson & The Soul Partners have a new single out as well, titled "Music" (MCA), but he's lost his Soul Partners and has now become "Ona Way" featuring Al Hudson. It's all very confusing but the single is absolutely great. It's a million times better than "You Can Do It" so check it out.

Before I make my way back to the funny farm, I'll just tell you about the Radio Luxembourg Sundry Disco. It's at London's Hammersmith Palais every Sunday from 7.30 till 1.00. Members £1.50, guests £2.00, and the music is supplied by Kelly's Roadshow. So if you want to have a great night, pop along.

Nearly forgot — there's just one snag you must be over 18. (Shame, I can't go!)
Bev

(Or Piglet to her friends on the farm!)



Still

By The Commodores on Motown Records

Lady, morning's just a moment away
And I'm without you once again
You laughed at me
You said you've never needed me
I wonder if you need me now
So many dreams that flew away
So many words we didn't say
Two people lost in a storm
Where did we go, where'd we go?

Lost what we both had found
You know we let each other down
But then most of all
I do love you, still

We played the games that people play
We made our mistakes along the way
Somehow I know deep in my heart
You needed me, 'cause I needed you so desperately
We were too blind to see
But then most of all
I do love you, still

Words and music by Lionel Richie Jr.
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Ladies Night

By Kool And The Gang on Mercury Records
(12 Inch Version)

Mmmm, wosh yeah, oh what a night

Chorus

Oh yes it's ladies' night and the feeling's right
Oh yes it's ladies' night, oh what a night (oh what a night)
Oh yes it's ladies' night and the feeling's right
Oh yes it's ladies' night, oh what a night

Girls, y'all got one
A night that's special everywhere
From New York to Hollywood
It's ladies' night and girl, the feeling's good

Repeat chorus

On disco lights your name will be seen
You can fulfil all your dreams
Party here, party there, everywhere
This is your night baby
You've got to be there

Come on, let's all celebrate
Oh it's ladies' night and the feeling's right
Come on, let's all celebrate
Lady lady lady I love you

Girls, y'all got one (what)
A night that's special everywhere
You dance, you smile, the guys go wild
So chic, so fine, you all look so divine

Repeat chorus

Romantic lady, single baby
Mmm, sophisticated mama
Ooh come on, you disco lady
Yeah, stay with me tonight mama

If you hear any noise
It ain't the boys, it's ladies' night, uh huh
Gonna step out, ladies' night
Stepping out, ladies' night
Gonna step out, ladies' night
Stepping out, ladies' night

Repeat chorus and second verse

This is your night tonight
Everything's gonna be alright
Repeat and ad lib to fade

Words and music by George M. Brown/Kool And The Gang.
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TOP 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	2	LADIES NIGHT KOOL & THE GANG		
2	28	STILL COMMODORES	MERCURY	114
3	9	RISE HERB ALPERT	MOTOWN	SLOW
4	17	RAPPER'S DELIGHT SUGARHILL GANG	ASMI	
5	10	IT'S A DISCO NIGHT ISLEY BROTHERS	SUGAR HILL IMP	112
6	NEW	NO MORE TEARS DONNA SUMMER & BARBRA	EPIC	134
7	7	GIMME GIMME GIMME ABBA	CASABLANCA	138
8	6	GONNA GET ALONG WITHOUT YOU VIOLA WILLS	EPIC	118
9	1	DON'T STOP MICHAEL JACKSON	ARIOLA HANSA	122
10	11	I DON'T WANT TO BE A FREAK DYNASTY	EPIC	118
11	5	MY FORBIDDEN LOVER CHIC	SOLAR	119
12	3	OK FRIED ERROL DUNKLEY	ATLANTIC	107
13	NEW	BOOGIE ON DOWNTOWN HUDSON PEOPLE	SCOPE	REGGAE
14	4	YOU CAN DO AL HUDSON	VIRGIN	130
15	12	STAR EARTH WIND & FIRE	MCA	118
16	NEW	MONKEY CHOP DAN--I	CBS	
17	8	LET ME KNOW GLORIA GAYNOR	ISLAND	127
18	19	DANCING IN OUTER SPACE ATMOSFEAR	POLYDOR	127
19	37	JEALOUSY AMI STEWART	MCA	122/130
20	NEW	(NOT JUST) KNEE DEEP FLUKADELIC	ATLANTIC HANSA	130
21	NEW	HOW HIGH COGNAC	WARNER BROS IMP	116
22	NEW	MELLOW MELLOW RIGHT ON LOWRELL	ELECTRIC	126
23	14	POINT OF VIEW MATUMBI	AVI	SLOW
24	18	BABY BLUE DUSTY SPRINGFIELD	MATUMBI	REGGAE
25	NEW	THE SECOND TIME AROUND SHALAMAR	MERCURY	103
26	22	SLEAZY VILLAGE PEOPLE	SOLAR IMP	
27	31	WE GOT THE FUNK POSITIVE FORCE	MERCURY	115
28	20	SO MUCH TROUBLE IN THE WORLD BOB MARLEY	TURBO IMP	
29	27	INTRO DISCO DISCOTHEQUE	ISLAND	REGGAE
30	16	EXPANSIONS LONNIE LISTON SMITH	MERCURY	128
31	NEW	JINRO CANDIDO	RCA	126
32	NEW	DON'T DROP MY LOVE ANITA WARD	SALSOL	122
33	16	DEJA VU PAULINHO DA COSTA	TK	125
34	NEW	ROCK YOUR BABY FORCE	PABLO TODAY	118
35	13	SHAKER BONGS SPYRO GYRA	PHILINT	
36	NEW	GREEN ONIONS MODS 79	INFINITY	94
37	21	BAND OF GOLD FREDA PAYNE	CASINO	
38	29	CAN'T LIVE WITHOUT TAMIKO JONES	INFERNO	109
39	30	DON'T LET GO ISAAC HAYES	POLYDOR	119
40	39	THE RIVER DRIVE JUPITER BEYOND	POLYDOR	137
			PYE INT	126

Rob Jones' Disco Pick



Shalamar: "Right In The Socket" (RCA)

This week I've picked a little cracker of a song. At the moment it's only available on import or as an album track, but I'm trying to get it brought out in Britain. "Take That To The Bank" was a big hit for Shalamar about nine months ago and when you hear this I think you'll like it even more. It's quite an up-tempo number and the ladies' vocals are superb.

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CHIC

Perfection In Planning

Or Wolves In Chics' Clothing?

Robin Katz finds out.

WHEN YOU think of Chic, think less of feathery megastars, but more of strategy. It's Gladys Knight and the Pips call themselves Perfection in Performance, then Chic's clever twosome Nile Rodgers and Bernard Edwards are Perfection in Planning. Yowah, yowah — no angle left unconsidered, no detail overlooked.

Though they may make it look as if they just snap their fingers and everything falls effortlessly into place, Chic didn't always look or sound as slick as they do now. These boys have been on the streets for years. Bernard Edwards left home at 13 (Can you imagine?), Nile Rodgers

stuck out Mama's side door at 15. Nile has done a dozen things which sound like light years away from "My Forbidden Lover".

He studied classical music. He wanted to be a scientist and pursue the soul of the thermo-nuclear hydrodynamics. (What's? What's? What's? — Ed.) He studied classical music. He played jazz. He dropped out and listened to Jimi Hendrix. He worked in the pits of Harlem's legendary Apollo Theatre. He

even toured with the kiddies' "Sesame Street" stage show. "We have a twenty year plan," Bernard Edwards explained matter-of-factly over the phone during the last days of their British tour.

"We give it another five years or so as Chic. And then eventually we want to have our own production and publishing company. Then we can help call the shots for younger and less experienced artists."

Unlike so many American outfits who dread losing money when they come to tour their tiny Isle, Chic have lots of time for the U.K. They group actually formed here.

Way back in '75, Edwards and Rodgers were members of a forgettable sub-Stylists outfit called New York City.

There Edwards teamed up again with Rodgers. Bernard had the songs written, so Nile started to arrange them. Bernard was well into disco. Nile was still dreaming of rock. They were both determined not to fall into the old trap of being a stand up vocal group again.

"When we'd been in London, we had hung around in places like Gullivers and the Q Club. There were certain songs from that period which influenced our sound. Things like "Sugar Pie Guy" and MFBS's "Music Is The Message" and the Jackson Five's "Dancin' Machine".

"In the beginning, it was Edwards who thought of the name Chic, and Rodgers who aimed them towards disco. They wanted an image like one of those old push-me-pull-you toys from the film "Dr. Doolittle."

"They wanted to be visually youthful without looking like teenyboppers, sophisticated without being unapproachable. The idea worked. They looked unimpressed, but sounded irresistible.

"In the past three years, we've changed our thinking on a couple of things," continued Nile. "At first we listened to the radio to hear what everyone else was up to. Now, we don't listen that much. We don't make an effort to keep track.

"We stay away from other artists because we don't want to be too influenced by others, consciously or otherwise."

"In order to make it to a massive audience, we deliberately didn't take chances. We were careful about how far we went in one direction or another. Now that we have an audience that spans a big age group, we want to expand a bit without alienating anyone.

"It's being careful in a different kind of way. At first we wanted to avoid being musically controversial. Now we have to keep from being musically stagnant."

If you want to upset Bernard Edwards, ask him if he lives, breathes and eats disco music.

"NO! NO! I'm sick of this," he moans. "I like to listen to everything. I love the B-2's and a lot of the new groups coming up from England. I like the people I grew up with, Zepplin and Rod Stewart. I like to mellow out to people like Frank Sinatra and Johnny Mathis. Classical music is very relaxing too."

"About the last thing I want to hear when I get home is disco. I'm surrounded by it when I work! Why are people so surprised that we're capable of getting into other things? I can't imagine anything more boring than listening to one kind of music."

"The other thing that burns me is the idea that a person can't make good music if he's finally made some good money. Who thought that rumour up?"

"My money (Edwards and Rodgers are both millionaires now) doesn't impress me. Nile and I are the same. Our money hasn't always been. We still get a ball making music. We still get a lot of feedback and projects up our sleeves."

"One of those dreams is going to be very interesting. Chic are producing the next Diana Ross album. Diana Ross' best vocal performances go back to the 60's. As lead singer of the Supremes, the nasal sensuality of the group made them the classic team of girl singers of the decade.

But then Diana Ross wanted a more jet set image. In the TV she's certainly lived up to being a glamorous star. But her records have been pretty forgettable in the past few years. If Chic have their way, Diana Ross may win a brand new audience of young fans in time for a new decade.

But what does it feel like to produce an album for a singer who was your idol when you were a teenager?

"I love the lady's voice," said Bernard calmly. "But at this point in my career I don't get that impressed by meeting famous names. Nile and I just want to show people that we can really write with this album."

"We want to bring her to a

new audience. We want to put back the kind of dancing, fun and variety she used to have without losing the sophistication. As with Sister Sledge we are going to have complete control on what goes down in the studio from start to finish."

LIKE I said earlier, the impression you get from the Chic brothers is that whatever angle the planet Earth slips to, they are ready to slide along with the natural curve of survival. If disco continues to sell, they will keep making disco records. If disco heads towards the slide, they don't mind packing their underrated guitars and moving into something else.

Some bands are trendsetters, but Edwards and Rodgers have made it respectable to be observers. They discovered the dance Freak, they just wrote the song about it that over six million people bought. They didn't invent the phrase "Yowah, Yowah, Yowah!"

They just remember it from a film about the first rock and rollers in the 1930's called "They Shoot Horses Don't They?"

The theme of "My Forbidden Lover" is as old as Shakespeare, but they've got us thinking about a hopeless love affair all the same.

"Nile and I have a way of working that hasn't changed over the years," said Bernard. "Call it our formula of whatever. One of us gets a title. Then we kick it around. We think about what we want to say with it. We talk about a possible plot or story or whatever."

"Once we've shared what we both know about a subject, we'll give it a shot. I had never set foot in Studio 54, I just knew there was a place where it was called The Freak. There's even an underground frank where people take their clothing off. That's how that happened."

As for the now-famous Chic cheer, that's that's extension of good old Americans. The Chic cheer is like that peculiarly Yankee phenomenon of cheerleading where a team of girls bearing megaphones and identical outfits try to rouse sports fans into spirited singing before sports matches.

Here, where sports fans need little prompting to sing for their cheerleaders are unknown.

"Some English fans by calling we're shouting are thought our own name," laughed Bernard. "We did the cheer in our stage show originally. But people liked it so much they asked us to put it on our album. So we obliged. We're not being coy either, we just liked the people what they want."

And giving the people what they want is what has an those dance floor observers into the centre spotlight of the pop-disco story.

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KNOCKED IT

By B. A. Robertson
on Asylum Records

OFF

He knocked it off, knocked it off
He knocked it off, knocked it off

Some of us have talent
Some of us just haven't
Some are super sensitive like Mr Spock
Chase my vocation
Took a little application
I'm an overnight sensation
The 'King of Rock'

Available for parties
Barnitzvahs and charities
Do another session
I'll be carried off
I have my creativity
Think of my sensitivity
You know I really love my art
(We think you are a boring...)

Chorus
Knocked it off, yeah I knocked it off
Well I was sitting in the corner
(I was the flavour of the month to get me in the shops)
With my track suit off
I was hoping I'd be playing
But I never thought of winning the game

You knocked it off, yeah I knocked it off
Well I was standing on the goal line
When the ball got crossed,
I thought I'll have a go and shoot it
But I never thought I'd put it away

He knocked it off, knocked it off
He knocked it off, knocked it off

I made myself a million
Had my house painted vermilion
But I'm still the same civilian
Even talk to me pop
I'm happy to be playing
What's that your saying?
There's got to be a lino
To take me down the shops

Tell them they can stuff it
I'm not about to ruff it
In some Granada Ghis
I was top of the pops
Pop folk are fickle
When they get a little tickle
And they get a little sick
When they get a little flop

Repeat chorus

To Maharajahs and Kings
Show the door
Cause my Gucci parking place is secure
Buy a diamante personalised number plate — sure
He's going to have a splash
Just scatter cash

He knocked it off, knocked it off
He knocked it off, knocked it off
He knocked it off, knocked it off

Repeat chorus

He knocked it off
Knocked it off
Ad lib and repeat to fade

Words and music by Terry Britten/Brian Robertson.
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Hot Shot

By Cliff Richard
on EMI Records



Ready, steady, gonna meet you on the bedroom floor
Brother Eddie, quit your banging on the bathroom door
After shaving yeah and after three
I'm after having me some fun you see
I'm getting ready for the night to come
And here I come

Chorus

(I'm just) a hotshot hitting town
(Have a little fun)
Just a hot shot getting down
(Ready steady run)
I'm just a hot shot looking around
(Loving on the run)
I'm having fun (having fun, having fun)

Get the recognition each and every place I go
Fashion leader in the Cuban heel and pointed toe
My Italian suit is pressed end clean
I'm the Latin lover of the local scene
I'm getting ready for the night to come
And here I come

Repeat Chorus

A faded picture on the mantleshelf
My older brother looks like myself
Remember Donny dated Susie
And Susie rated Johnny
Johnny's into Susie
But Susie's into Ronnie
Ronnie waits for Louie
But Louie's singing Louie-Lou-ie, oh oh

Repeat Chorus to fade

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CLOUGH
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all write for
you in

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Send to Department SH Showaddywaddy Fan Club, 39 Beach Road, South Shields, Tyne & Wear.

"Soddin' brilliant!"
 —POPE PAUL

"It goes in one ear and out of the other."
 —VAN GOGH

"I've got a hunch it's a hit."
 —QUAZIMODO

"They seem like nice boys to me."
 —LARRY GRAYSON

"18 tracks for £3.99. It's daylight robbery."
 —RONALD BIGGS

"This is not the end. It is not even the beginning of the end. But it is, perhaps the end of the beginning."
 —WINSTON CHURCHILL

The Buzzards

NEW ALBUM
JELLED EELS TO RECORD DEALS

THE 1973
 A COMPLETE RECORDED HISTORY
 OF THE BUZZARDS FROM LEYTON
 INCLUDES 'SATURDAY NIGHT BENEATH THE
 PLASTIC PALM TREES', 'I DON'T WANT TO GO
 TO ART SCHOOL', '19 & MAD' AND 'SHARP
 YOUNG MEN'.



NEVER AD NOTHIN'... ANGELIC UPSTARTS

on Warner
 Brothers
 Records



He's eighteen and he wants to die
 He wants some glory but the price is high
 He sees the way out
 And wants to touch the sky
 A star for today and a corpse for tomorrow
 The media love him just for a day
 That's all he needs to pave his way
 His hours of glory should have been made to last
 But it all ended in just one blast

Chorus
 I ain't ever been nothin'
 I ain't ever 'ad nothin'
 I ain't ever been nothin'
 I ain't ever 'ad nothin'
 Going up in a puff of smoke
 Going up in a puff of smoke
 I'm gonna go out in a puff of smoke
 I wanna go out in a puff of smoke
 Oh oh oh oh oh etc.

I can see him, vivid bandolier slung round
 his chest
 Making his grand finale, his farewell to us all
 Why didn't he see a future, why no bridges
 left to cross?
 Is it all that existed in his mind to be a star
 for just one day?
 To reach the point of no return
 After stardom for just one day
 No turning back, no after thoughts, just a
 bullet in his chest

Repeat chorus to fade
 Words and music by Thomas
 Mensforth/Raymond Cowie
 Reproduced by permission Singature
 Publishing



COMPLEX

COMPLEX
GARY NUMAN

LATEST SINGLE OUT NOW
RECORDED LIVE AT HAMMERSMITH

THAT'S TOO BAD
OH! DIDN'T I SAY

BEG 5



BOMBERS
BLUE EYES
O.D. RECEIVER

as a double pack



BEG 8

DOWN IN THE PARK
DO YOU NEED
THE SERVICE?



BEG 17

ARE 'FRIENDS'
ELECTRIC
WE ARE SO FRAGILE



BEG 18



BEG 29

wea

CARS/ASYLUM



BEG 23

TUBEWAY ARMY

LEADING TITTY



BEGA 4

Listen to the
My shadow in vain
The life machine
Friends
Something's in the house
Everyday I die
Steel and you
My love is a liquid
Are you real?
The dream police
Jo the waiter
Zero bars [Mr. Smith]

REPLICAS



BEGA 7

Me I disconnect from you
Are 'friends' electric?
The machman
Praying to the aliens
Down in the park

You are in my vision
Replicas
It must have been years
When the machines rock
I nearly married a human

THE PLEASURE PRINCIPLE



BEGA 10

Airplane
Metal
Complex
Films
M.E.

Tracks
Observer
Conversation
Cars
Engineers

The names listed are hidden in the diagrams. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in sequence; whichever way they run. Some letters will need to be used more than once. Others you won't need to use at all.

STR TEASERS

Put a line through the names as you find them. Solutions on page 28.

If you're enjoying Smash Hits and you want to make sure of your copy every fortnight, cut out this coupon and take it to your newsagent.

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JANE AIRE
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MATUMBI
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MUD
NICK LOWE
SAMSON
SAMMY HAGAR
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SORE THROAT
STEVE HILLAGE
TOM PETTY
XTC

A

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B

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Request Spot

ARTIST **BLONDIE**

SONG **DENIS**

LABEL **CHRYSLIS**

YEAR **1978**

REQUESTED BY **NATALIE REUBEN,
PRESTWICH, MANCHESTER**

Denis

Chorus

Oh Denis (bee doo)
I'm in love with you
Denis (bee doo)
I'm in love with you
Denis (bee doo)
I'm in love with you

Denis, Denis
Oh with your eyes so blue
Denis, Denis
I've got a crush on you
Denis, Denis
I'm so in love with you

Oh when we walk
It always feels so nice
And when we talk
It seems like paradise
Denis, Denis
I'm so in love with you

You're my king
And I'm in heaven ev'ry time I look at you
When you smile
It's like a dream
And I'm so lucky 'cause I found a boy like you

Ad lib in French and repeat chorus to fade

*Words and music by N. Levenson.
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NEW

SINGLES

by David Hepworth

IT STARTED off as a crumpled day at Smash Hits, Ian Crane sat chewing pencils and spitting the bits at Red Starr. Steve Bush pencilled moustaches on Bev's priceless collection of Leyton Buzzards posters while Bev herself wrestled with counting her luncheon vouchers. Led Zepplin were rehearsing in reception, Gary Numan begged to be given just two minutes of Nick Logan's time and Debbie Harry made the coffee.

Then the door opened and the postman entered scattering little cardboard envelopes all over the Persian carpets. "Records," he announced, "will somebody had to go into the padded cell and do battle with the latest seven inches. But next time I shall find ...

BOOMTOWN RATS: Diamond Smiles (Ensign). With stronger songs like "Someone's Looking on the new album, it's puzzling that The Rats should have chosen this rather lifeless tale of white society suicide as the follow-up to "Monday". It's a chamber and more compact than their recent singles but I thought they'd have chosen the subject of violent death for a while. A big hit, undoubtedly, but I can't see it in the top spot. (Careful!) *A. Partridge*

THE INMATES: The Walk (Radar). Mmmm. The mighty Inmates. London's newest and toughest purveyors of R&B, roll sleeves up and take on Jimmy McCracklin's

dance classic from the Fifites with a confidence that will make the heart of anyone who likes to take a little swagger with their stroll. Taken from their impressive "First Offence" album.

MICHAEL O'BRIEN: Made In Germany (SHH). Intriguing satirical number all about the advantages of German citizenship. O'Brien has a nice line in clipped sarcasm and both production and arrangement are suitably accurate.

POINTED STICKS: Out Of Luck (Stiff). New band from Canada play decent song much too fast.

FOUR BE TWO: One Of The Lads (Island). The much heralded first single from young Jimmy Lydon and his cronies is produced by big brother John (a well known entertainer) and goes for the same Eastern Wall Of Sound approach that is so fashionable at the moment. It's better than the last Pl effort but there again so is tootah.

THE PRETENDERS: Brass In Pocket (Real). Well, they may be keeping their name for a long time for their debut album, but as long as they can put out singles as simple and easy as this then they've got good reason to be confident. This is less of a song than a series of remarks that gets its hooks by you with one perfectly simple guitar riff over a light and lovely rhythm. I think she's got a sexy voice.

THE KORGIS: Young'n Russian (Rialto). This is actually the first Korgis single reactivated (as we music biz folks say) as a follow-up to "If I Had You" and, if there's any justice, it will surpass the earlier success. It's midnight in Red Square, an organ is stuck on one continuous chord, a lively bass skips around and the singer has tongue stuck firmly in cheek. A useful place to keep it.

THE DISTRACTIONS: Time Goes By So Slow (Flow/Island). Manchester's newest entries into the sensitivity stakes are five guys old enough to be Sad Cafe bad, thank the lord, they're

anything but. Their hazy, tuneful approach could very well have come from the late sixties and I have a feeling that these guys could prove to have real substance.

MANHATTAN TRANSFER: Birdland (Atlantic). Man Tran make up words to go with Weather Report's sublime tune and can currently be seen using the finished article to advertise a well known brand of hi-fi. Like the hi-fi, it's shiny, efficient and good to impress the neighbours with.

SLAUGHTER AND THE DOGS: You Ready Now (DJM). Punk's answer to Urish Keep stamp all over the Four Seasons' cutey sixties hit with all the wit and refinement of a Welsh rugby front row. Just about bad enough to be a hit.

IAM HUNTER: Cleveland Rocks (Chrysalis). The man who launched a thousand posers (along with Bowie about the most influential figure of the mid-Seventies) returns with a furious, huge production and a number which isn't a million miles away from his "All The Way From Memphis" classic.

And now we come to



AC/DC: Girls Got Rhythm (Atlantic). Quick, Red... in the cupboard! An EP from Australia's cultural ambassadors and my first opportunity to actually hear what they sound like. Well, I'm lost for words. There's this absurd man screaming about all the girls he's seen all over the world and a riff that I think I've heard before. It was either 1974 or 1975. Really, it's one thing to go for a bit of heavy metal but AC/DC are altogether too much. (So now you know! Red Starr.)

the circumstances of his arrest. It may not be an altogether balanced account but this is a subject about which concern everyone. Hear it.

ED SIRRS: I Think I Think Too Much (Oval). Yet another spoken record with musical backing. The vocal is electronically treated and the rhythm track is a mite Kraftwerkian. Not quite in the same league as "Touch" by Lori And The Chameleons, but tolerable.

VISAGE: Tar (Radar). New electro-sungroup fronted by one Steve Strange, possibly the worst dresser of his generation. This is their first single and it's all about cigarettes. The sax, the synthesizers, the bass, the vocal, the clothes—are all Bowie numbers (what isn't these days?) but the result is strong enough to be a hit. Now take it away Willy!

RAYDIO: Betcha Can't Love Me Just One (Arista). Rise Parker, Jr., who, in effect, is Raydio, is one darn clever person, a man who understands the whole range of soul styles. Here he presents a medium-paced groover with affirmations and effects from funkies to Latin. The result is a cross between late night listening and disco, but, like the magnificent "Rise", played with real soul. Worth checking out.

THE GIBSON BROTHERS: Que Sera Mi Vida (Island). Their usual over-the-top sound but the bass line that made "Cuba" such a classic is getting a little exhausted.

MARIANNE FAITHFULL: Lucy Jordan (Island). The Debbie Harry of The Sixties returns to vinyl with an honestly outstanding offering, a version of an old Doctor Hook number, riddled over a swimming synthesiser. If you can handle this, it sounds like Dolly Parton produced by Brian Eno. Only better.

TREVOR RABIN: I'll Take The Weight (Chrysalis). Trav may spray fuzz chords all over the studio and warble like Paul Rodgers but this is less heavy metal than sophisticated, calculated Foreigner type stuff.

Take two simple chords, tart them up and then beat your breast as you sing. I don't know why everybody doesn't do it. In my personal opinion, he who sings this sort of thing is widely believed to be the cat's pyjamas.



Back to Rock and Roll...

THE B-52's: 6060-842 (Island). One of The B-52's finest efforts: a tight raw tale of telephone numbers scrotched on bathroom walls that is both funny and sinister. The repetition is hypnotic and makes it the best dance record of the week.

HERB ALPERT: Rise (A&M). A curious collection this: a series of mostly moody instrumentals featuring Alpert's jazzy trumpet over funky but loose rhythms with affirmations and effects from funkies to Latin. The result is a cross between late night listening and disco, but, like the magnificent "Rise", played with real soul. Worth checking out.

STEVE WONDER: Secret Life Of Plants (Tania Motown). Lavishly package doubled album (partly a film soundtrack) and a long, long way from "Supersition". Funky it ain't. Stacks of complex synthesiser instrumentals, musical visits to India, Japan and Africa—not unpleasant, but recognisable songs are pretty scarce. For rich devotees with plenty time only—otherwise wait for the singles. Best tracks:

ALBUMS

by Red Starr

NOW THEN—some young man took me to task during the week for daring to criticise Bob Merley. Is it my personal opinion, he asked? Well, of course it is. I just happen to be always right, that's all. Now take Lena Martell, for instance. There's nothing wrong with her—that's a stick of dynamite wouldn't solve...

GLORIA GAYNOR: I Have A Right (Polydor). You have a right duff album, that's what. A desperately dull collection of over-orchestrated nightclub songs, an out of date rhythm machine and a struggling soul singer bring you every disco cliché in the book without a shred of originality or personality to rescue it. Formula dance music for computers. Best tracks: "Say Something", "Tonight". (4 out of 10).

HERB ALPERT: Rise (A&M). A curious collection this: a series of mostly moody instrumentals featuring Alpert's jazzy trumpet over funky but loose rhythms with affirmations and effects from funkies to Latin. The result is a cross between late night listening and disco, but, like the magnificent "Rise", played with real soul. Worth checking out.

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"Outside My Window", "Send One Your Love". (6 out of 10)

CABARET VOLTAIRE: Mix Up (Rough Trade). Intriguing but only occasionally attractive array of verbal and musical images from this drummerless Sheffield trio. Plenty of noises—squeals, whistles, bumps, sign taped effects, distorted vocals (take your pick)—but few tunes. Once electronic pioneers, CV have been overtaken by events and this mostly sounds like pointless backroom self indulgence. Sorry. Best tracks: "No Escape", "On Every Other Street". (5 out of 10).



MADNESS: One Step Beyond (SHHH). Entertaining but temporary, likeable but short-lived—the sound of fashion. Good visuals, jolly "ally motts" Chas'n'Dave style vocals, busy instrumental touches, matey honk tonk music with distinctly dubious lyrics about knicker knocking—more personality than real songwriting talent. In one ear and out the other music—this year's Buzzards. Members etc. Best tracks: "Razor Blade Alley", "Land Of Hope And Glory". (6 out of 10).

TOURISTS: And Reality (Logo). The reverse of Madness—plenty of lasting writing talent but as much character as an iceberg. ELO would have been proud of some this, but it's SO depressingly sombre. Some

great poppy melodies and arrangements but let down by po-faced lyrics about "life", "mind" etc. (eg. title). 60's ghosts need replacing by 70's life. Pity. Best tracks: "It Doesn't Have To Be This Way", "I Only Want To Be With You". (6 out of 10).

HEADBOYS: The Headboys (RSO). Now this is a much better balance. Similar pre-punk mainstream pop-rock but lots of go. Some dodgy lyrics—I wish they'd sing about something that means something to them—but lots of strong melodies and a force full sound. A regular chart fixture for the 80's for sure. Best tracks: "Breakout", "Take It All Down". (7 out of 10).

THE SHOES: Present Tense (Elektra). More 80's rooted pop, American style this time across Blondie with the Cars, add strong Kinks and Beatles flavouring plus jangle by David Byrne to tests, and you get this four piece who knock the dreadful Knack into a cocked hat. Lots of good simple tunes, boy/girl lyrics, tight harmonies—not exactly genius but ultra-likeable. Sample at the very least. Best tracks: "Tomorrow Night", "Too Late". (8 out of 10).

MARIANNE FAITHFULL: Broken English (Island). Forget the 80's starlet image—this is a quite stunningly powerful album. Low key precision backing gives full force to her husky voice, interpreting a strong choice of emotional uneasy listening songs. Eat your heart out, Patti Smith! The inevitable "shock horror" of "I'll exploit lyrics of when? Y'Da Do!" shouldn't overshadow that this is a very fine album. Best tracks: "Broken English", "Ballad Of Lucy Jordan". (8 out of 10).

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DON'T READ THAT... READ THIS!

NUTTY PUNTERS gather round.

Here's your chance to get your mugshot in your favourite magazine, and win a Madness album and poster in the process.

Here's what you do. This is a Mad Matters competition, so we want you to send us a snapshot of yourself in some kind of headgear.

It doesn't matter what kind: it could be a snappy Blue Beat hat like the one worn by Madness dancer Chaz Smash, but it could just as easily be some ludicrous concoction out of your mum's wardrobe. Could even be a saucepan, a dead fish, or a scale model of the Eiffel Tower.

We'll accept any kind of photograph, but your best bet is to nip into one of those instant photo-booths.

We'll judge the entries for style, originality and wit. The best ones will be printed in Smash Hits, and the top 25 will each win the Madness album, "One Step Beyond . . .", plus a poster of the inimitable Chaz Smash.

Here are some important points to remember. We can't guarantee to return any photos, but if you enclose an SAE large enough we'll try to send them back. No responsibility can be taken for lost or damaged photos.

After filling in the entry coupon, attach it to your photo. **ALSO WRITE YOUR NAME AND FULL ADDRESS ON THE BACK OF THE PHOTO.** Closing date is Dec 3, 1979. The Editor's decision on all matters relating to the competition is final.



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Address.....

Age.....

I certify that this is a photo of myself, and that I agree to it being printed in Smash Hits if chosen by the Editor.

(Signature)

Post to: Mad Hatters Comp., Smash Hits, Lia House, 52-55
Carnaby Street, London W1V 1PF.

YOUR STARS

ARIES (Mar 22-Apr 20)

It's travellin' time — so say your stars! The more you get around, the happier you'll be. A good idea to get ahead with your Christmas shopping.

TAURUS (Apr 21-May 21)

You'll be hopping around — and some of your efforts could be fruitless. Watch what you're getting into when you make those casual promises!

GEMINI (May 22-June 21)

A new friendship will need gentle persuasion before it starts to spark — so be patient. Not a good time for buying, try to hang on to your cash until next month.

CANCER (June 22-July 23)

A lucky time for cash — and for flirtation — but don't get your lines crossed on the 23rd! Treat yourself to something bright and flattering and a bit luxurious.

LEO (July 24-Aug 23)

The accent will be on friendships, fun and frills for a time. But a relative will be generous around the 19th and there could be a home change that appeals to you.

VIRGO (Aug 24-Sept 23)

Mars, that fiery little star, goes into Virgo, making a cluster of planets in your sign. Get your hopes and dreams into definite shape — they can surely succeed.

LIBRA (Sept 24-Oct 23)

That letter you are waiting on arrives — and contains what you want to hear! If you have a minor health worry, sort it out and get it off your mind.

SCORPIO (Oct 24-Nov 23)

Lively little Mercury goes back into your sign, so life will be pacy, a bit changeable, but rather lucky. Buzz around and explore a fresh music spot.

SAGITTARIUS (Nov 23-Dec 22)

A sparkle in the atmosphere and in your personality! Go after what you want, ask favours. Try a fresh approach if something special seems out of reach.

CAPRICORN (Dec 23-Jan 20)

A new hobby would be a good idea — make it a sporting one for both health and fun. As this month ends, so lucky and romantic stars begin to work for you.

AQUARIUS (Jan 21-Feb 19)

It could be 'hearts and flowers' time — but, anyway, doubts and indecisions are over. Lock ahead with confidence now and aim high. Plenty of action, socially.

PISCES (Feb 20-Mar 21)

People will try to shove their errands — and their problems — on to you. But life gets strenuous and anything you take on could become a drag, so take care.

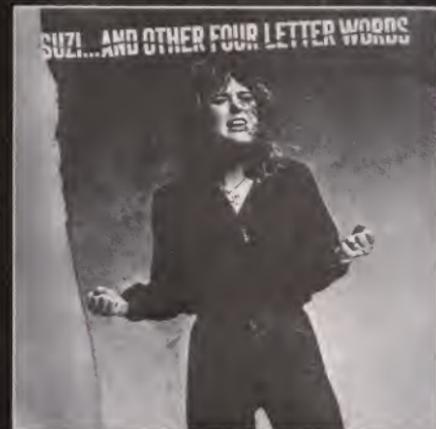
SUZI...

and her smash hit single

'She's In Love With You'

SUZI...

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'Suzi... And Other Four Letter Words'

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MADNESS

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ON SALE NOVEMBER 29

LETTERS

WE ARE two heavy rockers and we get your magazine regularly for the decent songs, eg. Rainbow and Status Quo. The rest is used for cardboard substitute. What we want is more heavy rock and features.

Otherwise we shall continue to use your mag as a cardboard and publicity crumple. **Blonde, Gary Numan, Specials, Mads and disco freaks.** And tell Red Starr that Rampton has a vacancy for him.

Tim and John, 2112 Hemispheres Street, Highway To Hell.

I THINK heavies should stick to their own magazines (if they have any), because if the groups themselves can't be bothered to release singles and promote them, how can fans expect to read about them in magazines?

The groups don't bother because they know as soon as they release an album it will do well. They don't go on extensive tours of Britain and when they do decide to perform, it's in such a big place you're lucky if you can see them. The only group that ever bothered is Status Quo.

The current trend is towards punk, disco and mod records because we can get to see these groups live, and the majority are concerned and interested in their fans. No wonder heavy fans complain to magazines, but it's not the magazines that they should complain to but their own inconsiderate idols.

Susanne Broomhall (who quite likes The Police), Duffield, Derbyshire.

ALL RIGHT, so we know that Sting and Andy Summers of The Police are married, but what about Stewart Copeland? **Lisa Clarke, Glasgow.**

First the good news — Stewart Copeland is not married. Now the bad news — last time we heard, he very definitely had a girlfriend, **Sonja Kristina, the girl singer from Curved Air.**

PLEASE COULD you tell me if the three members of The Police are brothers? I say they are and my brother says they aren't. **Steven Weeks, Kinson, Bournemouth.**

Sorry but you lose. The only thing that relates the members of The Police is that they all have dyed blond hair!

I DON'T think that Gary Numan is an insult to me. In fact I think he's the best thing since runproof mescaline. **David Bowie, Surrey.**

Aren't you supposed to be in Berlin?

I AM suffering from a terrible pain, like David Bowie and Gary Numan. Can you help? **Aladdin Sane, Paris Or Hell.**

Doesn't sound as if you need help!

I'D LIKE to intervene in the Numan-Bowie fan brawl to say they're wasting their time fighting. **The Blessed David and still has an amazing and**



PHOTOGRAPH BY ADRIAN ROOT

THANKS for the great article on Gary Numan's concerts recently. But one thing you never mentioned was the support band Orchestra Minoes in The Dark. I thought this duo were remarkable, with catchy songs like "Messages," "Almost" and "Electricity". I think they should have a write-up. Maybe if you print a picture of OMTD I'll forgive ya! **Auro, Lancaster.**

It's a deal! Here are Andy McCluskey (left) and Paul Humphreys, Wirral's answer to Kraftwerk, manoeuvring darkly. The boys are currently recording for an LP but meanwhile their excellent single "Electricity" is still available on DiDisc. **Gorvignon.**

Invigorating influence on one side of the Nu Music. Roxy helped too, remember. But can't see what this has to do with Gary Numan.

What Numan's making himself become is the Gene Pitney of the 80's. I'm not trying to take the piss. I like Bowie, Numan and Pitney.

If you think I'm blathering, try listening to "Cars" and "24 Hours From Tulsa" one after the other. Think of the 15 years in between... Gary Numan has a bigger share of promises than Moses got. Bowie hasn't even started, never mind finished. But everyone's got roots. Mine are potatoes. **Fight for fun, not for causes. Gus Clarke, Fife.**

IN ISSUE October 18, Selly Sawcill said she had a seven inch piece of round black plastic with a hole in the middle. This is NOT a record as I have a 12 inch piece of round black plastic with a hole in the middle on both sides!

OK RUTH (issue October 18), great idea. Let's organise a "Rock

Against Age Limits" tour. We're a punk group called Anarchy and we're willing to prove that we're just as good as The Stunt Kites!

What we want people to do is to go to anyone who owns or has control of a hall in your neighbourhood that would be suitable for us to do a concert in, get permission and write to us and we'll try to organise something.

We're looking for school halls, youth clubs, town halls etc. We'd also like to hear from other groups interested in doing the tour. **Anarchy, East Vega, Tidenham, Chestow, Gwent NP6 7JW.**

Let us know how you get on, OK?

I'M WRITING to complain about the Jackie Hymen letter in issue October 18. I am 14 years old and I fully agree with her. Like her I've been wanting to see "Quadrophenia" since I heard about it and, like her, I adore Sting and The Police. She's right about the film's X cert being stupid.

I mean, it's a film about teenagers and I'm a teenager. I am very angry and I intend

Am your missives at: **Smash Hits, Lite House, 52-55 Canaby St, London W1.**

seeing it if it's the last thing I do! Signed in anger and determination, **Pauline Hyde, White's Cross, Co. Cork, Eire.**

I'M WRITING to complain about people like Carlo Thompson's boyfriend (Letters, issue Oct 18). I quote, "My boyfriend, who is a moke, thinks Secret Affair are morons; all he likes is their suits."

That's a great example of how teenagers today are following the fashion instead of the music. How many punks are now made because it's the "in" thing to do? People like that make me sick because they don't give a damn about the music.

I'm a punk follower (yes, we are still about) and I don't intend going onto this new mod craze because I've a mind of my own. Let's NOT let fashion take over music. **Alegna, New Malden, Surrey.**

MY YOUNG brother gets Smash Hits every week and I cannot help but notice the numerous pictures and articles on The Police. (Not that I'm complaining.)

The reason I'm writing to you is due to these pics. I've noticed a very striking resemblance between Sting and Ray Wilkins of Manchester United fame. I'd be grateful if you would print a picture of the two side by side. **Miss L. Riley, Aldridge, West Midlands.**



PHOTOGRAPH BY PAUL CANTWELL

SMASH HITS BADGE OFFER 1 TOKEN



ALL RIGHT, everybody, here's your vital third token towards your free set of exclusive Smash Hits badges. (If you've missed a token, don't worry — we'll be carrying an extra token next time.)

Now then, to get your free set of badges, send your three tokens PLUS a stamped addressed envelope (full address, otherwise we won't know where to send them, will we?) to:

Smash Hits Badge Offer, PO Box 162, Hendon LONDON NW14

See you in the street!

I WAS reading your magazine when I chanced upon the letters page and noticed that Andy Partridge (clever chappie) was coming under attack for his singles reviews. Personally I liked him and hope that you have the good sense to get him to do the singles again some time. **Gary Numan Fanatic, Kenton, Herrow.**

DEAR Andy Partridge Hate League, I thought his reviews were very amusing, even if you didn't. **Andy Partridge Defence League (J. Hunter), Crawcrook, Tyne & Wear.**

TO ALL you wimps who write in complaining about Andy Partridge's singles reviews: did you notice the paragraph at the end? It says, and I quote, "You choose what you like. No one else can do it for you."

That's what he thought, you don't have to go by that. **H. M. Lilybet.**

HAVE YOU got Bob Geldof's address so I can send him a comb and instructions on how to use it? **J. Braithwaite, Portsmouth.**

WE ARE writing this letter o' your mag to all the skinheads who were at the Police concert at Oxford New Theatre on September 15th.

We are three Police fans who were there to see The Police. Having paid good money to get in, we were faced by 30 or 40 half-witted morons who insisted on getting on stage and sticking two fingers up to the rest of the audience who were trying to watch The Police.

So thanks for nothing, because nothing is what you added to The Police's fabulous performance. Next time, don't bother to come, O.K.? **B.N. & J., Aylesbury, Bucks.**

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IT'S SOMETHIN' ELSE!



SY22 Tartan trousers, red 'Royal Stewart', D' rings on waist and knee. State size. £14.50 inc. p&p

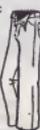


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77 A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z, 0-9, * and #.

35 Anarchy white design on black shirt.

88 999 black on white and green background.

CLASH
???
???



83 Clash black on orange background.



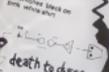
80 Sham 69, Heralds, blue/black on fluorescent pink, white shirt.



86 Hammer black on blue background.



80 The Punk Rock 100 Club, black on grey background, white shirt.



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



81 Mods, red on light blue background, white shirt.



82 Lovers, black on grey background, white shirt.



87 The Specials, black on white shirt.



88 The Specials, black on white shirt.



101 The Undertones, triple-collared design, fluorescent red on black shirt.



106 Check, black on white or black on red.



107 Diamonds, black on white or black on red.



78 AAA, black on pink background.



83 The Jam, black on light blue background, white shirt.



85 The Who, white on black.



84 The Who, black on red background, white shirt.

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<p>insert P.2. or B.</p> <p>TEE SHIRT CODE P(PUNKY)Z(ZIP) OR B(BONDAJE)</p> <p>DESIGN</p> <p>ALT. DESIGN</p>			
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Gonna Get Along Without You Now

By Viola Wills on Ariola Records

Uh huh, mmh hmn, gonna get along without you now
Uh huh, mmh hmn, I'm gonna get along without you now

You told me I was the neatest thing
You even asked me to wear your ring
You ran around with every girl in town
You didn't even care if it got me down

Uh huh, mmh hmn, gonna get along without you now
Uh huh, mmh hmn, I'm gonna get along without you now
I got along without you before I met you
Gonna get along without you now

Thought I'd find somebody who was twice as cute
'Cause I didn't like you anyhow
You told everybody that we were friends
This is where our friendship ends
'Cause all of a sudden you changed your tune
And haven't been around since way last June

Uh huh, mmh hmn, gonna get along without you now
I got along without you before I met you
Gonna get along without you now
So long, my honey
Goodbye, my baby
Gonna get along without you now

Get along without you now
Get along without you now
Get along without you now

Uh huh, Uh huh, gonna get along without you now
Got along without you before I met you
Gonna get along without you now
So long, my honey
Goodbye, my baby
Gonna get along without you now
So long, my honey
Goodbye, my baby
Gonna get along without you now
So long, my honey

Words and music by Kellern.
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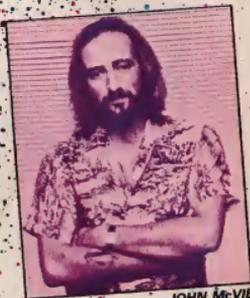
MICK FLEETWOOD



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CHRISTINE McVIE



JOHN McVIE

Why don't you ask him if he's gonna stay?
Why don't you ask him if he's going away?
Why don't you tell me what's going on?
Why don't you tell me who's on the phone?
Why don't you ask him what's going on?
Why don't you ask him the latest on his throne?
Don't say that you love me
Just tell me that you love me
Tusk, just say that you love me
Don't tell me that you ...
Tusk (repeat 3 times)

Words and music by Lindsey Buckingham.
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When You're In Love With A Beautiful Woman

By Dr. Hook on Capitol Records

When you're in love with a beautiful woman
It's hard
When you're in love with a beautiful woman
You know it's hard
(It's hard you know it gets so hard)
Everybody wants her, everybody loves her
Everybody wants to take your baby home
When you're in love with a beautiful woman
You watch your friends
(Watch your friends, you better watch your friends)
When you're in love with a beautiful woman
It never ends
(Never ends you know it never ends)
You know that it's crazy, you wanna trust her
Than somebody hangs up when you answer the phone
When you're in love with a beautiful woman
You go it alone

When you're in love with a beautiful woman
You watch her eyes
(Watch her eyes baby, watch her eyes)
When you're in love with a beautiful woman
You look for lies (look for lies baby, look for lies)
Everybody tempts her, everybody tells her
She's the most beautiful woman they know
When you're in love with a beautiful woman
You go it alone
When you're in love with a beautiful woman
You watch your friends
(Watch your friends, you better watch your friends)
You better look out
When you're in love with a beautiful woman
Oh it never ends (it never ends, you know it never ends)
When you're in love with a beautiful woman
You watch her eyes

(Watch her eyes baby, watch her eyes you better watch her eyes)
When you're in love with a beautiful woman
Fade

Maybe it's just an ego problem
Problem is I've been fooled before
By fair weathered friends and faint hearted lovers
And everytime it happens it just convinces me more

Words and music by Even Stevens.
Reproduced by permission ATV Music.

