

SMASH HITS

30p

FORTNIGHTLY

October 18-31 1979

**FREE
BADGE**

**KATE BUSH
THE DAMNED
BONEY M**

**Words to the
TOP SINGLES
including**

Star

Charade

You've Got My Number

**DEBBIE HARRY
NICK LOWE
in colour**

**BOOMTOWN
RATS**

**Win a
MINI TV
Police LPs**

**YOU'RE A BETTER
MAN THAN I**

By Siam 89 on Polydor Records

Can you judge a man
By the way he wears his hair
Can you read his mind
By the clothes that he wears

(All the words inside)

I saw the lamplight from your window
I didn't think you were home
Sitting there all alone
So I came up to your room to ask you
why
Why did you hurt me so?
Why did you have to go away?

I never wanted anything in my life
Not until I met you
I thought you'd see me through
All the bad days that I had before I
met you
Something in the past
Never thought it couldn't last forever
There's one thing I can say
Everyday, how I miss you

Chorus
Every levery single day, every single
day)
Day that I'm without you
Hurts (hurts a little bit, hurts a little
bit)
Just a little bit
More (just a little more, just a little
more)
(More) than I've ever been hurt before

Repeat first four lines of chorus

And now I look down from your
window
See a young man across the street
He looks something like me
And he's walking with his head down
to the ground.
Did you want to hurt me so?
Why did you have to go away?
There's one thing I can say everyday
How I miss you

Repeat chorus to fade

Words and music by
Young/Stimpson/Emerson
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Music Ltd.

Everyday Hurts

By Sad Cafe on RCA Records



Goodbye Stranger

By Supertramp on A&M
Records



Words and music by Rick
Davies/Roger Hodgson
Reproduced by permission Rondor
Music

It was an early morning yesterday
I was up before the dawn
And I really have enjoyed my stay
But I must be movin' on
Like a king without a castle
Like a queen without a throne
I'm an early mornin' lover
And I must be movin' on

Now I believe in what you say
Is the undisputed truth
But I have to have things my own way
Just to keep me in my youth
Like a ship without an anchor
Like a slave without a chain
Just the thought of those sweet ladies
Sends a shiver through my veins

And I will go on shining, shinin' like brand new
I'll never look behind me, my troubles will be few

Chorus
Goodbye stranger, it's been nice
Hope you'll find your paradise
Tried to see your point of view
Hope your dreams will all come true
Goodbye Mary, goodbye Jane
Will we ever meet again?
Feel no sorrow, feel no shame
Come tomorrow, feel no pain

(And sweet devotion) Goodbye Mary
(It's not for me) Goodbye Jane
(Just give me motion) Will we ever
(And set me free) Meet again?
(And the land and the ocean) Feel no sorrow
(Far away) Feel no shame
(Is the life I've chosen) Come tomorrow
(Ev'ry day) Feel no pain

(And a sweet devotion) Goodbye Mary
(It's not for me) Goodbye Jane
(Just give me motion) Will we ever
(And set me free) Meet again

Now some they do and some they don't
And some you just can't tell
And some they will and some they won't
With some it's just as well
You can laugh at my behaviour
That'll never bother me
Say the devil is my saviour
But I won't pay no heed

And I will go on shining, shinin' like brand new
I'll never look behind me, my troubles will be few

Repeat Chorus

(Sweet) devotion) Goodbye Mary
(It's not for me) Goodbye Jane
(Just give me motion) Will we ever
(And set me free) Meet again?
(And the land and the ocean) Feel no sorrow
(Far away) Feel no shame
(Is the life I've chosen) Come tomorrow
(Ev'ry day) Feel no pain

(And now I'm leavin') Goodbye Mary
(Got to go) Goodbye Jane
(Hit the road) Will we ever
(I'll say it once again) Meet again?
(Oh yes I'm leavin') Feel no sorrow
(Got to go) Feel no shame
(Got to go) Come tomorrow
(I'm sorry I must tell you) Feel no pain
(Goodbye Mary) Goodbye Jane
(Goodbye Jane) Goodbye Jane
(Will we ever) Will we ever
(Meet again?) Meet again?

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Hi gang — welcome to another colourful 'n' cheerful edition of Smash Hits, the magazine that separates the chic from the thick. We've lined up another whole parade of goodies for you in this issue — a colour poster of Debbie Harry, interviews with full colour pictures of Kate Bush (at last!) and The Damned, not forgetting Bob Geldof who's colourful enough anyway! Then there's another chance to win a mini-TV with Police albums for the runners-up, and your usual songwords, news and reviews, and last — and certainly not least — your free badge, exclusive to Smash Hits. Neat, isn't it? If you fancy all five, there's no need to despair — just turn to page 31 where you'll find details of how to get them all. Right, enough talk — on with the action!

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Managing Editor
Nick Logan

Editor
Ian Craigs
Features Editor
David Hopworth
Design
Steve Bush
Editorial Assistants
Bev Hillier, Diane Church
Contributors
Cliff White,
Angie Errigo,
Robin Katz,
Conry Jude,
Red Starr

Advertisement Executive
Red Sopp
Tel: 01 438 8801

Editorial Manager
Paul Flint



YOU SAY YOU DON'T LOVE ME

By The Buzzcocks on United Artists Records



BUZZCOCKS

You say you don't love me
Well that's alright with me
Cause I'm in love with you
And I wouldn't want you doing things
You don't want to do
Oh you know I've always wanted you
To be in love with me
And it took so long to realise
The way things have to be
I wanted to live in a dream
That couldn't be real
And I'm starting to understand now
The way that you feel

You say you don't
You say you don't
You say you don't love me
Well that's alright with me 'cause
I have got the time
To wait in case some day
You maybe change your mind
I've decided not to make the same
Mistakes this time around
As I'm tired of having heartaches
I've been thinking and I've found
I don't want to live in a dream
I want something real
And I think I understand now the way
That you feel

You say you don't
You say you don't
You say you don't
You say you don't
You say you don't love me
Well that's alright with me
I'm not in love with you
I just want us to do the things
We both want to do
Though I've got this special feeling
I'd be wrong to call it love
For the word entails a few things
That I would be well rid of
I've no need to live in a dream
It's finally real
And I hope you now understand
This feeling I feel

You say you don't
You say you don't
You say you don't love me
You say you don't love me
You say you don't love me

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

BIRD SONG

By Lene Lovich on Stiff Records

A little bird told me you were untrue
Even though I had faith in you
I believed the lying words
Of the sly little bird

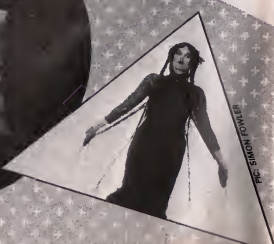
So with the bird one day you flew away
I woke up too late you had gone
Fading on with the song
Of the hurting little bird

Chorus
Still I watch the sky
Still I wonder why
Still I hope that I can carry on
If I can be strong
If you hear my song
You'll know that it was wrong to say goodbye

Such a cold bird so hard captured your heart
Does it matter I am falling apart
Breaking fast as the flesh
Of a dead little bird

Repeat chorus to fade

*Words and music by Lene Lovich/Les Chappell.
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PHOTOGRAPH BY SIMON POWER

T H E UNDERTONES

YOU'VE GOT MY NUMBER



(WHY DON'T YOU USE IT!)

You've got my number
Why don't you use it
You know my name
You won't abuse it
If you wanna, wanna, wanna, wanna, wanna have someone to talk to

I'll pick you up in my car
Take you home it's not far
If you wanna, wanna, wanna, wanna, wanna have someone to talk to

Do it, do it, do it, do it, do it, etc.
Why don't you ring my number
Why don't you ring my number now

Don't say good-bye
I couldn't stand it
You got my number
Why don't you use it

Words and music by John O'Neill. Reproduced by permission Warner Bros. Music.

The Fastest Lip On TV

WHEN THE Boomtown Rats started their 29-date British tour at the end of September they set off with their position at the top of the British First Division secure.

With two successive number ones behind them in "Rat Trap" and "I Don't Like Mondays," the Rats are hoping for a third with "Diamonds in the Sky." Their new album "The Fine Art of Surfacing" is certain to repeat the success of "A Taste for The Troops" which, as Head Rat Bob Geldof explains pointing out, has been a permanent fixture on the album charts for much of 1979.

"Mondays" has sold a million in the UK and chalked up high chart placings in most of the Western World. All that stands in their way now is the US of A.

"To be more than honest with you," says Modest Bob, "I don't give a monkey's about making it in America, but it would be nice." C'mon Bob, surely an ego as vast as yours would be ecstatic to know that millions of young Americans had taken you to their hearts and wallets.

THE TIME is 2pm. Geldof has been awake since noon after finally crashing out at four that same morning. He looks like he's had last made contact with a razor blade several days ago. With his gangling limbs, the effect is that of a dishevelled ape.

He's spent a sizeable proportion of the year in America. At the beginning of '79 he and the Rats' pyjamaed pianist Johnny Fingers spent over a month touring the States giving interviews to the media. And it was during that time that Geldof wrote "Mondays." He takes up the story: "I was doing a radio interview in Atlanta with Fingers and there was a tele machine beside me. I read it as it came out (he refers to the news that Californian schoolgirl Brenda Spencer had that morning shot two people. When asked why, she replied, "I don't like Mondays").

"Not liking Mondays for a reason for doing somebody in is a bit strange. I was thinking about it on the way back to the hotel, and I just said 'Silicone chips inside her head had switched to overload.' I wrote that down. And the journalists interviewing her said, 'Tell me why?' It was such a senseless act.

"It was the perfect senseless act and this was the perfect senseless reason for doing it. So perhaps I wrote the perfect senseless song to illustrate it. It wasn't an attempt to exploit tragedy."

"I think in one liners a lot" says Bob Geldof. Steve Clarke takes dictation.

When Brenda Spencer's family got wind of Geldof's song, an attempt was made to prevent the record from being released in America. After a certain amount of legal wrangling, CBS Records have been given the go-ahead to issue "Mondays".

Ironically it was in America that The Rats first played "Mondays" live, although that was before he had attracted any infamy. Says Bob: "When I wrote it I thought it was a B-side, but after it went down so well onstage in America I started to think maybe it was okay."

"So when it was released as a single I thought either it's going to be a stiff or be huge. When it was number one I thought, 'Great, that means they can't say we're a flunk in the pan.' Now my aim is to beat Frank Field and have three number one singles." Geldof laughs at the idea.

"I'm very proud of the fact that each single has been radically different to the last. The new one's different again. I'm also quite glad of the fact that we've never been regarded as just a singles band."

AFTER living with the new album for weeks on end, he finds it difficult to talk about. "The only indication 'Mondays' would give towards it is that we've used more keyboards," he says. The songs on the new album tend to be fairly introspective. See, I don't like to make dogmatic statements. I would like people to interpret the songs to their own ends. What can I tell ya? They're ten songs. I can't say they're this or they're that. It's the reviewers who actually point out things I've never noticed before."

Not surprisingly Geldof hasn't always got kind words for critics. He was annoyed when "Rat Trap" fell under the critics' hatchets. "I think that was inexcusable," he complains. "Cause 'Rat Trap' wasn't a bad song. It came out the same week as the Jam's 'Down In The Tube Station At Midnight' and the two were compared."

"It was kind of 'What does Geldof know about street gangs?' whereas Weiler would know a lot," he says dryly. "What does he know living in Woking?"

And why shouldn't I know? I wouldn't mind but the character of the story is a guy I worked with in the meat factory in Dublin and the entire incident is true.

"There are press guys that hate me 'cause we're the very antithesis of what they consider rock bands should be at the current time. I imagine I'd hate myself if I was a journalist, you know."

FOR ALL that's been said about Geldof's alleged arrogance he appears to be coping remarkably well with success. He clearly thrives on fame, while having no illusions about it.

"I'm aware of the fact that I'm supposed to be Mister Articulate and to a large extent it boras me. I'm aware of the fact that I'm good for a laugh on a chat show. I'm aware of the fact that if they need a young man who's not going to make a fool of himself on a TV show they get good old Bob Geldof."

"He'll come out with a few long words. I dig him on TV. It doesn't need me that people think of me as the tame punk 'cause I was never a punk in the first place. To a large section of the public I'm not tame. They have this picture of me attacking Vidal Sassoon on the Eamonn Andrews show. It's just that I couldn't tolerate him. If they're talking nonsense then I will say that."

Back in '77, or thereabouts, Geldof was quoted as saying that he wanted to be rich and successful, heresay to the then-emergent new wave with their thrashbare ideas. Now he'd like to redefine his position.

"It was glib at the time in '77 when I said I want to be rich and famous. I think in one liners a lot. Because everybody was being pompous about tearing down society and I can never tolerate that. I can't stand the moral attitude that exists in a lot of the English press that says that it's somehow more morally correct to live in a tenement as a rock band than it is to live in a normal house."

"Most people tend to forget that most guys are in bands precisely to escape that environment. That irritates me and what I meant by rich was not in fact the money, but the freedom it would give me to live outside the constraints of society."

"I've made more money in the last two years than the average guy my age would have ever made. But the point is it's not fabulous. I am by no means even one eighth of a way to being a millionaire."

As yet Geldof doesn't even own a car. He says: "I'm thinking of getting one but I haven't had the time. I'll probably get an old Volvo or something like that for around £1,000. I can't buy a new one. In terms of wealth that's about where I'm at."

His relationship with Paula Yates is the one area of his life where he does find being in the public eye a pain.

"I can't help who I fall in love with," he moans. "Everyone has told me it's a bad PR angle. I get harangued by the band. I get harangued by most people to underplay her before it turns out like a Rod and Britt thing. And it does seem like Rod and Britt. What am I to do? Not to go out with her? If it backfires, too bad. I will live my life as I see fit. Always."

Geldof has never denied his love for the Rolling Stones. And he still has a lot of time for Mick Jagger: "I respect Jagger 'cause I imagine he goes home at night, puts on a couple of records and rings up a mate and probably goes round to their place and plays guitar. I've always figured Jagger was very much into music. What is it, eighteen years since the Stones began?—I respect people who can still bring out things like 'Miss You'. They are pop music geniuses and I respect that."

"I respect Johnny Rotten. I respect his honesty. I respect his values. I've met the guy a few times. I think he lies a bit to himself and to people in general, but I think that's part of what he sees he has to do. I respect what the Pistols did enormously, even though I do accept the fact that a lot of it was manipulation."

"But I think Johnny Rotten went along with it knowing full well what was happening. What they achieved can never be underestimated. They also had the potential of literally becoming a super huge band, plus the skill to do it and he just turned his back on it and I respect that immensely."

"Much as people cannot tolerate Paul McCartney the guy has written some classic songs. I can't do without Dylan to a large extent now. John Lennon I respect incredibly. Bowie I dig. In the '70s he stands high above everybody else and the reason for that is because he's so startlingly original, so brilliantly creative. His ideas. His consummate skill. He's one of the only rock and roll stars who're artists."

"I describe myself as a rock and roll hack. I don't think any of our songs will stand up to immortality and I don't care. The last thing I'm interested in is the eternal."



PHOTOGRAPH BY CHRIS WALTER

8kids: Days in Europe

The tour...

- October 18 CLEETHORPES
Winter Gardens
- October 19 LIVERPOOL
Mountford Hall
- October 20 St. AUUSTELL
New Cornish Riviera
- October 22 GREAT YARMOUTH Tiffanys
- October 23 MANCHESTER Apollo
- October 24 SHEFFIELD Top Rank
- October 25 BIRMINGHAM Odeon
- October 26 CAMBRIDGE Corn Exchange
- October 27 NORTHAMPTON Cricket Club
- October 28 BLACKBURN
King George's Hall
City Hall
- October 30 WOLVERHAMPTON
Civic Hall
- October 31 BRIGHTON
Top Rank
- November 2 LONDON
Rainbow
- November 4 CARDIFF
Top Rank
- November 5 BOURNEMOUTH
Winter Gardens
- November 7 HANLEY
Victoria Hall
- November 8 PERTH
City Hall
- November 9 GLASGOW
Apollo
- November 10 ABERDEEN
Capitol

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Fingerprint

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Also available on cassette TCV2138
Contains hit single
"Charade"



B

T

Z

BITTER PIL

RICHARD DUDANSKI, drummer with Public Image for the last five months, has quit the band after a series of differences of opinion. No definite replacement has been announced yet but Karl Burns, late of Manchester band The Fall, is known to have been jamming with the band.



HUGH CORNWELL of The Stranglers releases his first solo album at the beginning of November. Entitled "Nosferatu" (a Transylvanian name for a vampire), it was recorded nearly a year ago in America with help from various members of Frank Zappa's and Captain Beefheart's bands.

SAY HELLO to Four Be Two, a new band featuring a certain Mr. Lyon on lead vocals. The Lyon in question is Jimmy, younger brother of famous John, and that's him third from the left in the picture. The Sid Vicious look-alike doing a B. Rata number is bass player Youth, and the other two are Jock McDonald (guitar) and drummer Paul Young (seated).

The band have signed to Island and their first single, produced by big brother Lyon, is released on November 2nd. Called "One Of The Lads", their record company describe it as "a cross between Steeleye Span and dub" and "Gaelfic disco"!

FAN CLUB UPDATE

AT LAST!! In response to all your thousands of enquiries we can at last announce the opening of the Gary Numan Fan Club. It turns out that Gary's mother has offered to run things for a while, although we wonder if she quite realises what she's taken on! The address is Gary Numan, PO Box 14, Staines, Middlesex TW19 5A2, and ONLY letters enclosing stamped addressed envelopes will be replied to.

SIOUXSIE AND THE BANSHEES have also reorganised their information service for fans. They've decided against setting up a formal fan club and are intending to provide "a direct link with the band" in the shape of regular news, background information, photos and other merchandise available exclusively to fans.

If you enrol now, your membership fee will entitle you to a special "file" including some pix, an introductory letter and "some surprises". Write to Siouxsie And The Banshees, c/o 1 Carthusian Street, London EC1M 6EB, and the people there will try to make sure your needs are supplied. Enclose a cheque or postal order for £3.00 payable to Siouxsie And The Banshees.

THE SKIDS are another band to revise their fan club arrangements. To join the new club, send £3.00 (cheques and



PICTURE: JILL FURMANOVSKY

SMALL BUT POWERFUL Andy Summers about to fling giant Luke Skywalker of Birmingham band Fashion right over his shoulder with just one lightning motion of the wrist. Fashion, who have their own "Product Perfect" album in the shops, supported The Police on their last British tour. Luke, who measures something around the seven foot mark, is one musician unlikely to require the services of a bodyguard!

postal orders payable to Skids Fan Club) to The Secretary, Skids Fan Club, PO Box 63, London W2 3BZ. For your money you'll receive a set of autographed photos, a Skids folder, membership badge and card, quarterly newsletters plus extra news updates. You'll also get a chance to buy a whole range of Skids merchandise from T-shirts to concert programmes.

JACK(SON) OF ALL TRADES



WHEN the support band failed to turn up at one of Joe Jackson's recent American gigs, our man slipped on a pair of baggy pants and some shades and took the stage as Boris Welliduff. He then proceeded to knock out a load of old show tunes to his own piano accompaniment. Does this make him an all round entertainer?

SMASH HITS 9



PICTURE: LES HALL

B I T Z

RATS ENTER HIGH SOCIETY

THE NEW Boomtown Rats single, "Diamond Smile", is another story song, this time concerning a young society girl who hanged herself at a party. The band have already made a video for the single and spent an evening filming at a London hotel the other week with the aid of a hundred volunteer debutantes who were required to be filmed streaming out of a horse box!

THE DAMNED have changed their mind again and are calling their new album "Machine Gun Etiquette".

They set out on tour at the beginning of November to promote its release. Dates are: Liverpool Eric's (3), Cleethorpes Winter Gardens (6), Birmingham Digbeth Civic Hall (7), Coventry Tiffany's (8), Wolverhampton City (9), Nottingham University (10), Bristol Locarno (11), Portsmouth Locarno (13), Peterborough Wirrina Stadium (16), Colchester Essex University (17), Sheffield Top Rank (18), Wakefield Unity Hall (20), Great Yarmouth Tiffany's (21), Manchester Mayflower (23), Cardiff Top Rank (25), Plymouth Fiesta (26) and London Rainbow (30).



WHO'S THE GEEZER auditioning for the lead poser's job with *Roxy Music* then? Well, it's actually Cliff Richard back in 1958 before he got religion and discovered Grecian 2000. Neat, eh?

MEET THE FLIRTS

IT WOULDN'T be a mid-60's pop revival without a genuine all-girl vocal group dedicated to the pursuit of boys-boys-boys, now would it?

Two sisters from Brooklyn named Betty and Jackie Burns have teamed up with a Scottish lass named Natasha England and have aptly named themselves The Flirts. Their debut disc on Magnet is a joyous revival of a little known 60's gem called "He's The Kind of Boy You Can't Forget".

The "B" side is a revival of a Shangri Las' hit called "Give Him A Great Big Kiss" and the third track on the single is a Flirts penned boy-mad ditty called "11.12.13".



"My sister and I have been singing songs like these ever since we were kids," explained a chirpy Betty Burns, still with a slight Brooklyn twang in her voice. "We met up with Natasha through a friend of the Darts' Rita Ray (*Oh, go on, Robin, tell 'em it was you!*) and found that the 3,000 mile difference in geography made no difference to our taste in music."

The Flirts explained that in Brooklyn, which sounds like Music City, most schoolgirls team up into bunches to sing the praises of the local boys. "We were all influenced by the early girl groups who had names like The Bobettes, The Shirreles. Would you believe there was one called Reparata and the Delrons? It seems that they got the name Reparata from a nun in a Catholic school."

The Flirts admitted they love the idea of singing songs about chasing boys. But we didn't ask them if they chase after the boys they like in a bunch of three. It seems that's the kind of flirting they like to do one at a time.

Modesty Katz



PIC: VIRGINIA TURBETT

THE GREATEST STORY EVER TOLD?

THE CLASH enter the celluloid stakes during November when their film "Rude Boy" is expected to be given its first showing. The movie tells the story of a white teenager in Brixton and his involvement with The Clash and will be accompanied by a soundtrack album of Clash music. Unfortunately, it's not thought that either the film or the album will be generally available until the New Year.

Meanwhile, the third Clash album is being readied for release at the end of November.

SEE YOU IN COURT

DON ARDEN, manager of ELO, is suing the BBC for criticisms they made of his managerial organisation in the Radio Four programme "Rock Bottom". The programme, presented by Roger Cook, included interviews with Lynsey De Paul, Ronnie Lane (previously of The Faces) and other former clients of Arden's who claimed that he has been unfair in his dealings with them.

Arden, who refused to answer any of the allegations during a taped interview, has hired top Hollywood lawyer Marvin Michelson to sue the BBC over the programme. The BBC say that they intend to fight the case.

ADVERTISING CAMPAIGN

THE ADVERTS return to the road after a long period of inactivity with a short tour to promote their new RCA album "A Cast of Thousands". Dates include Hull Wellington Club (October 18), Cardiff University (19), London Marquee (23, 24) and Slough College (27).

These will be the first appearances with additional guitarist Paul Martinez.

KATE BUSH and Cliff Richard will be appearing in concert together at London's Royal Albert Hall on Sunday, November 18th — along with the full London Symphony Orchestra and Chorus! The concert is in aid of the LSO's 75th Birthday Appeal.

IAN DURY'S TOP TWELVE

(in no particular order)



PIC: ANASTASIA PANTSIOS/L.F.I.

- 1) **MILLIE SMALL:** *What Am I Living For?* Terrible record but it's a magic song by Chuck Willis.
- 2) **DEAN MARTIN:** *That's Amore*. Because I think Dean Martin's really great in a way.
- 3) **J. J. ZACKERLY:** *Dinner With Drac*. He was a DJ in America who made one record. Good words, great sax solo.
- 4) **BILLY FURY:** *Jesulosity*. The best singer that England's ever seen. My ambition has been to write enough songs so that Billy Fury can do an album called 'Fury Sings Dury'.
- 5) **KAY STARR:** *Rock And Roll Waltz*. One of the few bits in three four time that I like.
- 6) **GROOVY JOE POOVEY:** *Ten Long Fingers And Eighty Eight Keys*. Wonderful old rock and roll record.
- 7) **MINNIE RIPPERTON:** *Lovin' You*. Beautiful record, specially now that the poor girl's gone.
- 8) **GENE VINCENT:** *Hot Rod Gang* EP. The best four songs he ever did.
- 9) **MERLE HAGGARD:** *Okie From Muskogee*.
- 10) **WILSON PICKETT:** *In The Midnight Hour*.
- 11) **ADRIANA CELENTANO:** *Anything, preferably something in Italian*.
- 12) **ROGER COLLINS:** *Oh, You Sexy Thing*. He's a local soul singer from San Francisco. The inventor of the short sleeved suit.



PIC: PAUL CANTY/L.F.I.

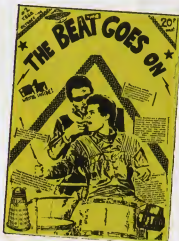
AS IF we didn't have enough pictures of *The Police* in this mag, here's Sting waiting for Tom Baker to turn up. Tune in next week for the next thrilling episode . . .

REVILLATION

REVILLOS FANS will be delighted to learn that there's now a fanzine devoted entirely to the band. Called "The Beat Goes On", issue no. 2 is now available hot off the Xerox machine in party pink or yummy yellow. Contents include pictures, Fay and Eugene's Top 20's, a message from Fay herself, letters and a whole bunch of Revillos facts and info.

You can get this wonderful

piece of trivia at Revillos gigs or by sending 20p plus a SAE to Bob Jefferson, 72 Swanston Avenue, Fairmilehead, Edinburgh. It's fab!



COCHRAN COMPETITION WINNERS

Sorry for the delay, but here are the winners of our Eddie Cochran competition from the August 23 issue.

Debbie Le Cornu, Hayes, Middlesex; **Martin Bennett**, Hall Green, Birmingham; **David Rhodes**, Bittene, Southampton; **Jasmine Ives**, Telford, Salop; **Jane Dingley**, Tipton, West Midlands; **Gary Bower**, Barnsley, South Yorks; **R. Stokes**, Speedwell, Bristol; **Dawn Adanson**, Hansworth Wood, Birmingham; **Stephen Baker**, Norwich, Norfolk; **Paul Drohan**, Norcurn, Cheshire; **Mandy Southwick**, Wells, Somerset; **Ben Olins**, Highgate, London.

Prizes should already be on their way to you.

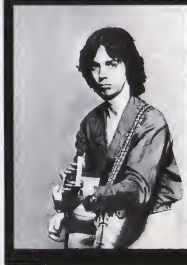
The answers to the questions, by the way, were (A) Showaddywaddy (B) Great Britain (C) Because he didn't work late (D) One of Buddy Holly, Richie Valens or The Big Bopper, and (E) "Summertime Blues".

JIMMY McCULLOCH DIES

JIMMY McCULLOCH, formerly guitarist with Wings, was found dead in his flat the other week. It is not yet known what was the cause of his death.

Jimmy was discovered by Pete Townshend of The Who back in 1965 when Jimmy was playing guitar with a band in Edinburgh. Townshend brought him down to London and gave him the guitarist's job with Thunderclap Newman, an eccentric outfit who had a massive number one hit with "Something In The Air", a record they found difficult to follow up.

When they split, Jimmy went on to fill the guitar place in Stone The Crows, Blue and John Mayall's band before accepting Paul McCartney's invitation to join Wings. He stayed with the band for four albums between 1974 and 1978 before leaving to set up The Dukes with a bunch of old friends. The Dukes were due to play their first live show a couple of days after Jimmy was discovered dead by his brother. Their album had already been issued.



RODAR SAATCHI FILM (91)



The DAMNED

Smash It Up

By The Damned on Chiswick Records

We've been crying now for much too long
And now I'm gonna dance to a different song
I'm gonna scream and shout till my dying
breath
I'm gonna smash it up till there's nothing left

Chorus
Ooh smash it up, smash it up, smash it up
Ooh smash it up, smash it up, smash it up

People call me villain oh it's such a shame
Maybe it's my clothes must be to blame
I don't even care if I look a mess
Don't wanna be a sucker like all the rest

Repeat chorus

Smash it up.

Smash it up. (*Repeat four times*)

Smash it up, you can keep your Krishna burgers
Smash it up, and your Glastonbury hippies.
Smash it up, you can stick your frethy lager
Smash it up, and your blow wave hairstyles

Repeat first verse

Repeat chorus

And everybody's smashing things now
I said everybody's smashing things now yeah

Words and music by Scabies/Vanlan/Ward/Sensibile. Reproduced by permission Rock Music Co. Ltd.

Playing fast and loose

IT'S A RAT'S LIFE IN THE DAMNED.
FEARLESS BARRY CAIN CAME BACK WITH
THIS REPORT.

BOYS! LACK confidence when girls are around? Your tongue gets twisted when you stumble up to her in a disco? All your buddies seem to pull but you can never get past sticky stutterer syndrome?

There is a solution y'know. Join The Damned! (It's a man's life etc.)

See, Rat Scabies was just like you. Listen . . .

"I used to go to discos, meet a bird and ask her for a dance. They'd usually say no or have one dance and then sneak off. I never went out with a girl. But now . . ."

Now Rat 'meets' girls all the time. He's got a neat line in introductions — "Ullo, my name's Rat, 'oo are you?" Either their hearts flutter and melt, or they snigger and spurn his advances. Usually they melt.

"Did you see those badges they had made up," inquires Rat. "They were called 'I've Had Scabies'."

THE DAMNED were the front runners in the old days. The first punk outfit to release a single, 'New Rose' on Stiff, the first independent; the first with an album; the first to tour the US; the first to split: It was Rat who instigated the break up when he quit after the band had released their second album, "Music For Pleasure."

"I got bored with it all and I certainly wasn't happy with the situation. Oh sure, it was great being a pop star at first — but it ain't what it's cracked up to be. It got to the stage where I couldn't go out in public.

"In fact, it all got so violent I wasn't even able to go down to my local boozar. I took a girlfriend down the Hope and Anchor one night and she got glassed in the face by someone who had a grudge against me.

"And I got beaten up twice through no fault of my own. But I was drunk both times, so maybe it was my fault. I can't remember now."

Good enough reasons to opt out — but there was more to it than cuts and bruises.

"The songs were rotten too," he moans. "Brian James, who wrote most of the songs, had achieved his aim and, in my mind, dried up. We seemed to have gone as far as we could go musically. After all, you can only take a nurse's uniform so far," (referring to Captain's 'Sensible' tastes in fancy dress).

"And our reputations was getting out of hand. I was being accused of the most ridiculous things, like blowing up entire audiences."

So Rat left a seemingly doomed Damned in search of individual fame. But it don't come easy. For three months he was holed up in a halfway in a mate's flat. But Rat passed the time sensibly by learning to play guitar.

"I needed to get completely away from the rock world. I thought I was gonna have a nervous breakdown. My whole personal defence mechanism decided it was time for me to call it a day."

BUT AS time passed Rat found it increasingly difficult to ignore the call of the wild. So one morning he walked on down the hall and formed Whitecats. Short lived, they finally went kaput around the same time as one Captain Sensible lifted a telephone receiver somewhere in London and dialled Rat's number.

"He had this band called King but that wasn't working out either. So he had decided he wanted to work with me again. He came down, we had a walk around the block and agreed to do a tour."

"The only problem was — who could we get as a singer? We looked around, but came to the conclusion that the best we could get was Dave Vanian."

You remember Vanian — the white faced, the black suited warrior who prowled in front of the original Damned like a rabid Count Dracula. And with the addition of ex-Saint bassist Alisdair Ward, the new, improved Damned, or Doomed as they called themselves, were formed.

The name Doomed was quickly dropped and to celebrate their



rebirth a single "Love Song" was released on a new label (Chiswick) and it proved to be The Damned's biggest hit to date.

"We then toured the States and in New York played a disco, which was gay to boot! But we packed it out every night."

Now the band have just finished recording an album and the new single, "Smash It Up", has just been released.

ALTHOUGH RAT didn't have a hand in writing the single its title is an appropriate description of one side of his character. He thinks nothing of smashing up his most prized possessions when the mood takes him.

"When I split up with my girlfriend I threw all the chairs in my living room through the window. You can always put in a new window but you can't put in a new face — that's why I seldom give vent to my anger on people."

"I like breaking up things that mean the most to me, especially when they cost a lot of money. I ripped apart stereos, TV's, guitars. The other week I set fire to my publicist's office. I guess I must have caused thousands of pounds worth of damage over the years."

Rat doesn't miss his girlfriend now.

"I got over it in a week. It's great now cos it's just like being

on tour all the time. There's none of that worrying when you're drunk having to face the missus when you get home. There's nobody to moan at you and ask what you've been up to.

"I've been getting drunk a lot recently. It's getting bad cos I wake up in the morning's feeling really bad."

"But that won't last long. Next week I'll be wearing a kaftan and eating health food. I'm sampling everything that comes along."

Isn't Rat worried that it all might get too much for him like it did before?

"You get to know the dangers and when they're near, like when you start shaking in the morning. My attitude has changed now. You get used to people staring at you. You stay in the places where you're known. Take things in your stride."

"I'm not going to fall into the old rock star's trap, y'know, here's yer big house, yer chauffeur, yer drugs. See, I never forget I'm just a product. I regard myself as being throwaway. Pop music is a product like toilet rolls, it's here today and gone tomorrow."

"But don't get me wrong. I sincerely believe in what I and The Damned are doing. The band's machine gun etiquette will never die."

"We have got a lot to say — and we say it fast."



L-r: Dave Vanian, Alisdair Ward, Rat Scabies, Captain Sensible.

SKIDS CHARADE

On Virgin Records

The band still played
Through the interval
Candle lit but the room was still
While two men dealt amongst the chill
As two men dealt amongst the chill

Charade, Charade, Charade, Charade, Charade

The stakes were high but the danger low
Without a friend these risks would grow
This the night their eyes would glow
This the night their eyes would glow

Charade, Charade, Charade, Charade, Charade

The band played on like a dazzling flame
Another card for the burning game
Selling solitude to ease the blame
Selling solitude to ease the blame

Charade, Charade, Charade, Charade, Charade

Then the time came to run or choose
Either way one would fail and lose
Change your partner and dim the fuse

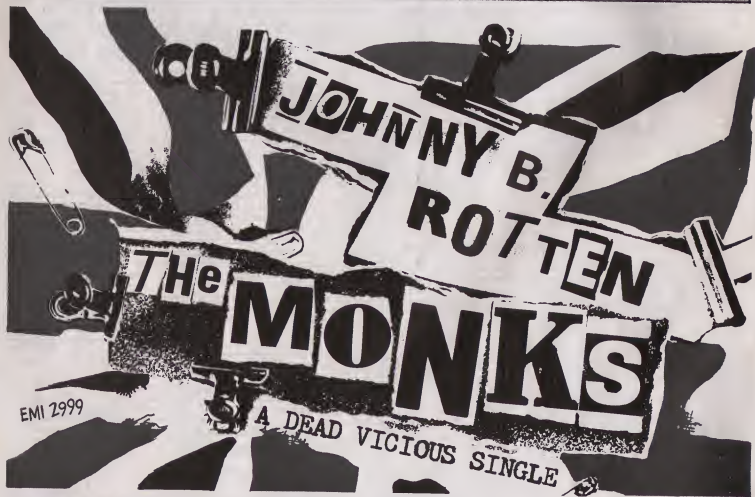
Charade, Charade, Charade, Charade, Charade
Repeat to fade

Words and music by Richard Jason/Stuart
Adamson.

Reproduced by permission Virgin Music.



PICTURE BY BRIAN COOKE



WIN A MINI TV WITH BUILT-IN RADIO AND CASSETTE

Plus
25 NEW
POLICE
ALBUMS



Here's your second chance to snap up a dynamite prize: a Sanyo portable mini-TV (4in. black and white screen) with a built-in radio and cassette recorder! In the shops this hot little item would rush you in the region of £300. We're giving another one away free in this issue's crossword competition. Plus we've got 25 copies of the new Police album "Regatta De Blanc" for the runners-up. Here's how it works: the first correct entry opened after the closing date (Oct 31) wins the Sanyo TV, plus a cassette of the Police album. The next 25 correct entries opened each win a copy of "Regatta De Blanc". Go to it . . .

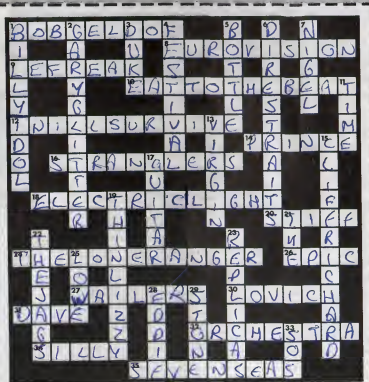
How to enter
Simply solve our crossword puzzle, writing the answers in ink, pen or ballpoint. Complete the coupon with your own full name and address, then cut it out and post it in a sealed envelope addressed to: SMASH HITS (Crossword No. 23), 117 Park Road, Peterborough PE1 2TS. Make sure it arrives not later than October 31st, 1979, the closing date. Sender of the first correct entry checked after the closing date will win the Sanyo mini-TV. Senders of the next 25 correct entries will each receive a copy of the new Police album. The Editor's decision on all matters relating to the competition will be final and legally binding. No correspondence can be entered into. The competition is open to all readers in Great Britain, Northern Ireland, Eire, Channel Isles and the Isle of Man, excluding employees (and their families) of Smash Hits and East Midland Allied Press.

ACROSS

- 1 Chief Rat, otherwise known as Mighty Mouth! (3,6)
- 2 Abba, Dana and Brotherhood Of Man are past winners of this annual TV bore
- 3 Chic smash — is it about a French midget? (2,5)
- 4 Follow-up to "Parallel Lines" (3,2,3,4)
- 5 Gloria Gynor's recent No 1 (1,4,7)
- 6 See 21 down
- 7 "Peaches" was their first big hit — "Duchess" was the most recent
- 8 & 32 Same Official Name: High (anagram 8,5,9)
- 9 Ian Dury's label
- 10 Teamatawhaka . . . etc Remember this novelty hit for Quantum Jump? (3,4,6)
- 11 Abba and The Jacksons' label
- 12 Reggae's most famous support band sound like a load of cry babies!
- 13 The "Lucky Number" lady
- 14 First name of "Girls Talk" singer
- 15 See 18 across
- 16 Like Janet Kay's games? 35 "_____ Of Rhyme" was Queen's first hit (5,4)

DOWN

- 11 Jolly (anagram 5,4)
- 2 His hits included "I'm The Leader Of The Gang (I Am)" and "I Love You Love Me Love" (4,7)
- 3 Titled character from last Darts' hit
- 4 Name often used to describe an open-air concert
- 5 How The Police delivered their message
- 6 "Sultans Of Swing" band (4,7)
- 7 XTC have plans for him — his parents have other ideas!
- 8 For action?
- 9 Sex Pistols' label
- 10 Veteran pop star (real name Harry Webb) recently at No 1 (5,7)
- 11 Instrument
- 12 Irish hard rock band who could do with fattening up! (4,5)
- 13 & 14 across Madness' hit tribute to ska legend Buster "Back Of My Hand" band (5,4)
- 15 Tubeway Army's top-selling album is full of fakes!
- 16 Surname of "Cruel To Be Kind" singer
- 17 Mr Cochran for instance
- 18 Mick Jagger is one
- 19 It's The Police again, sounding like they're in real trouble!



No. 23

ANSWERS TO CROSSWORD NO 21

ACROSS: 3 "It's Raining"; 7 O'Jays; 9 Edwin Starr; 10 "My Way"; 11 "Evite"; 12 Sylvester; 14 Cheep Trick; 15 (Peter) Turk; 16 (Sex) Pistols; 17 Gene (Chandler); 18 "Boys (Keep Swinging)"; 21 Tramps; 22 "Gonna Make You A Star"; 23 Tonto; 24 Nick Lowe; 25 Rod (Stewart); 26 Sex (Pistols).
DOWN: 1 Roxy Music; 2 Paul Weller; 3 Iley (Brothers); 4 (Rod) Stewart; 5 Alan (Price); 6 "Get It Right) Next Time"; 8 Bryan Ferry; 11 Eric Clapton; 13 "Satisfaction"; 16 Peter (Turk); 17 Gibson (Brothers); 19 Osmonds; 20 Sting.

Winners of Crossword No 21 are on page 31

Name _____

Address _____

Age _____

YOUR STARS

ARIES (Mar 22 — Apr 20)

You don't like people bossin' you around — but it's for your own good just now. You might have to write off one friendship but another takes its place.

TAURUS (Apr 21 — May 21)

Watch where you put your cash — and your heart! You'll be too trusting if you need to buy special gear you'll do much better early in November.

GEMINI (May 22 — June 21)

Chatter! Up folk is your favourite pastime — and it could do you a whole lot of good under the New Moon of the 21st! A busy period begins, so get organised.

CANCER (June 22 — July 13)

Your popularity is high, the social scene great. If you want to change your appearance, do it in the first week but be sure to catch up on what's new.

LEO (July 14 — Aug 23)

Make the most of your chances — you're in a go-ahead phase. A meeting, interview or short journey could bring that special dream just a little nearer.

VIRGO (Aug 24 — Sept 23)

Friendships are going to be very important from now on, and also the impression you create. Keep on the move, explore fresh scenes, make contact in new areas.

LIBRA (Sept 24 — Oct 23)

A profitable fortnight — one way or another! Health should be good, your appearance at its best. But if you have a minor problem, no better time to sort it out.

SCORPIO (Oct 24 — Nov 22)

Several stars in your sign mean luck and success for plans. A super time for your personal life; your Scorpio magnetism will attract others to you without much effort.

SAGITTARIUS (Nov 23 — Dec 22)

It could all happen for you soon. Meanwhile, tie up loose ends hanging around. Tackle an old problem from a new angle and you'll soon wonder where all the hassle has gone.

CAPRICORN (Dec 23 — Jan 20)

Social life gets lively. You can be right in the swim — it all depends on how you respond. Things are building up well for you — in several directions.

AQUARIUS (Jan 21 — Feb 19)

You are trying to do just too much. To keep too many people happy. It's not easy, so don't cheapen yourself. People who are being difficult will come running soon.

PISCES (Feb 20 — Mar 21)

A lot of accent on travel — perhaps a Christmas holiday or plans for next year. If you get the chance to stay with a relative who lives far away, don't miss it.

BLONDIE BOOMTOWN RATS IAN DURY DAVID BOWIE SEX PISTOLS

Get the complete set
of Smash Hits badges
FREE!
(Well, for the price of a SAE)

See page 31

TRYOUTS FOR THE HUMAN RACE

SPARKS

AVAILABLE ON 7" & 12" IN COLOURED VINYL

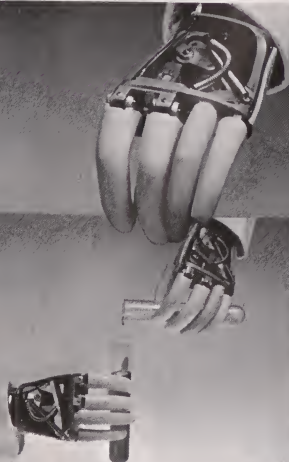
LIMITED EDITION WITH PLAYABLE LABEL

FROM THE ALBUM

NO 1 IN HEAVEN V2115

PRODUCED BY GIORGIO MORODER
FOR MELLOW BV

CATALOGUE NO VS289 & VS28912



Virgin

ANARCHY IN THE U.K.

SEX PISTOLS

Request Spot

ARTIST SEX PISTOLS

SONG ANARCHY IN THE UK

LABEL EMI

YEAR 1976

REQUESTED BY NICHOLAS B. SMITHWAITE,
SARA SPEW, JOHNNIE VOMIT, SALLY,
J. WATERS, GARETH, SEAN TOBIN,
KEVIN TOZER, CHRISTOPHER KEAVONE,
PETER, MARK PEARSON, ANQUIS GOODEN,
MARK GODDARD, GUY EMERSON,
JOHN HAIGH, DEBEL FINNEGAN,
NELSON, ALAN STEVENSON, MIKE
TRACEY, MIKE LYNCH AND THE
NAMELESS HORDES OF PISTOL FANS

Right now

I am an anti-Christ

I am an anarchist

Don't know what I want

But I know how to get it

I wanna destroy passers-by

'Cause I wanna be anarchy

No dogsbody

Anarchy for the UK

It's coming sometime and maybe

I give a wrong time

Stop a traffic line

Your future dream is a shopping scheme

'Cause I wanna be anarchy

In the city

Many ways to get what you want

I use the best I use the rast

I use the NME I use anarchy

'Cause I wanna be anarchy

It's the only way to be

Is this the MPLA

Or is this the UDA?

Or is this the IRA?

I thought it was the UK

Or just another country

Another council tenancy

I wanna be anarchy

And I wanna be anarchy

Know what I mean?

And I wanna be an anarchist

I get pissed, destroy

Words and music by Jones/Matlock/Cook/Rotten.
Reproduced by permission Warner Bros. Music.



DISCO



Star

By Earth Wind & Fire on CBS Records

In the sky, shines a star
Spaces near and far
Calling out who you are
And smiling in the night

Chorus

Star bright, star light (alright)
Beaming across the sky
Falling, calling can you tell me why
Star bright, star light (alright)
Mighty light to see
Shining, smiling down on you and me

Stars hide from the rain
It turns against the pain
Fooling many in the game
While smiling in the night

Repeat chorus

I can feel the dark
Take the night apart
But then the stars come out
And lift my heart

Believing there's a star for everyone
Makes it easier to recall
That together for the children of the world
There's a star smiling for us all

Star bright, star light

Mighty light to see
Shining, smiling down on you and me
Star bright, star light
Mighty light to see
Shining, smiling down on you and me

Star, shining high
Cultivating my desire
Graceful in the sky
While smiling in the night

Repeat chorus to fade

Words and music by Maurice White/Eddie Del Barrio/Allee Willis
Reproduced by permission Ronder Music

TOP 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
2	1	DON'T STOP MICHAEL JACKSON	EPIC	118
3	4	YOU CAN DO IT AL HUDSON	MCA	118
5	3	RISE HERB ALPERT	A&M	100
27	NEW	OK FRED ERROL DUNKLEY	SCOPE	REGGAE
1	2	STRUT YOUR FUNKY STUFF FRANTIQUE	PHIL INT	120
NEW	NEW	STAR EARTH WIND & FIRE	CBS	
30	29	DEJA VU PAULINHO DA COSTA	PABLO TODAY (IMPI)	118
18	16	I DON'T WANT TO BE A FREAK DYNASTY	SOLAR	119
17	NEW	POINT OF VIEW MATUMBI	MATUMBI	REGGAE
NEW	NEW	GONNA GET ALONG WITHOUT YOU VIOLA WILLS	ARIOLA HANSA	
5	11	SAIL ON COMMODORES	MOTOWN	SLOW
4	NEW	STREET LIFE CRUSADERS	MCA	112
NEW	NEW	MY FORBIDDEN LOVER CHIC	ATLANTIC	
14	14	JUMP THE GUN THREE DEGREES	ARIOLA	125
7	15	DIM ALL THE LIGHTS DONNA SUMMER	CASABLANCA	122
24	16	SING A HAPPY SONG O'JAYS	PHIL INT	124
NEW	NEW	EXPANSIONS LONNIE LUSTON SMITH	RCA	126
NEW	NEW	LET ME KNOW GLORIA GAYNOR	POLYDOR	127
NEW	NEW	SHAKER SONG SPYRO GYRA	INFINITY	
8	20	SEXY CREAM SLICK	FANTASY	129
NEW	NEW	BAND OF GOLD FREDA PAYNE	INFERNO	109
11	22	CAN'T LIVE WITHOUT TAMIKO JONES	POLYDOR	119
NEW	NEW	THERE'S A REASON HE TENSION	ISLAND	117
NEW	NEW	SO MUCH TROUBLE IN THE WORLD BOB MARLEY	ISLAND	REGGAE
34	25	NO ONE GETS THE PRIZE DIANA ROSS	MOTOWN	
23	26	THE HUSTLE VAN MCCOY	H&L	116
NEW	NEW	GROOVE ME FERN KINNEY	WEA	
13	27	GONE, GONE, DONE JOHNNY MATHIS	CBS	122
NEW	NEW	MOVE IT TO THE MUSIC GONZALEZ	SIDEWALK	
NEW	NEW	LADIES NIGHT KOOL & THE GANG	MERCURY	114
22	31	IT'S CALLED THE ROCK EDWIN STARR	20TH CENTURY	126
11	32	THIS TIME BABY JACKIE MOORE	CBS	123
9	33	FEEL THE REAL DAVID BENDETH	SIDEWALK	122
NEW	NEW	HOW HIGH COGNAC	ELECTRIC	128
20	34	DANCIN' & PRANCIN' CANDIDO	SALSOUH	116
NEW	NEW	WHEN YOU'RE NUMBER ONE GENE CHANDLER	20TH CENTURY	122
29	37	IT'S A DISCO NIGHT ISLEY BROTHERS	T-NECK (IMP)	134
NEW	NEW	GHOST DANCER ADDRESSI BROTHERS	SCOTTI BROTHERS	
26	39	BREAKFAST IN BED SHEILA HYLTON	UNITED ARTISTS	REGGAE
NEW	NEW	REACHIN' OUT LEE MOORE	SOURCE (IMP)	124

Steve Wright's Disco Pick

Hi. This is Steve Wright. Just filling in for Rob while he's busy rehearsing for his new shows on 208. This week's record is a song written by Billy Stewart, called "I Do Love You" and sung by GQ on the Arista label. It's an edited track from the "Disco Nights" album with a semi-soft Earth Wind & Fire type beat. Nice production and arrangement on this record. Give it a listen.



Sing A Happy Song

By The O'Jays
on Philadelphia International Records

Sing a happy song
Sing a happy song
Why don't you sing along
Sing a happy song
Get on up and dance, sing a happy song
Come on clap your hands
Sing a happy song
Music's good for your soul
It can bring a real good feeling
Good for the young and old
Brighten up the darkest day oh
It can be your release
It can supply you with peace
Some peace of mind

Why don't you
Sing a happy song
Sing a happy song
Come on a sing along
Sing a happy song
Why don't you
Why don't you dance a while
Sing a happy song
Come on and get involved
Sing a happy song
Can't you feel, feel the beat
Go ahead and tap your feet and
Let the rhythm take control
Move your body from side to side oh
If you are feeling down
Tune right into the sound
The sound of music
Why don't you
Sing a happy song
Sing a happy song (come on chase 'em away)
Chase all your blues away
Sing a happy song
Get on up and dance
Sing a happy song
Come on clap your hands
Sing a happy song

You know you can do it
It's easy so easy to do
Sing it loud and hearty
Come on everybody
Clap your hands get down and party
Sing a happy song
Sing a happy song (sing, sing, sing)
Come on and sing along
Sing a happy song
Why don't you dance a while
Sing a happy song
Come on and get involved
Sing a happy song

Music will make you happy
Make you so happy
Sing a happy song
Music, music, music . . . etc
Sing a happy song . . . etc to fade.

THE GET OFF YOUR BUTT AND DO THE FUNKY THANG COLUMN

Crikey, am I worn out! After trekking all the way up to Caister last weekend and having to face work on Monday morning, I feel shattered. But I'll tell you more about Caister in the next issue and concentrate on the scene about town at present.

I popped up to Ilford Town Hall a few weeks back to see one of my fave DJ's, Froggy, and I was amazed by the amount of new stuff that he was playing. The soul freaks around the Ilford area are certainly into their music. I must admit that I hadn't heard a few of the sounds being played, but it didn't stop me enjoying myself. After hearing a few for the first time I knew that I was hooked on them.

Some that were very popular were, "Daja Vu" by Paulinho Da Costa (Pablo Import), "Space Dust" by Deodato (Warner Bros), and "Ladies Night" by Kool And The Gang (De-Lite).

Stix Hooper, the drummer with the Crusaders, has a solo album out titled "The World Within". He's also just released a single taken from the album titled "Cordon Bleu" (MCA). Spyro Gyra, who had a hit with "Morning Dance", have released the follow-up titled "Shaker Song" (MCA). They're one of my favourite groups so I hope they have another top ten with this one.

Kleer, who had a disco hit with "Keep Your Body Working", have a new single out titled "Tonight's The Night" (Atlantic). I personally don't like their first single, but think the follow-up is a lot better. A few more new sounds that I've recently heard are, "It's A Disco Night" by The Isley Bros (Epic), "I'll Tell You" by Sergio Mendes (Elektra) and "Wear It Out" by Stargard (Warner Bros). These are all worth checking out — tell me what you think.

I bumped into Cliff White a few days ago, and as usual he started to rave about his fave record. This week it's "Groove Me" by Fera Kinney (TK). I reckon Cliff and I must be on the same wavelength as I instantly agreed with him on hearing it.

A record that's only available on import at the moment but one I reckon you ought to look out for is, "Reaching Out (For Your Love)" by Lee Moore (Source). It's gonna be a biggie! Danny and Guy (a couple of soul freaks I met recently) also agree with me about this one. So look out for it, funksters!

That's all for now, see ya in two weeks with a run-down on how I spent my weekend at Caister! Bet you can't wait!

Disco Bev



SMASH
HITS

DEBBIE HARRY





Maizie Williams

Liz Mitchell

Bobby Farrell

BONEY M MUTINY

Seems life isn't so sunny after all for a brown girl in the ring. Liz Mitchell explains to Tim Lott.

She's very likeable and tactful, not the sort of person to "rock the boat." She loves Boney M. But even her patience has its limits. Because Liz is the star of Boney M, a fact that hardly anyone has noticed. The lead singer on practically all the Boney M smash hits, she remains as anonymous as the rest of the band. It's a situation that's beginning to bother her. "Until this album," says Liz, "people had to guess who was singing lead. In a way, I don't feel I get the credit I deserve."

"I've sung lead on nearly all the big Boney M hits. But I don't like to make a fuss. It is just too much strain. The situation is very sensitive. And I am very quiet."

Liz's husband, American actor Thomas Pemberton — they were married this summer — sits next to her, determinedly sympathetic.

"I don't like to see injustice," says Thomas. "The situation is unfair, because Liz is the star of Boney M. It is a very delicate subject."

But Thomas realises that Liz has to fight her own battles, and he doesn't intend to interfere

with her career. Their marriage, however has put even weightier pressures on an immensely successful institution already cracking under the strain.

"It's a fairly serious problem, actually," says Liz. "I am not the best person any more when I am away from my husband. And since we've got married, I've only seen him for about two weeks."

Liz and Thomas are cagey on the subject of how marriage has changed Liz's attitude to her career.

"Nothing has changed — she's still as big a flirt as ever," says Thomas.

But Liz's allegiance, subtly, has now changed.

"My love," she says, "has always been the most important thing in my life. Love for Boney M and love for my family. I have room for plenty of loves. And I would probably do whatever he wanted me to do."

Liz also wants to have children if she gets the time, something that can't help but affect Boney M in one way or another. And she admits that she's tired of living out of suitcases, trekking

from hotel to hotel.

These are obviously aspects of Boney M that depress Liz Mitchell, but she is a naturally resigned sort of person. She's a devout Christian, and has a sort of unquestioning belief that whatever will be will be.

"I am an instrument," she told me in an earlier interview. "You have to face up to it, I suppose. What you are is what you are, and don't try and fight it because you can only be yourself."

Sometimes, she says, she tries to put forward ideas, "but Mr Farian does not find it good."

LIZ, FOR all her sweet little girl personality, is dedicated to success for its own sake — but not for the star trappings that accompany it.

"I am still climbing the ladder. I am successful today, but I want to be successful tomorrow. The future is a black curtain. I have a lot of faith — I have been guided and I will never fight destiny."

"But I can't do all this star act. How can I? I have to come home to my family and eat my ham and dumplings. They would think I was a real weirdo."

Liz knows for sure she can live without the superstar trappings because she's been knocked off the top of the tree before.

"When I left the Les Humphries singers, it was the same. We had limos and the whole bit. I see some of the people who used to be with them now, and their leaving was the biggest disaster of their lives. They walked around in a dream. But it didn't worry me at all."

"The only thing I would miss if all this fell through would be the limos. I would miss them terribly. I can't drive myself, so I wouldn't know what to do."

At the moment her professional life is difficult because she's miserable without her husband. She goes to bed early, and lives as quietly as she can.

Meanwhile, the fact that Thomas dislikes the "bustle and bustle" of the music business — he gets the feeling he's constantly being pushed around all over the place — presents yet another fly in the ointment.

DESPITE THESE shadows hanging over Europe's most successful disco band, Boney M will survive, either because of the will of Frank Farian, or, if Liz Mitchell has anything to do with it, her dedication to the band.

Boney M are as hard wearing as they are listenable — and you can take that which ever way you want.

El Lute

By Boney M on Atlantic Records

This is the story of El Lute. A man who was born to be hunted Like a wild animal Because he was poor But he refused to accept his fate And today his honour has been restored. He was only nineteen and was sentenced to die For something that somebody else did And blamed on El Lute Then they changed it to life And so he could escape From them on who chased him and searched for him Day and night all over Spain But the search was in vain For El Lute

Chorus
He had only seen the dark side of life The man they called El Lute And he wanted a home just like you and me In a country where all would be free

























Though he taught himself to read and to write It didn't help El Lute He was the one who had dared to escape overnight He had to find El Lute

No one gave you a chance In the Spain of those days On the walls everywhere he had put up the face of El Lute And he robed wherever he could Just like some Roman god They finally caught him and that seemed the end But they caught him in vain Can't change come over Spain And El Lute

Repeat chorus
And then freedom really came to his land And also to El Lute Now he walks in the light of a sunny new day The man they called El Lute

Words and music by Farian/Blum/Jay. Reproduced by permission Hansa Productions Ltd/ATV Music Ltd.

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STR TEASERS

Put a line through the names as you find them. Solutions on page 51.

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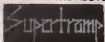


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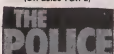
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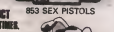
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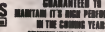
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THINGS YOUR MOTHER NEVER TOLD YOU

There's more to Kate Bush than meets the eye. Mike Stand joins the fan club.

NOW HOW can I put this without being rude? When I first heard Bush's voice reminded me of "Wuthering Heights" of Kate... come on, out with it! man... a female turkey having its neck wrung. Sorry!

I have to admit "The Man With the Child in His Eyes" was a much easier pill to swallow, quite sweet in fact, but really I'd given Kate Bush no chance at all to reach me until this interview came up.

And now I love her. No, not just because of the way she lit up an EMI office with those eyes or because of her obvious physical attraction to a male.

What I've realized is that she's an artist, a truly original writer and performer. All the articles I'd read where she said nothing but "wow, incredible" and "amazing" and "situation" were just skating on the surface of one of the most adventurous talents around.

A LITTLE background? After totting up 10 "O" levels she left school at 16 when EMI Records offered to sponsor her for a couple of years' writing before launching her into the record market. She lives in Lewisham with her boyfriend (and bassist) Del Palmer. She's had two gold albums and four hit singles.

While the image-makers have been pushing the myth of the innocent from the convent school, Kate Bush has been flouting every convention she's been faced with. Her current hit from the "On Stage" EP, "Them Heavy People," is a nice pop song all right but it's also an expression of her attitude to her work. Ms. Bush is a keen learner in every area of her life and "Them Heavy People" are her "wonderful teachers" — such as mime artiste Lindsay Kemp who gave her tuition and other less formal educators who treated her badly and inspired her to stand up for herself.

She sings "They build up my body/Break me emotionally, it's



really killing me but what a lovely feeling!" That's the pleasure expressed by a girl who rehearsed 16 hours a day for months, put up all the money she had for the extraordinary live show and turned it into a sell-out success.

But the key line is "I must work on my mind". Kate Bush hates the thought of meek school days along, letting life happen to you. "There's so much put in our minds from the day out, the day we come out of that little womb. People telling you (mummy to baby silly voice) 'That's wrong!' or 'There's a good girl!' When you get a bit older you realise a lot of them didn't know what they were talking about but you'd accepted it.

"Then you have to relearn. And that's the hardest thing to do."

SHE FEELS this way despite having grown up very happily in Welling, Kent, feeling close to her parents and brothers. At the time there never seemed to be any girls around to play with and so she ganged up with her brothers. (John and Paddy are still with her as accountant and guitarist respectively.) Her independence showed through as soon as she took to music. She detested the old-fashioned lessons she'd been given on the violin and loved the piano because she sussed out herself after her doctor dad had showed her where she'd find C.

Later when she studied singing, dancing and mime she was determined never to copy the classical style. Instead she wanted to use those skills to express her own character.

For instance that voice would hardly go down a storm at the Opera House but her teachers gave her the ability to make it last. As she said with some satisfaction, "A lot of singers who are around now will have torn their throats to bits in five years. They'll hardly be able to make a sound."

Mind you, many a set of vocal chords exercised by nothing but booze and fags has still been roaring like a foghorn ten years later!

In the main though, Kate's theories work in practice because she carries them

through so thoroughly. "I saw our show as not just people on stage playing the music but as a complete experience," she said. "A lot of people would say 'Poah!' but for that's what it was. Like a play."

"That's why I didn't speak. 'For our next song...' and all that. I mean a Shakespearean actor doesn't turn to the audience at the end of the act and say 'In the interval there will be orange juice and popcorn on sale in the foyer.' 'You are a performer, you are projecting and exaggerating things and if you break the illusion you break the whole of the concept. If you fall over you've got to make it look like it was meant to happen.'"

Some rock bands might scorn that idea as dishonest, saying that you should own up and laugh it off. Kate Bush isn't deceiving anyone though, she's playing different games in which the old rules don't apply.



FOR ALL the creative energy that went into making her show so different from anything else on the concert circuit, Kate would admit that in one sense it was a bit of a defeat. She does feel that in the ordinary group set or playing solo with her piano she could be boring.

"I can hide behind a role on stage," she said. "If I'm in costume and make-up I'm OK but I think to an extent I would become lost without them. Like now, in this interview, I have no way of projecting an image to you. I'm just being me, that's what people are expecting and that's cool, but when you're on stage you have to become bigger."

Well, having really listened to her music, it's difficult to imagine Kate Bush hiding.

The supposed pouring cutesy-pie turned out to be one of the most touching writers about sex and love I've encountered. She's only 20 now. She writes about what she knows — her own experiences and her own fantasies as she passed through adolescence to womanhood.

Results: girls must have a great fellow-feeling with her while

in a medieval village who's in love with her brother, pregnant by him and commits suicide to save her family from public scorn.

As usual Ms Bush has her own thoughts on the subject. "I can see it in a way because I love my brothers although I've never had any sexual attraction to them. But I can understand if someone is so like you — reflection is what it's all about — it could be one of the most beautiful relationships in the world."

Then there's "Kashka From Baghdad" which is a funny celebration of a happy homosexual affair, and so on. Unacknowledged, Kate Bush is singing about?

How about "Strange Phenomena"? You don't think that when she sings, "Every girl knows about the punctual blues," it's because she missed the bus that morning, do you? The next "Kick Inside" track, "Kites," begins "Beelzebub is sching in my belly-of-my feet are heavy and I'm rooted in my wellios" — the same "taboo" topic — period pains.

"Taboo?" She makes a principle of breaking them. They offend her independent spirit. The song "The Kick Inside" is about a girl

singing to millions about matters most of us find it difficult to talk about in our family homes. That's healthy.

I'm not suggesting you should get into Kate Bush as some kind of hip sex educationalist though. What's great about Kate is that she puts across a feeling of the joys of sex and loving people. Moon in June isn't it. Ms Bush gives you the real thing.

FORTHRIGHT AS she is, Ms Bush did say she was very glad that national Press journalists never bother to listen to her lyrics. She has sickening visions of what the sealer Sundays might make of her.

"It's a shame people often seem to regard me as this rubber doll. It affects the way people treat you... but then it's a challenge to overcome it!"



SINGLES

by David Hepworth

NLS LOFGREN: No Mosaic (A&M). A pretty melodramatic effort about champions and contenders and first round knockouts delivered courtesy of one of the finest and most expressive voices in the whole of rock and roll. One of my heroes and this is recommended for its elegance.

THE SPECIALS: A Message To You Rudi/Nite Klub (2 Tons). Coventry's finest shuffle forward with a double A sided, Elvis Costello produced follow up to "Gangsters". "Message" is an old skic classic with catchy horns and suitable tempo for slow dancing, whereas "Nite Klub" is a Jerry Dammers composition that illustrates the band's aggression and hot jumping rhythm. The first side is set to get the airplay while the second is set to make you sweat.

VARIOUS: London Boys (Decca). Excellent value for money compilation EP of original sixties mod tracks. Features The Small Faces "Hey, Girl", Bowie's "London Boys", Dobie Gray's magnificent "The In Crowd" and "Lavin' Here" by Ron Wood's original band The Birds. Nostalgia for some, research for others.

VICE VERSA: Musiq 4 (Neutron). First EP from one of the bands prominently featured in my piece on Sheffield. Ticking rhythm machine, floating synthesizers and half spoken vocals add up to a soundtrack in search of a film.

PUBLIC IMAGE LTD: Memories (Virgin). The irony about PIL is that they could get on a whole lot better without that Singer, although they might find themselves without a recording contract. The band are relaxed and atmospheric, inventive but firm, but Lydon's catervauling is

BACK TO ZERO: Your Side Of Heaven (Fetion). Sort of back down there is a fairish song but the delivery is turgid and the result is a poor Jam outtake.

THE MEKONS: Work All Week (Virgin). The Mekons think the fact that they can neither play nor sing makes them fresh and unpredictable. I think they and Swell Maps should be locked in a room together and made to entertain each other.

MERTON PARKAS: Plastic Smile (Beggars Banquet). Terrible production of extremely limp mid-paced number about insincerity which stumbles out of breath to a conclusion not a moment too soon.

JOE JACKSON: I'm The Man (A&M). Joe takes a club to the people who make profits from fads with a bouncing up tempo rocker that loses a bit of its force during the instrumental break. Strong chorus.

JOAN JETT: You Don't Own Me (Vertigo). With production and back up help from Steve Jones and Paul Cook the former Runaway takes on the ancient Lesley Gore soda pop standard and emerges with a certain amount of honour, even if she can't quite get near those crazy high notes. Close but no cigar.

CAROLYN MAYS: Still Sane (Mercury). The search for a female Bruce Springsteen goes on. Carolyn Mays gets a massive underground production and provides her own song about lost love and persecution. It swings too. Worth watching.

SUPERTRAMP: Goodbye Stranger (A&M). Supertramp carefully stitch together the strongest points of their last four or five hits and come up with a slick. Original it isn't but can think of worse things to occupy the radio.

LITTLE BO BITCH: It's Only Love (Cobra). Fairly innocuous poppy type thing from fairly innocuous but fairly well named. They try to sing with a sneer in order to demonstrate how they don't really believe in all this love stuff. Disposable.

nothing more than lazy and very bad singing. The absence of cho this time out exposes him even further. The result gives experimental music a bad name.

THE UNDERTONES: On the Other Hand, these guys are utter naturals and this is their best offering since their first. A taut, compulsive love song, resting on a guitar figure that could have been lifted from an early Buzzcocks track with Feargal Sharkey, as good a singer as you'll find anywhere, writing the lyrics for every last ounce of desperation. B side's a good too. So is the album.

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STRANGLERS: Nuclear Device (The Wizard Of Aus) (UA). After the almost tuneful "Duchess", this is the old Stranglers that you all know and either love or hate. A tale of dark deeds in Australian politics, it's fairly interesting if the unlikely to be much of it. Personally, I think Jean Jacques Burnes's "distinctive" bass style is getting to be a bit of a bore. The Stranglers could do to take a few more risks.

THE UNDERTONES: YOU'VE GOT MY NUMBER
BR4DLOUT
WHY DON'T YOU USE IT?
LET'S TALK ABOUT GIRLS

Whodunnit
and more
Joan Jett

SEX PISTOLS: The Greatest Rock 'n' Roll Swindle (Virgin). Who's a swindling who? I suspect that The Sex Pistols who once stood firmly on the side of realism fighting against idology, are quite happy to reap the benefits of unquestioning adulation and will put out dreary records like this as long as there are people dim enough to buy them. It honestly sounds like Slaughter and The Dogs turned up and you know it's The Pistols by the profusion of dirty words, which I suppose will impress some people. About as revolutionary as The Doobies and not as well made.

THE HUMAN LEAGUE: Empire State Human (Virgin). If we have to have all this tautonic synthesiser stuff I'd say I'm by no means convinced then let it be said that The Human League have a sense of humour and fairly catchy choruses. I rest my case.

THE WHO: 5.15 (Polydor). Remixed reissue of one of The Who's more forceful contributions to the music of The Seventies taken from the "Quadrophonia" soundtrack. In the context of the movie (it describes a traumatic train journey) it sounds great but it's a little over the top on it's own. Fine song, though.

ELTON JOHN: Victim Of Love (Rocket). The first product of Elton's liaison with Donna Summer producer Pete Saltonette is driving disco with a balling chorus and the full complement of electronic effects. A possible.

ORCHESTRAL MANOEUVRES IN THE DARK: Electricity (DnDnic). Gary Numan fanatics will no doubt have heard this. The Mancunian duo live as support act on his recent tour. Unlike most synthesiser specialists (no names, no pack drill), these two aren't afraid of a tune and a bit of fun and this bubbling electropop could see them in the charts.

SEX PISTOLS: The Greatest Rock 'n' Roll Swindle (Virgin). Who's a swindling who? I suspect that The Sex Pistols who once stood firmly on the side of realism fighting against idology, are quite happy to reap the benefits of unquestioning adulation and will put out dreary records like this as long as there are people dim enough to buy them. It honestly sounds like Slaughter and The Dogs turned up and you know it's The Pistols by the profusion of dirty words, which I suppose will impress some people. About as revolutionary as The Doobies and not as well made.

O'JAYS: Identify Yourself (Philips/Int'l.). Usual Philly soft cheese here — soft soul, close harmony vocals, lush orchestration and percussion everywhere — pleasantly diverting mush, in other words. Good imaginative touches in the music (Olympic Runners please note) but sedately inspired songs. When, oh when, will they get some decent lyrics to put real



Albums

by Red Starr

HELLO, right fans, and welcome to Smash Hits' brand new offices in trendy Carnaby Street! Over there in the red (what else?) corner, fresh back from his holidays and raring to go, is your old friend Red Starr! Over here in the blue corner, and looking dreadfully nervous, are this week's New Releases! OK, people — let's have a good dry fight and no punching about the ball. Seconds out.

JOE JACKSON: I'm The Man (A&M). Chunky guitars, thumping bass, hard-hitting drumming — plus good vocals and piano from Joe — all set a frantic pace for this highly energetic R&B based collection. A vast improvement on Joe's first effort — especially in the melody department — though ironically the best tracks still sound like Parker or Costello. Good album — investigate. Best tracks: "It's Different For Girls", "On Your Radio". (7½ out of 10).

WIRE: 154 (Harvest). Despite anonymous presentation — the only info on the sleeve is on the spine! — this is a very impressive album. Powerfully intense atmosphere but muscular and melodic, sprightly but very effectively decorated — it's the same dark landscape as Bowie, but with much better taste. "Lodger". Generous timing, free (not so good) EP — investigate. Best track: "The Real Life". "Known Better", "Two People in A Room". (7½ out of 10).

GANG OF FOUR: Entertainment (EMI). Another good album. Britain's premier hard rock have been musically rather too cozy lately, losing that experimental rough edge that made their Fast Forward (7) two tracks re-recorded here) such a stormer. Still powerful stuff, however, especially the pointed political lyrics. Difficult fun — may take a few sips to sink in. Best tracks: "Anthrax", "At Home He's A Tourist". (7½ out of 10).

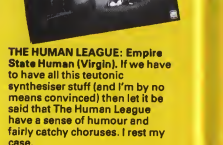
THE STRANGLERS: The Raven (A&M). Side one finds the buggalo boys pretending to be Vikings (tee hee) and visiting the world being unpleasant (ho hum) about everyone else. Good, punchy riffs and songs, however, with fine contributions from Cornwall and

the underrated Greenfield. Side two, though, is distinctly ropey with tedious self indulgence creeping back in. But overall, their best since "Rattus". Best tracks: "The Raven", "Duchess". (6½ out of 10).

BUZZCOCKS: A Different Kind Of Tension (UA). Likeable but predictable — the slightly seedy wimp pop formula is getting rather threadbare. Buzzcocks really do need a more daring approach to their music and the best stuff here comes when they do branch out. Good full sound with some very good individual instrumental work (especially bass), and generously timed as usual. Best tracks: "I Believe", "Hollow Inside". (7 out of 10).

HUMAN LEAGUE: Reproduction (Virgin). With their amazing slow motion, strong melodic songs, werm good humour and intriguing all synthesiser line-up, Sheffield's excellent Human League will certainly be among the leaders of the '80s. This first album suffers badly from (feels) slow motion, but it is a grower and still a definite goodie. Greatness is inevitable — be the first one on the block. Best tracks: "Girl One", "Blind Youth". (8 out of 10).

THE SKIDS: Days In Europa (Virgin). A concept album, no less (note same intro and outro), about ideas of a super race in pre-war Germany. Thin ice indeed but thankfully there's no sick Nazi chic to be found in Richard Johnson's dense purple noise. Stuart Adamson's powerful music is really excellent — far more sophisticated but not so instant as before. Quite an achievement. Includes characterful Best track: "Animation", "Working For The Yankee Dollar". (8 out of 10).



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O.K. Fred

By Errol Dunkley on
Scope Records

Chorus

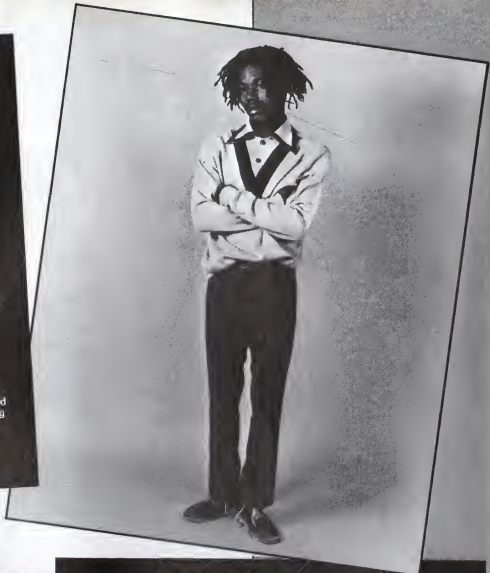
OK Fred now you're a yaga yaga
OK Fred bully for you
OK Fred now you're a yaga yaga
I wanna be one too.
(She said)
OK Fred now I'm a yaga yaga
OK Fred what do I do
OK Fred now I'm a yaga yaga
I am just like you
She said

"Like the way that you do it.
When you do it on the quick."
She said, "Like the way that you move
I like the way that you groove"
She said

Repeat chorus

OK Fred now you're a yaga yaga
OK Fred bully for you
"I like the way that you do it
When you do it on the quick," she said
"I like the way that you groove darling
I like the way that you move"

Words and music by J. Holt
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Sparta Florida Group.



Point Of View (Squeeze A Little Lovin')

By Matumbi on Matumbi /EMI Records

Take a look at it
From my point of view (point of view)
That's when you really find out
I love you true (I love you true)
The love I got inside
Is so warm and kind
The cool gentle touch you make
Hurts me so much
I need to

Chorus

Squeeze a little loving
Out of you
I said I need to
Squeeze a little more loving
I need you (baby)
Now we've been together
For such a long time (such a long time)

Gee, it makes me feel so good
To know that you are mine (that
you are mine)
Oh baby, now love is a secret not
to be told
And you'll never find out
Until the day you grow old
That I could

Words and music by E. Fagan/V. Davies.

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Repeat chorus

I need you
Now love is a secret not to be told
You'll never find out
Until the day you grow old
That I could

Repeat chorus

You know I love you
And you love me too (you love
me too)
But do you really need me
The way that I need you, oh baby
Now I ain't gonna reason or
question why
I could follow my heart until the
day that I die
I need to

Repeat chorus

Don't you know I need you, oh
baby
I say ABCD, give it to me
1234 I said I want some more
ABCD give it to me



MATUMBI

PH. VIRGINIA TURBERT



Stiff Little Fingers in action — see below.

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



Please note: certain of Squeeze's dates are in doubt because of the band's recording commitments. Please check with the venue before setting out.

Friday October 19

Penetration Cambridge Corn Exchange
Boomtown Rats Birmingham Odeon
Ruts London Electric Ballroom
Stranglers London Rainbow
Revillos Retford Portehouse
Skids Liverpool Mountford Hall
Tourists Newcastle Polytechnic
Chas & Dave Newcastle University
Lene Lovich Norwich University of East Anglia
Sham 69 Glasgow Apollo
Squeeze Glasgow Strathclyde University
Glady's Knight/Pips Manchester Apollo
Merton Parkas Dundee University
Angelic Upstarts London Nashville
Undertones Huddersfield Polytechnic
The Specials/Madness/The Selecter Brighton Top Rank

Saturday October 20

Darts Leeds University
Penetration Aylesbury Friars
Boomtown Rats Birmingham Odeon
Ruts Northampton Cricket Ground
UK Subs Middlesbrough Rock Garden
Undertones Aberystwyth University
Skids St. Austell New Cornish Riviera
Tourists Nottingham Peebles College
Chas & Dave Bradford University
Squeeze Newcastle City Hall
Glady's Knight/Pips Blackpool Opera House
Merton Parkas Glasgow University
Stiff Little Fingers Troon Town Hall
Revillos Stirling University
Steve Harley London Hammersmith Odeon
The Specials/Madness/The Selecter Swindon Oasis Centre

Sunday October 21

Darts Manchester Apollo
Buzcocks Sheffield Top Rank
Stranglers Leicester Granby Hall
Stiff Little Fingers Aberdeen Capitol
Undertones Cardiff Top Rank
Penetration Canterbury Odeon
Lene Lovich Bristol Locarno
Boomtown Rats Birmingham Odeon
Squeeze File St. Andrews University
Glady's Knight/Pips Bournemouth Winter Gardens
Angelic Upstarts High Wycombe Town Hall
Revillos Glasgow Pavilion
The Specials/Madness/The Selecter Bournemouth Stadeside Centre

Monday October 22

Darts Sheffield City Hall
Buzcocks Derby Assembly Rooms
Undertones Liverpool Mountford
Skids Gt. Yarmouth Tiffanys
Lene Lovich Birmingham Odeon
Sham 69 Manchester Apollo
Squeeze Edinburgh Tiffanys
Glady's Knight/Pips Bristol Colston Hall
Stranglers Liverpool Romeo & Juliet
The Specials/Madness/The Selecter Exeter University
Tourists Penzance Demeizis

Tuesday October 23

Darts London Hammersmith Odeon
Penetration Norwich St. Andrews Hall
Buzcocks Blackburn St. Georges Hall
Boomtown Rats Oxford New Theatre

Ruta Canterbury Kent University
UK Subs Digbeth Civic Hall
Stranglers Portsmouth Locarno
Undertones Birmingham Odeon
Skids Manchester Apollo
Tourists Bournemouth College
Lene Lovich Huddersfield Victoria Hall
Sham 69 Coventry Theatre
Squeeze Dundee University
Angelic Upstarts Farnborough Tumbledown
Chas & Dave Southend Tots
The Specials/Madness/The Selecter Plymouth Fiesta

Wednesday October 24

Darts London Hammersmith Odeon
Penetration Nottingham University
Buzcocks Birmingham Odeon
Ruta Shrewsbury Music Hall
UK Subs Newport Wales Slueway
Undertones Loughborough University
Skids Sheffield Top Rank
Tourists Keele University
Lene Lovich Liverpool University
Sham 69 Bath Pavilion
Glady's Knight/Pips Lewisham Odeon
Merton Parkas London The Venue
Tourists Blackpool Tiffany's

Thursday October 25

Buzcocks Bradford King Georges Hall
Boomtown Rats London Hammersmith Odeon
AC/DC Newcastle Mayfair
Stranglers Manchester Apollo
Undertones Portsmouth Locarno
Skids Birmingham Odeon
Tourists Coventry Warwick University
Chas & Dave Sheffield Limit Club
Squeeze Hull University
Glady's Knight/Pips London Dominion

Friday October 26

Darts Coventry New Theatre
Boomtown Rats London Hammersmith Odeon
AC/DC Newcastle Mayfair
Ruta Guildford Surrey University
Undertones Bournemouth Winter Gardens
Skids Cambridge Corn Exchange
UK Subs Retford Portehouse
Tourists Bristol University
Lene Lovich Glasgow Apollo
Squeeze Lancaster University
Glady's Knight/Pips London Dominion
Angelic Upstarts Shrewsbury Music Hall
Merton Parkas Salford University
Revillos Plymouth Clones
The Specials/Madness/The Selecter Norwich East Anglia University

Saturday October 27

Darts London Lewisham Odeon
Penetration Leicester University
Buzcocks Manchester Apollo
Boomtown Rats London Hammersmith Odeon
AC/DC Glasgow Apollo
Ruta Norfolk West Runton Pavilion
Stranglers Coventry New Theatre
Undertones Bracknell Sports Centre
Skids Northampton Cricket Club
UK Subs Cheltenham Whitcombe Lodge
Tourists Wolverhampton Polytechnic
Chas & Dave Manchester University
Lene Lovich Aberdeen Capitol Theatre
Squeeze Reading University
Glady's Knight/Pips London Dominion
Angelic Upstarts Manchester Factory

Merton Parkas Birmingham Underworld
The Specials/Madness/The Selecter Hatfield Polytechnic

Sunday October 28

Darts Eastbourne Congress Theatre
Buzcocks Manchester Apollo
Boomtown Rats Brighton Conference Centre
AC/DC Glasgow Apollo
Stranglers Bristol Colston Hall
Penetration Bristol Locarno
Skids Blackburn King George's Hall
Lene Lovich File St. Andrews University
Squeeze Birmingham Odeon
Glady's Knight/Pips Wembley Conference Centre
Merton Parkas High Wycombe Town Hall
The Specials/Madness/The Selecter Wolverhampton Civic Hall

Monday October 29

Darts Bournemouth Winter Gardens
Buzcocks Leicester De Monfort
AC/DC Manchester Apollo
Stranglers Oxford New Theatre
Skids Newcastle City Hall
UK Subs Sheffield Panthouse
Lene Lovich Edinburgh Tiffanys (2 shows)
Squeeze Norwich East Anglia University
Glady's Knight/Pips Brighton Conference Centre
Ruta Plymouth Clones
The Specials/Madness/The Selecter Birmingham Top Rank

Tuesday October 30

Darts Portsmouth Guildhall
Penetration Henley Victoria Hall
Buzcocks Oxford New Theatre
Boomtown Rats Cardiff Solis Gardens
AC/DC Manchester Apollo
Supertramp Wembley Arena
Stranglers Brighton Dome
Undertones London Rainbow
Skids Wolverhampton Civic Hall
UK Subs Leeds Fan Club
Squeeze Reading University
Ruta Exeter Routes
Merton Parkas Sheffield Limit

Wednesday October 31

Darts Portsmouth Guildhall
Penetration Manchester Middleton Civic Hall
Boomtown Rats Cardiff Solis Gardens
UK Subs York Pop Club
Supertramp Wembley Arena
Stranglers Cardiff Top Rank
Skids Brighton Top Rank
Lene Lovich Newcastle Polytechnic
Squeeze Southampton University
Ruta Sheffield Polytechnic
Tourists Birmingham Polytechnic
The Specials/Madness/The Selecter Henley Victoria Hall

Thursday November 1

Buzcocks Guildford Civic Hall
AC/DC London Hammersmith Odeon
Supertramp Wembley Arena
Cliff Richard Oxford New Theatre
UK Subs Hull Wellington Club
Lene Lovich Caisle Market Hall
Squeeze Canterbury Odeon
Ruta Hull University
Tourists Wakefield Union Hall
Stranglers London Rainbow
The Specials/Madness/The Selecter Manchester Apollo

You're A Better Man Than I

By Sham 69 on Polydor Records

Can you judge a man
By the way he wears his hair
Can you read his mind
By the clothes that he wears
Can you see a fat man
By the pattern on his tie

Chorus

Then mister you're a better man than I
Mister you're a better man than I
Mister you're a better man than I
Mister you're a better man than I

Could you tell a wise man
By the way he speaks or spells
Is this more important
Than the stories that he tells
And call a man a fool
If for wealth he doesn't strive

Repeat chorus

Can you condone a man
If your faith he doesn't hold
Say the colour of his skin
Is the colour of his soul
Can you say that man
For King and Country oh must die

Repeat chorus

Mister you're a better man than I

Words and music by Hug/Hugg

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SHAM 69



PH: PAUL SLATTERY

PH: VIRGINIA TURRETT



The Chords

Now It's Gone

By The Chords on Polydor Records

I remember you, don't think I don't now
Remember every word that you spoke now
So so serious with everything we done
We fought each other yet none of us won
Saw you looking out your window, looking for rain
Looking at the world, looking for someone to blame

Chorus

Now it's gone
Now it's gone
Now it's gone
Now it's gone
And now it's over

Was it that I was so unoriginal
And all I did was waste your time?
I dreamt about the things you said to me
Ripping off other people's lives

I remember things we had are crushed now
Like the dream but the dream was us now
I ain't saying that we should have done
We were over before we'd begun
So you're looking at me saying it ain't true
You're crying for me but the tears are for you
So cry cry

Now it's gone (Well it's oh so blue)
Now it's gone (Now it's all come true)
Now it's gone (I guess it's all gone wrong)
Now it's gone (And now it's all gone)

Words and music by Chris Popo
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SMASH
HITS

NICK LOWE

