

HITS

30p



**FAREWELL
TO THE 70s**

**SMASH HITS
GREATEST HITS**

**WAGS TO YOUR
TOP SINGLES**
including

**POLICE
ELO
KATE BUSH**

**BEE GEES
SEX PISTOLS
TUBS WAT ARMY**

**KENNY EVERETT
BILLY IDOL**
(in colour)

Wuthering Heights

By Kate Bush on EMI Records



2 SMASH HITS



Presented by EMI Music Publishing, Inc.
SMASH HIT! Kate Bush's Wuthering Heights
Arranged by Henry DeLuca

Out on the winding, windy moors
We'd roll and fall in green
You had a temper like my jealousy
Too hot, too greedy
How could you leave me?
When I needed to possess you
I hated you, I loved you, too

Bad dreams in the night
They told me I was going to lose the fight
Leave behind my wuthering, wuthering
Wuthering heights

Chorus

Heathcliff, it's me, oh Cathy, I've come home
I'm so cold, let me in your window
Heathcliff, it's me, oh Cathy, I've come home
I'm so cold, let me in your window

Ooh it gets dark, it gets lonely
On the other side from you
I pine a lot, I find the lot
Falls through without you
Coming back love, cruel Heathcliff
My one dream, my only master

Too long I roem in the night
Coming back to his side to put it right
Coming home to wuthering, wuthering
Wuthering heights

Repeat chorus

Ooh let me have it, let me grab your soul
away
Ooh let me have it, let me grab your soul
away
You know it's me, Cathy

Repeat chorus to fade

Words and music by Kate Bush.
Reproduced by permission EMI Music
Publishing Ltd.

PG: JILL FURMANOVSKY

CONTENTS

Dec 27 1979 — Jan 9 1980 Vol 1 No. 28

Welcome to Smash Hits Greatest Hits! Surprised, eh? Actually what's happened is that the charts (and our printing schedules!) tend to go a bit funny during the holiday season, so we thought we'd do a special issue using 15 of the best songs from all your request spot letters throughout the year. Here's the result — hope you like it, because you asked for it!

What else is there? Well, there's a real thought provoking piece on The Sex Pistols to end The 70's with, and a piece on tomorrow's talents (Cleveland branch) to welcome The 80's. A look behind the scenes at The Kenny Everett Show keeps pace in the middle.

We've also got a Quiz on page 6 to test your memories on 1979, and the third token for our fab free Calendar offer on page 29. And that's about it for this time — normal service will be resumed next issue!



PHOTO: JILL FURMANOVSKY

Managing Editor
Nick Logan

Editor
Ian Cranna

Features Editor
David Hepworth
Design
Steve Bush

Andy Inghamells
Editorial Assistants
Bev Hillier
Diane Church

Contributors
Cliff White
Robin Katz

Red Starr
Fred Dellar

Julie Logan
Jill Furmanovskiy

Advertisement Manager
Rod Sopp
Tel: 01-438 8801

Editorial Manager
Paul Flint

Editorial and Advertising
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.
Copyright exists on all songs
appearing in Smash Hits. They
must not be reproduced
without the consent of the
copyright holders.

WUTHERING HEIGHTS

Kate Bush 2

MARY OF THE FOURTH FORM

The Boomtown Rats 4

SOS

Abba 4

SO LONELY

The Police 5

MR BLUE SKY

Electric Light Orchestra 7

MY GENERATION

The Who 7

GOD SAVE THE QUEEN

The Sex Pistols 12

PRESENCE DEAR

Blondie 15

MARS BARS

The Undertones 20

TAKE ME I'M YOURS

Squeeze 20

SWEET GENE VINCENT

Ian Dury & The Blockheads 23

SATURDAY NIGHT FEVER

The Bee Gees 24

SHAME

Evelyn "Champagne" King 25

BOMBERS

Tubeway Army 30

WATCHING THE DETECTIVES

Elvis Costello & The Attractions 31

THE SEX PISTOLS: Feature 10/11/12

BLONDIE: Colour Centrespread 16/17

KENNY EVERETT:

Feature/Colour Photos 18/19

TEESSIDE: Feature 26/27

BILLY IDOL: Colour Poster 32

QUIZ 6

BITZ 8/9

CROSSWORD 13

STAR TEASER 22

GIGZ 22

DISCO 24/25

LETTERS 28/29

SMASH HITS SUBSCRIPTIONS

Home and Overseas (Surface

mail): £10

(Airmail rates on application).

Europe (airmail): £14.40

Write to: Park House, 117 Park
Road, Peterborough PE1 2DS.

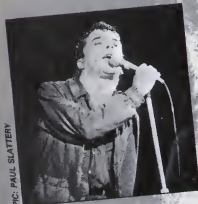


PHOTO: PAUL SLATTERY

NEXT ISSUE
ON SALE

JAN 10



Requested by A. Clement of Killay, Swensea; Barry Bridges, Cindy Wennington, Pat Campbell, Caroline Cowap, Steven and Paul Winney, Wendy Luckman, Julie Burr, Diane Mills, Valerie Brooks and Karen Hitchins

Mary Of The Fourth Form

By The Boomtown Rats on Ensign Records

Sitting in the front row
Mary of the fourth form
Turning all the boys on
She's turning all the heads around
Hitching up her short skirt
Hitching out her long legs
Pulling up her stockings
She's combing out her black hair
Staring at the teacher
Opening her lips wide
Shifting in her seat, yeah
She slowly moves her hips aside

Chorus

But in the middle of the night
She waits for Mom (Dad) to put out the light
Her make-up's on and her jeans are skintight
And she's headed to the Pillar Bar
She walks into the pool hall room
The music's playing, you can see in the gloom
The boys are hanging out around table number five
But Johnnie looks alright (great) tonight she thinks
He gives her smokes and he buys her a drink
Shoots off a frame and they head off into the night (alright)

Teacher's losing control
Thankfully the bell rings
Mary's left all alone
With no one but the teacher
He straightens and looks round now
He laughs and leaves the room yeah
A heartbreak for the teacher
Sweet dreams for young Mary

Repeat chorus

Mary of the fourth form (ma, ma, ma, ma, Mary)
Repeat to fade

Words and music by Bob Geldof.
Reproduced by permission Sewer Fire Hits/Zomba Music
Publishers Ltd.



S.O.S. By Abba on Epic Records.

Requested by Wayne Marshall of Hillingdon
Middlesex

Where are those happy days they seem so hard to find?
I try to reach for you but you have closed your mind
Whatever happened to our love?
I wish I understood
It used to be so nice
It used to be so good

Chorus

So when you're near me darling can't you hear me S.O.S.
The love you gave me nothing else can save me S.O.S.
When you're gone
How can I even try to go on
When you're gone
Though I try how can I carry on

You seem so far away though you are standing near
You made me feel alive but something died I fear
I really tried to make it out
I wish I understood
What happened to our love?
It used to be so good

Repeat chorus twice

When you're gone
How can I even try to go on
When you're gone
Though I try how can I carry on

Words and music by Benny Anderson/Stig Anderson/
Bjorn Ulvaeus.
Reproduced by permission Bocu Music.

SO LONELY

By The Police on A&M Records

Well someone told me yesterday
That when you throw your love away
You act as if you just don't care
You look as if you're going somewhere
But I just can't convince myself
I couldn't live with no one else
And I can only play that part
And sit and nurse my broken heart

Chorus
So lonely, so lonely (I feel low, I feel so lonely)
I feel low, I feel so lonely) so lonely (so lonely) etc.

Now no one's knocked upon my door
For a thousand years or more
All made up and nowhere to go
Welcome to this one man show
Just take a seat they're always free
No surprise no mystery
In this theatre that I call my soul
I always play the starring role

Repeat chorus and ad lib to fade

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



PHOTO: JILL FURMANOVSKY

Requested by Paul Ivory of Bradford; Jayne Gallagher, Melanie Flook, Adam Kennison, Susan Archer, Caroline Lee, Cathy Radmore, Fan Zimmein, Audrey Tom, C. Ransom, Wendy Hobbs, Rosy Naylor, Mendi Watt, Suzannah Holt, Annette Haxton, Caroline Hadlee, Diane Lee, Jan Crawley, Lesley and Jenny, Stella Hart, and Simon Crosskey.

POLICE



PHOTO: CHRIS HOLLER

SMASH HITS QUIZ

ALL RIGHT, fact fiends, let's just see how much of the last 12 months went in one ear and out the other, shall we? Below are thirty questions about 1979, specially designed to separate the bright ones from the right ones. Off you go, and no swotting up back issues beforehand!

1. A famous rock group re-formed in 1979 and had a hit with a song which contained the line "You're dressed to kill and guess who's dying?" Name 'em.
2. Who wrote "Girls Talk", a top five hit for his mate Dave Edmunds?
3. Which 16-year-old American schoolgirl hit the January charts with "B.A.B.Y."?
4. "Same old boring Sunday morning/Old man's out washing the car..." are the opening lines of which punk band's debut hit?
5. Whose No. 1 song started with the line: "Once I was afraid, I was petrified..."?
6. What was Lene Lovich's first hit?
7. Robin Scott, a producer, wrote and sang one of the year's biggest and most unusual hits. By what "name" is Scott better known?
8. Who starred in "Just A Gigolo"?
9. Bernard Edwards and Nile Rodgers are the songwriters for which hugely successful disco act?
10. What was Dennis Brown's big reggae smash?
11. Which top five single had the lines: "The Sweeney's doing ninety/Cos they've got the word to go/They get a gang of villains/in a shed up at Heathrow"?
12. Gary Numan sang on a TV advert for which brand of jeans?
13. A song written by Mike "Wombles" Batt for an animated movie was taken to No. 1 by an American singer. Who was the singer?
14. One of the original punk groups re-formed and stormed into the singles chart with "Love Song". Name 'em.
15. Brenda Spencer, a 15-year-old

- US schoolgirl, inspired which No 1 single?
16. Who sang about "Jimmy Jimmy"?
17. "I know a girl from a lonely street/Cold as ice cream but still as sweet" are the opening lines of which summertime smash?
18. Who had a hit with a song about Tonto and the Lone Ranger?
19. Who took "Silly Games" into the top five?
20. Who sang "Is she really going out with him?/Is she really going to take him home tonight"?
21. The lyrics of which big summer hit contained references to Elvis Presley, Buddy Holly, Woody Allen, John Coltrane and the Marx Brothers?
22. Terry Hall and Neville Staples are front men for which new band?
23. In which punk group's hit did the Rodneys queue up for a titled lady?
24. Who got hitched to Carlene Carter, daughter of Johnny Cash?
25. Who had a hit with a tribute to bluebeat legend Prince Buster?
26. Andy Partridge leads a band whose big 1979 hit upset some employees of British Steel. Name his band.
27. Ian Page is singer and spokesman for which new group?
28. "I heard you on the wireless back in '52" is the opening line of which smash hit?
29. Randy Crawford sang on one of the year's biggest singles, accompanying a group previously known for its jazz/rock instrumentals. Name the group.
30. Which three blonds together had more fun and more hits in 1979?

Robin Scott



Randy Crawford



Ian Page



PIC: VIRGINIA TURBETT

25 and over: That's pretty good, all right. Plenty of grey matter between the ears — though you're about going for Mastermind with 17-24. That's about average. A bit more attention to next year's quiz might well see you right up to 9-16. Uh huh — let's concentrate a bit in 1980, shall we? Either that or it's time to get new batteries for your handi-capped calculator and under-30s. Bimby — your memory's got more miles than Steve Bush's jumper!

Did you do well?

1. Hoxby Music with "Dance Away"; 2. Elvis Costello; 3. Rachel Sweet; 4. The Members; "Sound Of The Suburbs"; 5. Girls Gagner's "I Will Survive"; 6. "Lucky Number 9"; 7. The Not A Pop Music; 8. David Bowie; 9. Chic; 10. "Money in My Pocket"; 11. "Cool for Cats"; 12. By Shakespear; 12. "Cool for Cats"; 13. Art Garfunkel; 13. "The Way We Were"; 14. "Dandelion"; 15. "Don't Give Up On Me"; 16. "Dandelion"; 17. "Sunday Girl"; 18. "Underneath"; 19. "Sunday Girl"; 20. Janet Kay; 20. "The Jacksons"; 21. "Massions To Be Chosen"; 21. "Massions To Be Chosen"; 21. "Massions To Be Chosen"; 22. "Special"; 22. "Special"; 22. "Special"; 23. "Special"; 23. "Special"; 23. "Special"; 24. "Special"; 24. "Special"; 24. "Special"; 25. "Special"; 25. "Special"; 25. "Special"; 26. "Special"; 26. "Special"; 26. "Special"; 27. "Special"; 27. "Special"; 27. "Special"; 28. "Special"; 28. "Special"; 28. "Special"; 29. "Special"; 29. "Special"; 29. "Special"; 30. "Special"; 30. "Special"; 30. "Special"; 31. "Special"; 31. "Special"; 31. "Special"; 32. "Special"; 32. "Special"; 32. "Special"; 33. "Special"; 33. "Special"; 33. "Special"; 34. "Special"; 34. "Special"; 34. "Special"; 35. "Special"; 35. "Special"; 35. "Special"; 36. "Special"; 36. "Special"; 36. "Special"; 37. "Special"; 37. "Special"; 37. "Special"; 38. "Special"; 38. "Special"; 38. "Special"; 39. "Special"; 39. "Special"; 39. "Special"; 40. "Special"; 40. "Special"; 40. "Special"; 41. "Special"; 41. "Special"; 41. "Special"; 42. "Special"; 42. "Special"; 42. "Special"; 43. "Special"; 43. "Special"; 43. "Special"; 44. "Special"; 44. "Special"; 44. "Special"; 45. "Special"; 45. "Special"; 45. "Special"; 46. "Special"; 46. "Special"; 46. "Special"; 47. "Special"; 47. "Special"; 47. "Special"; 48. "Special"; 48. "Special"; 48. "Special"; 49. "Special"; 49. "Special"; 49. "Special"; 50. "Special"; 50. "Special"; 50. "Special"; 51. "Special"; 51. "Special"; 51. "Special"; 52. "Special"; 52. "Special"; 52. "Special"; 53. "Special"; 53. "Special"; 53. "Special"; 54. "Special"; 54. "Special"; 54. "Special"; 55. "Special"; 55. "Special"; 55. "Special"; 56. "Special"; 56. "Special"; 56. "Special"; 57. "Special"; 57. "Special"; 57. "Special"; 58. "Special"; 58. "Special"; 58. "Special"; 59. "Special"; 59. "Special"; 59. "Special"; 60. "Special"; 60. "Special"; 60. "Special"; 61. "Special"; 61. "Special"; 61. "Special"; 62. "Special"; 62. "Special"; 62. "Special"; 63. "Special"; 63. "Special"; 63. "Special"; 64. "Special"; 64. "Special"; 64. "Special"; 65. "Special"; 65. "Special"; 65. "Special"; 66. "Special"; 66. "Special"; 66. "Special"; 67. "Special"; 67. "Special"; 67. "Special"; 68. "Special"; 68. "Special"; 68. "Special"; 69. "Special"; 69. "Special"; 69. "Special"; 70. "Special"; 70. "Special"; 70. "Special"; 71. "Special"; 71. "Special"; 71. "Special"; 72. "Special"; 72. "Special"; 72. "Special"; 73. "Special"; 73. "Special"; 73. "Special"; 74. "Special"; 74. "Special"; 74. "Special"; 75. "Special"; 75. "Special"; 75. "Special"; 76. "Special"; 76. "Special"; 76. "Special"; 77. "Special"; 77. "Special"; 77. "Special"; 78. "Special"; 78. "Special"; 78. "Special"; 79. "Special"; 79. "Special"; 79. "Special"; 80. "Special"; 80. "Special"; 80. "Special"; 81. "Special"; 81. "Special"; 81. "Special"; 82. "Special"; 82. "Special"; 82. "Special"; 83. "Special"; 83. "Special"; 83. "Special"; 84. "Special"; 84. "Special"; 84. "Special"; 85. "Special"; 85. "Special"; 85. "Special"; 86. "Special"; 86. "Special"; 86. "Special"; 87. "Special"; 87. "Special"; 87. "Special"; 88. "Special"; 88. "Special"; 88. "Special"; 89. "Special"; 89. "Special"; 89. "Special"; 90. "Special"; 90. "Special"; 90. "Special"; 91. "Special"; 91. "Special"; 91. "Special"; 92. "Special"; 92. "Special"; 92. "Special"; 93. "Special"; 93. "Special"; 93. "Special"; 94. "Special"; 94. "Special"; 94. "Special"; 95. "Special"; 95. "Special"; 95. "Special"; 96. "Special"; 96. "Special"; 96. "Special"; 97. "Special"; 97. "Special"; 97. "Special"; 98. "Special"; 98. "Special"; 98. "Special"; 99. "Special"; 99. "Special"; 99. "Special"; 100. "Special"; 100. "Special"; 100. "Special"; 101. "Special"; 101. "Special"; 101. "Special"; 102. "Special"; 102. "Special"; 102. "Special"; 103. "Special"; 103. "Special"; 103. "Special"; 104. "Special"; 104. "Special"; 104. "Special"; 105. "Special"; 105. "Special"; 105. "Special"; 106. "Special"; 106. "Special"; 106. "Special"; 107. "Special"; 107. "Special"; 107. "Special"; 108. "Special"; 108. "Special"; 108. "Special"; 109. "Special"; 109. "Special"; 109. "Special"; 110. "Special"; 110. "Special"; 110. "Special"; 111. "Special"; 111. "Special"; 111. "Special"; 112. "Special"; 112. "Special"; 112. "Special"; 113. "Special"; 113. "Special"; 113. "Special"; 114. "Special"; 114. "Special"; 114. "Special"; 115. "Special"; 115. "Special"; 115. "Special"; 116. "Special"; 116. "Special"; 116. "Special"; 117. "Special"; 117. "Special"; 117. "Special"; 118. "Special"; 118. "Special"; 118. "Special"; 119. "Special"; 119. "Special"; 119. "Special"; 120. "Special"; 120. "Special"; 120. "Special"; 121. "Special"; 121. "Special"; 121. "Special"; 122. "Special"; 122. "Special"; 122. "Special"; 123. "Special"; 123. "Special"; 123. "Special"; 124. "Special"; 124. "Special"; 124. "Special"; 125. "Special"; 125. "Special"; 125. "Special"; 126. "Special"; 126. "Special"; 126. "Special"; 127. "Special"; 127. "Special"; 127. "Special"; 128. "Special"; 128. "Special"; 128. "Special"; 129. "Special"; 129. "Special"; 129. "Special"; 130. "Special"; 130. "Special"; 130. "Special"; 131. "Special"; 131. "Special"; 131. "Special"; 132. "Special"; 132. "Special"; 132. "Special"; 133. "Special"; 133. "Special"; 133. "Special"; 134. "Special"; 134. "Special"; 134. "Special"; 135. "Special"; 135. "Special"; 135. "Special"; 136. "Special"; 136. "Special"; 136. "Special"; 137. "Special"; 137. "Special"; 137. "Special"; 138. "Special"; 138. "Special"; 138. "Special"; 139. "Special"; 139. "Special"; 139. "Special"; 140. "Special"; 140. "Special"; 140. "Special"; 141. "Special"; 141. "Special"; 141. "Special"; 142. "Special"; 142. "Special"; 142. "Special"; 143. "Special"; 143. "Special"; 143. "Special"; 144. "Special"; 144. "Special"; 144. "Special"; 145. "Special"; 145. "Special"; 145. "Special"; 146. "Special"; 146. "Special"; 146. "Special"; 147. "Special"; 147. "Special"; 147. "Special"; 148. "Special"; 148. "Special"; 148. "Special"; 149. "Special"; 149. "Special"; 149. "Special"; 150. "Special"; 150. "Special"; 150. "Special"; 151. "Special"; 151. "Special"; 151. "Special"; 152. "Special"; 152. "Special"; 152. "Special"; 153. "Special"; 153. "Special"; 153. "Special"; 154. "Special"; 154. "Special"; 154. "Special"; 155. "Special"; 155. "Special"; 155. "Special"; 156. "Special"; 156. "Special"; 156. "Special"; 157. "Special"; 157. "Special"; 157. "Special"; 158. "Special"; 158. "Special"; 158. "Special"; 159. "Special"; 159. "Special"; 159. "Special"; 160. "Special"; 160. "Special"; 160. "Special"; 161. "Special"; 161. "Special"; 161. "Special"; 162. "Special"; 162. "Special"; 162. "Special"; 163. "Special"; 163. "Special"; 163. "Special"; 164. "Special"; 164. "Special"; 164. "Special"; 165. "Special"; 165. "Special"; 165. "Special"; 166. "Special"; 166. "Special"; 166. "Special"; 167. "Special"; 167. "Special"; 167. "Special"; 168. "Special"; 168. "Special"; 168. "Special"; 169. "Special"; 169. "Special"; 169. "Special"; 170. "Special"; 170. "Special"; 170. "Special"; 171. "Special"; 171. "Special"; 171. "Special"; 172. "Special"; 172. "Special"; 172. "Special"; 173. "Special"; 173. "Special"; 173. "Special"; 174. "Special"; 174. "Special"; 174. "Special"; 175. "Special"; 175. "Special"; 175. "Special"; 176. "Special"; 176. "Special"; 176. "Special"; 177. "Special"; 177. "Special"; 177. "Special"; 178. "Special"; 178. "Special"; 178. "Special"; 179. "Special"; 179. "Special"; 179. "Special"; 180. "Special"; 180. "Special"; 180. "Special"; 181. "Special"; 181. "Special"; 181. "Special"; 182. "Special"; 182. "Special"; 182. "Special"; 183. "Special"; 183. "Special"; 183. "Special"; 184. "Special"; 184. "Special"; 184. "Special"; 185. "Special"; 185. "Special"; 185. "Special"; 186. "Special"; 186. "Special"; 186. "Special"; 187. "Special"; 187. "Special"; 187. "Special"; 188. "Special"; 188. "Special"; 188. "Special"; 189. "Special"; 189. "Special"; 189. "Special"; 190. "Special"; 190. "Special"; 190. "Special"; 191. "Special"; 191. "Special"; 191. "Special"; 192. "Special"; 192. "Special"; 192. "Special"; 193. "Special"; 193. "Special"; 193. "Special"; 194. "Special"; 194. "Special"; 194. "Special"; 195. "Special"; 195. "Special"; 195. "Special"; 196. "Special"; 196. "Special"; 196. "Special"; 197. "Special"; 197. "Special"; 197. "Special"; 198. "Special"; 198. "Special"; 198. "Special"; 199. "Special"; 199. "Special"; 199. "Special"; 200. "Special"; 200. "Special"; 200. "Special"; 201. "Special"; 201. "Special"; 201. "Special"; 202. "Special"; 202. "Special"; 202. "Special"; 203. "Special"; 203. "Special"; 203. "Special"; 204. "Special"; 204. "Special"; 204. "Special"; 205. "Special"; 205. "Special"; 205. "Special"; 206. "Special"; 206. "Special"; 206. "Special"; 207. "Special"; 207. "Special"; 207. "Special"; 208. "Special"; 208. "Special"; 208. "Special"; 209. "Special"; 209. "Special"; 209. "Special"; 210. "Special"; 210. "Special"; 210. "Special"; 211. "Special"; 211. "Special"; 211. "Special"; 212. "Special"; 212. "Special"; 212. "Special"; 213. "Special"; 213. "Special"; 213. "Special"; 214. "Special"; 214. "Special"; 214. "Special"; 215. "Special"; 215. "Special"; 215. "Special"; 216. "Special"; 216. "Special"; 216. "Special"; 217. "Special"; 217. "Special"; 217. "Special"; 218. "Special"; 218. "Special"; 218. "Special"; 219. "Special"; 219. "Special"; 219. "Special"; 220. "Special"; 220. "Special"; 220. "Special"; 221. "Special"; 221. "Special"; 221. "Special"; 222. "Special"; 222. "Special"; 222. "Special"; 223. "Special"; 223. "Special"; 223. "Special"; 224. "Special"; 224. "Special"; 224. "Special"; 225. "Special"; 225. "Special"; 225. "Special"; 226. "Special"; 226. "Special"; 226. "Special"; 227. "Special"; 227. "Special"; 227. "Special"; 228. "Special"; 228. "Special"; 228. "Special"; 229. "Special"; 229. "Special"; 229. "Special"; 230. "Special"; 230. "Special"; 230. "Special"; 231. "Special"; 231. "Special"; 231. "Special"; 232. "Special"; 232. "Special"; 232. "Special"; 233. "Special"; 233. "Special"; 233. "Special"; 234. "Special"; 234. "Special"; 234. "Special"; 235. "Special"; 235. "Special"; 235. "Special"; 236. "Special"; 236. "Special"; 236. "Special"; 237. "Special"; 237. "Special"; 237. "Special"; 238. "Special"; 238. "Special"; 238. "Special"; 239. "Special"; 239. "Special"; 239. "Special"; 240. "Special"; 240. "Special"; 240. "Special"; 241. "Special"; 241. "Special"; 241. "Special"; 242. "Special"; 242. "Special"; 242. "Special"; 243. "Special"; 243. "Special"; 243. "Special"; 244. "Special"; 244. "Special"; 244. "Special"; 245. "Special"; 245. "Special"; 245. "Special"; 246. "Special"; 246. "Special"; 246. "Special"; 247. "Special"; 247. "Special"; 247. "Special"; 248. "Special"; 248. "Special"; 248. "Special"; 249. "Special"; 249. "Special"; 249. "Special"; 250. "Special"; 250. "Special"; 250. "Special"; 251. "Special"; 251. "Special"; 251. "Special"; 252. "Special"; 252. "Special"; 252. "Special"; 253. "Special"; 253. "Special"; 253. "Special"; 254. "Special"; 254. "Special"; 254. "Special"; 255. "Special"; 255. "Special"; 255. "Special"; 256. "Special"; 256. "Special"; 256. "Special"; 257. "Special"; 257. "Special"; 257. "Special"; 258. "Special"; 258. "Special"; 258. "Special"; 259. "Special"; 259. "Special"; 259. "Special"; 260. "Special"; 260. "Special"; 260. "Special"; 261. "Special"; 261. "Special"; 261. "Special"; 262. "Special"; 262. "Special"; 262. "Special"; 263. "Special"; 263. "Special"; 263. "Special"; 264. "Special"; 264. "Special"; 264. "Special"; 265. "Special"; 265. "Special"; 265. "Special"; 266. "Special"; 266. "Special"; 266. "Special"; 267. "Special"; 267. "Special"; 267. "Special"; 268. "Special"; 268. "Special"; 268. "Special"; 269. "Special"; 269. "Special"; 269. "Special"; 270. "Special"; 270. "Special"; 270. "Special"; 271. "Special"; 271. "Special"; 271. "Special"; 272. "Special"; 272. "Special"; 272. "Special"; 273. "Special"; 273. "Special"; 273. "Special"; 274. "Special"; 274. "Special"; 274. "Special"; 275. "Special"; 275. "Special"; 275. "Special"; 276. "Special"; 276. "Special"; 276. "Special"; 277. "Special"; 277. "Special"; 277. "Special"; 278. "Special"; 278. "Special"; 278. "Special"; 279. "Special"; 279. "Special"; 279. "Special"; 280. "Special"; 280. "Special"; 280. "Special"; 281. "Special"; 281. "Special"; 281. "Special"; 282. "Special"; 282. "Special"; 282. "Special"; 283. "Special"; 283. "Special"; 283. "Special"; 284. "Special"; 284. "Special"; 284. "Special"; 285. "Special"; 285. "Special"; 285. "Special"; 286. "Special"; 286. "Special"; 286. "Special"; 287. "Special"; 287. "Special"; 287. "Special"; 288. "Special"; 288. "Special"; 288. "Special"; 289. "Special"; 289. "Special"; 289. "Special"; 290. "Special"; 290. "Special"; 290. "Special"; 291. "Special"; 291. "Special"; 291. "Special"; 292. "Special"; 292. "Special"; 292. "Special"; 293. "Special"; 293. "Special"; 293. "Special"; 294. "Special"; 294. "Special"; 294. "Special"; 295. "Special"; 295. "Special"; 295. "Special"; 296. "Special"; 296. "Special"; 296. "Special"; 297. "Special"; 297. "Special"; 297. "Special"; 298. "Special"; 298. "Special"; 298. "Special"; 299. "Special"; 299. "Special"; 299. "Special"; 300. "Special"; 300. "Special"; 300. "Special"; 301. "Special"; 301. "Special"; 301. "Special"; 302. "Special"; 302. "Special"; 302. "Special"; 303. "Special"; 303. "Special"; 303. "Special"; 304. "Special"; 304. "Special"; 304. "Special"; 305. "Special"; 305. "Special"; 305. "Special"; 306. "Special"; 306. "Special"; 306. "Special"; 307. "Special"; 307. "Special"; 307. "Special"; 308. "Special"; 308. "Special"; 308. "Special"; 309. "Special"; 309. "Special"; 309. "Special"; 310. "Special"; 310. "Special"; 310. "Special"; 311. "Special"; 311. "Special"; 311. "Special"; 312. "Special"; 312. "Special"; 312. "Special"; 313. "Special"; 313. "Special"; 313. "Special"; 314. "Special"; 314. "Special"; 314. "Special"; 315. "Special"; 315. "Special"; 315. "Special"; 316. "Special"; 316. "Special"; 316. "Special"; 317. "Special"; 317. "Special"; 317. "Special"; 318. "Special"; 318. "Special"; 318. "Special"; 319. "Special"; 319. "Special"; 319. "Special"; 320. "Special"; 320. "Special"; 320. "Special"; 321. "Special"; 321. "Special"; 321. "Special"; 322. "Special"; 322. "Special"; 322. "Special"; 323. "Special"; 323. "Special"; 323. "Special"; 324. "Special"; 324. "Special"; 324. "Special"; 325. "Special"; 325. "Special"; 325. "Special"; 326. "Special"; 326. "Special"; 326. "Special"; 327. "Special"; 327. "Special"; 327. "Special"; 328. "Special"; 328. "Special"; 328. "Special"; 329. "Special"; 329. "Special"; 329. "Special"; 330. "Special"; 330. "Special"; 330. "Special"; 331. "Special"; 331. "Special"; 331. "Special"; 332. "Special"; 332. "Special"; 332. "Special"; 333. "Special"; 333. "Special"; 333. "Special"; 334. "Special"; 334. "Special"; 334. "Special"; 335. "Special"; 335. "Special"; 335. "Special"; 336. "Special"; 336. "Special"; 336. "Special"; 337. "Special"; 337. "Special"; 337. "Special"; 338. "Special"; 338. "Special"; 338. "Special"; 339. "Special"; 339. "Special"; 339. "Special"; 340. "Special"; 340. "Special"; 340. "Special"; 341. "Special"; 341. "Special"; 341. "Special"; 342. "Special"; 342. "Special"; 342. "Special"; 343. "Special"; 343. "Special"; 343. "Special"; 344. "Special"; 344. "Special"; 344. "Special"; 345. "Special"; 345. "Special"; 345. "Special"; 346. "Special"; 346. "Special"; 346. "Special"; 347. "Special"; 347. "Special"; 347. "Special"; 348. "Special"; 348. "Special"; 348. "Special"; 349. "Special"; 349. "Special"; 349. "Special"; 350. "Special"; 350. "Special"; 350. "Special"; 351. "Special"; 351. "Special"; 351. "Special"; 352. "Special"; 352. "Special"; 352. "Special"; 353. "Special"; 353. "Special"; 353. "Special"; 354. "Special"; 354. "Special"; 354. "Special"; 355. "Special"; 355. "Special"; 355. "Special"; 356. "Special"; 356. "Special"; 356. "Special"; 357. "Special"; 357. "Special"; 357. "Special"; 358. "Special"; 358. "Special"; 358. "Special"; 359. "Special"; 359. "Special"; 359. "Special"; 360. "Special"; 360. "Special"; 360. "Special"; 361. "Special"; 361. "Special"; 361. "Special"; 362. "Special"; 362. "Special"; 362. "Special"; 363. "Special"; 363. "Special"; 363. "Special"; 364. "Special"; 364. "Special"; 364. "Special"; 365. "Special"; 365. "Special"; 365. "Special"; 366. "Special"; 366. "Special"; 366. "Special"; 367. "Special"; 367. "Special"; 367. "Special"; 368. "Special"; 368. "Special"; 368. "Special"; 369. "Special"; 369. "Special"; 369. "Special"; 370. "Special"; 370. "Special"; 370. "Special"; 371. "Special"; 371. "Special"; 371. "Special"; 372. "Special"; 372. "Special"; 372. "Special"; 373. "Special"; 373. "Special"; 373. "Special"; 374. "Special"; 374. "Special"; 374. "Special"; 375. "Special"; 375. "Special"; 375. "Special"; 376. "Special"; 376. "Special"; 376. "Special"; 377. "Special"; 377. "Special"; 377. "Special"; 378. "Special"; 378. "Special"; 378. "Special"; 379. "Special"; 379. "Special"; 379. "Special"; 380. "Special"; 380. "Special"; 380. "Special"; 381. "Special"; 381. "Special"; 381. "Special"; 382. "Special"; 382. "Special"; 382. "Special"; 383. "Special"; 383. "Special"; 383. "Special"; 384. "Special"; 384. "Special"; 384. "Special"; 385. "Special"; 385. "Special"; 385. "Special"; 386. "Special"; 386. "Special"; 386. "Special"; 387. "Special"; 387. "Special"; 387. "Special"; 388. "Special"; 388. "Special"; 388. "Special"; 389. "Special"; 389. "Special"; 389. "Special"; 390. "Special"; 390. "Special"; 390. "Special"; 391. "Special"; 391. "Special"; 391. "Special"; 392. "Special"; 392. "Special"; 392. "Special"; 393. "Special"; 393. "Special"; 393. "Special"; 394. "Special"; 394. "Special"; 394. "Special"; 395. "Special"; 395. "Special"; 395. "Special"; 396. "Special"; 396. "Special"; 396. "Special"; 397. "Special"; 397. "Special"; 397. "Special"; 398. "Special"; 398. "Special"; 398. "Special"; 399. "Special"; 399. "Special"; 399. "Special"; 400. "Special"; 400. "Special"; 400. "Special"; 401. "Special"; 401. "Special"; 401. "Special"; 402. "Special"; 402. "Special"; 402. "Special"; 403. "Special"; 403. "Special"; 403. "Special"; 404. "Special"; 404. "Special"; 404. "Special"; 405. "Special"; 405. "Special"; 405. "Special"; 406. "Special"; 406. "Special"; 406. "Special"; 407. "Special"; 407. "Special"; 407. "Special"; 408. "Special"; 408. "Special"; 408. "Special"; 409. "Special"; 409. "Special"; 409. "Special"; 410. "Special"; 410. "Special"; 410. "Special"; 411. "Special"; 411. "Special"; 411. "Special"; 412. "Special"; 412. "Special"; 412. "Special"; 413. "Special"; 413. "Special"; 413. "Special"; 414. "Special"; 414. "Special"; 414. "Special"; 415. "Special"; 415. "Special"; 415. "Special"; 416. "Special"; 416. "Special"; 416. "Special"; 417. "Special"; 417. "Special"; 417. "Special"; 418. "Special"; 418. "Special"; 418. "Special"; 419. "Special"; 419. "Special"; 419. "Special"; 420. "Special"; 420. "Special"; 420. "Special"; 421. "Special"; 421. "Special"; 421. "Special"; 422. "Special"; 422. "Special"; 422. "Special"; 423. "Special"; 423. "Special"; 423. "Special"; 424. "Special"; 424. "Special"; 424. "Special"; 425. "Special"; 425. "Special"; 425. "Special"; 426. "Special"; 426. "Special"; 426. "Special"; 427. "Special"; 427. "Special"; 427. "Special"; 428. "Special"; 428. "Special"; 428. "Special"; 429. "Special"; 429. "Special"; 429. "Special"; 430. "Special"; 430. "Special"; 430. "Special"; 431. "Special"; 431. "Special"; 431. "Special"; 432. "Special"; 432. "Special"; 432. "Special"; 433. "Special"; 433. "Special"; 433. "Special"; 434. "Special"; 434. "Special"; 434. "Special"; 435. "Special"; 435. "Special"; 435. "Special"; 436. "Special"; 436. "Special"; 436. "Special"; 437. "Special"; 437. "Special"; 437. "Special"; 438. "Special"; 438. "Special"; 438. "Special"; 439. "Special"; 439. "Special"; 439. "Special"; 440. "Special"; 440. "Special"; 440. "Special"; 441. "Special"; 441. "Special"; 441. "Special"; 442. "Special"; 442. "Special"; 442. "Special"; 443. "Special"; 443. "Special"; 443. "Special"; 444. "Special"; 444. "Special"; 444. "Special"; 445. "Special"; 445. "Special"; 445. "Special"; 446. "Special"; 446. "Special"; 446. "Special"; 447. "Special"; 447. "Special"; 447. "Special"; 448. "Special"; 448. "Special"; 448. "Special"; 449. "Special"; 449. "Special"; 449. "Special"; 450. "Special"; 450. "Special"; 450. "Special"; 451. "Special"; 451. "Special"; 451. "Special"; 452. "Special"; 452. "Special"; 452. "Special"; 453. "Special"; 453. "Special"; 453. "Special"; 454. "Special"; 454. "Special"; 454. "Special"; 455. "Special"; 455. "Special"; 455. "Special"; 456. "Special"; 456. "Special"; 456. "Special"; 457. "Special"; 457. "Special"; 457. "Special"; 458. "Special"; 458. "Special"; 458. "Special"; 459. "Special"; 459. "Special"; 459. "Special"; 460. "Special"; 460. "Special"; 460. "Special"; 461. "Special"; 461. "Special"; 461. "Special"; 462. "Special"; 462. "Special"; 462. "Special"; 463. "Special"; 463. "Special"; 463. "Special"; 464. "Special"; 464. "Special"; 464. "Special"; 465. "Special"; 465. "Special"; 465. "Special"; 466. "Special"; 466. "Special"; 466. "Special"; 467. "Special"; 4

My Generation

By The Who on Polydor Records

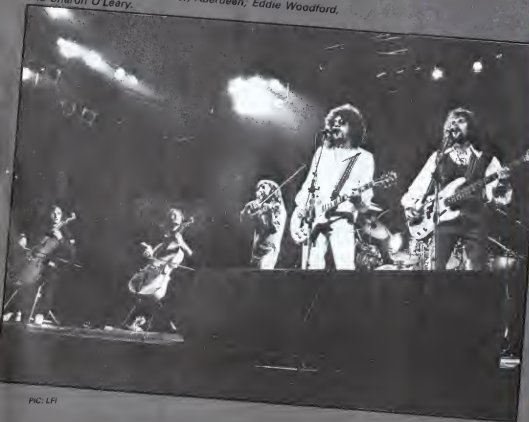
People try to put us down (talking about my generation)
Just because we get around (talking about my generation)
Things they do look awful cold (talking about my generation)
Hope I die before I get old (talking about my generation)

This is my generation
It's my generation, baby
Why don't you all fade away? (talking about my generation)
Don't try to dig what we all say (talking about my generation)
I'm not trying to cause a big sensation (talking about my generation)
I'm just talking about my generation (talking about my generation)
It's my generation, it's my generation, baby.

Why don't you all fade away? (talking about my generation)
Don't try to dig what we all say (talking about my generation)
I'm not trying to cause a big sensation (talking about my generation)
I'm just talking about my generation (talking about my generation)
My generation, it's my generation, baby

Words and music by Peter Townshend.
Reproduced by permission Fabulous Music Ltd.

Requested by Tommy Webster, Aberdeen, Eddie Woodford,
and Sharon O'Leary.



PH: LFI



Mr Blue Sky

By ELO on Jet Records

Requested by
Andrew
Goldsmith,
Surrey, and
Wultra Jank.

(Morning, today's forecast is for blue sky)
Sun is shining in the sky
There ain't a cloud in sight
It's stopped raining
Everybody's in a play
And don't you know
It's a beautiful new day hey hey

Running down the avenue
See how the sun shines brightly
In the city on the streets
Where once was pity
Mr Blue Sky is living here today hey hey

Chorus
Mr Blue Sky, please tell us why
You had to hide away
For so long (so long)
Where did we go wrong?

Repeat chorus

Hey you with the pretty face
Welcome to the human race
A celebration
Mr Blue Sky's up there waiting
And today is the day we've waited for

Repeat chorus

Hey there Mr Blue
We're so pleased to be with you
Look around see what you do
Everybody smiles at you

Repeat last verse

Mr Blue Sky, Mr Blue Sky, Mr Blue Sky

Mr Blue you did it right
But soon comes Mr Night
Creeping over now his
Hand is on your shoulder
Never mind I'll remember you this
I'll remember you this way

Repeat chorus

Hey there Mr Blue (sky)
We're so pleased to be with you (sky)
Look around see what you do (Blue)
Everybody smiles at you

Words and music by Jeff Lynne.
Reproduced by permission Jet Music.

GLASGOW CALLING

SIMPLE MINDS have been commissioned to provide music for the soundtrack of a French documentary film. The film traces the making of a science fiction feature called "Le Morté En Direct" ("Death Watch") in the band's native Glasgow and will use the whole of their second album, "Real To Real Cacophony".

The finished programme is due to be aired on French television in the New Year and may reach screens in Britain in due course.

KEEPING THE JONESES UP

GEORGE JONES, former husband of Tammy Wynette, is one of the most respected names in country music but things haven't been going too well for him of late. What with his D.I.V.O.R.C.E. and his drinking problem, his recording career was at an all-time low until somebody hit on the idea of doing an album of duets with some of George's biggest admirers.

The results can be found on a new Epic record called "My Very Special Friends" on which George croons with such luminaries as Linda Ronstadt, Emmylou Harris, two of the guys from Doctor Hook and ex-wife Tammy. High spot, however, is a version of "Stranger In The House" with its author, Elvis Costello. Elvis has been an admirer of George's for a long while.

TEMPERTON RISING

THOSE OF you who are compulsive readers of record label credits will doubtless recognise the writer of Michael Jackson's current biggie "Off The Wall" as none other than Heatwave's Rod Temperton.

Gimsby's favourite son is a busy lad these days. Apart from writing several tracks on the Jackson album, Rod has also been working with American funksters The Brothers Johnson, Rufus & Chaka Khan and record producer Quincy Jones as well as minding the Heatwave house.

Some of you may also remember that a while back we reported that Heatwave's lead singer Johnnie Wilder had been injured in a car crash in America. We're sorry to have to tell you now that Johnnie has been patched from the shoulders down. But, plucky man, Johnnie hopes to keep on singing with the group (which he got together, at least in the studio). Lose luck, Johnny.



MORE GOOD news for Revillos fans. Apart from the band's fab new single "Motorbike Beat" which comes out on DinDisc on January 11, there are some more fantasies for you to sample, put out by some of the craziest and most loyal fans around.

"The Daily Raj" is produced by Bob Jefferson of "The Beat Goes On" fame, and comes complete with song lyrics, contribution from Robi, Rhythm and a surprise free gift! Call it from Bob for 20p plus SAE from Raydale Lodge, Gratna, Carlisle CA5 5DQ.

Also available is "Cool Jerk" - 25p and large SAE from Andy Douglas, 58 Broadland Road, Linwood, Paisley, Strathclyde. True Revillos fans can also enrol in The Revillos Fan Club, run by the irrepressible Mitch. For your membership card, newsletters etc, send £1 to Mitch at 27 Eglon Grove, Burnside, East Stanley, Co. Durham. You won't regret it!

SECRETS OF THE STARS

IF YOU'VE got any book tokens to dispose of between Christmas and New Year, you may be interested in a couple of rock and roll biographies that have recently hit the bookshelves.

The first is "Born To Run", a portrait of Bruce Springsteen by American rock writer Dave Marsh (Doubleday £2.95). Marsh is evidently a true fan and therefore this account of the man's life and work is not exactly critical but it is well written and quite exciting in its way. The transcripts of Bruce's onstage storytelling provide the

high points. "Keith Richards" by Barbara Charone (Futura £3.50) is interesting from the point of view that Ms Charone obviously got close to the Stones' guitarist, particularly during his ordeal in Toronto a year or so ago.

Her descriptions of the day to day tedium of rich living and constant drug dependence are fascinating but she goes astray when she traces Keith's part in the band's career. Always prepared to take Keith's side against anyone else, she ends up seriously underestimating both Mick Jagger and the late Brian Jones. Some of the writing is a bit ropey too.

GABRIEL BRINGS THE GOOD NEWS

PETER GABRIEL releases his third solo album at the end of February. Like the previous two, it will be simply called "Peter Gabriel" and Peter will be going on the road to promote it.

He begins at Birmingham Odeon on February 23rd and continues at Leicester De Montfort (24), Sheffield City Hall (25), Aberdeen Capitol (28), Glasgow Apollo (29), Edinburgh Odeon (March 1), Newcastle City Hall (3), Liverpool Empire (5), Manchester Apollo (5), Cardiff Sofia Gardens (7), Southampton Beacon (8), London Hammersmith Odeon (11, 12) and Brighton Centre (15).



PH: PAUL COVATTA

ALL TIME TOP TEN:

PAUL WELLER (The Jam)



1. THE NIPS: Gabrielle (Chiswick)
 2. THE SLITS: Instant Hit (Island)
 3. PURPLE HEARTS: Millions Like Us (Fiction)
 4. GANG OF FOUR: Elevator (Live)
 5. VAPOURS: Spring Collection (Live)
 6. WIRE: Outdoor Miner (Harvest)
 7. SKIDS: Into The Valley (Virgin)
 8. WHIRLWIND: Rockin High School Baby (Chiswick)
 9. JOY DIVISION: Transmission (Factory)
 10. UNDERTONES: Family Entertainment (Sire).
- These are in no particular order. You could put in any single by Wire, The Nips or The Skids because I like them all.

LYNOTT ALONE

PHIL LYNOTT'S first solo album, due for release in February or March, is to be called "Solo In Soho". Thin Lizzy are currently in the studio working on their next album for release around the same time.

SOMEWHERE OVER THE RAINBOW

RAINBOW takes to the road in Britain during February and also release a new single, "All Night Long", from their "Down To Earth" album. Incurable volume freaks can catch them at Newcastle City Hall (Feb 19, 20), Edinburgh Ingleton Stadium (22), Stafford Bingley Hall (23), Manchester Apollo (26), Deeside Leisure Centre (27) and Leicester Granby Halls (March 2).

A London show, probably at The Rainbow, has yet to be confirmed and a couple more dates are expected to be added in due course.

THE GRAND TOUR

THE TOURISTS have announced their first tour of major venues for The New Year.

They kick off at Ipswich Gaumont or, February 14 and continue as follows: Birmingham Odeon (15), Manchester Apollo (16), Blackburn King George's Hall (17), Sheffield City Hall (18), Edinburgh Odeon (22), Newcastle City Hall (23), Glasgow Apollo (24), Leicester De Montfort Hall (25), Bristol Colston Hall (26), Southampton Gaumont (27), and London Hammersmith Odeon (28).

Tickets are £3.50, £2.50 and £2 at all venues except Hammersmith where there are additional £5 seats.

EXTRA BLONDIE SHOWS

BLONDIE have announced two additional dates for the January part of their British tour. They play an extra date at Deeside Leisure Centre on January 19th and another extra at Hammersmith Odeon on the 20th. For the Hammersmith gig the band are keeping aside 1000 tickets for the exclusive use of fan club members. These tickets are available from the fan club (maximum two per member) on receipt of a cheque or postal order for £4.75 per ticket made out to the fan club. You must, however, quote your fan club number on the ticket application.

THIS AIN'T NO DISCO . . .

"THE BIGGEST Disco In The World", which was supposed to take place in Birmingham on January 19th, has been called off. No explanation has been offered.



THE CHARLIE DANIELS BAND pose for pictures on the set of the film "Urban Cowboy" in which they play a sort of countryish bit of self-conscious may be familiar to some of our older readers. Name of John Travolta.

STORM SIGNALS

IF YOU don't rats Storm as the most inspiring name for a band think yourself lucky. Back at the outset of 1979 it was still "Manasse", hardly the catchiest of handles. Storm, who hail from North London, are a family-based outfit made up of Stuart, Spencer and McMillan, the brothers Hippolyte, who play keyboards, drums and guitar respectively, and vocalists Angie and Brenda Masmin who are cousins

According to their record company, the band, whose range from fourteen to eighteen, have been together for four years without as yet playing a live gig of any sort. That's what you call intensive rehearsal!

Their first single, "Hard Not To Like You", came out on Sound-Off Records earlier this year and did well on the reggae charts without exactly bringing up the National Top Fifty. For their second release they took the Diana Ross tune, "It's My House", and reworked it a little. The resulting track was picked up for major distribution by Scope Records and is currently doing quite nicely thank you.



BARE BOTTOMS AT DAWN!

EX-MODEL and New York socialite Bessie Buehl, formerly the close companion of Todd Rundgren and Elvis Costello and currently walking out with ex-Dead Boy Shiv Bators, has waged Kias mainman Gene Simmons (are you writing all this down?) that The Rats' "I Don't Like Mondays" will be a giant smasheroo in The States.

So convinced is she of it's success that she's promised to walk bare naked down 5th Avenue if it bombs. If it hits Gene Simmons has threatened to do the same, without his make up. Not a pretty thought, eh?

AND THE NEXT CONTESTANT . . .

PUBLIC IMAGE LTD have found a new drummer to replace the recently departed Richard Dudanski. The new percussionist, the band's fourth in eighteen months, is called Mark Atkins and comes from Durham.

RAMONERAMA!

THE RAMONES return to Britain for their first tour in over a year at the beginning of 1980. They start with an appearance on "The Old Gray Whistle Test" on January 15 and then go on to Brighton Top Rank (16), Leicester De Montfort Hall (17), Cambridge Corn Exchange (18), Norwich East Anglia University (19), Exeter University (21), Cardiff University (22), Aylesbury Friars (23), Portsmouth Guildhall (24), Leeds University (25), Edinburgh Odeon (27), Glasgow Apollo (28), Newcastle City Hall (29), Liverpool University (30), Manchester Apollo (Feb 1), Lancaster University (2), Sheffield Top Rank (3), Birmingham Odeon (4), Bristol Colston Hall (5), Colchester Essex University (8) and London Rainbow (9).

The long awaited new album, "End Of The Century" produced by Phil Spector will be released on January 4th.



Matlock, Jones and Cook posed real good but Rotten gave them life ...

The boy said, "My name's Johnny, and it might be a sin, but I'll TAKE your bet — you're gonna regret! — coz I'M THE BEST THERE'S EVER BEEN!"

DON'T TIME just fly by when you're enjoying yourself? It was almost thirty years since Elvis Aaron Presley slunk into Sam Phillips' Sun Studios in Memphis to cut a private, strictly amateur-hour recording of "My Happiness" for his of Mom's birthday present and went and got himself discovered.

But in all those years there's only been TWO — count 'em rock bands who have truly cut through the entire nation's psyche like a sharpened scythe to become an English trademark, a battery, known to all ages of every class, the object of gossip in the Palace itself.

Both The Beatles and The Sex Pistols came to the same sticky end — worshiped and adored by the mindless. No movement this, just a cheap chuckle for the tourists. (They'll never believe this back at the office.)

You see, this is what happens when you release a rock like "My Sweet Lord" and "No-one is Innocent." We're in the last gasps of '78 and punk and the clinking bells of the Hare Krishna crowd make for strange bedfellows indeed ... Strange? It's TRAGIC.

A Chuck Berry fan from way back who watched him prostitute his dingo-a-ling-a-ling

couldn't feel worse than I do about The Sex Pistols today ...

THE INDUSTRY that has sprung up around Saint Sid of The Rusty Bike-Chain is repellent. Now Sid Vicious was a heroin addict, a coward, a bully and a cretin — okay, we've all got our bad points. He might even have been a m-u-r-d-e-r-e-r. But a lot of people love Sid — they bless the day he overslipped and died and got business booming.

People like Virgin Records — who were so fast off the starting blocks when Nancy Spungen was found stabbed to death in the bloody bathroom of Room 100, Chelsea Hotel, New York, that they made Sebastian Coe look like a tranquilized slug with a gamma leg.

Virgin and the ex-Pistols manager, Malcolm McLaren, quickly came up with the smarmy arrested Sidney's 25,000 dollar bail money so he could "fight the charge and make an album."

(Funny — the Pistols hadn't included Vicious in their line-up for nine months at this time. Before Nancy got killed, Mal and Virgin appear to have forgotten about our Sid.)

But Sid had topped himself before he had a chance to put down one single track of this

proposed waxing. Shame. Virgin and Mal had to forget about this — and about the heavily-scheduled gig they'd hoped would come off with the reformed Pistols STARRING, FRESH FROM HIS CELL IN RIKERS ISLAND JAIL THAT NOTORIOUS SUPERPUNK ON A MURDER RAPI SID VICIOUS!!!

But even if the corpse was getting a bit stiff, they could still squeeze a bit of blood out of it, couldn't they?

A handful of SingalongSid singles were put out — "My Way," "C'mon Everybody," "Something Else" — and became hits (promoted by — wouldn't you know it — advertising depicted Sid as a knife-toting, swastika-clad psycho, despite Mal and his Virgin pals' claims that they believed Sid to have been innocent).

Virgin also released an album of Pistols yapping which they called "Some Product: Carr! On, Sex Pistols!" and pushed with packaging of Vicious grabbing artery winks in some coffin.

Elsewhere, The Cash Passes (a band controlled by Fred and Judy Venorelli), authors of The Sex Pistols' biography brought out "3% Is She" [an old Sid quote, relating to his considered opinion of the human race] and held an art exhibition with a coffin (yes, another coffin) overflowing with smelly doggie doings, meant to symbolize Sid

(geddit).

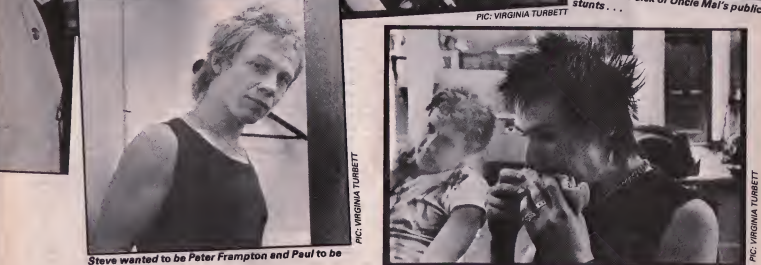
Someone called Millard Barry released a reggae record about Sid called "Pistol Boy" and Sid and Nancy tee-shirts are on offer wherever good clothes aren't sold (the first one, a collector's item now, came out of Mal's Seditaries shop just after Sid's arrest for Nancy's murder. Designed by Vivienne Westwood, Malcolm's sweetheart, it said, "She's dead — I'm not — I'm yours").

But the Saint Sid of the Rusty Bike-Chain industry is only the blood-spattered tip of the ice pick — the real Sex Pistols haven't existed since January 14th 1978 when Johnny Rotten told the audience in San Francisco, "HAI MAI MAI EVER GET THE FEELING YOU'VE BEEN CHEATED? GOOD NIGHT!"

Came the end of the band's U.S. tour. Rotten wouldn't go down to Rio to record with bald, barrel-like, bungled bargle Ronald Biggs. Rotten was sick of Uncle Mal's publicity pants and Mal knew he was beyond his control now.

Paul Cook and Steve Jones followed Malcolm down to an island in the sun and the Demis Roussos-ish Biggs, their tails wagging obediently, tongues hanging out as Malcolm promised them special treats now that Rotten had gone off to snowbound New York and Sid was practising killing himself but

He smirked, he snarled, he spat ...



Steve wanted to be Peter Frampton and Paul to be Cozy Powell ...

— ah, STICK IT, SUCKERS. The Sex Pistols without Rotten was like a killer shark with its dentures soaking in a glass of water by the side of its bed.

CHILD, IN the early 70's, it was bad. I have memories of going to see The Faces in London's Oval cricket ground, queuing all night out on the street, only to be informed from the stage by Mott The Hoople's Ian Hunter that — "Anybody with short hair is a straight and all the straights can GO HOME!"

Rotten was rant, "I can remember going to all those concerts and seeing all those hippies being far out and together, MAAAAAANNNNN!!! (he talked like that when he had the hump — whoops — his back up) — SORRY — got a bit wild), "despising me because I was about fifty years younger than they were and had SHORT HAIR!"

Ah, the short hair, lan ...

Well, the squares were about to go home.

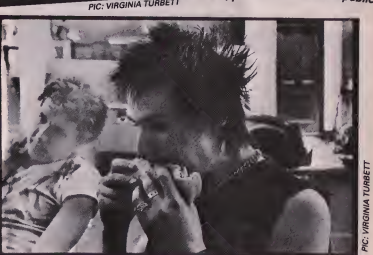
Some of us were ex-skinheads (most of us for the clothes, only a

minority living up to the image and relaxing by beating their brains out their ears with a housebrick); liked the New York Dolls' flash and sassy, lots of energy and a bit of a laugh, make old geeks like Bob Harris squirm inside his kaftan); thought punk rock had its heart in the right place but was so ... old ...

Thought glitter was good for you (good antidote to all those sagging-jawed, tax-exiled millionaire slobs left over from the sixties) but ... well, the clothes — oh, I got me platform! — very nice, very nice, but don't you feel a bit of a, well, poovee done up like the Bopping Elf, Bert?

These days there's every cult that ever existed milling about. Back then, there wasn't — just a whole generation aspiring to look — our parents would have called it CLEAN, NEAT AND TIDY. We didn't call it anything, but if we had it would have probably been SHARP.

After nasty experiences with the long-hairs and when chronic boredom set in, we didn't go to rock concerts. We went down



Now Sid Vicious was a heroin addict, a coward, a bully and a cretin

the disco or over the football terrace — WE REALLY DID THESE THINGS!!

Rock music was for fatted, matted, middle class kids who came to school in greatoats and pinstripes trying for that sensitive-vapid look, perhaps best expressed by Neil Young's portrait on the cover of "After the Gold Rush". Under their arm they had an album by Free or Floyd (Pink) or Yes or Genesis or Led Zepplin or Jilly Lucy.

Their big brothers sometimes lent them old Hendrix or Cream or Doors which made their eyes shine and their mouths smile faintly; these people existed.

As for us, we were at home growing our barrets down our backs so we could get into rock concerts again.

Actually, I stepped going to gigs after I saw David Bowie in London Earl's Court Stadium in May, 1973. "Aladin Sane" had just been released, Bowie was starting to believe his own concept albums and it was horrific.

Couldn't hear nothing, couldn't see nothing — except for

bouncers, bouncers, who don't know their ass from a hole in the ground, bouncers, bouncers, keeping the punters down — and drunken Australians taking off the clothes and punching, spewing at and over whom it mattered not.

Through it all the messiah minded about like Mister Humphries in "Are You Being Served?". And he couldn't write good tunes anymore, either.

There were others, of course, but how long can you ease the pain out of adolescence with stuff like, "Someone just called me Sebastian?"

THREE YEARS later, word was filtering through the grapevine. You and the other operators fiddled the log on the graveyard shift in the computer room of Gordon's Gin Distillery in Islington and ... it didn't take long to the 100 Club in Oxford Street ...

The Sex Pistols changed your mind. They were unbelievably flash and funny and snotty and sharp, sharper than any rock band before or since, they made the

God Save The Queen

By The Sex Pistols on Virgin Records

God Save the Queen, the fascist regime
They've made you a moron, a potential H-bomb
God save the Queen, she ain't no human being
There is no future in England's dreaming

Don't be told what you want
Don't be told what you need
There's no future, no future, no future for you

God save The Queen, we mean it maasaan
We love our Queen, God saves

God save the Queen, 'cause tourists are money
And our figurehead is not what she seems
Oh God save history, God save your mad parade
Dh Lord God have mercy, all crimes are paid

Oh when there's no future how can there be sin?
We're the flowers in the dustbin
We're the poison in your human machine
We're the future, your future

God save the Queen, we mean it maasaan
We love our Queen, God saves

God save the Queen, we mean it maasaan
There is no future in England's dreaming
No future, no future, no future for you
No future, no future, no future for me
No future, no future, no future for you
No future, no future for you

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

Requested by: Dianne Johnson, Newcastle; Richard Grey, Joey McAllister, Brian Pedon, David Malhuish, James Upton, Tony Davies, Colin Murray, Gary Constantine, David Daley, Kaye Chronic, Dianne, Richard Beadling, K. McNally, Derek Finnegan, Colin Douglas, Andrea Lawrence Maxwell, Jan Wyke, Matthew Baiston, Brian Pedon, Mary Morgan, Stephen Davies, Stephen Nunn, Julie Hewitt, Andy Reid, N. Griffiths, Eric Stephens, Alan Evans, Paul Davis, Denis the Menace, Phil Naden, Johnny Veil, Sid Spew, Robert Ray, Russell Pallack, J. Hill, Stephen Hughes, Ian and Richard, David Walton, Marie, Barbara, Wayne, Guz, Paul and Sally.

rest look tired and tame and devoid of any interest whatsoever. They played violent, diseased pop music — pop as in populist — full of slogans, boasts, threats, sneers and jokes. They were exhilarating and hilarious at the same time — their songs were youth anthems like Pete Townshend could only dream of. They were in their first band and it showed — they had rows with each other when things went wrong, they frequently copped up songs and were all playing something different.

They fought with the audience, exchanged insults with each other and the crowd all night long. . . and you thought, Jesus, they've got a NERVE. They could hardly play, they couldn't give a toss — it could be anybody up there. . . almost.

The power of songs like "No Future" (as it was known back then), "No Feelings", "Anarchy in the UK", "Seven Seas" and "Pretty Vacant" came through even then, but what made the Sex Pistols so much more than

just some dumb kids up on stage enjoying the chaos with everybody looking at them was Johnny Rotten.

He was one moody little piece of work was Rotten. He abused his band and fans out of their spathy, and after that he did it out of habit. He threw chairs and microphones and squatted on his haunches, looking at you. He smirked, he snarled, he spat, he was a teen idol and spoilt brat and a classroom freak and stand up comic.

Matlock, Jones and Cook posed real good, but Rotten gave them life, direction and some kind of ramshackle grace. Rotten was full of contempt, very smart and well pissed off. It suited him. It suited us. He was just what we needed.

Childhood meningitis had left Rotten with bad teeth, weak eyes and stunted growth. He set the pace for the punks who were starting to rally around the flag at Pistols' gigs, the public lion of this private world nobody else but J.R. himself, of course. It wouldn't have happened without

him. That would have been impossible.

The vehicle of The Sex Pistols was a Godsend for him of course, with Malcolm McLaren's dreams of the most controversial rock band of all time just waiting for the right front man to come along, which Rotten did, finding McLaren's vision of some great anarchic swindle okay by him.

Rotten hated slowness and drabness and stupidity, and he didn't mind singing in a rock band — it was something to do, it could be a laugh and — short hair! — there were some old school cores to settle here, after all; why should we let them have it all their own way?
ATTACK!

WE HAD nothing to lose but our boredom. Rotten wasn't a leader — we weren't falling into that old hippy trap! — but he was a figurehead, a sort of cross between a spiritual guide and a ten-by-eight glossy pin-up.

He talked such sense: "We want another hundred bands to follow us! Not bands like us! All different!"

He looked just right (and soon his face was as instantly recognisable as a Coca Cola bottle or Micky Mouse or Queen Elizabeth, thanks to all the scandal and controversy that soon sprang up: like a cross between Jacob Marley's ghost — chains everywhere, pallid face, head wrapped in bandages. . .

And like Ron Mael after catching himself in the zip of his fly. . .

And like one of those dissipated youth rakes in Edwardian times, drinking and debauching themselves to madness or death. . .

And (in his quiet moments) like some distinguished prof, a mad genius, walking around in a dream, unconcerned about the trivia of day-to-day life — like that photo of Einstein with his hair all uncombed because he thought so much.

He talked like Kenneth Williams and was more popular with the folk of the Covent Garden Roxy than the Aynollah in an average-sized mosque.

Also, The Sex Pistols in general and Rotten in particular made you believe we could really achieve something — just what was a bit vague — youth rebellion, overthrow the music business/Government/Teds, make magnificent music or newspapers or clothes (The Pistols got everybody off their ass — everybody was doing something), or make money or have fun or get famous. . . during those early days, plenty of us believed we could do the lot.

Basically, that's the glory of The Sex Pistols — they made you believe you could have a laugh while you took over the world. It was a moment — a glorious moment — but a moment nevertheless, and the moment passed. . .

It passed because of time (being The Sex Pistols could never have been a career); because Malcolm wanted to milk the publicity for all it was worth and Rotten was getting sick of it.

It passed because personal relationships within the band soured (John thought Steve and Paul were stupid, they thought he wanted to be a superstar, John didn't like Nancy or Sid the junkie, Sid didn't like or be second to Rotten and accused him of being paranoid) . . .

This paranoia thing — Rotten had every right to be paranoid because a lot of the silent majority despised The Sex Pistols and all they stood for and were prepared to make their point by slashing faces, breaking bones and generally seeking revenge by taking the law into their own hands. (This was ironic because this was anarchy as self-rule — I WANNA DESTROY THE PASSER-BY — but what happens when that passer-by is YOU?)

Cops stopped you in the street. Teds pulled up alongside you as you were walking home at night, dark figures telled you, punk, down in the tube station at midnight. . .

I even got refused entry to the restaurant car of an Inter City train because I was wearing a God Save The Sex Pistols tee-shirt. Just inside the dining car was a fat man with a moustache who looked like one of the Eagles and who was wearing a tee-shirt that depicted two ducks mating in mid-flight. . . yet they served him and not me. That's the way it was.

INSTEAD of the Pistols corrupting the music business, it worked the other way around. People started to become greedy, nasty, selfish or just plain stupid.

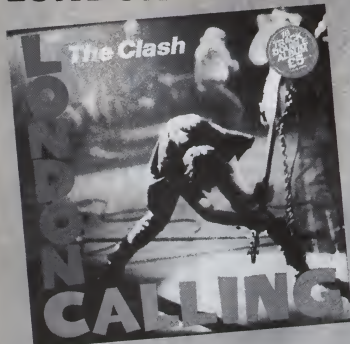
Sid wanted his drugs, to play the hard nut and be seen as a star without doing anything. Malcolm wanted to make as much money as possible with as much style as possible and get out, he said. Steve wanted to be Peter Dinklage and Paul to be Cezay Powell.

Rotten didn't want to let the whole thing turn him into a total wanker, like it did the others (who had all been only minor wankers when they started). This infuriated the others, so they drove him out.

When Rotten left, Jones and Cook turned to parody him. Virgin tried to force that golden slipper on to Jimmy Pursey and Ten Pole Tudor but their smelly feet just didn't fit it. They should try the easy stuff first — like walking on water.

When it all fell to pieces it was a RELIEF — The Sex Pistols were never going to be the Rolling Stones of the eighties. They can release all the records they like with "Sex Pistols" on them — I KNOW they don't exist no more, no more. . .

LONDON CALLING..



WIN THIS GREAT RADIO CASSETTE RECORDER



... is not just the title of The Clash's current hit single but their brand new double album as well, and that's what we've got lined up — along with the Sanyo radio cassette recorder — for the lucky winners of our crossword competition. You know the deal: first correct entry opened after the closing date (January 9) gets the radio cassette recorder, plus a cassette of "London's Calling". Then next 25 correct entries opened each get a copy of The Clash's double album. So what are you waiting for? ...

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. 28), 117 Park Road, Peterborough PE1 2TS.

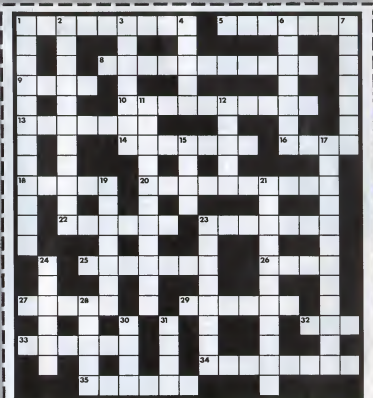
Make sure it arrives not later than January 9, 1980, the closing date. Sender of the first correct entry checked after the closing date will win the Sanyo radio cassette recorder. Senders of the next 25 correct entries will each receive a copy of the Clash album. The Editor's decision on all matters 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 Al Capone says, "Don't argue!" ... This was the first of the 2-Tone hits
- 5 "Video Killed The Radio Star" hitmakers
- 8 10cc's best-known song; it was a No 1 in 1975 (2,3,2,4)
- 9 "White ----" The Clash
- 10 The gardeners' favourite Darts hit? (3,7)
- 13 See 12 down
- 14 One-third of "Fanfare For The Common Man" trio
- 16 Skin a DJ?
- 18 "Golden ----" David Bowie
- 20 His hits include "Lonely Boy" and "Thank You For Being A Friend" (6,4)
- 22 Aptly-titled Commodores' hit (4,2)
- 23 Boli Ned for a platinum hitmaker!
- 25 Paul of The Clash
- 26 Ska trombonist featured with The Specials on "Message To You Rudy"
- 27 See 31 down
- 29 Plots the progress of records/Or receptacles for hits?
- 32 "Bright Eyes" singer (he's also in the answer to 29 across)
- 33 A bachelor record?
- 34 Revolving like a disc
- 35 They inform on records!

DOWN

- 1 Disco/soul singer, she had a No 1 hit in 1979 (6,5)
- 2 Ms Summer and Ms Strelson after mopping up with Kleenex! (2,4,5)
- 3 Partner of Andrew Lloyd-Webber, together they wrote "Evita" (3,4)
- 4 Indian stringed instrument used on a lot of '60s pop hits
- 6 "---- Givin' In" Three Degrees (5, 2)
- 7 Not an ordinary member of a 2-Tone band!
- 11 Full name of the most famous of all soul labels (6,5)
- 12 & 13 Across Patrick Juvet disco hit, pledging his fondness for the Land of the Dollar (1,4,7)
- 15 Eddie's hot boys, as they were when they hit with "Do Anything You Wanna Do"
- 17 Legendary rock'n'roll performer who made original versions of "Summertime Blues" and "Something Else" (5,7)
- 19 Rod Stewart's greatest hit?
- 21 No green taxi (anagram 10, 1)
- 23 Sioux's band
- 24 It suits a Mod!
- 28 XTC had plans for him
- 30 First name of "Rise" hitmaker
- 31 & 27 across like Coca Cola, this soul group isn't faking!



No. 28

Name

Age

Address

ANSWERS TO CROSSWORD No. 26

ACROSS: 1 Secret (Affair); 6 "H.A.P.P.Y. Radio"; 9 "Lodger"; 11 Fan; 12 Charlie Watts; 13 Billy Idol; 15 (Rock 'n') Roll; 17 "Airport"; 18 Eric (Idle); 19 (Alan) Freeman; 20 Sad (Café); 21 Odd (from Oddie); 23 (Gary) Glitter; 27 Album (anag. of L.A. bum); 28 The Jags; 29 Supertramp (anag. of Purer Stamp); 30 (Simple) Minds. DOWN: 1 Selector; 2 Roger Daltrey; 3 Paul Weller; 4 "Brass (In Pocket)"; 5 Johnny Rotten (anag. of Tom Jenny North); 7 "Pretty Vacant"; 8 Dr. Feelgood; 10 Rainbow; 14 Dire Straits; 16 "O.K. Fred"; 18 "Endless (Flight)"; 21 (Hall & Oates); 22 "(Number 9) Dream"; 24 "(Rat) Trap"; 26 Paul (Simon or Simonon).

Winners of Crossword No. 26 are on page 25

JOIN PERMAPRINTS IN MAKING 1980 A COLOURFUL YEAR



115 BLK SABBATH
T-SHIRTS
ONLY £2.50 each (or 2 for £4.70)



220 DRIVE ON PAVEMENT
Heavy Cotton Fleece Lined
SWEAT SHIRTS
ONLY £4.70 each (or 2 for £8.95)



129 CONTENTS
Cap Sleeves
ONLY £2.75 EACH
(OR £5.20 FOR 2)

ALL DESIGNS SHOWN BELOW ARE AVAILABLE ON THE ABOVE GARMENT

Details as follows:— Colours: Red, Yellow, Blue, Black and White. Sizes: Sm, Med, and Large.
(115 type T-shirts, also available in child sizes: 26", 28", 30" and 32").
When ordering state size, colour and one alternative colour



851 STRANGLERS
1980 CALENDAR



875 BOWIE

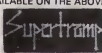


No 1 POP



679 IDIOT

1980 CALENDARS
See 1980 pass by in a splash of prismatic colours, supplied complete with well hangers. **ONLY £1.45 EACH** plus 25p p&p
Size 23" x 6"
ALSO AVAILABLE
No 2 BLONDIE
No 3 THE POLICE
No 4 GARY NUMAN
No 5 SEX PISTOLS.



326 SUPERTRAMP (GLT)



828 THE POLICE (GLT)



817 BUZZCOCKS (GLT)



863 SEX PISTOLS

PERFECT COPY
PARROTT
THIS PRODUCT WILL GIVE SATISFACTION AT ALL TIMES. GUARANTEED TO MAINTAIN IT'S HIGH PERFORMANCE. IN THE COMING YEARS WE WILL BE INTRODUCING NEW AND INNOVATIVE DESIGNS ON REQUEST.
188 PRODUCT



186 STATUS QUO

REALITY IS AN ILLUSION,
CAUSED BY LACK OF ALCOHOL.



232 REALITY



612 PATCH

PICKLE A SQUIRREL TODAY

836 WILD LIFE



854 CLASH



160 CHE



852 STATUS QUO



858 AC/DC



821 CONFEDERATE FLAG



874 KIDS ALLRIGHT



849 THE JAM



818 KATE BUSH



CHECK SPECIALS



873 SPECIALS



802 SUPERMAN GLITTER TOOTHICKFOR



UNIVERSITY
251 TOO THICK



351 E.L.O.



869 QUEEN (GLT)



810 SHAM 69 (GLT)



868 MODS



539 POTTY



861 THE POLICE



872 GARY NUMAN



870 BOOMTOWN RATS (GLT)

★ NEW POP ART ★

POSTER & CARD REPRODUCTIONS FROM ORIGINAL PORTRAITS BY ANNA O'LEARY.
B/W PRINTS ON HEAVY CARD. POSTERS: 18" x 12" ONLY 90p + 30p P&P.



No 1 GARY NUMAN
No 2 BOB GELDOF. No 3 J. PURSEY. No 4 S. VICTIOUS. ALSO AVAILABLE No 5 BLONDIE. No 6 POLICE/STING. ALL AVAILABLE IN POSTERS OR CARDS.

NEW ★ DAY-GLO 1" MINI BADGES

ONLY 40p each or 3 for £1. + 15p P&P
Titles available
G. Numan, Sid Vicious, Yes, Jam, Sex Pistols, Clash, Boomtown Rats, Blondie, Thin Lizzy, Led Zep, Stranglers, Kate Bush, Status Quo, Queen, Police, Bowie, Genesis, The Mods, Selector



871 LED ZEP (GLT)



845 SID VICTIOUS



866 SIOUXSIE

PLEASE ADD THE following for Postage and Packing: One garment add 30p (50p for abroad); Two or three garments add 40p (70p for abroad); For four or more garments add 50p (90p for abroad): to:

PERMAPRINTS LTD. (DEPT. S.H.16), PO BOX 201, 96 NEWINGTON GREEN ROAD, LONDON N1 4R

NAME (Print clearly) _____ S.H.16
ADDRESS _____
Please rush T-SHIRTS (No's) _____
SWEAT SHIRTS (No's) _____
CAP SLEEVES _____
Sizes/Colours _____
Other items _____
Enclose £ _____ S.H.16
When ordering, if not enough room on an order form give full details on separate piece of paper.



(I'm Always Touched By Your) Presence Dear

By Blondie on Chrysalis Records

Requested by: Liz Foster, Belfast, N. Ireland; Lynda Barker, John Rosenbaum, Jackie Miller, Ian Speight, Coral Worth, Peter Crilly and Keith Bilsbury.

Was it destiny? I don't know yet
Was it just by chance, could this be Kismet?
Something in my consciousness told me you'd appear
Now I'm always touched by your presence dear

When we play at cards you use an extra sense (It's really not cheating)
You can read my hand I've got no defence
When you send your messages whispered loud and clear
I am always touched by your presence dear

Floating past the evidence of possibility
We could navigate together psychic frequencies

Coming in to contact with outer entities
We could entertain each one with our theosophy

Stay awake at night and count your R.E.M.'s
When you're talking with your super friends
Levitating lovers in the secret stratosphere
I am still in touch with your presence dear
I am still in touch with your presence dear (hear)
I am still in touch with your presence dear
Dear, dear, dear, dear

Words and music by Gary Valentini.
Reproduced by permission EMI Music Publishing Ltd.

Blondes Make More Films

David Hepworth, our man with the fading torch and the tray of melted ice creams, ushers you into the back row for a sneak preview of Blondie's forthcoming flicks.

Projectionist: Adrian Boot.

EVERYBODY GOT POPCORN? O.K., it's Film-Fun-Time! So settle down in your seats and quit eyeing the person next to you for a minute while we fill you in on progress made so far on Blondie's World-Domination-By-The-Eighties Plan (Silver Screen Division).

The pix (below and over the page) all snapped in Austin, Texas, deep in the heart of cowboy country where men are men and mules are mules and never is heard a discouraging word. This is where the band have been filming "Roadie" with weight-watcher's favourite rock and roll star, Meat Loaf.

Blondie play (surprise, surprise) a band whose van breaks down on a lonely highway while on the way to a gig. Assistance arrives in the, er, substantial shape of young Mr Meat Loaf who just happens to turn out to be a very gifted car mechanic.

With a twist here, a tap there and a wrench somewhere else he gets them back on the road. So grateful are the band for this wizardry that they offer him a job as a roadie. (Some reward.) Meat Loaf accepts. (Some help.)

Always, after various adventures (as they say in Hollywood), Blondie fetch up at The Ramada Inn in Austin (reunited The Sawtooth Inn for the movie), playing at the annual convention of the Tyremakers Of America. For various strange reasons they fall out with the support group, Snow White And The Seven Dwarfs, and the climax of the film is a bizarre punch-up between the bands.

It's not yet known whether there will be a proper soundtrack album, but the film does feature heavily the band playing live. A couple of concerts were specially recorded for inclusion.

"Roadie" is unlikely to reach your local flea pit until the middle of next year, but another Debbie Harry movie project, "Union City", is already completed and could be on the circuit sometime in February.

Debbie had her hair dyed brown for her part as a New Jersey housewife in this murder mystery and, although none of the other members of the band are involved, the incidental music was written by Chris Stein.

The much touted remake of "Alphaville", which was to have starred Debbie playing opposite Robert Pippi, seems to have been put on ice for the moment as the band simply don't have enough time. As soon as their British jaunt is through they'll be touring America.

The band have also already written most of the songs for their fifth album which, all being well, will be ready for release in the spring. Now back to Austin...







WHO SAYS VIDEO KILLED THE VIDEO STAR?

David Hepworth watches Kenny Everett rewrite the script.
Jill Furmanovsky captures it all on film.

KENNY EVERETT paces Studio Three at Thames Television. He's wearing bright red bondage striders, a cheap black jacket illuminated by safety pins and a synthetic blond wig with disjuncting green streaks. In his hand he holds a hammer. He is waiting for The Pretenders.

Christie Hynde and company are old hands at "The Kenny Everett Video Show". This isn't the first time they've assisted Everett in his parodies of various pop idols. Something special is required for the New Year's Eve Special and the band are therefore being transformed into hard core 1976 Kings Road punks in order to back Kenny on the least attractive version of "Auld Lang Syne" they can manage. Bassist Peta Farnon and drummer Martin Chambers eventually show up decked out like mail order bikers, while James Honeyman-Scott flounces in wearing naught but a pair of leather look trousers. As he passes scriptwriter Barry Cryer, the older man removes his pipe momentarily and remarks, "Mm... must remember to get some lard on the way home tonight."

They all go into a huddle with director David Mallet to work out an arrangement for this major piece of art. After discussing whether to stick to two chords or use one and a half, they run up a version grotesque enough to satisfy anyone.

Christie Hynde, who appeared from make up too late to master the finer points of the style, makes do with covorting around at the back and occasionally attempting to bite Kenny in the crotch. A number of jars are arrayed around Kenny's feet and halfway through the number we discover what the hammer was for. Suffice to say that it gives an entirely new twist to the phrase "instrumental break".

Director Mallet is a small, stocky and impatient individual whose unconventional ideas about presentation are responsible for the show's rather wacky style. Much of the time he works with just one camera pointed straight at Everett giving the effect, as Kenny ducks and weaves in and out of shot, of some kind of manic Punch and Judy Show.

For the punk sequence, four men heave one of the huge cameras off its plinth and scamper back and forth, holding it like a battering ram and filming as they go. (This is how they achieved the wobbling effect that you may have seen on Mallet's work with people like Thin Lizzy.)

As soon as something has been taped, everybody gathers round one of the huge monitor screens to see how things look. Suggestions for improvements are made by all concerned and things can be altered quickly. The Pretenders have a quick giggle at themselves and then rush off to change into their outfits for the next bit.

Dave Hill, their manager, observes that if they don't make it big next year, "they can always be The Barron Knights of The Eighties".



THE PRETENDERS really have a ball playing good time rock and roll while Kenny feels like a human...



THE PRETENDERS wait while Kenny Everett thinks up some new rhymes for "anarchy"; director David Mallet (right) meanwhile sneers at Barry Cryer's plan to do it all in waltz-time...

THIS NEW YEAR'S spectacular, featuring The Boomtown Rats, Cliff Richard, Roxy Music, David Bowie and Suzi Quatro, is the introduction to the third series of the show which begins this January.

Despite provoking objections from many quarters, from Mary Whitehouse who was shocked by the antics of Hot Gossip to half asleep "Crossroads" viewers who were suddenly confronted by Sid Snot, the show has been an extraordinary success story and Thames haven't yet given in to pressure to put it on late at night, when only insomniacs and shift workers would see it.

It's slightly irrelevant, totally illogical, completely unpretentious and a whole lot of fun. In fact, it's just like the best pop.

The whole thing is done in pieces. Ideas are dreamed up on the spur of the moment, sometimes in the studio, the writers will gather in a corner to hammer out a little dialogue or a song or some alternative silliness. The results are performed and taped before they have a chance to go stale.

Any specific show is put together from all these various fragments. The real work is done in the cutting room with Mallet editing with the accent on pace and humour. Like Monty Python shows, they don't need to have beginnings, middles or ends. The show follows its own lunatic logic, carrying you along with its infectious sense of fun.

THE PRETENDERS and Kenny re-emerge from the dressing rooms wearing black, military style uniforms. Everybody's hair, Christie's included, has been swept back into ludicrous styles and held there with grease. The scene shifters are doing something with a number of upturned pallets at the back, green spotlights are being focused, a synthesiser player is tuning up — it's Gary Numan time!

The actual song they perform is some nonsense about graffiti artists. Kenny accompanies it with outrageous hand gestures, shuffling about in front of the camera as if he were on castors, pulling faces and poking fingers up his nose.

James Honeyman-Scott, who is supposed to be playing guitar robot style, has considerable difficulty keeping a straight face, while the technicians don't even bother trying, laughing loud and long as Kenny varies the business ever so slightly with each take.

He may remark, as he has his make up retouched in the middle of a studio fogged with dry ice, that it's all "very silly — I only ever wanted to be a disc jockey on the radio", but he must know that he long ago ceased to be just a DJ.

Since the demise of The Beatles his only real musical interest is ELO, hardly the most vital band in the world. It's Kenny's personality, and his knack of giving it expression in wickedly funny ways, that has made him a star.

The Video Show is not just another pop show. It could probably carry on without any music at all. What we have here is a variety show for young people and a pretty hot one too. Someday all television will be made this way. Roll on the videodisc!



Mars Bars

By The Undertones

By Sire Records

Requested by Paul Ivors
Bradford, Neil Wilson, etc.



work, rest and play

Milk chocolate: contains vegetable fat. Milk solids 14% (statutory minimum 24% actual).

PIC: ROBERT LEGG

This confectionery should reach you
in perfection. If it does not, please return
to the Consumer Service Department, staff
and when it was bought.

Chorus

I need a Mars Bar
Hey raid the Spar
To help me through the day
I need a Mars Bar
I've had ten so far
It helps me, makes me
Work rest and play
It helps me, makes me
Work rest and play

I never eat my dinner
I push away the plate
You can see I'm getting thinner
Because I just can't wait
To get my Mars Bar

Repeat chorus

To Patrick Moore and David Bowie
And all the other stars
There's evidence here to show you
That there's life on Mars

Repeat chorus

There's glucose for energy (glucose)
Caramel for strength (caramel)
The chocolate's only there
To keep it the right length

Repeat chorus

To anybody out there who still eats Twix
Or Bounty or packets of Buttons
I gave them up when I was six
I hope your teeth are rotten

Repeat chorus

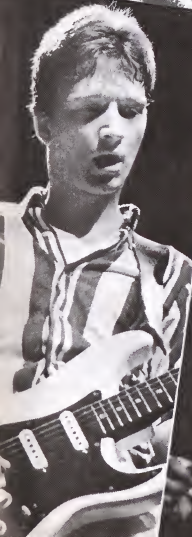
It helps me make me
Work rest and play

Repeat twice

Work... Rest... and Play

Words and music by Michael
Bradley/Damien O'Neill.

Reproduced by permission Warner Bros
Music Ltd.



PIC: PAUL COXLEY

Take Me I'm Yours

By Squeeze on A&M Records

Requested by D. Latchford,
Barking, Essex; Suzanne
Jackson, Julie Law, C. Quinn,
Jayne Godfrey, Stuart Bradburn,
Charlie, Kathryn O'Neill and
C. Humphreys.

I've come across the desert to greet you with a smile
My camel looks so tired, it's hardly worth my while
To tell you of my travels across the golden East
I see your preparations invite me first to feast

Chorus

Take me I'm yours because dreams are made of this
Forever there'll be a heaven in your kiss

Amusing belly dancers distract me from my wine
Across Tibetan mountains are memories of mine
I've stood some nasty moments with natives in the
hills

Recorded here on paper my chills and thrills and spills

Repeat chorus

It's really been some welcome, you never seem to
change

A grape to tempt your leisure, romantic, just as
strange

My eagle flies tomorrow, it's a game I treasure dear
To seek the helpless future, my love at last I'm here

Repeat chorus

Words and music by Chris Difford/Glenn Tilbrook,
Reproduced by permission Rondor Music.

POSTERS • POSTERS • POSTERS • POSTERS • POSTERS •

LITHO POSTERS 20" x 28", £1.10 EACH + POSTAGE & PACKING, - POSTER ADD 30p, 2 OR MORE ADD 40p.













											
7 FARRAH	8 KATE	1D ELVIS	16 ANGIE	19 MRS. MAJORS	23 MS. SMITH	24 F. PAISLEY	27 Ms. LADD	29 C. TEGS	30 GAUNTLET		
											
33 PETER	36 ACE	36 PAUL	39 KATA	45 S. ANTON	46 C. LADD	52 BRUCE LEE	63 Ms. CARTER	64 CONVOY	65 MEAT LOAF		
											
57 BLONDIE	58 JULIE	59 FARRAH B.	60 Ms. CARRERA	71 CHEER LEADERS	70 Ms. MARGRET	72 ABBA	74 CHARYL B.	76 KISS FOUR	76 MOONRACKER		
											
21 FARRAH L.A.	25 O.N. JOHN	28 CLINT	34 GENE	50 E.L.O.	66 R. STONES						

TRADE ENQUIRIES
WELCOMED

ROCKSTAR POSTERS 22" x 35". £1.25 EACH + POSTAGE & PACKING, 1 POSTER ADD 30p, 2 OR MORE ADD 40p.

											
404 BEATLES	405 KISS TOUR	412 ELVIS	416 J. PAGE	419 B. MARLEY	421 JIMI C.	422 R. PLANT	427 YES	438 J. DEAN	458 BRUCE LEE		
											
408 BLACK SABBATH	410 LED ZEPPELIN	425 SEX PISTOLS	426 LINDA RONSTADT	454 AEROSMITH	457 BLONDIE * 22" x 30"			423 BAD COMPANY	432 B. O. CULT	436 C. LADD	437 T. NUGENT II

GIANT ROCK STARS 42" x 58", £2.35 EACH + PARCEL POST & PACKING, 1-4 POSTERS ADD £1.15, 5 OR MORE £1.50.

					
507 LED ZEPPELIN	511 QUEEN	519 SEX PISTOLS	521 ELVIS	524 KISS II	527 BLONDIE
					
522 BEE GEES	502 A. COOPER	504 BEATLES	517 LED ZEPPELIN II	518 KISS ARMY	520 TED NUGENT
510 WINGS	514 ROCK STARS II	516 F. MAC	523 BOSTON	526 YES	528 BLUE O. CULT

SUPER LITHO 28" x 40", £1.75 EACH + POSTAGE & PACKING, 1 POSTER ADD 40p, 2 OR MORE ADD 50p.

	
303 KATE	309 TRAVOLTA

		
371 C. LADD	374 S. ANTON	376 ANN

LIFE SIZE POSTERS 24" x 72", £2.35 EACH + POSTAGE & PACKING, 1 POSTER ADD 40p, 2 OR MORE ADD 50p.

To: LONDON POSTERS
125 EASTERN AVE, REDBRIDGE, ILFORD, ESSEX.

NAME:

ADDRESS:

PLEASE RUSH POSTERS No(s)

..... I ENCLOSE £.....

PLEASE INCLUDE POSTAGE & PACKING

G I G Z

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

compiled by Bev Hillier



PH: PAUL COVILE-FE

Friday December 28
Blondie Manchester Free Trade Hall
The Who London Hammersmith Odeon

Saturday December 29
Matchbox Birmingham The Sydenham Club
Madness Aylesbury Friars
Wings London Hammersmith Odeon

Sunday December 30
Blondie Glasgow Apollo
Madness London Strand Lyceum

Monday December 31
Blondie Glasgow Apollo

Tuesday January 1
Blondie Edinburgh Odeon

Wednesday January 2
Blondie Edinburgh Odeon

Friday January 4
Blondie Newcastle City Hall

Saturday January 5
Blondie Newcastle City Hall
Clash Aylesbury Friars

Sunday January 6
Blondie Deeside Leisure Centre

Monday January 7
Blondie Birmingham Odeon

Tuesday January 8
Blondie Birmingham Odeon
Clash Brighton Top Rank

Wednesday January 9
Clash Brighton Top Rank

Thursday January 10
Alex Harvey Glasgow Apollo

STAR TEASER

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. Put a line through the names as you find them. Solutions on page 35.

Compiled by Fred Dellar

- | | |
|--------------------|---------------|
| AC DC | MOVIES |
| ANDY SUMMERS | NEW MUSIK |
| ANNE MURRAY | NO DICE |
| BEE GEES | NUTZ |
| BUDGIE | PAUL NICHOLAS |
| DAN I | PIRANHAS |
| DOORS | QUEEN |
| FOREIGNER | RASSES |
| HAWKWIND | RAT SCABIES |
| HEADBOYS | RESIDENTS |
| HOLLIES | ROBIN TROWER |
| IAN PAGE | SLITS |
| KNACK | SPARKS |
| LEO SAYER | SPEEDOMETERS |
| LITTLE FEAT | SPORTS |
| MARVIN GAYE | TEENBEATS |
| MARVELETTES | THIS HEAT |
| MATCHBOX | TOM PETTY |
| MEKONS | TOURISTS |
| MENTAL AS ANYTHING | TRIBESMAN |
| MICK JAGGER | URIAH HEEP |
| MIKE OLDFIELD | WIRE |

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

Sweet Gene Vincent

By Ian Dury And The Blockheads on Stiff Records

Blue Gene Baby,
Skinny white sailor; the chances were slender
The beauties were brief
Shall I mourn your decline
With some thunderbird wine and a black handkerchief?
I miss your sad Virginia whisper
I miss the voice that called my heart
Sweet Gene Vincent, young and old and gone
Sweet Gene Vincent, who, who, who slapped John?

White face black shirt white sox black shoes
Black hair white Strat, bled white died black
Sweet Gene Vincent let The Bluecaps roll tonight
At the sock-hop ball in the union hall
Where the bop is their delight
Here comes ducktail Danny dragging uncanny Annie
She's the one with the flying feet
You can break the peace daddy sickle grease
Cos the beat is real complete
And the jump-back honey in the dungarees
Tight sweater and a pony tail
Will you guess her age when she comes back-stage
And the hoodlums bite their nails?

Black gloves white frost, black crape white lead
White sheet black night, jet black dead white
Sweet Gene Vincent, there's one in every town
And the devil drives till the hearse arrives
You lay that pistol down

Sweet Gene Vincent, with nowhere left to hide
With lazy skin and sastray eyes and perforated pride

Repeat to fade
Words and music by Dury/Jankel.
Reproduced by permission Blackhill Music Ltd.

Requested by: Tim Eeles, Egham, Surrey, and Lynda Arnold.



PH. PAUL SEXTON



DISCO

Night Fever

By The Bee Gees
on RSO Records

Requested by Julie Robinson, Oxon; Karen Garner, Fiona Dawkins, Daryl Ferris, Catherine Ormiston, Collett Sams, Ann Mancrieff, Maria Ferrugia, Karen Addison, Michelle Dowden, Chris Sykes and Lyndon Collins.

Listen to the ground, there is movement all around
There is something going down and I can feel it
On the waves of the air there is dancing out there
If it's something we can share we can steal it
That sweet city woman she moves through the light
Controlling my mind and my soul
Reach out for me, yeah and the feeling is right

Chorus

Oh, fever, night fever, night fever
We know how to do it
Gimme that night fever, night fever
We know how to show it
Here I am praying for this moment to last
Living on the music so fine
Borne on the wind, making it mine
Night fever, night fever
We know how to do it
Gimme that night fever, night fever
We know how to show it

In the heat of our love don't need no help for us to make it
Gimme just enough to take us to the morning
I got fire in my mind, I get higher in my walking
And I'm glowing in the dark, I give you warning
Sweet city woman she moves through the light
Controlling my mind and my soul
When you reach out for me, yeah and the feeling is bright

Repeat chorus ad lib to fade

Words and music by Barry Gibb/Robin Gibb/Maurice Gibb.
Reproduced by permission RSO/Chappell Music Publishers.



TOP 40

	TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	1	RAPPER'S DELIGHT SUGARHILL GANG	SUGARHILL	112
2	4	QUE SERA GIBSON BROTHERS	ISLAND	120
3	11	IS IT LOVE YOU'RE AFTER ROSE ROYCE	WHITFIELD	120
4	7	OFF THE WALL MICHAEL JACKSON	EPIC	120
5	2	NO MORE TEARS DONNA SUMMER & BARBRA	CASABLANCA	136
6	16	MY SIMPLE HEART THREE DEGREES	ARIOLA	110
7	29	CHRISTMAS RAPPIN' KURTIS BLOW	MERCURY	112
8	3	MELLOW MELLOW NIGHT ON LOWRELL	AVI SLOW	
	19	SPACER SHEILA B. DEVOTION	CARRERE	134
10	6	IT'S A DISCO NIGHT ISLEY BROTHERS	EPIC	134
11	9	IT'S MY HOUSE DIANA ROSS	MOTOWN	102
12	23	MY FEET KEEP DANCING CHIC	ATLANTIC	
13	12	MUSIC ONE WAY WITH AL HUDSON	MCA	121
14	8	THE SECOND TIME AROUND SHALAMAR	SOLAR	116
15	15	WE GOT THE FUNK POSITIVE FORCE	SUGARHILL	114
16	10	DANCING IN OUTER SPACE ATMOSFEAR	MCA	122/130
17	5	LADIES NIGHT KOOL & THE GANG	MERCURY	114
18	13	THE RIVER DRIVE JUPITER BEYOND	PYE	128
19	25	CAN'T LET GO EARTH WIND & FIRE	CBS	128
20	17	MONKEY CHOP DAN-I	ISLAND	110
21	21	RISE HERB ALPERT	A&M	102
22	20	GET UP & BOOGIE FREDDIE JAMES	WARNER BROS	124
23	14	STILL COMMODORES	ATLANTIC	SLOW
24	NEW	GREEN DWONS BOOKER & THE MG'S	ATLANTIC	
25	19	I DON'T WANT TO BE A FREAK DYNASTY	SOLAR	119
26	NEW	WITH YOU BILLY PRESTON & SYRETA	MOTOWN	SLOW
27	33	IT'S MY HOUSE STORM	SCOPE REGGAE	
28	24	CORDON BLEU STIX HOOPER	MCA	110
29	20	SWEET TALK ROBIN BECK	MERCURY	117
30	NEW	ARE YOU READY BILLY OCEAN	GTO	119
31	31	DANCE TO THE MUSIC SLY STONE	EPIC	128
32	22	DO YOU LOVE WHAT YOU FEEL RUFUS	MCA	120
33	27	READY FOR THE 80'S VILLAGE PEOPLE	MERCURY	133
34	NEW	I PLEDGE MY LOVE PEACHES & HERB	POLYDOR	138
35	NEW	JAZZ CARNIVAL AZYMUTH	MILESTONE	135
36	NEW	SAFARI MODERN SOUND CORPORATION	SUNSHINE SOUND IMP	
37	NEW	LOVE INJECTION TRUSSEL	ELEKTRA IMP	113
38	NEW	TONIGHT GLORIA GAYNOR	POLYDOR	132
39	26	SEND ONE YOUR LOVE STEVIE WONDER	MOTOWN	SLOW
40	NEW	ROTATION HERB ALPERT	A&M IMP	

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

Shame

By Evelyn "Champagne" King on RCA Records

Requested by Jo-Ann Heraty, Staffs.

Shame burning you keep my whole body yearning
You got me so confused it's a shame
Sometimes I think I'm going insane
But still I wanna stay
Wrapped in your arms is where I wanna be
I wanna be (wanna be)
Wrapped in your arms that's my high

Shama mmm, my mother says you're playing a game
And what you do to me is a shama
Gonna love you just the same
Mama just don't understand
Wrapped in your arms is where I wanna be
Wanna be (wanna be)
Wrapped in your arms that's my high

I can't get enough, ooh baby
Enough of that magic touch
Love is in my heart, tearing the rules apart
So why should I be ashamed, only love can be to blame

If we lose our love it's a shama
I wouldn't wanna live with the pain
I'm gonna stay forever
Wrapped in your arms is where I wanna be
Wanna be (wanna be)
Wrapped in your arms that's my high

Shama, only love can be to blame
If we lose our love it's a shama
I wouldn't wanna live with the pain
Girl it's a shama
Ooh it's a shama
Oh it's a shama
Shama, shama
Mama just don't understand
Oh how I love that man
Oh, oh it's a shama
Repeat and ad lib to fade

Words and music by John H. Fitch/Reuben Cross.
Reproduced by permission Interworld Music Ltd.

PUZZLE ANSWER

```

A+P+R+L+E+L+E+P+L+R+L+L+L+L+L+L
R+T+K+N+O+S+I+E+M+N+K+S+R
I+E+P+A+X+O+U+E+T+O+X+O+O+R
L+O+N+E+M+Y+O+G+O+K+O+N+T
R+T+O+N+Y+O+G+O+K+O+N+T+R
R+E+L+E+L+E+L+E+P+L+R+L+L+L+L+L
L+O+N+E+M+Y+O+G+O+K+O+N+T
Z+C+H+N+O+R+P+H+I+O+N+N+O
A+S+E+R+K+A+M+A+A+L+T+P+E+S
M+I+E+W+X+U+T+O+Y+O+G+O+N+T
L+O+N+E+M+Y+O+G+O+K+O+N+T
E+S+T+A+N+U+R+A+N+O+G+O+S+S+E+I
L+O+N+E+M+Y+O+G+O+K+O+N+T
L+I+T+O+T+H+E+R+L+E+P+L+R+L+L+L+L
E+S+T+A+N+U+R+A+N+O+G+O+S+S+E+I
R+I+M+I+T+O+X+O+O+R+L+L+L+L+L
L+O+N+E+M+Y+O+G+O+K+O+N+T
I+E+P+A+X+O+U+E+T+O+X+O+O+R
L+O+N+E+M+Y+O+G+O+K+O+N+T
R+I+T+O+X+O+O+R+L+L+L+L+L
O+S+E+T+Y+S+E+L+L+L+L+L
R+I+T+O+X+O+O+R+L+L+L+L+L
R+I+T+O+X+O+O+R+L+L+L+L+L
R+I+T+O+X+O+O+R+L+L+L+L+L
P+A+U+L+I+N+C+O+N+T+E+L+E+P+R+A+M

```

CROSSWORD No. 26 WINNERS

CASSETTE WINNER:
Ian Gaskall, Altrincham, Cheshire.

ALBUM WINNERS:
Andrew Mills, Tupalay, Hareford;
Sarah Browning, Westbury-on-Trym,
Bristol; Karen Hatton, Nr. Pontefract,
W. Yorks; Juna Downer, Cavarsham,
Berks; Mark Yeates, Gt. Yarmouth,
Norfolk; Ian Bouncer, Coventry; Terry
Tydesley, Brighton, Sussex; Grant
Baldwin, Wantage, Oxon; Colin
Teasdale, Hawes, N. Yorks; Michael
Allen, Rhondda, Mid Glamorgan;
Simon Skinner, Ealing, London; Helen
Varnay, Nr. Thverton, Devon; Nicole
Whattley, Nr. Stroud, Glos; Steven
Blyth, Hornsey, London; Derek
Hanlon, Workington, Cumbria;
Nicholas Davey, Bradford-on-Avon,
Wilts; Ian MacDonald, Strathclyde,
Scotland; Jane Clements, Battenhall,
Worcester; Joan Simmons,
Ashington, Northumberland; Jayne
Ranshaw, Chesterfield, Darbys; Mark
Chapman, Chassignon, Surrey;
Simon Lowndes, Denton,
Manchester; Susan Lawrance, Nell
Farm, Sunderland; Carl Gallagher,
Castle Bromwich, Birmingham;
Malcolm Brain, Newcastle upon Tyne.

Teesside Smashes

Will it be a local scene like Teesside that spawns the sounds of the '80s? In the second of our irregular sries on thriving regional scenes, John Hodgson (of *Basexax*) reports on his home territory and reminds you that though the music business may be based in London, talent certainly isn't.

ALTHOUGH THE name Teesside officially went out years ago, it is quite obvious that the majority of people still know it as Teesside and not as Cleveland, as it is now called. A lot of people also get us mixed up with Newcastle for some reason, which is funny because we up here never get London and Brighton mixed up. Yes, Teesside IS a separate area and as such has a separate music scene.

It all started with the new wave, of course, but has diversified and is now preparing itself for the 80s, or so I'd like to think. The first band to make an impression on a national scene was BLITZKRIEG BOP, who released a self financed single in June '77 with three tracks, "Let's Go", "3 Till 5" and "Bugger Off".

This sold out within weeks and received good reviews, and as a result Lightning Records signed the band for two singles. A re-released "Let's Go" with two new songs on the 'B' side, "Life is Just A So-So" and "Mental Case", and their follow up, "U.F.O." and "Bobby Joe", failed to excite any major record companies and Lightning lost interest.

Later on, Greg Shaw of Bomp Records in America heard the original version of "Let's Go" and immediately contacted the band to get permission to put the song on a compilation album. The band agreed and in April '78 it was released in America. It did not make the Hot 200!

Throughout '77 and '78 local bands formed and re-formed, but it wasn't until November '78 that another record was released, NICKY BEAT & THE BEATNICKS (featuring Dimmer Blackwell, who played on Bop's first "Let's Go") released a self financed three track single, "Voices", "Starstruck" and "Split Second Love".

The single failed to capture the band's exciting live performances, and they never capitalised on its release. The band are still performing under the name THE CASSETTES and, as you might guess



The Vultures; L-r Ian Challoner, Barrie Crowe, Greg Archer and Andrew Butters.

from the name, are very much influenced by The Records and their aggressive pop.

In December '78 an EP hit the market from CARL GREEN & THE SCENE. Four tracks of witty pop only slightly reminiscent of TIC Trax are "Click Click Camera", "Rodeo Do Do", "Fantasy Girls Ain't Real" and "Sophistication". The band are still gigging though strangely enough they don't perform any of their recorded songs.

DISGUISE seemed to have a bright future ahead of them when they signed for Chiswick Records in late '77, but the label's lack of interest after they had taken on the band left them disillusioned. They had to wait over a year for their single to be released, and even when it was, "Hey Baby" didn't have any effect on the record buying public, which is a shame. Disguise recently split up. Their drummer is now with the Cassettes.

NO WAY are a very popular local band. In March of this year they released a three track single, "Breaking Point", "T.V. Pox" and "30 Seconds" and within a few weeks all 1,000 copies were snapped up. The band play straight punk, fast and exciting, in a style that despite everything still remains popular. John Peel certainly likes the band — he played the record on his programme at least six times. The band recently lost their guitarist, but are still determined to carry on.

THE VULTURES, relatively unknown on the local scene, also decided to release a record, and their single is nothing less than amazing. "Time, Let's Go" is a haunting, discordant instrumental that has been misunderstood by many people. It has only sold around 300 of its 1,000 copies, a fact that leaves me speechless. Sadly, the band have recently split up and it's not hard to understand why.

When local band BASCAX were looking for musicians to improve their line up they had to look no further than Blitzkrieg Bop who, after two years, were still trying to establish themselves. John Hodgson and Alan Cornforth both left Bop for Basexax and in June '79 went into Cargo Studios, Rochdale with Fast Production supremo Bob List and recorded "Kaleidoscope Photography" and "Celluloid Love". The tracks were released in October on "Earmac 2", a 12" single/album which also featured Joy Division and Thursdays.

The band's generous use of saxophone and synthesizer has resulted in comparisons with early Royalty Music, which the band take as a compliment. They have also released a 7" single, "Madison Fallout" and "Auto Mechanik Destructur" on the local Pipeline Products, run by ex-Bop manager, Larry Ottaway.



Basexax; L-r (on wall) John Hodgson, Alan Cornforth, Mick Todd; (on ground) Alan Savage and Jeff Fogarty.

Bugsy is what we call a local character, and it came as no surprise when he decided to give his band a name like *THE AMAZING SPACE FROGS*. His songs are invariably about taboo subjects, hence the title of the A-side, "Nuns Of Destruction". This will not help the single get radio play. The single was released in October, the backing band being half of Basexax and half of No Way, plus local whizz kid Pete Farrell.

AS FOR bands who haven't made records yet, there are quite a few worth mentioning. THE PROPS play a mixture of heavy and straight rock and are planning to release a single in January with a fairly poppy song penned by Basexax member Alan Savage.

DEJA VU have built up a massive following, not only locally but also in Crawley and Brighton, where they play regularly. The band have combined a hard edge with Genesis type melodies to stunning effect. They have recently been in the studio with Chris Ree's manager (Chris, incidentally, comes from Middlesbrough) and tip them to be enormous.

THE BARBARIANS have been slogging away for two years now, and are pencilled in for a compilation album due to be put out by the Rock Against Racism people some time in the new year. Their guitarist, Dave Barbarian, was part of Teesside's first package tour, along with Carl Green & The Scene and The Cassettes.

THE DROP are still a young band, but are performing their Joy Division style dark music with confidence. Their former bass player has now formed a band called TIC TIC, — the first band on Teesside to use a drum machine.

THE SINES are a new very Mod three piece whose red hot Daltrey/Townshend-inspired performances have been impressing people wherever they play.

SHOOT THE LIGHTS OUT are a strange two piece from Hartlepool who perform lengthy tuneless songs to mainly hostile audiences. FOG THE PEG are a five piece from Stockton, interesting mainly because their guitarist plays with the aid of a yolla bow.

THE BOMBAY DRUG SQUAD are an excellent three piece who remind me of a non-political Gang Of Four. Unfortunately their drummer has gone to India but they plan to carry on. DISCHARGE are



Deja Vu

a lot like Sham 69 with football terrace chants for songs and some tough looking supporters, but despite this they are very popular. Other bands on the way up include The Jaywalkers, Chesterfield Modern, Billy Obvious & The Obvious (a new band that features several Vultures), The Gynecologists, Reflector, Penelope Polaroid & The Horrors, The Hurricanes (Teesside's answer to Matchbox), The Flitz, The Extremes — the list is virtually endless.

IN AN AREA with a high concentration of bands, magazines designed to cater for them are an inevitability. GABBA GABBA HEY, RAMPANT NASTIES, GRAFFITI and STRICTLY ROCKERS have all passed away, but two are still going strong — TEESSIDE PUBLIC ADDRESS and TEESSIDE SMELLS, highly informative with a nice line in lists. The people who run Teesside Smells are now preparing a compilation LP of Teesside bands for



Bombay Drug Squad; L-r Gerv, John and Robin.



Discharge.

release in Spring of next year, helping Teesside to get the 80s off to a good start.

Meanwhile a package of 7 singles — featuring Blitzkrieg Bop, Basexax, The Vultures, Nicky Beat & The Beatniks, Carl Green & The Scene and The Amazing Space Frogs — is available for the ridiculously cheap price of £9.75, postage and packing included. If you want to get this package, separate SMELLS, or if you just want to know anything about the Teesside scene, write to TEESSIDE SMELLS, 70 ROSEBERRY VIEW, THORNABY ON TEES, TEESSIDE.



Shoot The Lights Out; L-r Frank Rayner, Geoff Butterfield.

BOMBERS

By Tubeway Army on
Beggars Banquet Records

Look up I hear the scream
Of sirens on the wall
I see a policeman crying
In the back seat of a dying Ford
Hotel waiters leave the bedrooms
Of stars who are far too old
And no one ever told me
That I could be so cold

Chorus
Bombers fight at zero
Feet
Bombers fight at zero

I see an old man
Knocked to the ground
And beaten by the vicar's wife
No one stops to help they're far
Too busy trying to save their own lives
A tiny girl screams for mother
And wanders out into the street
I saw her go down underneath
A thousand peoples running feet

Repeat chorus

All the junkies pulling needles
From their arms
And hope it lasts the night
All the soldiers curse the day they
Joined the army and prepare to fight
In silent bars, in silent rooms
In silent cars you hide where you can
And me, I know just where you are
You see, I'm a bomber man

Repeat chorus to fade

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

*Requested by: Andrew Dollard,
Grangemouth, Scotland; Craig Sutton,
Sarah Phythian, Anna Thacker, William
Crippin, Jayne Saunders, Tracey V. Nood,
Christopher Lant, Carol Lynn, Philip
Rochliff, S. Brakemore, Susan Jenkins,
Jennifer Forbes, Michele, Gina Idolles, Tracey
Davies, June Wilson, Barrie Harding, Maria
Skinner, Samantha Smith, Jill Gilman,
Karen Tattershall, Russell Pallett, Sandra
Dodds, G. L. Cooksey, Elaine Thorpe, Lusley,
Brian Furnell, Julie Dobson, Tony Bird,
Steven Kingham, Annette Smith, Robert
Selwyn, Debbie Carslake, Beverly Hawkins,
Patrick Knibb and Matthew Slevin.*

PHOTOGRAPH BY ROBERT FELLIS

IN THE NEXT ISSUE OF

SMASH
HITS

ON SALE JANUARY 10

MIKE OLDFIELD

THE
SELECTOR

PINK FLOYD
in colour

AND THE SMASH HITS
READERS' POLL VOTING FORM!

WATCHING THE DETECTIVES

By Elvis Costello on Stiff Records



Words and music by Elvis Costello.
Reproduced by permission Street Music Co.

Requested by Janis Plimley, Stoke on Trent;
Alex Scott, Arnie Clayson, M.D., Desie Costello,
Jon Grung and Andy Russel.

Nice girl, not one with the defect
Callaphans shrink-wrapped so correct
Red lips under illegal lips
She looks so good that he gets down and begs

Chorus

She's watching the detectives, ooh he's so zifts
She's watching the detectives when they shoot
shoot shoot
They beat him up until the teardrops start
But he can't be wounded 'cos he's got no heart

Long shot at that jumping sign

Visible drivers coming down my spine
Caught the baby taking off her clothes
Close upon the sign that says we never stop
You snatch a time and you match your cigarette
She pulls the eyes out with a face like a magnet
I don't know how much more of this I can take
She's filing her nails while they're dragging the lake

Repeat chorus

You think you're alone (ooh) you realise you're in it
Now that is hard to play, love is hot a risk
They call it instant justice when it's past the legal limit
Someone's scratching at the window, I wonder who
is it.

The detectives from the detective who belongs to the
parents

Who are ready to hear the worst about their
daughter's disappearance

So it nearly took a miracle to get you to stay
It only took my little fingers to blow you away

Just like watching the detectives

Don't get close
Just like watching the detectives
I got so angry when the teardrops start
But he can't be wounded because he's got no heart
Watching the detectives
It's just like watching the detectives
Watching the detectives, watching the detectives

Repeat to fade



SMASH
HITS

BILLY IDOL

