

Smart

HITS



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ADAM & THE ANTS
IN COLOUR

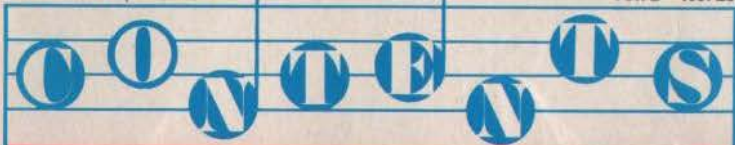
STRAY CATS

HIT LYRICS INCLUDING
ISRAEL
THIS WRECKAGE
LORRAINE

BOWWOWWOW
4-PAGE PULLOUT

SPINNING BULLET

SMASH HITS



WELL HOWDY there folks! I jes' stepped off a lil' ole plane from Dallas, 'n' afore I even got a place to park me stetson, these British fellers grabbed me 'n' forced me — at gunpoint, mind you — t' write an intro fer their lil' ole magazine. Well, shucks, I wuz flattered. Seems they're particular proud of this here special rip-out supplement on Bowwowwow cus it features a whole mess of pictures taken special like for this kinda controversial magazine called "Chicken". Then they got this Independent Bitz Special all about The Dead Kennedys — lil' tasteless if you ask my opinion — as well as features on Spandau Ballet and some good ole boys called The Stray Cats. Also, for all you folks who lahk gitting sumthin' fer nuthin', they're offering one hundred copies of the Dindisc First Anniversary Sampler album as competition prizes, not t' mention fifty cassettes by Bowwowwow as well as some mighty fancy threads (clothes to y'all). Plus all the latest hit songwords specially fer all you folks who lahk to git round the campfire with a plate o' beans 'n' have you a singsong. Yeehaw! (Who let Kevin Rowland in here? — Ed.)

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**De Do Do Do,
De Da Da Da**

By The Police on A&M Records

Don't think me unkind
 Words are hard to find
 They're only cheques I've left unsigned
 From the banks of chaos in my mind
 'Cos when their eloquence escapes me
 Their logic ties me up and rapes me

De do do do, de da da da
 Is all I want to say to you
 De do do do, de da da da
 Their innocence will pull me through
 De do do do, de da da da
 Is all I want to say to you
 De do do do, de da da da
 They're meaningless and all that's true

Poets, priests and politicians
 Have words to thank for their positions
 Words that scream for your submission
 And no one's jamming their transmission
 'Cos when their eloquence escapes you
 Their logic ties you up and rapes you

De do do do, de da da da
 Is all I want to say to you
 De do do do, de da da da
 Their innocence will pull me through
 De do do do, de da da da
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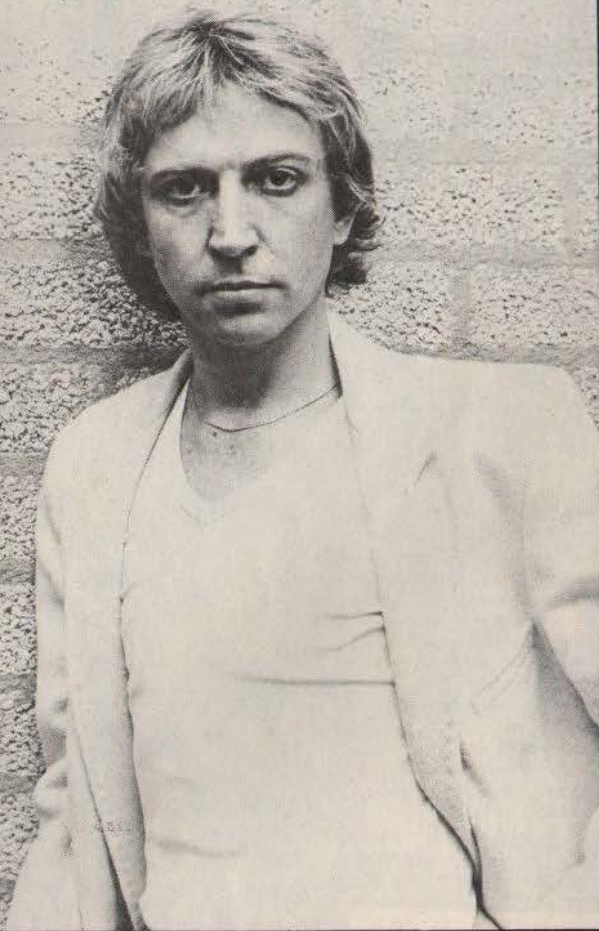
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THE POLICE



PIC: ADRIAN BOOTH/L.F.I.

PIC: MILES COPELAND/L.F.I.

PIC: ANDY PHILLIPS



SPANDAU BALLET

NOBODY'S FOUND a handle to describe this lot. "The New Romantics", "The Blitz Kids", "Post-Punk Blank Poseurs", "Them" — these are all names attempting to sum up the crowd of people Spandau Ballet refer to as "what's happening now".

These five carefully coiffured young men are the spearhead of this colourful, enterprising and faintly precious band of kids. They've beaten Steve Strange, who's currently promoting the Visage LP with similar aims, into the public eye. Their debut single, "To Cut A Long Story Short", is sprinting up the thirty with hair-raising speed.

As it's currently shifting up to 23,000 copies in a single day, I'm attributing the difficulty I've been having in meeting up with Spandau Ballet to this sudden fame. I hope it's the daily round of interviews, photo sessions, video filming and equipment buying that's left me waiting outside London's Bond Street tube station for an hour, and not the band making themselves fashionably scarce.

TWO OF the band settle down to be spoken to in Chrysalis Records' huge and plush boardroom, while singer Tony Hadley, drummer John Keeble and guitarist Steve Norman disappear in search of some green wire netting, one of the essential props for the evening's video session in the mock-horror setting of the London Dungeon.

The two that remain, brothers Gary Kemp (guitar, synthesiser, songs) and Martin Kemp (bass), are easy enough to get along with. Like the rest, they're nineteen or twenty-year-olds from Islington in North London who either left school at sixteen or stayed on for 'A' Levels (which Gary failed). Out of work and looking for some glamour and fun, they began frequenting the pre-punk club scene in central London.

"We was in the clubs all the time, no matter how much money we had," says Martin from underneath his twin kiss-curls, anticipating the obvious query. "We may have only been on twenty pound a week on the dole, but we were down Soho, having nights out, every day of the week."

"It's a fallacy, the idea that you need lots of money to go out and enjoy yourself," Gary agrees.

Another band with weird clothes and strange haircuts? This sounds like a job for Steve Taylor . . .

"Most of the good clubs are fairly cheap to get in, because they're run by youngsters. A lot of clubs charge a lot to get in so they don't get the wrong sort of people. Our clubs don't need to do that; if you don't look right, they just won't let you in."

Isn't this a touch elitist, I ask the pair, voicing a criticism that's often levelled at clubs like Billy's or the Blitz, where Steve Strange would park himself on the door to assess the would-be punters?

"Not really," says Gary, "It's up to them to make an effort. If you were having a party at your house, you'd want to let the right people in — you wouldn't want people who were going to tear the house apart. The clubs were opened by friends and they were like private parties. If you wanted to join in, it was up to you to make the effort."

CLUBS LIKE Chaguaramas, which later became the punk showcase, The Roxy, were the beginning of the whole Blitz movement. Then there was an eighteen month lull while "Anarchy" ruled before Billy's off Dean Street in Soho got the ball rolling again with the original "Bowie night".

The emphasis was on flamboyance — Chaguaramas was the testing ground for bin-liner chic — and dance music; not the heavy, leaden mush into which "rock" had sunk, but sharp stuff. Before punk it was all imported soul; later Bowie, electronic disco.

The Kemp brothers were dedicated participants.

"That's where the sound comes from," says Martin, "our influences. For me, there's just the clubs and nights out."

Gary takes up the theme:

"Most people in bands are heavily influenced by band and rock music, but that wasn't our case. None of us went to see groups, except maybe the odd visiting black soul musician."

"Our direction came from the soul/disco/dance side, not rock. We didn't want to emulate the disco-funk bands, because that scene had been going for years. We wanted to play dance music with a slightly more European flavour to it, I suppose."

"Our direction came from the soul/disco/dance side, not rock."

Fashion was a major concern too.

"It's just progression, ain't it?" says Martin.

Gary elaborates:

"We've always grown up with kids who were into looking good and wearing clothes."

Back to Martin:

"It's not an idea, thinking 'this is what I want to look like' and

Continued over page



"We've always grown up with kids who were into looking good." Spandau Ballet fans at the recent Birmingham gig.

Opposite page
Spandau Ballet (l-r):
Gary Kemp (guitar, synth,
vocals), Tony Hadley (vocals),
John Keeble (drums), Martin
Kemp (bass), Steve Norman
(guitar).

from previous page

then going out of your way to do it. You wake up and it's there, you live with it."

Gary describes the area where they live as being all mods in the sixties and then skins in '69.

"But real skins, you know; crombies, red silk hankies. It's always been really smart and you're really aware of appearances. Any little thing that comes along, you'll latch onto; then it'll progress into some other fashion. It's how you wear things, what you wear it with, how you adapt it."

The original attraction of the club culture, says Gary, was a reaction to the grimness of later punk.

"That was a real dirty scene, but our clubs were non-violent, much more stylish."

Both brothers are adamant that it didn't take money to join in.

"The music press seems to really hate what's going on now," says Gary. "But if they're really interested in the working class, which they always pretend to be, how can they not understand that working people want to dress up and look better than the place where they live?"

"If they live in a grey concrete area, why not stand out a mile from it?"

Although this sounds a little as if Gary is doing the writers' sociology for them, his point is backed up by the evidence of Blitz-type clubs in other urban areas: Birmingham, Cardiff, Glasgow, Liverpool, Sheffield.

AND SO the clubs came first.

Indeed, Steve Strange claims that Visage began in response to the shortage of suitable dance music for Billy's (where ex-Rich Kids and Skids drummer Rusty Egan — who's a member of Visage and plays the records before Spandau

Ballet performances — was the DJ).

"That was exactly our reason," says Martin, "there wasn't much that I liked, no band I wanted to go and see."

"There was certainly no band that looked the way I wanted a group to look," Gary adds. "A lot of disco bands came from America and looked nothing like the kids who dug the records: flares . . . There were all these people waiting for a band to come along that played the right kind of music and looked right."

The Kemps say there was no sudden revelation telling them that their role in the "scene"

"There's no band that we can support, because there's no band like us."

would be to form a band, rather than, for instance, make clothes.

"Basically," admits Gary with a huge grin, "it came out of us being five flash geezers — who liked having their picture taken and wearing clothes to be looked at. And we thought the ultimate must be to get up on a stage and have everyone in the club looking at you."

"The songs were written," Gary continues, "and it wasn't like a real conscious effort to write songs that were aimed at a specific market, it was just what came out."

They began rehearsing in a local studio.

"Then we played our first gig in the studio in front of the fifty people we thought were the most influential in London. It was Saturday morning at eleven o'clock and everyone had been out the night before, but they still



Martin Kemp

looked great, brilliant."

Despite the predictable cast — Steve Strange and so forth, the Kemps maintain that "they were all prepared to say it was rubbish, because none of them really like groups".

"They're very critical friends. Because we all think that the whole scene is so important, we're very critical of each other because we feel we're representing each other."

Spandau Ballet's subsequent gigs have been at equally off-the-track venues — on HMS Belfast, which is moored on the Thames near Tower Bridge, in St. Tropez, at the Blitz, at Toyah Willcox's Mayhem studio in Battersea and at Birmingham's Botanical Gardens. But they reject any suggestion that this is a deliberate policy.

"The alternative," grumbles Gary, "would have been to go down to the Marquee and say here's a cassette, can we have a gig? How could we expect the people that like us to come down and see us support Saxon or somebody ridiculous like that?"

"It just won't mix, like chalk and cheese. There's no band that we can support, because there's no band like us."

SPANDAU BALLET's early gigs, Gary claims, gave a lot of people a point of focus for the first time.

"See, there was a lot of people with lots of ideas and lots of things they wanted to do; design, photography, writing — but there was no real point of focus. When people saw we were determined to do it, it gave a lot of people added energy, more determination themselves."

"We were obviously a release for other people," adds Martin, "like the clothes designers."

Whatever criticisms you might have for the Blitz crew, it's

undeniable that they've kept many young, experimental designers in the public eye. Martin and Gary insist that their "look" isn't the result of excessive expenditure, but a combination of originals from designers and shops, and odd off-the-wall items like Gary's knee-length tweeds, which were a cheap find in a hiking shop.

Really, there are no great claims for originality in Spandau Ballet's stance (sounds better than pose). What they do claim is to be part of a tradition of smart, sharp styles:

"The attitude behind it has always been there; mods, skinheads and the soul kids — just kids who want to dress smart and enjoy themselves."

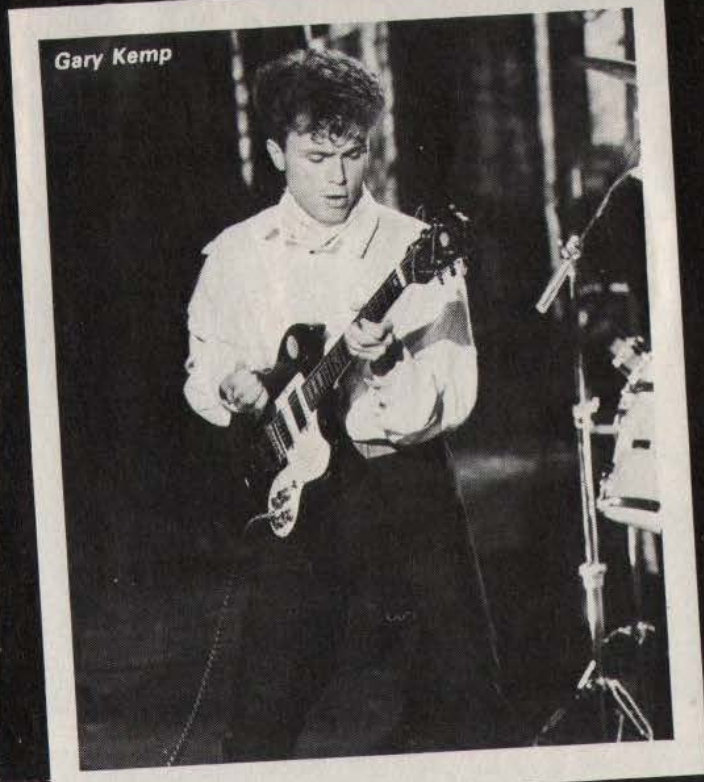
Which goes some way to explaining how Spandau Ballet approach their gigs.

"Every stage we reach we try to think of something different. It's not that we do these gigs to get publicity — all we did it for was to get everyone in a great mood."

"The HMS Belfast thing was like the best party of the year. When we did Birmingham last week we used the Botanical Gardens right near the club, the Rum Runner, and everyone was walking through these tropical plants and trees and birds."

"So immediately they were having a good time, there was something different to appreciate, they were involved. They weren't just walking through some grotty little door with some fat bouncer saying 'Give us yer ticket'."

"The atmosphere in our clubs has always been like a party and that's what we want our gigs to be like. I don't think it's that we've got great imaginations," says Gary, suddenly humbling as we draw to a close, "it's just that our influences are totally different."



Gary Kemp



The new single
**TOO NICE
 TO TALK TO**
 B/W
**PSYCHEDELIC
 ROCKERS**

**THE
 BEAT**

Produced by Bob Sargeant



GO-FEET
 RECORDS

Do
Nothing*

Maggie's
Farm

THE SPECIALS

NEW
SINGLE

45
RPM

2
TONE

RECORDS

TRADE MARK OF
TWO-TONE RECORDS



THIS WRECKAGE

By Gary Numan on Beggars Banquet Records

And what if God's dead?
We must have done something wrong
This dark facade ends
We're independent from someone

This wreckage I call me
Would like to frame your voice
This wreckage I call me
Would like to meet you, meet you
Soon

We write suggestions
Suggesting fading to silence
And that must please you
My mirrors tarnished with "no-help"

This wreckage I call me
Would like to frame your voice
This wreckage I call me
Would like to meet you, meet you
Soon

別れよう

(Mou wakareyo)
(Mou wakareyo)

Turn out, these eyes
Wipe off, my face
Erase me

Replay the end
It's all just show
Erase you

I need to, I need to, I need to

This wreckage I call me
Would like to frame your voice
This wreckage I call me
Would like to leave you, leave you
Leave you, leave you
Soon

別れよう

(Mou wakareyo)

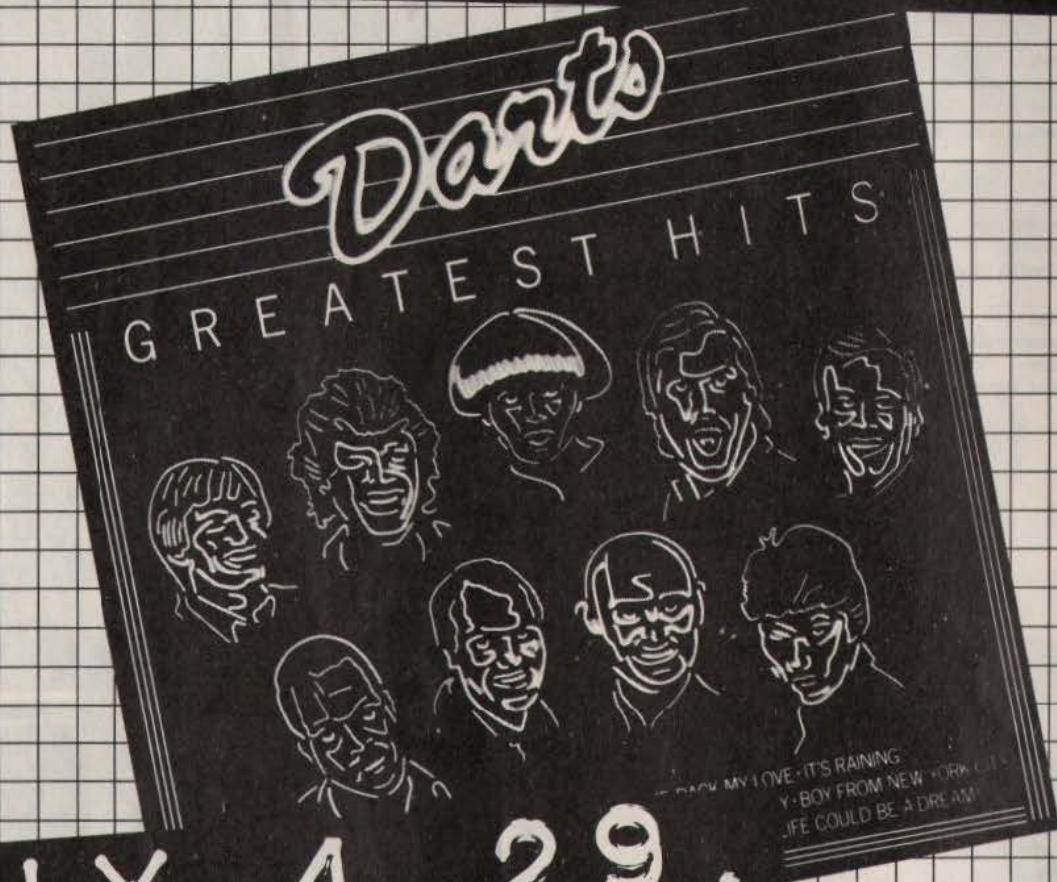
Repeat to fade

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THE PROBLEM PAGE

Auntie Iris answers those difficult and embarrassing questions.

Dear Auntie Iris,

It is the intention of this company to update our corporate image in order to remain in the forefront of popular music recording. To this end we have consulted various "trendy" people who strongly advised us to get involved in something called "punk rock".

We have heard mention of a group called The Six Pistols. Can you tell us whether they are already signed to a record company? If so, do you think it might be advisable for us to have one of our older bands resprayed rather than splashing out good money on a bunch of unknowns? *The Managing Director, Pve Records.*

A record company with money? There really is something far wrong with you. Try a quick merger with EMI.

Dear Auntie Iris,

I'm awful worried about my wee boy. I thought he was a normal healthy sort of punk into bondage and anarchy and good clean modern fun. But all these years I've been fooled. Last week I found a pile of magazines under his bed — really depraved stuff like "Country Life" and "Sporting Togs Weekly" and, worst of all, "Young Cricketer". Where did I go wrong?

Ma Jobson, Scotland.

Don't worry, Mrs J. — most young kids go through this passing Conservative phase. The time to worry is if he joins the Young Soul Rebels.

Dear Auntie Iris,

I have just been hired by the BBC to present a five part series on ska. Can you tell me how long they've been together as a group?

Ann Nightingale, London.

Four yards.

Dear Auntie Iris,

Me and my wife have been happily married for 10 years now and they've passed like 10 minutes — really fab! The trouble is, she's developed an irritating habit that's threatening to disrupt our marriage. She wants to take over my group.

First off, she's started singing and if that wasn't bad enough, she's begun playing the organ. Next it was song writing and last night I saw her eyeing my bass guitar. How am I going to save our relationship?

Paul McCartney, Mull of Kintyre.

How about a package tour to Tokyo?

Dear Auntie Iris,

Please help me if you can. I'm desperate to get in touch with a bloke I saw at a Rod Stewart concert in Manchester last week.



Auntie Iris with a typical problem child.

He was about thirty five, wore tight satin trousers, a spangly vest open to the navel and his hair had obviously been dyed repeatedly. He was making eyes at me all through the show and flouncing round like a member of Hot Gossip. Please help me find him. If it's any help, he was on stage.

Distraught, Stockport.

Was he black or white?

Dear Auntie Iris,

My TV chat show used to be a quiet, civilised affair. Recently, however, I've noticed that my guests hit me over the head a lot more than they used to. It all started with this six foot tall black model and now everybody's at it. Only the other day The

Archbishop of Canterbury gave me a Chinese Burn. Can this sort of behaviour be nipped in the bud or is it all society's fault?

Russell Harty, London

The best thing to do is go for a swift knee in the groin as soon as they walk on. Then you won't get much trouble. I just hope you can stand being kned in the groin all the time.

Dear Auntie Iris,

Look, I'm really sorry. I just found out that music is supposed to be good.

Kelly Marie, The Recording Studio

Considering the untold suffering you've caused, it's a bit late to be sorry, isn't it?

WHAT'D CHUMS! HOW HAS YOUR DAY BEEN SO FAR?... BORING, DULL, DEAD... EMPTY? WELL NEVER MIND BOY'D, BECAUSE IT'S TIME FOR ...

STRANGE TAILS FROM A MUSIC PAPER

WEEEEEET

BACK AT SUE DUR'S PAD, MAN! ZITTY BEN IS HAVING A CHEESE SANDWICH

AHH FOOD

BLIMY! WHAT A PIG.

A WELSH BOOY MAN → EYE BOY'D

OK ZITTY, I RISKED LIFE AND LIMB GETTING YOU OUT OF THAT NUT HOUSE. AND NOW I CAN TELL YOU WHY.

BURP

SWIPE

YOU MAY RECALL SOME MONTHS AGO YOU WERE AT THE HEIGHT OF FAME. YOU MAY ALSO RECALL BEING DRAGGED DOWN THE LOO BY THAT WARTY FIEND, PIGG STRANGEWAYS!

GAEP, SHE KNOWS WHO PIGG STRANGEWAYS IS!!

THE VOID LOOK.

WELL, SINCE YOU'VE BEEN LOCKED UP, PIGGSTRANGEWAYS HAS KILLED NEARLY ALL THE MUSICIANS IN THE WORLD.

BUT BUT BUT BUT BUT WHY!

WHAT DO YOU MEAN, WHY? STUPID, IT'S OBVIOUS!

OH

BUT WHAT CAN WE DO TO STOP HIM? OR IS IT OBVIOUS?

I HAVE A PLAN

ZZZ

AND YOU'RE THE BAIT!

NEXT WEEK A BAND CALLED THE S-MEN ARE PLAYING AT THE LYCEUM

PUR PUR

AND ALL I WANT YOU TO DO IS MAKE SURE THAT YOU'RE IN THEIR LOO...

BUT WHY?

WHAT! ARE YOU MAD WOMAN!?

YES!

SO WE CAN GET THE DREADED PIGG!

WOWY BLAH BLAH BLAH WILL SHE BLAH BLAH IS HE BLAH SUE BLAH BLAH TUNE IN BLAH BLAH WOW BLAH NEXT ETC.

BRUCE SPRINGSTEEN

HUNGRY HEART

ON CBS RECORDS

Got a wife and kids in Baltimore, Jack
I went for a ride and I never went back
Like a river that don't know where it's flowing
I took a wrong turn and I just kept going

Chorus

Everybody's got a hungry heart
Everybody's got a hungry heart
Lay down your money and you play your part
Everybody's got a hungry heart

I met her in a Kingstown bar
We fell in love, I knew it had to end
We took what we had and we ripped it apart
Now here I am down in Kingstown again

Repeat chorus

Everybody needs a place to rest
Everybody wants to have a home
Don't make no difference what nobody says
Ain't nobody like to be alone

Repeat chorus to fade

Words and music by Bruce Springsteen
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PIC: JANET MACOSKA/L.F.I.

STRAY CATS

RUNAWAY BOYS

on Arista Records

Get kicked out for coming home
at dawn
Mom and Dad curse the day you
were born
Throw your clothes into a duffle
bag
Shouting as you slam the door,
the whole bit's a drag

Who can I turn to?
Where can I stay?
I heard a place is open all night
and all day
There's a place you can go where
the cops don't know
You can act real wild, they don't
treat you like a child

Runaway boys

Your hair's all greasy and you
feel like a slob
You're only fifteen and you can't
get a job
Run into the luncheonette to
shoot a few games
Losing all your quarters — man,
it's always the same

Steal a couple of bucks to buy a
new toy
Slip into the alley with the
runaway boys

Runaway boys

Running faster
Faster all the time

You're under age and God knows
that's a crime

Get kicked out for coming home
at dawn
Mom and Dad curse the day you
were born
Throw your clothes into a duffle
bag
Shouting as you slam the door,
the whole bit's a drag

Who can I turn to?
Where can I stay?
I heard a place is open all night
and all day
There's a place you can go where
the cops don't know
You can act real wild, they don't
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Runaway boys

Running faster
Faster all the time
You're under age and God knows
that's a crime

Runaway boys
Runaway boys
Runaway boys
Runaway boys
Runaway boys

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PIC: SIMON FOWLER/L.F.I.

THE NEW ³ RECORD SET
or cassette

S
A
N
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W
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C
H
S
T
A
!

1

1. THE MAGNIFICENT SEVEN
2. HITSVILLE U.K.
3. JUNCO PARTNER
4. IVAN MEETS G.I. JOE
5. THE LEADER
6. SOMETHING ABOUT ENGLAND

2

1. REBEL WALTZ
2. LOOK HERE
3. THE CROOKED BEAT
4. SOMEBODY GOT MURDERED
5. ONE MORE TIME
6. ONE MORE DUB

3

1. LIGHTNING STRIKES (NOT ONCE BUT TWICE)
2. UP IN HEAVEN (NOT ONLY HERE)
3. CORNER SOUL
4. LETS GO CRAZY
5. IF MUSIC COULD TALK
6. THE SOUND OF THE SINNERS

4

1. POLICE ON MY BACK
2. MIDNIGHT LOG
3. THE EQUALISER
4. THE CALL UP
5. WASHINGTON BULLETS
6. BROADWAY

5

1. LOSE THIS SKIN
2. CHARLIE DON'T SURF
3. MENSFORTH HILL
4. JUNKIE SLIP
5. KINGSTON ADVICE
6. THE STREET PARADE

6

1. VERNON CITY
2. LIVING IN FAME
3. SILICONE ON SAP PHIRE
4. VERNON PARTNER
5. CAREER OPPORTUNITIES
6. SHEPHERDS DELIGHT

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GETTING IT TAPED

FIRST Bowwowwow, and now Elvis Costello goes in for a cassette-only release with "10 Bloody Marys & 10 How's Your Fathers", a compilation of 'B' sides, rare tracks, alternate takes and various oddments. Included alongside familiar items like "Radio Radio", "Watching The Detectives" and "Girls Talk" are previously unreleased tracks like "Clean Money", "Hoover Factory" and a new version of the "Get Happy!" song, "Black And White World".

Since its release, however, both "Clean Money" and "Hoover Factory" have been issued on the 'B' side of Costello's new single, "Clubland". While the track list of the tape is similar in many respects to the American album, "Taking Liberties", it differs in the choice of a couple of tunes.

TURNING JAPANESE

IF YOU'VE been puzzled by that strange Oriental script in the middle of Gary Numan's "This Wreckage" lyrics, then puzzle no more. It is in fact Japanese for "I'm leaving now" and the song was written after Gary's tour of that country. Don't say you don't get your money's worth with Smash Hits!

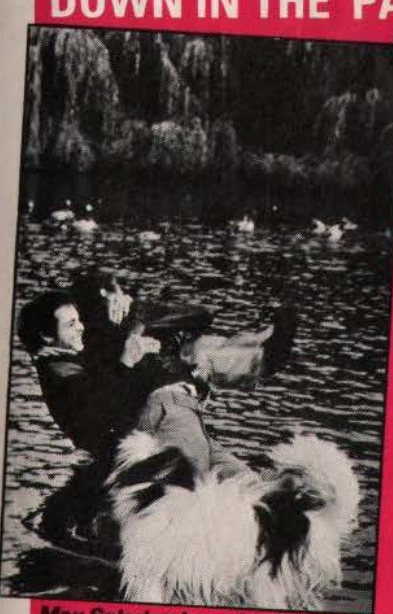
THE UNDERTONES have parted with their record company, Sire, after a two year association. In March next year all Undertones product on the Sire label will be deleted prior to being reissued by whichever company the lads decided to sign with. The band are stressing the fact that they are NOT breaking up and they hope to tour more during the next year than they have ever done in the past. A new record will appear as soon as they have a new deal.

ATV's DOCUMENTARY about Toyah Willcox is set for screening on Thursday December 18 at 9.00 pm in all regions except London where it begins at 11.



MEET THE latest enchanting young lady to be immortalised in song. This, believe it or not, is Lorraine, the object of Buster Bloodvessel's affections, and the inspiration behind the current Bad Manners single of the same name. As soon as Buster clapped eyes on Lorraine, he knew that this was the real thing. The fact that she worked at the check out at MacDonalds didn't exactly go against her either.

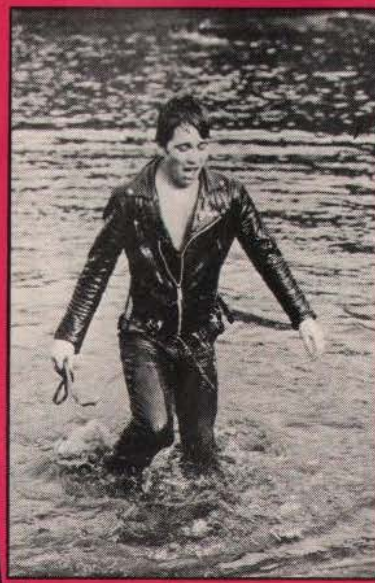
DOWN IN THE PARK . . .



Max Splodge has a business meeting with his manager . . .



Secretary Two Pints looks on as they get down to the small print . . .



Max emerges, damp but victorious . . .



And gets some friendly advice from a local business person . . .

PICS: FRASER GRAY

SNOW BUSINESS

TAKING ADVANTAGE of a rare day off during their hugely successful tour of the American continent, The Police took to the ski slopes outside Toronto on special mini snowmobiles. All went well until Andy lost control of his vehicle at high speed and became involved in a difference of opinion with a large tree, ending up moaning with pain under a pile of wood, metal and frozen snow.

Luckily Sting and Stewart were quick on the scene. But instead of fetching a doctor to tend Andy's wounds, they spent five minutes laughing hysterically at his plight. Sting was still giggling about it two days later. Andy sustained a large brown gash across the bridge of his nose as a souvenir.

Things are going so well for The Police in the USA (both "De Do Do Do" and "Zenyatta" well established in their respective top tens) that they intend to play the enormous Madison Square Garden (capacity 20,000) when they return there in the New Year.

Meanwhile, it is hoped that the boys will be able to play at least a couple of British gigs for charity immediately before Christmas. Plans are afoot to bring over the huge tent in which they performed in France and pitch it in a London park.

This has now been confirmed for Tooting Bec Common on December 21 and 22, and a further gig at Stafford Bingley Hall has been added for December 23.

THE LOST CHORD

LATEST BAND to fall out are The Chords, with lead singer Billy Hassett getting his cards after a pretty disastrous gig at London's Music Machine. The remaining three Chords are seeking a replacement while Billy has expressed an interest in joining a band a little less tied to The Mod Movement; something along the lines of The Undertones or Moondogs would be welcome.

AMONG THE many books competing for your hard-won cash this Christmas is one well worth casting a critical eye over. "The Rock Yearbook 1981" (Virgin Books £5.95) is a large and weighty paper back which contains surveys for the period September 1979 to August 1980 of virtually all interesting music biz matters, from musical categories to books and films.



On the positive side there's a lot of useful information — including a great Top 20 section with all the British and American singles and albums listed week by week — but unfortunately this is let down by some less than brilliant writing (Julie Burchill of *The Face* and *NME* stands out like a giant among pygmies with her witty and acid singles overview).

There are also some very odd choices for inclusion (who cares two hoots about Bob Geldof's hi-fi or the editors' hobbyhorses?) and some very off-beam comments and judgements (their tips for 1981 include The Bodysnatchers and Sting — now that's what we call *real* insight — but not Teardrop Explodes). There's also too much American stuff which simply doesn't merit the space it gets.

But let's not be too picky — overall it's a very strong start for a publication which, with some tightening up, could become the best annual of the lot. Check it out.

THE PRETENDERS are in Paris recording a new album for Spring release. There's also a single promised soon — "tribalistic, a bit like Bowwowwow." Mmmmm.



CHANCES ARE you'd never heard of Stephanie Mills until "Never Knew Love Like This Before". Chances are you'll be hearing a lot more from now on though.

Twenty-two year old American Stephanie has been active on the boards and in the studio for some time now. She was in a Broadway play called "Maggie Flynn" at the age of nine and then chalked up wins at an Amateur Hour show for six weeks on the trot. Singing and acting then progressed side by side and included a noteworthy four week season at Harlem's famous Apollo Theatre in New York with The Isley Brothers.

"Then I played the part of Dorothy in the stage version of 'The Wiz'," she reports on a fairly crackle-free phone line from Carolina. The show won several awards and Stephanie stayed with it for four years.

"I was in the early running for the film version," she continued, "but then the director was changed and Diana Ross got the part. I loved her and Lena Horne in it, but it was probably better for me that I didn't do the film."

As the recording side of her career developed, Stephanie had a single released and appeared on "The Wiz" soundtrack before signing to Motown Records in 1975.

"We did an album called 'Stephanie Mills For The First Time' which didn't do very well at all, and recorded a second album which was never released. Motown obviously wasn't one of the right elements in my career. I wasn't bitter about it, but they could have promoted me a lot more."

Following the Motown episode, Stephanie was introduced to 20th Century Records. Last year she released the "Whatcha Gonna Do With My Lovin'" album which was produced by James Mtume and Reggie Lucas who've also worked with Phyllis Hyman, Roberta Flack and Donny Hathaway, among others.

The title track single and the album both scaled their respective U.S. Top 20's and Stephanie repeated the trick with this year's "Sweet Sensation" album from which comes her first British hit. Recently she's been warming up American shows for The Commodores and Teddy Pendergrass.

So what's next?

"I was going to come over to Britain in December, but I'll be recording the new album then so it'll have to be next year. And I'd like to go back on Broadway to do a straight acting role."

Paul Sexton

LA TOYA JACKSON is the fifth of the nine brothers and sisters who make up that most successful musical family and the first girl to branch out on her own. Along with her sisters Maureen and Janet, La Toya has taken part in The Jacksons' stage show for quite a while, providing back up vocals and dancing, but "Night Time Lover" on the Polydor label is her first solo single.



Always air your scuba diving kit after use.

BOWWOWWOW



BOWWOWWOW set out on their first tour this month, beginning on the 12th at Scarborough Taboo Club and continuing with Edinburgh Niteclub (13), Manchester Polytechnic (16), Cromer West Runton Pavilion (18), Birmingham Cedar Ballroom (19), London Hammersmith Starlight Roller Disco (20), Comic Strip, London (21), Bristol Granary (22) and Heaven, London (23). In Edinburgh and

Birmingham, the band will be playing a matinee in addition to an evening performance and all support acts will be selected locally.



PIC: JILL FLJRMANOVSKY

MEET Jools Holland & The Millionaires! Pictured along with Julian (front) are the men he's chosen for his new group: (left to right) Martin T. Deegan (drums), Mike Paice (sax) and Pino Palladino (bass). The foursome have recently been recording under the watchful eye of producer Pete Wingfield and a single has been pencilled in for sometime next month.

Next on the agenda are a few low key warm-up gigs in Ireland before the band is unleashed on an unsuspecting British public. Squeeze's Chris Difford has provided lyrics for about half the material but the rest is all Jools' own work.

Incidentally, our spies tell us that the band have also been in the studio with Stewart Copeland to record a couple of tracks of "boogie meets reggae" but as both parties are somewhat doubtful about the outcome, these tracks may never see the light of day.

Meanwhile Julian's former colleagues in Squeeze reckon they've finally found a replacement for him. A final try-out at the recent Johnny Owens benefit in Swansea worked out so well that an official announcement is expected very shortly while various business matters are sorted out. The band are also well advanced into the recording of their new album.

A Squeeze announcement of a different sort is also expected before too long — Chris Difford and his American wife Cindy are expecting their first child any day now.



bitz.



PIC: ADRIAN BOOT/LFI

ELVIS COSTELLO and The Attractions will be supported on their Christmas show at Birmingham National Exhibition Centre on December 27th by Rockpile, The Selecter, Squeeze and U.B.40. Tickets at £5.50 are available from Elvis Costello Box Office, National Exhibition Centre, Birmingham.

GENERATION X have completed their new line up with the addition of former Chelsea guitarist James Stevenson and their third album, "Kiss Me Deadly" will be released by Chrysalis on January 16th 1981. The new line up plays a short series of pre-Christmas dates this month. See Gigz for dates.

REMEMBER THAT TV advert for a well known brand of lager which centres around Donald Pleasance's adventures in a monster-infested pub? Well, that hostelry has provided the inspiration for an upcoming movie called "The Monster Club" which features various interesting musical contributions from such as UB40, B.A. Robertson, The Pretty Things and The Expressos.

Veteran horror actor Vincent Price will introduce three differing creepy tales featuring Britt Ekland, Donald Pleasance and various other scary monsters and super creeps. B.A. Robertson no doubt appears as himself. Expect the movie and accompanying soundtrack album around March.

WHILE KEVIN Rowland, Al Archer and Jim Patterson carry on recruiting new Midnight Runners — with former Secret Affair man Seb Shelton emerging as a favourite for the drum chair — the five former Runners have announced that they intend to continue working together under a new name.

ALL TIME TOP TEN



Hazel O'Connor

- 1. SMALL FACES:** *Itchycoo Park* (Immediate). *I like the influence of psychedelia on a good pop tune, and I like all their songs.*
- 2. BAD MANNERS:** *Special Brew* (Magnet). *Clever song, witty lyrics and good tune. Buster's great.*
- 3. THE SUPREMES:** *Reflections* (Tamla Motown). *A good moody dancing tune and Diana Ross is superb.*
- 4. THE STRANGLERS:** *No More Heroes* (UA). *I think the lyrics are witty, the tune is patchy, but both keyboards and hook are good.*
- 5. PENETRATION:** *Don't Dictate* (Virgin). *Pauline Murray's got a good voice and the song pulsates; pity it wasn't a hit.*
- 6. SEX PISTOLS:** *Pretty Vacant* (Virgin). *Nice and cynical; music raunchy and tune great.*
- 7. VELVET UNDERGROUND:** *Venus In Furs* (MGM). *Decadent, frightening, sad, weird and wonderful.*
- 8. DAVID BOWIE:** *Heroes* (RCA). *Lots of sound and a sad and evocative story.*
- 9. BOB MARLEY AND THE WAILERS:** *No Woman No Cry* (Island). *The resurgence of reggae made it popular. Words are good and I like the organ.*
- 10. SIOUXSIE AND THE BANSHEES:** *Hong Kong Garden* (Polydor). *Great catchy tune, well delivered; it made me a fan.*

PIC: SIMON FOWLER/LFI

FLASH GORDON



Experience



QUEEN

ORIGINAL SOUNDTRACK

INCLUDES SOUNDTRACK
VERSION OF
THE HIT SINGLE
FLASH

EMI

Available on cassette

DOLLAR THE PARIS COLLECTION THE NEW ALBUM INCLUDES FREE POSTER



SEE YOUR LOCAL RECORD SHOP FOR DETAILS OF OUR
"WIN A DAY IN PARIS WITH DOLLAR"
COMPETITION

wea

K 58246 Also available on cassette

Distributed by **wea** Records Ltd. © A Warner Communications Co.

December will be magic again
 Take a husky to the ice
 While Bing Crosby sings "White Christmas"
 He makes you feel nice
 December will be magic again
 Old St. Nicholas up the chimney
 Just a-popping up in my memory

Chorus

Ooh, dropping down in my parachute
 The white city, she is so beautiful
 Upon the black soot icicled roofs
 Ooh, see how I fall
 Ooh, see how I fall
 (Ooh, see how I fall, ooh see how I fall)
 Like the snow
 Come to cover the lovers (cover the lovers)
 But don't you wake them up
 Come to sparkle the dark up (sparkle the dark up)
 With just a touch of make up
 Come to cover the muck up (cover the muck up)
 Ooh, with a little luck

December will be magic again
 Light the candle lights, to conjure Mister Wilde
 Into the Silent Night
 Ooh, it's quiet inside
 Here in Oscar's mind
 December will be magic again
 Don't miss the brightest star
 Kiss under mistletoe
 I want to hear you laugh
 Don't let the mystery go now

Repeat chorus and ad lib to fade

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

December Will Be Magic Again

By Kate Bush on EMI Records



ISRAEL

By Siouxsie & The Banshees on Polydor Records



PIC: PETER MAZEL/LFI

Words and music by Sioux/Severin/McGeoch/Clarke
 Reproduced by permission Pure Noise/Chappell Music

(Come to Israel, come to Israel)

Little orphans in the snow
 With nowhere to call a home
 Start their singing, singing
 Waiting through the summertime
 To thaw your hearts in wintertime
 That's why they're singing, singing
 Waiting for a sign to turn blood into wine
 The sweet taste in your mouth turned bitter in its glass

Israel, in Israel
 Israel, in Israel

Shattered fragments of the past
 Meet in veins of the stained glass
 Like the life-line in your palm
 Red and green reflects the scene
 Of a long forgotten dream
 There were princes and there were kings
 Now hidden in disguise, cheap wrappings of lies
 Keep your heart alive with a song from inside

Even though we're all alone
 We are never on our own
 When we're singing, singing

(Come to Israel, come to Israel)

There's a man who's looking in
 And he smiles a toothless grin
 Because he's singing, singing
 See some people shine with glee
 But their song is jealousy
 Their hate is clanging, maddening
 In Israel will they sing "Happy Noel"?
 In Israel, in Israel
 Israel, in Israel
 In Israel will they sing "Happy Noel"?

(Come to Israel, come to Israel, come to Israel)

RECORD BLITZ

Woolworth offers the best choice of records and tapes at super low prices.

The Woolworth Record Blitz offers you a great selection of records and tapes below manufacturers' or suppliers' recommended prices.

What's more, you can get the cassette for the same price as the album.



The Police "Zenyatta Mondatta" ✓



Sky "Sky 2"



Splinter "Splinter"



Morty "Love Blind"



Jenny Darren "Jenny Darren"



Roxy Music "Flesh + Blood"



"QE2" Mike Oldfield



David Bowie "Scary Monsters" ✓



The Tourists "Luminous Basement"



Hazel O'Connor "Sons and Lovers"



Dr. Hook "Rising"



Rod Stewart "Foolish Behaviour"

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WOOLWORTH
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Items subject to availability. Price and availability of advertised products may be different in Northern Ireland, the Republic of Ireland and the Channel Islands.

Smash Hits Competition



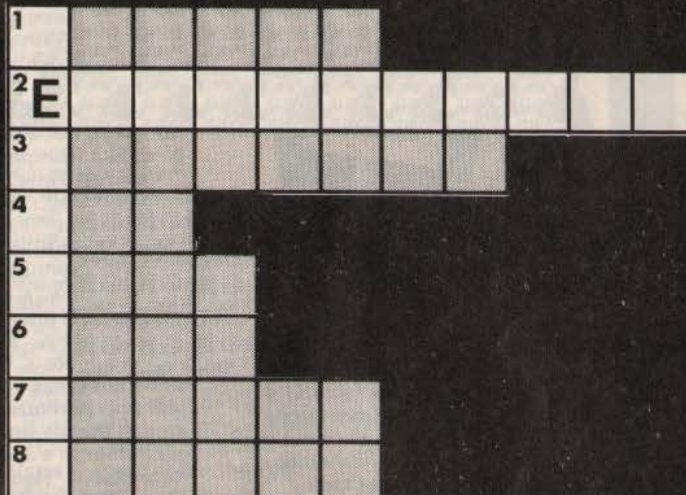
DINDISC 1980

WELCOME TO the Dirty Tricks Page! Having obtained from those generous people at Dindisc Records no less than 100 "Dindisc 1980" sampler albums (featuring Martha And The Muffins, The Revillos, Dedringer and OMD), the Smash Hits Torture Team have devised a cunning way of extracting the maximum blood, sweat and tears from anyone who wants to win.

It's simple (tee hee). See that peculiar shape on the right? All you do is fill in the answers to the clues below it in the appropriate spaces and in the left hand column, reading from top to bottom, you'll find the title of a track by one of the above groups. *This is answer number one.* No, don't relax — we want more. In the second line of the grid

(that's the one left empty) you'll find just enough spaces to write down the title of the first single ever released by the group who recorded your first answer. *That's answer number two.* Pop these two answers, not forgetting your name and address, on a postcard to Smash Hits Dindisc 1980 Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF, to arrive no later than December 24.

The first 100 correct entries to be picked out of the sack after the closing date will receive this fab album, including the Dindisc 1980 Gig Game which should help while away your cold winter evenings. How's that for a good deal?



THE CLUES:

1. The girl with the Muffins . . .
3. . . . and the kind of dream she sings about
4. The Monochrome —
5. Mr. McCluskey, with Paul a member of a well-known electronic group
6. Remove the Dr. from the gander to leave Mark, writer of Muffin songs
7. Mr. Reynolds, lead singer of The Revillos
8. Kind of (weekend) drivers Dedringer like to steer clear of?

SMASH HITS BINDER OFFER

Well, gang, what are YOU going to get for Christmas from that favourite relative of yours? More of that stinky pooh talcum powder that you wouldn't wear if your life depended on it? More hankies or those horrible, horrible socks that are going straight to the back of the drawer never again to see the light of day?

Grim prospects all right, but there IS an alternative. Thanks to the Smash Hits We-Think-Of-Everything (Well, Almost) Department, all you need to do is drop a teensy hintette that what you'd *really* fancy is The Smash Hits Binder Offer.

Sanity Clause or no Sanity Clause, what this niftiest of packages consists of is: (1) a hard backed binder, big enough to hold a whole year's worth of Smash Hits and strong enough to withstand the odd drop or trample; (2) the Smash Hits wallet, measuring 15 inches by 10 inches in lurid green plastic and complete with zip and lots of inside pockets to protect our latest issue from your leaky biros and half-chewed bubblegum (what disgusting habits you have); (3) four of our bright 3 inch stickers to deposit wherever you think you can get away with it; and finally (4) — no expense spared — a selection of some of our earlier exclusive button badges. A package not to be sniffed at (even if you have got a cold).

The next step is to let your loved one know that all they have to do is send £3.00 plus 50p (post and packing) — cheques and postal orders payable to Smash Hits, please — to this address:

Smash Hits Binders, P.O. Box 50, Competition House, Farndon Road, Market Harborough, Leicestershire.

And after all, they'd probably welcome your suggestion.

TAKE THIS TOWN

THE SINGLE
PREVIOUSLY UNRELEASED TRACK

B/W RUTS - BABYLON'S BURNING

BOTH TRACKS TAKEN FROM
THE DOUBLE ALBUM

TIMES SQUARE

A ROBERT STIGWOOD PRODUCTION



RSO 71

INDEPENDENT

bitz

By Red Starr

THE LATEST project from Crass Records is "Bullshit Detector", a 12 inch 45rpm single featuring full length tracks from no fewer than twenty-four different bands or individuals, including a very early track from Crass themselves.

Packaged in a fold-out poster sleeve with lyrics and information and costing a mere £1.35, it's a useful reminder that records don't have to cost the earth to make or to buy. The results, however, are inevitably pretty crude and what with the heavy sentiments expressed (though there are one or two good lighter moments, to be fair), I'd say this was one for the dedicated anarchists only. (Contact: SAE to 10 Myddleton Road, London N22).

Another recent release by Crass themselves has been "Rival Tribal Rebel Revel" as a free flexi with "Toxic Graffiti" fanzine. The initial print run was only 5,000 so you may have difficulty in getting hold of it, but we're told a re-pressing is likely. The best places to try first are Better Badges (SAE to 286 Portobello Road, London W10) or Rough Trade — please note new address — (SAE to 137 Blenheim Crescent, London W11).

NORTHERN LIGHTS

SCOTLAND LOOKS as if it's going to be unfortunate enough to be saddled with the

rock press's latest Next Big Thing tag (though how a country two-thirds the size of England and twice as varied can be looked on as if it were somebody's backyard is beyond me.) This is very hard lines on the local groups who have to do their growing up in the spotlight glare of other people's inflated expectations, but undoubtedly there are some fine records emerging from Scottish cities right now.

Glasgow's splendid Orange Juice have nothing if not a sense of humour, what with titles like "Simply Thrilled Honey" and "Breakfast Time" and the words "commercial" and "progressive" scratched into the centre vinyl of their third Postcard single. Though it takes a couple of spins to push its way through an untidy arrangement of rickety drums and spindly guitars, "Thrilled" is great — a neat medium pace melody surrendering to Edwyn Collins' tremulous vocal. "Breakfast Time" raises a smile but takes untogetherness to an extreme and sails perilously close to throwaway status. Steady on, lads.

Edinburgh's Joseph K follow their mini-classic "Radio Drill Time" with another piece of moody introspection in "It's Kinda Funny" (Postcard). Another one that takes its time to sink in, this features a spartan arrangement of restrained guitars and discreet syn-drums with Paul Haig's resigned vocals blending the melody line into a quietly addictive atmospheric ballad. Good record. The 'B' side, "Final Request" is all skittery nervous energy that doesn't click, but this is definitely a band to watch.

(Contact for Postcard Records: SAE to 185 West Princes Street, Glasgow 4).

Edinburgh's Delmontes emerge with their first vinyl outing, "Tou Les Soirs" (Rational), a stylish, engaging record which has distinct '60s roots (especially The Doors' "Strange Days" LP) but doesn't use them as a crutch. There's a good solid arrangement with lots of good instrumental touches around a useful melody, while that catchy Farfisa organ riff and Julie Hepburn's husky vocals threaten to haunt you after a few plays. The two songs on the 'B' side offer some neat ideas but don't really sound finished. Altogether a noticeable and promising debut which is certainly worth having, though I suspect they're capable of better. (Contact: SAE top 19 Henderson Row, Edinburgh 3).

Orange Juice, with the nearly legendary Edwyn (front). The band will be touring as support to The Undertones this month.



PIC: HARRY PAPADOPOULOS

independent albums top 10

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	1	THE EARTH DIES SCREAMING/DREAM A LIE UB40	Graduate
2	2	BEER DRINKERS & HELL RAISERS (EP) Motorhead	Big Beat
3	—	DECONTROL Discharge	Clay
4	3	TELEGRAM SAM Bauhaus	4AD
5	8	CARTROUBLE Adam & The Ants	Do It
6	7	ZEROX Adam & The Ants	Do It
7	4	SEVEN MINUTES TO MIDNIGHT Wah! Heat	Inevitable
8	10	SECONDS TOO LATE Cabaret Voltaire	Rough Trade
9	—	SIMPLY THRILLED HONEY Orange Juice	Postcard
10	—	ANIMAL SPACE Sies	Human
11	6	EXPLOITED BARMY ARMY Exploited	Exploited
12	—	GUILTY Honey Bane	HB
13	5	KILL THE POOR Dead Kennedys	Cherry Red
14	—	DANCED Toyah	Safari
15	16	BLOODY REVOLUTIONS/PERSONS UNKNOWN Crass/Poison Girls	Crass
16	—	IT'S KINDA FUNNY Josef K	Postcard
17	12	POLITICS/IT'S FASHION Girls At Our Best	Record/Rough Trade
18	13	HOLIDAY IN CAMBODIA Dead Kennedys	Cherry Red
19	15	FEEDING OF THE 5,000 (SECOND SITTING) Crass	Crass
20	9	ATMOSPHERE Joy Division	Factory
21	—	AT LAST I'M FREE/STRANGE FRUIT Robert Wyatt	Rough Trade
22	11	REQUIEM Killing Joke	Malicious Damage
23	14	FLIGHT A Certain Ratio	Factory
24	13	REALITY ASYLUM Crass	Crass
25	—	MAN IN THE GLASS Dangerous Girls	Human
26	17	CALIFORNIA UBER ALLES Dead Kennedys	Fast Product
27	27	FIGHT BACK (EP) Discharge	Clay
28	22	FOR MY COUNTRY U.K. Decay	Fresh
29	21	TOTALLY WIRED Fall	Rough Trade
30	30	TRANSMISSION Joy Division	Factory

independent singles top 30

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	6	GROTESQUE (AFTER THE GRAMME) Fall	Rough Trade
2	1	IN THE FLAT FIELD Bauhaus	4AD
3	2	DIRK WEARS WHITE SOCKS Adam & The Ants	Do It
4	3	SIGNING OFF UB40	Graduate
5	4	FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys	Cherry Red
6	—	TOYAH TOYAH TOYAH Toyah	Safari
7	5	STATIONS OF THE CRASS Crass	Crass
8	10	UNKNOWN PLEASURES Joy Division	Factory
9	3	CLOSER Joy Division	Factory
10	7	CHAPPAQUIDICK BRIDGE Poison Girls	Crass

singles

A couple of new singles have also reached us from war-torn Liverpool (where, we are shocked to learn, Wah! Heat and drummer Rob Jones have parted company. Just after we'd printed their picture too, the ungrateful swine...)

But to the records: The Frantic Elevators are a highly entertaining foursome from Manchester who have actually made a pretty good record despite their comedian appearances. "You Know What You Told Me" is great — plaintive lament to a departed one (good song) delivered over a positive symphony of shakers, football rattles, tin cans, burps, whistles and God knows what else. Wonderful — I love it! The 'B' side "Production Prevention", is less obviously gimmicky in its cleverness and shows they can turn out good serious stuff as well. Fine record — buy it (and try to catch the band live if you can.)

I'm less convinced about Holly, who used to be in Big In Japan with Pink Military's Jayne and Nicky. He has a lot of interesting ideas and startling treatments for his compositions, but his songs really aren't that strong to begin with. "Hobo Joe"/"Stars Of The Bars" (Eric's) is energetic and strange but really only for those who prefer challenge to tunes. (Contact for Eric's Records: SAE to 4 Rutland Avenue, Liverpool 17).

A TALENT TO ANNOY

DEANNE PEARSON MEETS THE DEAD KENNEDYS

"I JUST couldn't believe it. I just kinda stood there with a blank stare on my face, thinking oh God — it really happened!"

That was Dead Kennedys' vocalist Jello Biafra's initial reaction to the news that Ronald Reagan had been elected as President of the United States. As far as the politically minded punk band are concerned, this is the worst possible thing that could happen to America — but some good could come of it for the band, Jello feels.

"People are gonna be very sharply divided, politically, again in America, and there's gonna be a lot more people listening to what we — the modern, musical, political spokesmen — have to say when we get back."

THE DEAD Kennedys' intentions, in case you hadn't already realised, are to provoke people out of the complacent or reactionary attitudes that are all too common — particularly in American society, according to Jello. Their protest is in the form of such pointed, satirical songs as "California Uber Alles", "Kill The Poor" and "When Ya Get Drafted."

The band was started in July 1978 after its various members had followed keenly the punk explosion from its beginning in Britain (Jello claims to possess one of the few EMI copies of "Anarchy" imported into his home town of Boulder, Colorado) and watching it creep into the Californian cities of Los Angeles and San Francisco, where local versions quickly flourished.

By this time Jello had moved to San Francisco where he met up with East Bay Ray who had put an advert in a local paper — "guitarist wants to start punk band."

Through the same advert a few weeks later, drummer Ted (originally from New York) and bassist Klaus Fluoride (from Detroit and later Boston, running pirate radio stations in both cities) were recruited.

The band then started gigging around San Francisco and soon built up a strong following, especially after playing a free gig on the anniversary of the assassination of J. F. Kennedy, which prompted an outcry from a local paper and therefore provided the band with just the sort of free publicity they needed.

"We were the first band that was causing complete chaos when we played," Jello relates smugly, "and so we quickly built up a reputation."

Excursions to Los Angeles and New York proved less successful but they did manage to scrape together enough money to release a single, "California Uber Alles" on a small label. Bob Last, head of leading independent set-up Fast Product, heard the record while on holiday in New York. He was sufficiently impressed to ring up the Kennedys and arrange to press some more singles and release them in Britain, where they were well received by the public and enthusiastically played by John Peel.

AT THE beginning of this year a one-off deal was secured with Cherry Red Records.

"It's one of these up and coming giant independent labels," Jello laughs. "Their warehouse, offices, everything, is the guy's living room. Which is the best kind to have, however, because that way you get complete artistic control, which is more important to us than money. We wanna say what we wanna say and say it the way we want it said, and not be turned into a 'product' so that we don't recognise ourselves in a year's time."

Here Jello makes oblique references to The Clash and indicates that he feels this is what they have allowed to happen, and that they have betrayed him and thousands of other punters like him by doing so.

Cherry Red have released two Dead Kennedys singles: "Kill The Poor" and "Holiday In Cambodia" — an intricate, dense mesh of sound and ideas which shows they're more than just a punky thrash band — and an album, "Fresh Fruit For Rotting Vegetables", a mixture of excellent and some slightly disappointing tracks which overall displays a lot of promise.

"But we are now completely unsigned again," Jello says, not appearing too concerned, "and we haven't exactly been showered with offers from anyone, big or small . . ."

The band's recent British tour, however, proved very successful. There was a fair amount of consternation from towns and cities around the country as to the nature and merits of a band with as tasteless a name as The Dead Kennedys — the band even got banned from playing in Dundee — but Jello feels the tour went remarkably well on the whole.

The British audiences seemed a pretty intelligent bunch as well,

Jello considers.

"Like, they asked more intelligent questions backstage afterwards, rather than 'when's the next single coming out?' (he adopts a mock whining voice) "and 'got any badges?' They were more interested in specific things — like Ronald Reagan . . ."

WHICH IS where we came in. Jello, it turns out, is going home the next day. Although the tour just about covered costs, they've certainly made no money and even spent their savings on air fares over here.

While they await another potential investor in the band, the Dead Kennedys will be rehearsing, gigging and thinking about a new album. The rest of the band have also started to write, while Jello claims he has a stack of lyrics and numerous tapes of unused "musical licks", as he calls them.

"And I'm gonna have a hard time running out of things to write about," he says confidently, "because most people, especially in America, are so stupid that they constantly find new ways to either amuse or disgust me, or both at the same time."

There is one more plan in the pipeline, however — Jello may well be running for Mayor of San Francisco again, as he did last year. Ballotted as an official candidate, he had his views printed in the official voters pamphlet alongside all the other candidates and, due to an American law called Equal Time Provision, received the same amount of radio canvassing and interview time.

His platform included banning all cars from the city centre, legalisation of squatting in empty offices, policemen running for re-election by the neighbourhoods they patrol, and all city businessmen having to dress as clowns between the hours of 9 to 5. Jello received 6951 votes.

"I did it because ever since I was about six or seven, I discovered I had a peculiar talent for annoying people and I got more and more interested in perfecting ways to do it over the years.

"So I figured what better way to annoy the corporate class than instead of complaining about their system, see if I could rip it apart a little from the inside?"



The Dead Kennedys (left to right): Ted, Jello Biafra, Klaus Fluoride and East Bay Ray.

Nothing
they've done
before
is a patch
on this.



New album 'Rising'
New single 'Girls can get it'
DR. HOOK'S LATEST HITS



marketed by
phonogram

LORRAINE

BY BAD MANNERS ON MAGNET RECORDS

For the first time in my life
I was so in love (ha ha ha ha . . .)
(Why you laughing at me?)
I met this girl called Lorraine
Who stole my heart

But when I find her
I'm gonna kill her
But when I find her
I'm gonna kill her
But when I find her
I'm gonna kill her
But when I find her
I'm gonna kill her

Chorus
Lorraine, Lorraine, Lorraine, Lorraine,
Lorraine
Lorraine, Lorraine, Lorraine, Lorraine,
Lorraine, Lorraine

She was so in love with me
We were gonna get wed
So I bought her lots of things
Diamond ring, brand new bed
(A brand new bed? Yes, a brand new bed)

But when I find her
I'm gonna kill her
But when I find her
I'm gonna kill her
But when I find her
I'm gonna kill her
But when I find her
I'm gonna kill her

Repeat chorus

For the first time in my life I was wrong
Lorraine, she was a flipping con
Lorraine, she took everything
Even my brand new engagement ring
She took me car and went to town
But now she can no longer be found

Lorraine punched me on the nose
So I slapped her round the head
Then we talked the whole thing out
And went straight to bed (hee hee hee)

But now I found her
Don't wanna kill her
But now I found her
Don't wanna kill her
But now I found her
Don't wanna kill her
But now I found her
Don't wanna kill her

Repeat chorus to fade



PIC: VIRGINIA TURBETT

Words and music by Bad Manners
Reproduced by permission Magnet Music
Ltd.

STOP THE CAVALRY BY JONA LEWIE ON STIFF RECORDS

Hey Mister Churchill comes over here
To say we're doing splendidly
But it's very cold out here in the snow
Marching to and from the enemy
Oh I say it's tough
I have had enough
Can you stop the cavalry?

I have had to fight
Almost every night
Down throughout the centuries
That is when I say
Oh yes, yet again
Can you stop the cavalry?

Mary Bradley waits at home
In the nuclear fall-out zone
Wish I could be dancing now
In the arms of the girl I love
Dum-a-dum dum dum etc.
Wish I was at home for Christmas

Bang, that's another bomb on another
town
While the Tsar and Jim have tea
If I get home, live to tell the tale
I'll run for all Presidencies
If I get elected I'll stop
I will stop the cavalry

Dum-a-dum dum dum etc.
Wish I was at home for Christmas
Wish I could be dancing now
In the arms of the girl I love
Mary Bradley waits at home
She's been waiting two years long
Wish I was at home for Christmas

Words and music by Jona Lewie
Reproduced by permission Street Music
Ltd.



PIC: SIMON FOWLER/LEI



"Do Me Right" by Dynasty (of "I Don't Wanna Be A Freak" fame) on Solar Records. I've never been too struck on any of their past material, and this is no exception. It's your average disco sound which really has no appeal other than on the dance floor.

Next we come to Michal Urbaniak with "Nanava" which sees Motown expanding into the jazz-funk field. Michal is a Polish classical violinist who got into jazz by listening to American records. He took up sax and formed the Michal Urbaniak Constellation which became one of the biggest jazz groups throughout the continent. His jazz-funk sound is pretty unique as he also features electric violins in his line up. Watch out for his album "Serenade For The City", due out soon — could be a biggie.

The oddest release of the week is "Double Dutch" by Frankie Smith (WMOT Records). The bass line sounds like a nursery rhyme and some of the vocals are performed by a group of kids. Can't make up my mind about this one — check it out for yourself.

For all rabbit freaks we have Bunny Brown with "Strawberry Letter" (Groove) and Bunny Mack

with "Love Sweet Love" (Rokel). B. Brown has come up with a nice easy reggae orientated number whilst B. Mack's effort is a more danceable afro-disco type affair. Both deserve a carrot!

"Everybody Get Up" by the UK Players was first released on GB Records. It proved extremely popular in the clubs and the initial pressings soon sold out. A&M Records who happen to have a well trained ear to the ground have picked up on the single and re-released it. This all British outfit recorded the track at Eddy Grant's studio in London's Stanford Hill with Eddy's brother Alpine getting the production credits. It's a pretty good debut

single which with a bit of airplay could find itself in the charts.

On the live scene there's a few gigs worth fitting into your pre-Christmas schedule. Leading British funksters Level 42 will be appearing at Southall's White Hart on the 13th December, and there's a promise of more dates to be announced shortly. Shakatak will be playing a trio of dates starting on 13th December at Bishop Stortford's Triad Center, The Nottingham Palais on the 14th December and finishing at Dartford's Flicks on 15th December. Be there or be square! Merry Christmas to all; more from me in the New Year.

Beverly.

Well, with only fifteen slaving days until Christmas the Smash Hits crew are certainly set for a well earned respite. With Red off to Russia, Lin returning to Dublin and Kasper (two, three, kick) off on another dance course, Carnaby St. just won't seem the same. Still, for the time being we're a hive of activity with Bev's Common Room snowed under with a never ending pile of new releases.

Wading through the pile, I find

KOOL and THE GANG



Celebration on De-Lite Records

Weekend celebration
It's a celebration

Celebrate good times, come on (let's celebrate)
Celebrate good times, come on (let's celebrate)

There's a party going on right here
A celebration to last throughout the years
So bring your good times
And your laughter too

We're gonna celebrate your party with you
Come on now (celebration)

Let's all celebrate and have a good time (celebration)
We gonna celebrate and have a good time
It's time to come together

It's up to you, what's your pleasure?
Everyone around the world, come on

It's a celebration

Celebrate good times, come on
It's a celebration

Celebrate good times, come on
Let's celebrate

We're gonna have a good time tonight
Let's celebrate, it's alright

We're gonna have a good time tonight
(Celebration) Let's celebrate, it's alright, baby

We're gonna have a good time tonight
Let's celebrate, it's alright

(Celebration) We're gonna have a good time tonight
Let's celebrate, it's alright

Celebrate good times, come on (let's celebrate)
Celebrate good times, come on

It's a celebration
Celebrate good times, come on (let's celebrate)

Come on and celebrate tonight
Celebrate good times, come on

'Cos everything's gonna be alright
Let's celebrate

Celebrate good times, come on (let's celebrate)
Celebrate good times, come on

disco top 40

TWO THIS WEEK	THIS WEEK	AGO	TITLE/ARTIST	LABEL	BPM
1	4		DO YOU FEEL MY LOVE EDDY GRANT	Ensign	124
2	2		CELEBRATION KOOL & THE GANG	De-Lite	122
3	1		NEVER KNEW LOVE STEPHANIE MILLS	20th Century	114
4	3		I LIKE (WHAT YOU'RE DOING) YOUNG & CO	Excaliber	119
5	16		GROOVE ON WILLIE "BEAVER" HALE	TK	96
6	5		I'M COMING OUT DIANA ROSS	Motown	112
7	NEW		GROOVY FREAK REAL THING	Calibre	124
8	NEW		JUST A GROOVE GLEN ADAMS AFFAIR	Excaliber	117
9	30		RISE & SHINE LINX	Chrysalis	114
10	NEW		WHAT A FOOL BELIEVES ARETHA FRANKLIN	Arista	125
11	NEW		I SHOT THE SHERIFF LIGHT OF THE WORLD	Ensign	121
12	9		IF YOU FEEL THE FUNK LA TOYA JACKSON	Polydor	121
13	NEW		SLIP & DIP COFFEE	De-Lite	126
14	8		FALCON RAH BAND	DJM	120
15	24		IF YOU WALK OUT THAT DOOR JEROME	DJM	119
16	6		FEELS LIKE THE RIGHT TIME SHAKATAK	Polydor	112
17	NEW		BOOM BOOM BLACK SLATE	Ensign	96
18	NEW		RIGHT BETWEEN THE EYES SURFACE NOISE	WEA	-
19	14		WHAT CHA DOIN' SEAWIND	A&M	117
20	NEW		YOU'RE TOO LATE FANTASY	Pavilion (Imp)	121
21	NEW		I WANT YOU NARADA MICHAEL WALDEN	Warner Bros	115
22	10		(FLYING ON THE) WINGS OF LOVE LEVEL 42	Polydor	114
23	25		EVERYBODY GET UP UK PLAYERS	A&M	121
24	NEW		FUN TIME PEACHES & HERB	Polydor	120
25	32		DOUBLE DUTCH FRANKIE SMITH	WMOT	118
26	11		BOURGIE BOURGIE GLADYS KNIGHT & THE PIPS	CBS	120
27	7		INHERIT THE WIND WILTON FELDER	MCA	116
28	22		RAPP PAYBACK JAMES BROWN	TK (Imp)	116
29	NEW		IS IT IN? JIMMY BO HORNE	TK	118
30	33		GANGSTERS OF THE GROOVE HEATWAVE	Epic	113
31	NEW		SETTIN' IT OUT ENCHANTMENT	RCA (Imp)	115
32	36		ONE IN A MILLION DEE DEE BRIDGEWATER	Warner Bros	114
33	28		BILLY WHO? BILLY FRAZIER & FRIENDS	Champagne	114
34	NEW		BACK ON THE ROAD EARTH WIND & FIRE	CBS	117
35	12		CAN'T FAKE GERALDINE HUNT	Champagne	115
36	NEW		STEP ON — SEXY DANCER HARRY MOSCO	Samba	121
37	NEW		YOU AND ME SPARGO	Champagne	122
38	NEW		(HOOKED ON) YOUNG STUFF NINO TEMPO	A&M	127
39	15		PARISIENNE GIRLS INCOGNITO	Ensign	124
40	NEW		THE GLOW OF LOVE CHANGE	WEA	119

Words and music by Ronald Bell/Kool & The Gang
Reproduced by permission Delightful Music Ltd./Fresh Start Music.

BOWWOWWOW

Smash Hits
4-page pullout

SEXY EIFFEL TOWERS

I am on the top
With the job
Of jumping to my death
It's Paris — La Tour Eiffel
The sexiest building left
But after waiting here
For far too long
I look around
For something strong
My heart beats on and on
And suddenly I can't think clear
Getting close, so close to you
And suddenly I fear I fear

Uh! Hah! Uh! Hah!
Uh! Hah! Uh!

I feel sexy up so high
Feel my treasure chest
Let's have sex before I die
Be my special guest
I am waiting here to be saved
By someone strong and someone brave
But I feel my legs grow weak
And my voice it starts to squeak
As I look the ground grows near
And as it does I fear I fear

Uh! Hah! Uh! Hah!
Uh! Hah! Uh!

I'm coming, I'm coming
I love you Eiffel Tower
You've got something I admire
I love you, Eiffel Tower
Falling legs around your spire

I feel sexy, sexy Eiffel Towers
Makes you feel Tour Eiffel
After many hours

Repeat last verse

Uh! Hah! . . .

Hold me, let your body hold me
You're my life, my one and only

I feel sexy, sexy Eiffel Towers
Makes you feel Tour Eiffel
After many hours

Uh! Hah! . . .

I feel sexy, sexy Eiffel Towers

Repeat to fade



A Note From Malcolm McLaren

You can't take a record to bed.
But you can take a
BOWWOWWOW cassette.
Before we all get driven over the
cliff.
Before we all miss that craving to
disobey.
Before we all become antiques.
Let's have a **BIG G** for
PLEASURETECHNOLOGEE in
1980!!!
No more grey skies! Tell the
truth!
Record stores are dinosaurs —
cassette shock!
Playboys will be playboys.
Playgirls will be playgirls.
Computers for homework.
Skates and cassettes.
It's the age of piracy. An age of
BOWWOWWOW!

Annabella loves the Eiffel Tower.
She was born in Rangoon 14
years ago and sad though it may
seem for a girl of her age, she
does everything to death. Still, all
in a day's work for her intense
Burmese heart. Her Burmese
humour is demonstrated, rolling
around in a car rug, broadcasting
from the top of the Tour d'Eiffel
here in Paris at the invitation of
the French nation to their South
East Asian friends, who could not
have a better ambassador than
Annabella for good relations.

Barbarossa's the name — from a
pirate trade. The drum's his
game. Born in Madagascar and
not raised in Alaska, Dave is hot
— settling at first for a dull
routine of football training for
Spurs. Gave up for lack of birds
and having to stay in bed from
9pm. But with the invention of
the HIP-FI he listens under the
sheets with the best of his friends
to all that PYGMY language. And
his heart is the beat that is
BOWWOWWOW.

"One day soon," says Matthew
Ashman (the spaghetti-twanging
player in **BOWWOWWOW**'s
camp!), "every kid now only 12
may never work like their mum
and dad." **BOWWOWWOW** says
Radio G-strings have got to be a
beginning in pleasure
technology's new way of life in
shouting down these adults — by
throwing them off guard. Music
inside your jeans or under your
skirt.

Giant-sized Baby Thing is Leroy
Gorman. He makes six into five.
He's **BOWWOWWOW**'s shouter.
And jinx. **BOWWOWWOW** call
him Leroy Jinx. He wears gold
paper between his teeth. His bass
blows up from time to time as he
continues to pound out the magic
in their new world!

All songs by
McLaren/Barbarossa
/Ashman/Gorman

Reproduced by permission.

SUN SEA AND PIRACY

Baby Yum Yum

Drives me dum dum

I just love it on my tum tum
On my back and on my bum bum
On my lilo in the sun sun

Besides the pool in the summer
season

Booming out magnolia!
Hits me in my nether region
Ooh Wee! It's not science fiction

Chorus

It's my black box
I call it Fido
I carry my black pet
Down the Lido
I feed it cassettes on my lilo
Sun, Sea And Piracy
Fe Fi Fo Fe Fo Fido!

Fe Fi Fo Fe Fo Fido!

Repeat first verse

My black pet is a heavy attraction
I want a love with C30 action
To float on airwaves like a love
cruise
Hard to think which one I'll choose

Repeat chorus

Fe Fi Fo Fe Fo Fido
On my Le Li Lo Le Lo Lido
At the Le Li Lo Le Lo Lido
Pirate boys swim after my fun fun!

Swimming trunk funk
My lilo's sunk
Fido runs off the bleeding faggot

That cassette pet's making me
haggard
I'm not conservative
I've got the affirmative — FIDO

Repeat chorus

Fido Fido's not barking at all!
Fido's dying at the bottom of the
pool!

Fido's tones begin to groan
Baby Yum Yum's humming hum
hum

I rescue him on my tum tum
Now he's roasting in the sun sun
On my back and on my bum bum
On my lilo in the sun sun
Booming out magnolia!

Repeat chorus



UOMO SEX AL APACHE

Uomo-uomo-uomo-uomo-
sex Al Apache
Doggy-doggy-doggy-doggy-
doggy-doggy
Bow-wow-wow-wow-wow-wow-
wow-wowee
Uomo-uomo-uomo-uomo-uomo-
sex Al Apache

Repeat first verse

Give us your vote straight away
To restore our tribal way
Ridding us of their company
Heterosexualita!

Uomo-uomo-uomo-uomo-uomo-
uomo-uomo-uomo-uomoh!

We are many — they are few
We are rich — they are not rich
Let's hear everybody say —
Geronimo!
I gotta go

Uomo . . . etc.

It will be a wonderland
Making sport across this land
What that wicked sport shall be
Noble Art Perversita!

I have spoken
I have spoken
Big Medicine!



LOUIS QUATORZE

When he comes bursting through that
door
My heart leaps and hits the floor!
Calling himself Louis Quatorze
He's so young and dangerous

Oh, I love it when he says so seriously
With his gun in my back
"Honey, close you eyes and think of
England
Just for a second"

It's his genuine act
As a matter of fact
Louis was horrible to me
He tears down my defences
He pretends that I'm against it

Chorus
Louis Louis Louis did love me
Louis Quatorze made love to me
Come back again don't tell me when
Louis Quatorze always surprise me

14's all he'll ever be
I don't know how long it lasts
But one thing's for sure
Louis Quatorze knows how to love me

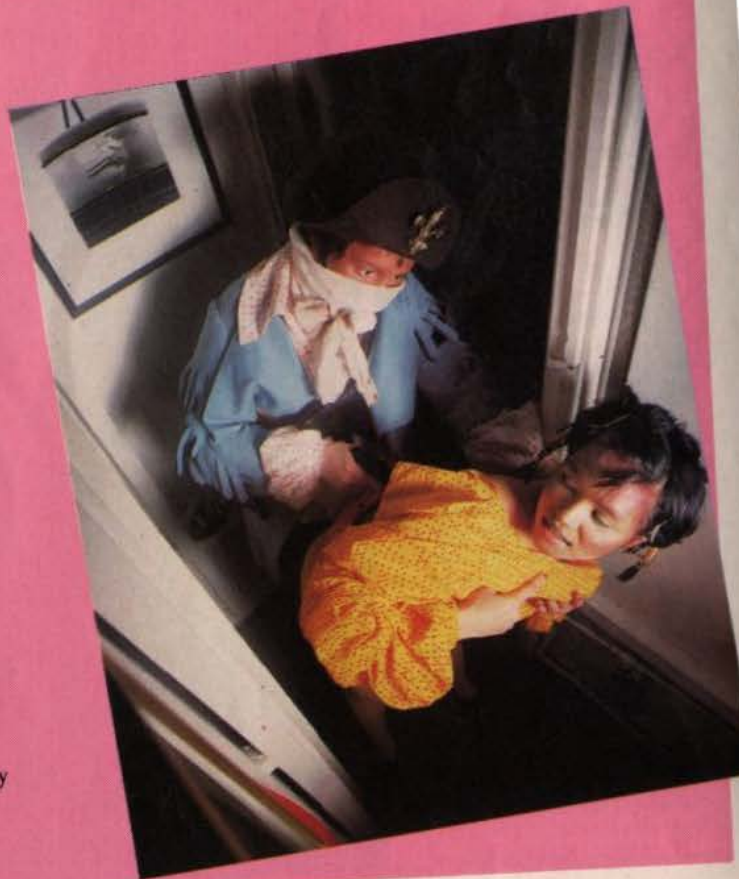
Amor Amor
Amour Amour
Louis Quatorze
Loves me some more
He does what he does
'Cos he's so aware
Louis gonna shoot me
Louis Louis!
Locking my door
Louis serious, I'm delirious
He never plays fair
He just doesn't care
Louis Quatorze
Starts to undress me

With his gun in my back
I start to undress
You just don't mess
With Louis Quatorze

He's my partner in this crime
Of happiness 'cos I'm just fourteen

Oh, I love it when he says so seriously
With his gun in my back
Honey make love to me

Repeat chorus twice
Louis Quatorze I love you



BOWWOWWOW

GOLD HE SAID

Call me Annabella
Gold is what I hold
No money, I don't care
Just gold in my hair
No silver, no copper
Cassette on my shoulder
I am richer than Richard III
I don't need to work

Lights go out
I am all alone
Very far away from home
Then I looked
And he was hooked
And said to me

Chorus
No more gas?
Tough time
What do you mean I can't go to the
drugstore?
I can't get my hair permed any
more?
No more gas!
Just gold, he said
Gold on my head

My name's Annabella
Gold is what I hold
To get together with the seller
In the supermarket
I lost my cassette
In the launderette
I need one to complete my outfit
Take my pick
It's my favourite trick
Before someone grabs it!

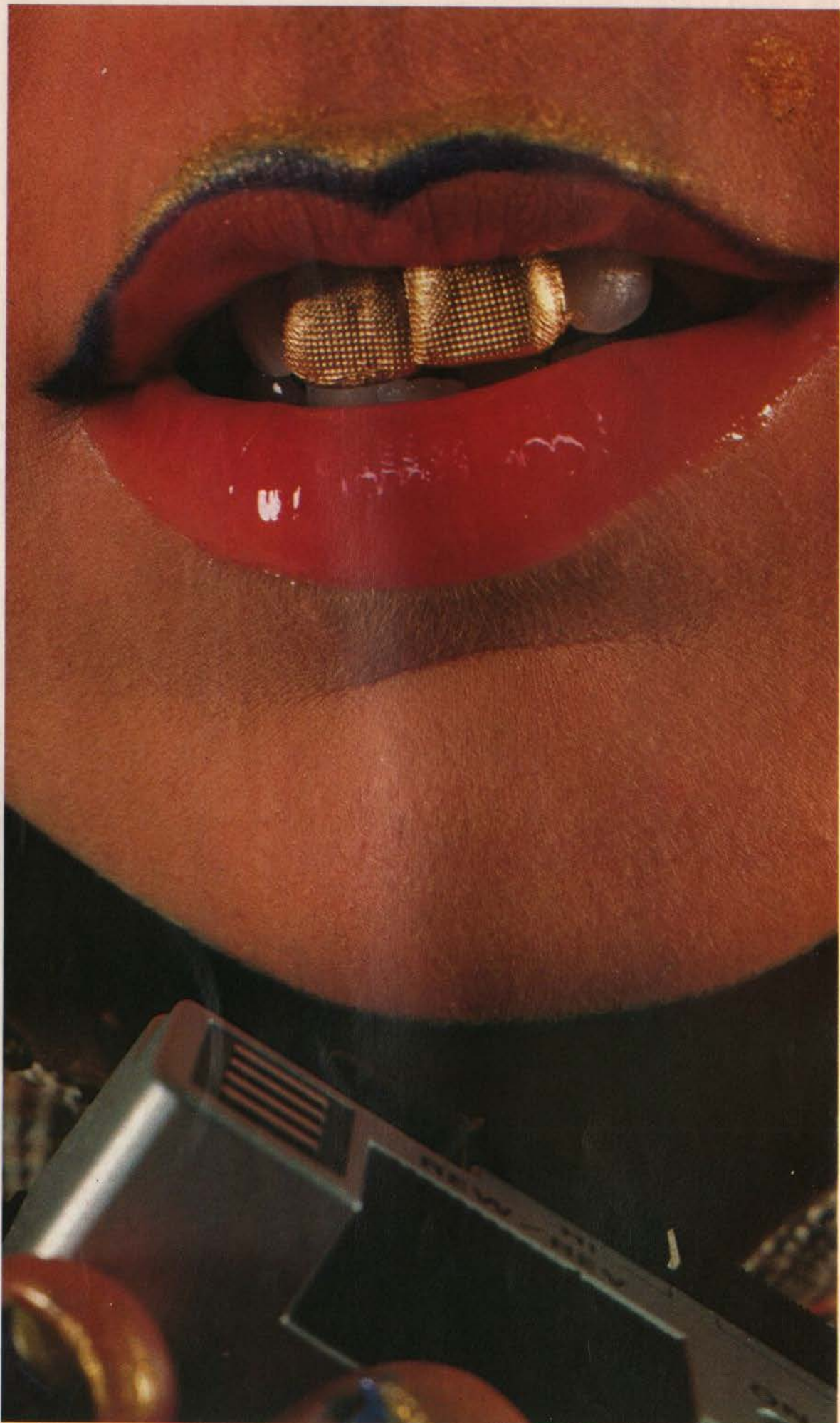
Lights go out
Time to flirt
So he looked up my skirt
Then I boxed
And he was hurt
And said to me

Repeat chorus

D'you love Annabella?
Gold is what I hold
Always me and company
I see gold as necessary
I love gold
And sensual crime
It's my magic and my sign
Sticking to my hair and feet
Radiating oral heat

Lights go out
Be romantic
I want to fall in love again
So take my gold
And hold my head, boyfriend

Repeat chorus



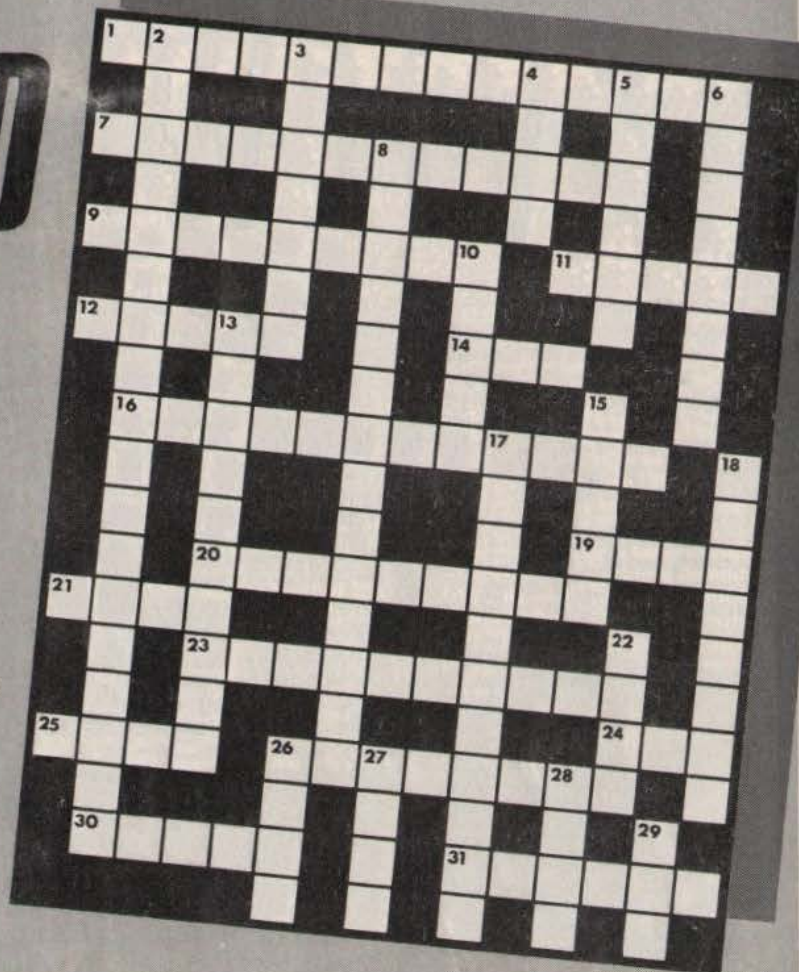
CROSSWORD

ACROSS

- 1 Could be so good for you? (6,8)
- 7 Orchestral Manoeuvres sound like they've got their thing together!
- 9 "Turning Japanese" band (3,6)
- 11 Marie's other half!
- 12 Smallest member of Ultravox?!
- 14 "Laughter" is his new album
- 16 John Lennon's comeback hit (8,4)
- 19 & 31 Heavy metal band
- 20 Fleetwood Mac bass player (4,5)
- 21 They're in the mud evolving!
- 23 Classic Bob Marley album, or a hip Rastafarian! (5,5)
- 24 Brilleaux of Feelgoods
- 25 Gene Simmons' Band
- 26 Michael's brother
- 30 Tilbrook, as in Squeeze
- 31 See 19

DOWN

- 2 Apocalypse as seen by UB40 (5,4,9)
- 3 Secret Affair singer (3,4)
- 4 & 22 Member of Monty Python team
- 5 Where 1 across is often dramatic
- 6 Rockpile frontliner (4,4)
- 8 & 18 One of the first punk groups, Sid Vicious played drums at their debut gig (8,3,3,8)
- 10 He's in the casting department
- 13 Made headlines the other week by hitting Russell Harty (5,5)
- 15 See 26 down
- 17 Elvis Costello smash (7,4)
- 18 See 8
- 22 See 4
- 26 & 15 He was the one always in the kitchen at parties
- 27 Veteran trombonist who frequently guests with The Specials
- 28 Young or Sedaka
- 29 Black of The Stranglers



ANSWERS ON PAGE 44



SKIDS · WOMAN IN WINTER
c/w WORKING FOR THE YANKEE DOLLAR (LIVE)

New Single¹ in a Special Christmas Package.
12 Page Comic Book SKIDS in 'PIRATE GOLD'

Virgin

VSK 101

REVIEWS

singles

By Ronnie Gurr

ADAM AND THE ANTS:

Antmusic (CBS). Some folks feel that Adam And The Ants are the most important development currently on the scene. Others, however, still recall nights of purgatorial yore spent watching these mateys up at London's Music Machine though in truth this is a long way from there. The new blues is a polished tap dance routine fused with tribal team talk grunting. Pretty irresistible actually.



THE POLICE: De Do Do De Da

De Do Do De Da (A&M). Aha! The stuff of which great popular music is made (and nearly always has been) — trite lobotomised lyricism. Here the boys drag the usual Police formula screaming from its cell and take the aforementioned banality to hitherto undreamed of proportions. It isn't just the eloquence which has escaped our three man hit factory, it's the compositional verve and spark too. The sleeve of this work depicts a young gagged girl, two menacing heavies, a telephone, the band and an iguana. Gold by the New Year, but don't you just hate bands who have Hipgnosis-designed singles bags. I mean, really . . .

THE CLASH: The Call-Up (CBS).

On which The Clash prove they really are the failure creeps you suspected all along. Gentle Egyptian reggae with Joe Strummer doing a passable impersonation of Barry Manilow. Choirs of angels, glockenspiels and generally, the works. This MOR masterpiece is only shop soiled by the fact that the chaps insist on shouting, "Hup, two, three, four, we love the Marine Corps." Should inveigle its way onto the U.S. chart thus proving itself truly subversive. What next? A triple album named after an obscure Nicaraguan guerrilla organisation? Now there's an idea . . .

THE SPECIALS: Do Nothing (2

Tone). From the last album and featuring Rico plus "the Ice Rink String Sounds". Great Reginald Dixon organ sound from Jerry Dammers and more exemplary trombone etchings from Rico. A truly excellent single. Flip over and find a horrendous cocktail lounge calypso cover of Dylan's "Maggie's Farm". Excusable only if it's a political statement.

THE JACKSONS: Heartbreak

Hotel (Epic). No, not that one. This Michael Jackson song comes on like some disco encapsulation of a B.B.C. sound effects album. Liberally littered with every effect one could possibly crave to shake one's funky biscuit to, this is damned addictive stuff. Noises range from what sounds like sandpaper being stuffed down a tight pair of denims and a cat being liquidised to the band falling down a flight of stairs and Michael's heavy breathing. All life is here! The drum sound just before the chorus is the kind of monsterly percussive boom that has been known to induce vomiting and diarrhoea in small domestic animals. You have been warned . . .

DEXY'S MIDNIGHT RUNNERS:

Keep It Part Two (Inferiority Part One) (Late Night Feelings). Now this really is a pain in the butt. A good band who seem more than a mite confused about this, ahem, new soul vision business. (Stop sniggering at the back there!) They blow their horns in fine style yet this Kevin Rowland chap blows the whole song when he opens his mouth. His voice, in short, is out of order. Soul is about communicating drama, passion and a whole spectrum of emotions but Rowland is content to wallow in his own self pity and sounds as if he is in urgent need of medical attention. The split in the ranks is probably for the best.

XTC: Take This Town (RSO).

This is on the mighty RSO by virtue of the fact that the track fleetingly appears in the Stigwood backed movie "Times Square". Usual hiccupping vocal from Partridge plus much whistling and whoh-ho-he-ing, the end result sounding like "Kaiser Bill's Batman" mated with the Seven Dwarf's "Hi Ho Hi Ho It's Off To Work We Go". As such, a great single. Previously unreleased, and with The Ruts' "Babylon's Burning" on the flip side this

would be the ideal cheapo Christmas present for any juvenile delinquent relative.

ELTON JOHN: Dear God

(Rocket). Mr John's Crimbo gift is a value for money double pack single. Plug side "Dear God" is the solid (or is that stolid?) archetypal Elton ballad. 'B' side "Tactics" is a masterful hunk of instrumental that gallops along like a substitute "Black Beauty" theme, horn flourishes and all. 'C' side "Steal Away Child" is more touching balladeering and Side 'D' is a calypso based tale of two timing love, "Love So Cold". Excellent value for money.

BARBRA STREISAND AND

BARRY GIBB: Guilty (CBS). The most played track from the album after the last chart biggie, so no surprise that it should now rear its delicately coiffured head as a seven inch. Again penned by the Gibbs, it's as you would expect. Babs sings great and Bazza ruins it with his whimpering Australian castrato. "We got nothing to be guilty of," they croon, honey trickling down their chins. Debatable in the extreme.

STATUS QUO: Lies (Vertigo).

Gawd bless their denim socks. Describing a Quo record is akin to being asked to pen a concise summary of the skills, talents and true genius of a Van Gogh or a Beethoven. Quo Quo it on down in their usual fret scrubbing way. The other A-side however, "Don't Drive My Car" is slower, features synthesiser and has a virtuoso guitar solo. It could almost be a Steely Dan record for goodness sakes. A shame then that Rossi ruins it all by singing a line like "Ooh, Ooh, ah, ah, don't drive my car". The cost of poetic licenses I feel should be increased at once.

QUEEN: Flash (EMI).

From the soundtrack of the forthcoming Flash Gordon movie. This is suitably bombastic Queen interspersed with dialogue from the film one presumes. Even by Fred and the boys' usual dubious standards this is dire.

NEIL YOUNG: Hawks And Doves

(Reprise). The old country waltz updated. Young has class enough to urinate all over the field here. As a realistic single this is a no-no but nonetheless a great song. Jarringly emotive guitar, wistful violin and a voice that is soulful enough to get him the gig with Dexy's now that

sour-faced Rowland has wondered off into the sunset of his discontent. Magical.

STEELY DAN: Hey Nineteen

(MCA). Again the very name is synonymous with class. This time the jazz influences seem to have decreased somewhat and this is nearer the mid-period Dan we knew and loved before the punk wars. Why I wonder is it that bands in the Steely Dan bracket invariably start all their songs with a line like, "Way back when in '67"? Awfully American.



KATE BUSH: December Will Be Magic Again (EMI); SQUEEZE: Christmas Day (A&M); GREG LAKE: I Believe In Father Christmas (Manticore); THE KORGIS: Rover's Return (Rialto); THE DAMNED: There Ain't No Sanity Clause (Chiswick); BONEY M: Mary's Boy Child (Atlantic); ELMO AND PATSY: Grandma Got Run Over By A Reindeer (Stiff); THE DUMBELLS: Giddy Up (EG); ST. PAUL'S CHORISTERS: Captain Beaky's Christmas Carol (Polydor); ROCKY SHARPE AND THE REPLAYS: Christmas Crackers (Chiswick); THE ORIOLES: Lonely Christmas (President); THE CAMBRIDGE BUSKERS: Ding Dong Merrily On High (Polydor); PETER SHILTON AND RAY CLEMENCE: Side By Side (Polydor); KATINKA: I Am A Twinkling Star (Carrere).

Novelties, Christmas, goodwill, cheer, exploitation. Kate Bush is novel with her optimistic December operetta. Squeeze, Greg Lake and Boney M have been seasonal releases before and Squeeze win by virtue of the fact that they induce a mite less stomach turning. The Korgis have a great sleeve and come on strong with the Reginald Dixon meets Grandstand theme tune instrumental.

The Damned steal a Groucho Marx line and have a knees up with great guitar lines. Elmo and



Patsy's title wins hands down here and raises a titter or two. **The Dumbells** corrupt "Sleigh Bells" into a Japanese tinged carol. The Dumbells are I think a bizarre coupling of Brian Eno and Bruce Forsyth.

St Paul's Choristers shamelessly exploit the legend of Captain Beaky; a real tragedy that this business of human happiness should have corrupted them so young. **Rocky Sharpe** doo-wop it but in turn are out doo-wopped by the **Orioles** with an original from '62. **The Cambridge Buskers** obviously want to be Mike Oldfield and their ambition is as dull as their trad single. **Shilton and Clemence** are great goalkeepers.

Katinka is some ten year old girl dissident who sings "I am a twinkling star and have my own moon car, and when I want to be mod I twinkle just like God". Proceeds I believe will be forwarded to the Polish trade unionists, a body who Katinka feels deeply concerned for. All this cheer is bringing me down.

LENA ZAVARONI: Will He Kiss Me Tonight? (Galaxy). Well, well. Produced by Dave Goodman, ex-of the Pistols and penned by young girl band the Dolly Mixtures. Phil Spector award for enterprise. Really good, I assure you.

GARY GLITTER: What Your Mama Don't See (Eagle). Gaz, giving the public what they want. Back with Mike Leander and it's just like starting over. Another fine release.

THE SUBTERRANEANS: My Flamingo (Demon). Head and shoulders above any domestic release this time round. A smidgeon short of being a classic, it sounds like the record Iggy's been craving to make for the last three years. Lou Reed, The Pretenders and Mink DeVille all make ghost appearances here but the end result is still NME's Nick "A Man Barely Alive" Kent. Why not sooner though, eh Nick?

KELLY MARIE: Feels Like I'm In Love (Calibre). Well, well. Kelly (You Can't Beat A Jumpsuit) Marie has surprised us all with an album not half as bad as you'd expect. Basically it's lightweight disco-pop which, although not my cup of tea, is far better than her nauseating barrel-organ style singles (both of which are included here). There's even one track, "Take Me To Paradise", that I must admit I actually quite like! A must for Ottowan fans everywhere. (5½ out of 10).

Beverly Hillier



HAZEL O'CONNOR: Sons And Lovers (Albion). On the plus side, Hazel is vocally well-equipped, able to turn out a tolerably neat tune and her band are correspondingly neat and to the point. On the minus side, she exhibits a distressing tendency to overplay the importance of nearly every line she utters; consequently, even the best of her compositions on this first solo album proper come over as stilted, shrill and occasionally extremely annoying. Weigh up pros and cons and you arrive at something like... (5 out of 10).

David Hepworth

THE HITMEN: Aim For The Feet (Urgent/CBS). Slick, efficiently performed rock and roll dance music which might set a few toes tapping in the plusher kind of burger joint but is unlikely to inspire any great enthusiasm. Their lightness of touch and elementary catchiness are assets at 45 rpm but an album simply exposes their lack of real depth and a tendency to pilfer from more impressive stylists, like Mr Costello. A pity, because they deserve to be on the singles charts. (6 out of 10).

David Hepworth

THE DAMNED: The Black Album (Chiswick). A double album in which The Damned experiment with new ideas and arrangements. Some work, some don't. Much of it is more calculated and melodic than usual and has a bigger, fuller sound, but side three (one continuous track) is nothing but a tedious heavy rock thrash. The live side (including "Smash It Up", "New Rose" and "Love Song") shows The Damned in their best light, however — sheer unfettered enthusiasm and excitement and completely lacking in restraint! (7 out of 10).

Deanne Pearson

VISAGE: Visage (Polydor). Despite the illustrious cast of backing musicians (Midge Ure, Rusty Egan, John McGeoch etc.), Steve Strange's debut album is a bit of a non-event. Their branch of "white disco", although technically competent, tends to be dull and uninspiring. They mimic the likes of Bowie, New Musik, M etc quite professionally but seem to lack any real identity of their own. Still, they'll no doubt ride along on the success of Spandau Ballet. Over to you, Peter Powell! (5 out of 10).

Beverly Hillier

ROWAN ATKINSON: Live In Belfast (Arista). With just the sound and no vision, you realise how much Rowan relies on his rubber lips and wild-eyed manner to raise often mediocre sketches to the level of hysteria. Half the album is brilliant — three routines (in the vein of "The Schoolmaster") that highlight his best character: the sour faced, complaining old bigot. The other half is very lame — a reflection that this solo tour was a little premature. Roll on cheap video. (6 out of 10).

Mark Ellen

STEELY DAN: Gaucho (MCA). For their first album in three years, Steely Dan serve up more of their distinctive cynical capsule stories set to melodic, subtly jazz-flavoured funk. It's — impeccably arranged quality stuff as usual (though rather more laid back than can be strictly healthy) but despite the impressive cast of guesting musicians, there's nothing truly essential here. Steely Dan might just find that times have changed since 1977 and Britain at least has learned to live without them. (7 out of 10).

Red Starr

TOYAH: Toyah! Toyah! Toyah! (Safari). You'll be able to hear some of this live album on the

ATV documentary "Toyah", but if you miss it, most of the songs are from previous albums anyway. They consist mainly of Toyah wailing and screeching — with flat, monotone runs in between — over a dense, stodgy carpet of sound that appears as if it were solely contrived for Toyah's self indulgent wallowings. The playing and production are tight, bright and professional — but then so what? (5 out of 10).

Deanne Pearson

BAD MANNERS: Loonee Tunes! (Magnet). Larger than life and twice as senseless, the Manners mob continue to craft cartoon sounds without slipping into self parody. Those familiar with "Ska'n'B" will feel at home with these generous slabs of big band blue beat and warm to a new — and wise — diversity. There's red hot R'n'B, calypsos, bruising dub reggae, even twenties jazz, and all with lyrics on the right side of ridiculous. A skanking man's guide to leisure activity. Why wait? (8 out of 10).

Mark Ellen

IAN DURY AND THE BLOCKHEADS: Laughter (Stiff). Combining the breezy splendour of "New Boots" with the subtle funk of "Do It Yourself", Dury and The Blocks fashion genuine poetry from the most unlikely subject matter, gleefully plundering the English language and moving gracefully between outright slapstick and gentle irony. He continues to manage



the trick of being affable as well as sinister and this raucous, knees up collection is the healthiest and most eloquent music you'll hear this side of the follow up. Merry Christmas. (8½ out of 10).

David Hepworth



Too Nice To Talk To

By The Beat on Go-Feet Records

It's too late now, it's twenty past two
I've spent all night just watching you
I watched you dance, I watched you move
Kept really still, I watched you move away

Now I think quite a lot, as I stare at my shoes
About all these things that I put myself through
There's nothing to say, and there's nothing to do
You're just too nice to talk to
Too nice to talk to
Too nice to talk to
Too nice to talk to

The right lines wouldn't come out for you
I glanced but you just stared me through
Felt such a fool, I felt you knew
Thought you might tell me to go away

Now I think quite a lot of my own point of view
Is that all I have that's in common with you?
Emotions so guarded, my heart is retarded
You're too nice to talk to
You're too nice to talk to
Too nice to talk to
Too nice to talk to

This evening hasn't gone like I planned
Should I take the situation in hand?
Can't go home, but I can't seem to dance
You've chained my feet, I stamp and stamp and stamp

Because nothing I do ever seems to be right
The same pantomime every Saturday night
Out of the window you might say
I'm out of my mind
But you're too nice to talk to
Too nice to talk to
Too nice to talk to
Too nice to talk to
Too nice to talk to
Too nice

Words and music by The Beat
Reproduced by permission Zomba Music/Beat Bros. Ltd.

FACT IS...

BECAUSE WE simply can't resist showing off, we begin this issue's special column for know it alls with a letter from Miss R. L. Stephens of Ryde on the Isle Of Wight, who's been searching in vain for a disc by **Pam Nestor** under the title "Praying And Hoping".

Well, miss, he said, with a distinct undertone of cleverness in his voice, part of the reason you can't find it is that it's actually called "Hiding And Seeking No More". Then there's the fact that Chrysalis deleted it from the catalogue a while back. Sorry about that, but don't you feel better knowing exactly what it is you can't get your hands on? No? Well ex-cuse me!



Pam Nestor

Lynn, Sue and Jill are **Rockpile** fans from High Wycombe intent on finding out about the marital status of **Nick Lowe** and **Dave Edmunds**. Are they married, they ask? Well, yes, but not to each other. Dave's wife is called Lesley, while Mr Lowe is wedded to the extremely talented Ms Carlene Carter and produced her recent album, "Musical Shapes".

The girls also want to know if there is a fan club and Annette Harper of Birmingham asks the same question concerning another F Beat act, **Elvis Costello**. Neither act has a fan club as such but correspondence can be sent to F Beat Records, 6 Horn Lane, Acton, London W.3.

Dave Edmunds seems to be flavour of the month. We have another query concerning the Welsh Wizard, this one from Eric Keaton of Carlisle, wanting to know how to get hold of the two albums by his first big band, **Love Sculpture**. They're both still available and any decent shop should be able to order them for you; "Blues Helping" is on Parlophone PCS 7059 and "Forms And Feelings" is on the same label, catalogue number PCS 7090.

Argument settling time. Michael Emery is in disagreement with an acquaintance over which ex-**Beatles** have scored number one singles. Only two is the answer. **George Harrison** got there in 1971 with "My Sweet Lord" and then got sued for nicking the tune; it was another six years before **Paul McCartney** took "Mull Of Kintyre" to the top and kept it there for a very long while.

Always take talk of making films with a pinch of salt. Matthew Houghton read a while ago that **Genesis** were working on a movie version of "The Lamb Lies Down On Broadway" and has passed a disappointing summer waiting for it to show up at his local flea pit in Stockport.

Don't hold your breath, Matthew. The project has not yet got past the talking stage and nobody is prepared to put money on it getting any further than that.

Spencer Williams of Aldershot asks whether **The Specials** ever issued any vinyl under their previous name, The Automatics. They didn't.

With the new line up of **Ultravox** starting to become chart regulars, Kerry Gower of Warley isn't the only reader who wants to know how much of the **John Foxx**-fronted version of the band's catalogue is still available.

All three original studio albums, "Ultravox!" (ILPS 9449), "Ha Ha Ha" (ILPS 9505) and "Systems Of Romance" (ILPS 9555) are still available and "Three Into One" (ILPS 9614) brings together the best tracks from them together with a few songs originally issued on singles.

PIC: PAUL SLATTERY



GARY NUMAN



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STAR teaser

The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them. Solution on page 50.

ADAM AND THE ANTS
AFTER THE FIRE
AIR SUPPLY
ALAN PRICE
BAD MANNERS
BLACK SLATE
BOOMTOWN RATS
BOW WOW WOW
BRUCE SPRINGSTEEN
CLASH
CLASSIX NOUVEAUX
COFFEE
DENNIS WATERMAN
FRESHIES
GAS
INCOGNITO
JOHN LENNON
JOSEF K

JUDY MOWATT
KANSAS
KELLY MARIE
LOOKALIKES
MEGAHYPE
MOTORS
NAZARETH
ON THE AIR
OTTAWAN
PHARAOHS
PLANETS
POISON GIRLS
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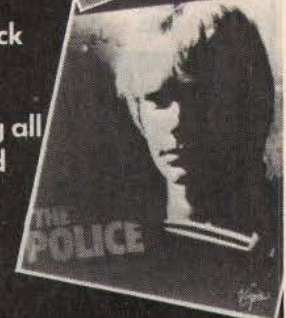
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ANTMUSIC

By Adam And The Ants on CBS Records

Well, I'm standing here looking at you
 What do I see?
 I'm looking straight through
 It's so sad
 When you're young
 To be told
 You're having fun

Chorus
 So unplug the jukebox
 And do us all a favour
 That music's lost its taste
 So try another flavour
 Antmusic, antmusic
 Antmusic, antmusic

Well, I'm standing here, what do I see?
 A big nothing
 Threatening me
 It's so sad
 When you're young
 To be told
 You're having fun

Repeat chorus twice

Don't tread on an ant, he's done nothing to you
 There might come a day
 When he's treading on you
 Don't tread on an ant, you'll end up black and blue
 You cut off his head
 Legs come looking for you

Repeat chorus to fade

Words and music by Adam Ant/Marco Pirroni
 Reproduced by permission EMI Music Pub. Ltd.



WOMAN IN WINTER

By The Skids on Virgin Records

The sailor shot the dice straight through
 As woman cried with birth
 And doctors ran from town to town
 Resolving every myth
 The ones who stayed on fire in ice
 Cried in winds of change
 But winter it just fell some more
 And nothing felt so strange

The summer said she waits for me
 It ran out from my mind
 I sat and I watched the winter fall
 Pretending to be blind
 I watched you darken Kipling's lights
 You saw me by his throne
 But winter it just fell some more
 And I was still alone
 But winter it just fell some more
 And I was still alone

I saw this lonely boy
 And in this other world
 And with a marble girl
 And in another place
 And in another world

I saw this lonely boy
 And with a marble girl
 And in another face
 And in another world

Is anybody looking for a woman in winter?
 Is anybody looking for a woman in winter?

Repeat to fade

Words and music by The Skids
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MOTELS

NEW SINGLE

DAYS ARE OK

BUT THE NIGHTS ARE MADE FOR GIGS



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University

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MEET HARRY. He's 38 and he works for the Post Office. Grubby drape jacket, bootlace tie, "mutton chop" sideburns, and hair that looks like it gets a regular dunking in a basin of chip-fat. His blue suede creepers resemble a pair of small tugboats anchored to the end of his legs.

Harry is what you might call "a first generation rockabilly fan". The kind who owns virtually every rock 'n' roll recording released in the '50s, still travels the length of the country to attend "Rockers Conventions" and takes pains to tell you *exactly* which version of whose song is currently circling the deejay's turntable.

"If these Stray Cats prove one thing," Harry confides, quiff a-tremble, "it's that rockabilly sure has stood the test of time."

There's no denying it; the proof is all around us. The growing "second generation" of fans have all but taken over this tawdry-looking Function Room upstairs in a Bristol hotel. Most of them sport the new-look "instant quiff" where, to avoid having to wait weeks while the forelock grows, you simply crop the top, back and sides to a crisp half-inch trim, thus leaving a three-inch sprout out front.

Being mostly in their late teens, like The Stray Cats themselves, the audience don't have much of a grounding in the kind of early rockabilly the deejay is digging up to create that authentic Highschool Hop atmosphere.

However, also like The Cats, they're all well acquainted with Eddie Cochran and Gene Vincent, two of the spearhead figures largely responsible for the rockabilly wave in the UK at the end of the '50s.

Interestingly enough, both singers were directly modelled on Elvis Presley — Vincent won a "New Presley" talent contest while Cochran's band were deliberately produced to sound like his original country rock. What's more, in around 1957 when the market in the States began to consider rockabilly as "uncultured Southern hicks" playing "sinful" music, both Eddie and Gene kept in pocket by touring Britain where, of course, they were given a hero's welcome.

Twenty years later, The Stray Cats seem to be getting the same kind of treatment. They've cleverly condensed everything that Cochran and Vincent had previously borrowed from Elvis — the nostalgic teen romance (though, in this case, it's very tongue in cheek) welded to the rawest, sparsest, most *primal* rockabilly backbeat and played about as fast 'n' furious as you're likely to hear without getting your eyebrows burnt.

When the three Long Islanders leap out of the wings on this otherwise uneventful Tuesday night gig, the effect is nothing short of shattering. Every detail

of the set is brilliantly exaggerated, every movement poised on a knife-edge brink of absurdity.

Take the quiffs — three grease-bound shocks of lacquered locks that look as if they must be supported by pulleys and winches.

Take the instruments — singer Brian Setzer strums an old '56 box-type guitar (same as Eddie Cochran), while Lee Rocker is locked in combat with a stand-up double bass. Far left is a solitary bass drum, two snares and a brace of cymbals behind which Slim Jim Phantom is either standing or in mid-air, his arms windmilling while coolly blowing bubblegum.

And take the songs — Cochran's "Somethin' Else", Vincent's "My Talkin' Baby", Johnny Burnette's "Sweet Love On My Mind", even The Supremes' "You Can't Hurry Love" — every number brutally sharp, rough-edged and raucous.

I hardly need add that, after a mere couple of numbers, the entire joint is jumping. The sight of even Harry's vintage legs in motion is evidence enough that rockabilly has weathered the storms of nearly three decades.

recruited to the wayward ranks of one of the town's least fashionable or productive outfits, The Bloodless Pharaohs.

At this stage his Dad was telling him, and not without reason, that he was "going nowhere fast". This didn't have much effect apart from inspiring "Going Nowhere", one of the two tracks the band featured on a New York compilation album, "2 By 5", produced by Blondie's Jimmy Destri.

"We were trying to carry on from where the first Roxy Music album left off and it just didn't work out. The Pharaohs were pretty warped," he reflects, "pretty haywire and just not enough rock 'n' roll."

It didn't take long to re-set the balance. Brian found himself back in his native Long Island, teamed up with Jim and Lee and scoured the local junk stores for greaseball Rockabilly gear. The locals were not amused.

"They thought we were kinda queer," Lee recalls with a sense of satisfaction. "Mind you, anyone around there was called 'queer' if they weren't wearing Polyester corduroy flared pants."

Changing their name from The Tomcats to The Stray Cats, the

to The Clash and The Pretenders which, along with the band's publicity office, supplied a few floors to sleep on. They also uncovered an interested backer with enough money to "buy" them on to their first string of London dates with a "soul/copy" act (The Ram Jam Band) "but after four nights people on the streets started getting to hear about us and we got a few gigs in our own right".

It wasn't only the people on the streets that were interested. A regular queue of Famous Persons began to form outside various London niteries. Jagger, Keith Richard, Ronnie Lane, Jerry Dammers, to name but a few. The news of The Stray Cats wreckless live act spread like a bushfire through the rock papers with the inevitable result that there's been some mud-chucking in its wake.

It's typical of the trio's amazing level-headedness that they're not overawed by this kind of attention. None of them, for instance, mentions that Mick Jagger showed interest in producing the band until it eventually drag the story out of the woodwork.

"Well, he came to see us play one night," Lee recounts, "and he invited us down to his house for a couple of days to talk the deal over. He was very excited about the band and I got the impression that he wanted to produce an album for us on his Rolling Stones label.

"But, y'know . . ." a shrug of the shoulders . . . "he's got so many other commitments that we wondered if he'd really follow the whole deal through. So we eventually decided to go with Dave Edmunds."

And straight away they cut an album with Edmunds at the controls. Seven originals, four covers, all recorded in three days, mixed in two and, hopefully, released around New Year's Day. I've no doubt that, if it captures even an ounce of their breathless bounce and freshness on stage, it'll put most of the British competition in the shade.

"The difference with us," Jim will tell you, "is that we're not *straight* rockabilly. We've got strains of blues, Motown, Cajun, reggae, ska, punk . . . you name it! These other guys — Whirlwind, Matchbox, Levi and The Ripchords, Buzz and The Flyers — they're all great bands but they're playing straight 'out of the book' '50s rockabilly.

"Now us, we take something that's already there and we change it. We re-arrange it and *modernise* it. That's the real difference."

If you've seen it, you'll believe it. Brian's strummin' n' croonin', Lee's slappin' n' howlin' and The Phantom's bangin' n' yellin' are going to take a lot of beating.

As Jim reflects on his drum technique: "If you sit down to play, howya gonna swing ya hips?"

Don't stand for anything less!

COOL FOR CATS

The Stray Cats, rockabilly rebels from Noo Yawk, get their break in Britain.
Passing the Brylcreem is Mark Ellen

TWO ENCORES and the lights fade for good. I slip round the back to the dressing-room to get a few facts and figures on the Stray Cats story.

It's Brian who does most of the talking. Slumped in an armchair, baring his tattoos and that mean, surly grin beneath his bleached blond fringe, he looks — very appropriately — like the teenage Presley, a cross between sullen and mischievous.

He starts the story on an uninspired stretch of New York's Long Island, a dreary no-action town called Massapqua where he, Jim and Lee were at school together. Their only diversions from the numbing boredom were heroes like The Beatles, The Stones, Hank Williams, "Hawaiian-period" Elvis and baseball giant, Willie Mays.

The Stray Cats first heard Cochran and Gene Vincent in '55 "when we were minus 6 and minus 7 years old. I was a miraculous conception," Brian explains, "I grew young at a very early age."

While Jim and Lee put a blues band together and attempted to drum up some kind of following in the local dives, Brian left for New York City. He was soon

band then hi-tailed back to the New York club circuit where they secured support slots with some of the least famous names in rock history — The Stimulators, The Senders, Charlie and The Tunas, Annie and The Asexuals.

"The audiences didn't like us much," remembers Lee, "so we used to turn the tables over, spill drinks, throw chairs in the customers' faces and call them 'squares' for not dancing. They liked us much better after that."

NEXT CAME the transatlantic trek. Around June this summer, they suddenly decided they were bored with New York.

"It's expensive, it's dull and I don't really like the people much," is Jim's reasoning. "Also I was sick of living on dry Weetabix and orange juice.

"Another thing is that I was fed up with the cockroaches. People in England don't have roaches, plus they've also heard a lot more about Gene Vincent."

Five plane seats were duly booked at a total cost of £600. Three for the band, one for their English manager, Tony Bidgood, and one for the double bass which wouldn't quite fit in the luggage lockers.

Tony's connections extended



boys don't cry

I would say I'm sorry
If I thought that it would change your mind
But I know that this time I have said too much
Been too unkind

I try to laugh about it
Cover it all up with lies
I try to laugh about it
Hiding my tears in my eyes
'Cos boys don't cry
Boys don't cry

I would break down at your feet
And beg forgiveness, plead with you
But I know that it's too late
And now there's nothing I can do

So I try to laugh about it
Cover it all up with lies
I try to laugh about it
Hiding the tears in my eyes
'Cos boys don't cry
Boys don't cry

I would tell you that I loved you
If I thought that you would stay
But I know that it's no use
And you've already gone away

Misjudged your limit
Pushed you too far
Took you for granted
Thought that you needed me more, more, more

Now I would do most anything
To get you back by my side
But I just keep on laughing
Hiding my tears in my eyes
'Cos boys don't cry
Boys don't cry

Boys don't cry

*Words and music by Smith/Dempsey/Tolhurst.
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request spot

Artist: The Cure

Title: Boys Don't Cry

Year: 1979 **Label:** Fiction

Requested by: Ben Wardle, Blackheath, London.



BIRO buddies

I am a keen snooker player and a great disco dancer. Favourite group is Abba. Would like a girl penpal Sweden, America or Britain. Write to: Mark Cauvery (16), 17 Dunclog Gardens, Ballymena, Co. Antrim, N. Ireland.

A 15 year old girl wants to write to fellas anywhere except G.B. Must like football, most music especially heavy metal, also the Jam. Must collect something. Write to: Sue Southgate, 7 Park Hill Road, Oxford, Nr. Sevenoaks, Kent.

I'm looking for a penpal into Siouxsie and the Banshees, the Damned and S.L.F. I am 14 and into punk. I hate everything apart from punk. I don't have many interests, but most things I do, I enjoy. Write to: Paula Gardner, 34 Frankburn Road, Streetly, Sutton Coldfield, W. Mids.

Handsome young guy into Bowie, Village People, Tom Robinson, Andy Gibb, Kiss, Queen, Van Halen etc., also swimming and photography, seeks similar friends anywhere. Write to: Brian Howard, 7 Quintondale, Harwood Grove, Shirley, Solihull, W. Midlands.

Hi. My name is Karl Blanch and I am 16 years old. I would like a girl pen-pal about the same age as me. I like the Specials, Piranhas, Village People, Police and Blondie. I dislike punk, school and wearing school uniform, also anything to do with sport. Please write to: Karl Blanch, 10 Virginia Drive, Louth, Lincolnshire LN1 18BD.

I am a young female age 15, who is looking for a young male pen-pal age 15/16. I like sports (swimming, netball) dancing, exciting people and every kind of music. He should be interesting, funny, nice but not boring. No rabbit lovers. Good jokes. Write to: Frances McCann, 3 Countess Way, Bargeddie, Glasgow, Scotland.

I am a 14½ year old Modette who would like to write to a Mod or Modette. My interests include reading, dancing and listening to the Kinks, Beatles and The Jam. If interested write to: Amanda Tait, 126 Cloanmore Avenue, Orpington, Kent.

My name is Heather Lawler and I am 16 years of age. I am a student attending Telford College in Edinburgh, the course I am taking is a 2 year general catering one. I like pop music very much especially mod and ska, my favourite groups are Madness, The Jam and The Police. My hobbies are ice skating, canoeing and playing squash. I am looking for a male pen-pal round about the same age from a foreign country. Please write to: Heather Lawler, 25 Smithy Brae, Kirknewton, Midlothian, Scotland.

Francesca (14½) would like a Gary Numan fan, or someone who likes him to write to, aged 14-20. Write to: Francesca Vanderlinde, "Maadi", Pinehill Avenue, Plumstead, 7800, Cape Town, South Africa.

Shy, sweet 16 girl into 2-tone, Dexy's Midnight Runners, Police and Split Enz. Loves Disco's, reading, writing long letters and boys. Wants penpals over 16 of either sex, from any part of the World. Must be able to write in English. Contact Andrea Jackson, 15 High Broom Spring, Broomhall, Sheffield, S. Yorkshire.

16-17 year old male wanted, preferably intellectual, long-haired, football mad yeti from Yorks/Lancs for close contact. Contact Yvonne Daykin, 39 Chevril Court, Wickersley, Rotherham, S. Yorks.

Hi, I'm Dawn Townsend and I'm 16. If you are a little mad, enjoy listening to most music, discos, writing, talking and travelling, then you should drop me a line (guys and gals) at: 13 Mayfield Avenue, Penkridge, Stafford, ST19 5AG.

Peniless 16 year old girl wishes to write to an eccentric blind millionaire. I like most music, especially Police, Queen,

Madness and Roxy Music. (Enclose current bank statement with reply.) Write to: Hilary Francis, 209 Firhill, Alness, Ross-shire IV17 0RX.

I would like a girl or boy penpal aged 15-17. Likes: the Police, the Jam, Squeeze and Billy Joel. Hobbies: playing guitar, discos, collecting songwords. Write to Jan Gowland (15), 59 Seamore Avenue, Benfleet, Essex.

Girl aged 19 likes Turkish Delight bars, seeks male to pick up my scarf from the Sahara Desert. (Liking The Clash essential.) Write to: Lorraine Freeman, 9 Springfield Road, Chesterton Estate, Ayrcester, Glos.

I am 14. My hobbies are swimming, ice skating and making friends, and am looking for someone who is into disco music and easy to get on with. Write to: Maria Ball, 54 Greenside, Eastfield Estate, Northampton.

I like discos, swimming, canoeing, rock climbing, acting and meeting new people, and want to hear from guys from any large city (especially London). Ta very much! From: Shaun Bickerdike (16), 182 Rowntree Avenue, Clifton, York.

My name is Clare Potter and I'm 13. My hobbies are collecting beer mats and badges. My fave star is Gary Numan but I like a lot of other bands as well. My fave magazine is Smash Hits. I'd like a boy or girl of the same age: Clare Potter, 13 Elnup Avenue, Shevington, Wigan, Gr. Manchester, WN6 8AT.

Fun loving girl (16) looking for correspondence with a guy of similar age. Confesses to eating all the wrong types of food (loves chips and chocolate), interested in all types of music, except for disco. Devoted Manchester United supporter. Write to: Sally Davies, 13 Lon Ysgubor, Rhiwbina, Cardiff CF4 6SF, S. Wales.

My hobbies are reading, painting and collecting stamps. I am looking for someone who likes David Bowie and Japan. I'm aged 10. Write to: Donna Harrison, 103 Stornoway Road, Castle Vale, Birmingham.

If there is a chance for me to meet any Bowie and motorbike freaks of any age or nationality, please get in touch with me. I am 15 and one of my hobbies is motorbikes. I also like heavy metal. Write to: Elaine Z. Schofield, 63 Astley Lane, Swillington, Leeds.

Alison Ward (Numanoid) would like another Numanoid (15-17). Interests: Gary Numan, Gary Numan and Gary Numan. Must be as fanatical about him as I am. I also like reading, watching telly, listening to Numan/Tubeway Army records and writing letters. I am a big mod/disco/heavy metal/Nolans hater, but like O.M.I.T.D. Write to: 308 Gidlow Lane, Wigan, Lancashire.

Mel (15) wants to hear from Bowie freaks who support Liverpool. Dislikes sport and cruelty to animals. Must have a sense of humour. Anyone over 15 preferred, photo not essential. Write to: Melanie Fairbrother, 1 Standing Birds Close, Walton-on-Trent, Burton-on-Trent, Staffs.

I like the Police, B.A. Robertson and Kelly Marie. My hobbies are roller skating and swimming. I dislike school and soul. I like discos and Mods. I would like a boy penpal aged 11 or 12. Write to: Ann Collins, 10 Virginia Drive, Louth, Lincolnshire.

Punkette, aged 17, into Banshee and Pistols etc. Want anyone to write to: Meryl Smith, 33 Cherry Road, Banbury, Oxon.

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COMPETITION WINNERS

We lead off this instalment of winners with the Sony Stowaway extravaganza (October 16).

ANSWERS: A "Oh Yeah", B "Searchin'", C "It's Still Rock 'n' Roll To Me", D "Dreamin'", E "Start", F "9 To 5".

SONY STOWAWAY WINNER: Carol Gardner, Brockworth, Gloucester.

ALBUM WINNERS: Dennis Foley, Tralee, Co. Kerry; John Hickling, Sale, Cheshire; Mandy Ryan, Dutton Hill, Dunmon; John Allen, Baswich, Stafford; Tracey, Elgin, Morayshire; Kenneth McCarthy, Cork, Eire; S. Lawn, Bradford, Yorks; Clinton Barrans, London SW18; Ian Christie, Dolgellau, N. Wales; C. Wilkinson, Gateshead; Andrew Bradley, Kempsey, Worcester; Helen Cooper, Westonbirt, Glos; Caren Orpin, Hemphall, Norwich; Jim Mack, Winsford, Cheshire; Nigel Harra, Lurgan, Co. Armagh; Timothy Rowland, Handsworth, Sheffield; Anita Fletcher, Mountsorrel, Leics; Peter Owen, Acrefair, Wrexham; David Burton, Preston, Lancs; Samantha Horrell, Prestwich, Manchester; Danielle Nay, Waterloo, Liverpool; Rachel Clement, Shirley, Solihull; Karen Teggart, Chesham, Bucks; Michael Murray, Corstorphine, Edinburgh; Vivian Smith, Iamstown, Banffshire; T. Jones, Monmouth, Gwent; Mark Shipperlee, Swansea, W. Glamorgan; Heidi Thompson, Devizes, Wilts; Helen Vines, Penistone; Kay Dillow, Griffydarn, Leics; Andrea Waring, Blackburn, Lancs; Paul Humby, Glenfield, Leicester; Elizabeth Bracey, Bristol BS6 5UR; Gary Wiffin, Stowmarket, Suffolk; Anna Passmore, Mortimer, Berks; Ian Hartles, Abbeydale Est, Worcs; Alan Nesbitt, Longbenton, Newcastle; Vanessa Huggett, London; Kathy Eccles, Oxton, Birkenhead; Aileen Muir, Rutherglen, Glasgow; Andrew Cook, Lincoln, Lincs; David Rothery, Rugby, Warwickshire; Paul Taylor, Prestwich, Manchester; J. McLeod, Salisbury, Wiltshire; Kristina Saul, Oakwood, Leeds; D. Watson, Weston-super-Mare, Avon; Dave Newton, Surbiton, Surrey; Robert Rea, London NW6; Val Tucker, Broxbourne, Herts; Amy Geffen, London E9.

Next, the Whitesnake Competition (issue October 30).

ANSWERS: "Might Just Take Your Life", "Sweet Talker" and "Love Hunter". — "Whitesnake", for those of you who wondered, was the title of David Coverdale's solo album produced before the group got together to make their first LP, "Trouble".

ALBUM WINNERS: Stephen Foster, Ipswich, Suffolk; Eileen Hayden, Peebles, Scotland; Ian Burroughs, Gresford, Wrexham; Sandra Pratt, Tolladine, Worcester; Graeme Harper, Hartlepool, Cleveland; Jeff Thompson, Throckley, Newcastle-upon-Tyne; Simon Denyer, N. Lancing, W. Sussex; David Brown, Chester-le-Street, Co. Durham; Penny Stacey, Newbury, Berkshire; Dave Wise, Hull, North Humberside; Ian Davies, Merthyr Tydfil, Mid. Glamorgan; Douglas Wooller, Eccles, Manchester; H. Bojar, Street, Bath; David Murdoch, Newcastle-upon-Tyne, NE5 1JP; John Earls, Harrow Weald, Middlesex; Royston Bull, Cheddar, Somerset; Mark Randall, Longthorpe, Peterborough; John Darnbrough, Redcar, Cleveland; Iain Dowie, Crosshill, Glasgow; Jeff Guest, Rotherham, South Yorkshire; David Warren, South Wirral, Cheshire; Geoffrey Mason, Reading, Berks; P. Fort, Lordswood, Southampton; Jan Jolley, Lewes, E. Sussex; Jane Pickles, Queensbury, Bradford; D. Kenny, Liverpool L4 9RD; Lorraine Longdon, Featherstone, W. Midlands; Mr. C. Keating, Bedford; David Gibson, Chinley, Cheshire; J. Rabinowitz, Croydon, Surrey.

And finally, The Madness competition (issue October 30).

ANSWERS: A: "My Girl"; B: "Night Boat To Cairo"; C: "Baggy Trousers"; D: "The Prince"; E: Carl Smith.

AUTOGRAPHED POSTER AND ALBUM WINNERS: Roland Prosser, Gillingham, Kent; James Roche, Newport, Gwent.

ALBUM WINNERS: Steven Moorcroft, Childwall, Liverpool; Paul Templeton, Belfast BT4 2QF; Alison Willcox, Bridport, Dorset; Kathryn Rayment, Romsey, Hants; Janice Morgan, Chingford, London; Peter Fenton, Dewsbury, W. Yorks; A. Moore, Heald Green, Cheshire; Malcolm Nicholson, Carlisle, Cumbria; David Potts, Northwich, Cheshire; Lee Goddard, Leigh-on-Sea, Essex; Gary Clarke, Telford, Salop; Vivienne Baker, Luton, Beds; A. Eccleston, Bramcote, Notts; Nicholas Sillence, Witney, Oxon; John Ball, Huntingdon, Cambs; Karen Pelkham, Portsmouth, Hants; Liz Powell, Stockport, Cheshire; Nicola Forsdike, Buxton, Derbyshire; Angela Allen, Camborne, Cornwall; Karen Holder, Rugby, Warwickshire; Andy Renaut, Hassocks, W. Sussex; Jason Buckfield, Burgess Hill, W. Sussex; Jackie Carty, Hillingdon, Middx.

ANSWERS TO CROSSWORD ON PAGE 31

ACROSS: 1 Dennis Waterman; 7 "Organisation"; 9 The Vapors; 11 Kelly; 12 Midge (Ure); 14 Ian (Dury); 16 "Starting Over"; 19 Iron; 20 John McVie; 21 Devo; 23 "Natty Dread"; 24 Lee; 25 Kiss; 26 Jermaine (Jackson); 30 Glenn; 31 Maiden.

DOWN: 2 "Earth Dies Screaming"; 3 Ian Page; 4 Eric; 5 "Minder"; 6 Nick Lowe; 8 Siouxsie and The (Banshees); 10 Sting; 13 Grace Jones; 15 Lewie; 17 "Oliver's Army"; 18 Banshees; 22 Idle; 26 Jona; 27 Rico; 28 Neil; 29 Jet.



PIC: MICHAEL PUTLAND/L.F.A.

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Hey, now all you middlemen
Throw away your fancy cars
And why are you out there sitting on the fence?
So get off your arse and come down here
'Cause rock 'n' roll ain't no middleman
To me it makes good, good sense
Good sense, let's go

Help me tell some friends a-playing on my guitar
We got vibrations coming out from the floor
We're just listening to the records giving too much noise
Are you deaf, you wanna hear some more?
We'll just talk about the future
Forget about the past
It'll always be with us
It's never gonna die
Never gonna die

Chorus

Rock 'n' roll ain't noise pollution
Rock 'n' roll ain't gonna die
Rock 'n' roll ain't noise (no) pollution
Rock 'n' roll it will survive (it's just rock 'n' roll)
(Yes it will)

I took a look inside your bedroom door
You looked so good lying on your bed
Well, I asked you if you wanted any rhythm in you
You said you wanted rock 'n' roll instead
We'll just talk about the future
Forget about the past
It'll always be with us
It's never gonna die
Never gonna die

Repeat chorus to fade

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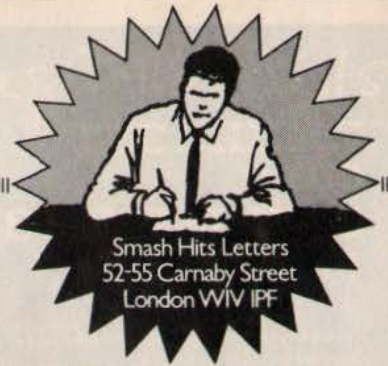
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LETTERS



WHY, OH WHY does everyone take the mickey out of Gary Numan and Japan etc. because they wear make up?

It's a well-known fact that boys all over the U.K. are wearing make up and what's wrong with that? The boys who tease these boys don't like it because they're scared to try it since they might get teased, and the girls are jealous 'cos the boys look better than they do.

Besides, these are the '80s, sexual equality and all that. So bullies, leave off teasing because other people are being original and doing what they believe in. *Numanoid J. E.*

IN MARK Ellen's recent interview with Blondie (issue November 13), Chris Stein queried whether Woodrow Wilson (a one time American President) died in office. The answer is "No".

He suffered a severe stroke in the 1920 Presidential election and retired soon after from politics. He died in 1924. I suggest Mr Stein brushes up on his history. *Anthony Birch, an OMD fan and prominent historian.*

I WAS looking throo mi smash hits (isyu November 27) wen i came to the liriks of Abba and a colour picture of them. When i looked closer i saw som riting wich red "Pic: LFI". Plees cood yoo tel me how to pronounce it? *Christian Gillison, a fan hoo is not good at English, Rugby, Warks.*

The "B" is silent.

DEAR GARY'S MUM (issue November 13),

Alright hen, it was tweet of you to write, but that's enough cheep humour, so lay off the corny yolks!

Sheyna, President of The Gary Numan Has Great Legs Association, Bearsden, Glasgow.

COULD YOU please help me? I have a "sensational" problem. It started when I began to listen to "sensational" Tony Blackburn's "sensational" radio show. Since then I can't stop saying "sensational". It's driving me and my sensational friends

sensationally potty. I keep getting sensational funny looks as I walk down my sensational road. Also, it has driven my sensational English Teacher to drink. Thank you. *Sensational Secret-Sensationalist, No Fixed Abode.*

IN ISSUE November 13, why has that bloke Rod Stewart got his shoe hooked on the end of his guitar? Is it the latest fashion? What are you supposed to do if you haven't got a guitar — will a broom do? *The Fashion Conscious Fad Gadget, Slough.*

NUMAN FANS write plenty of letters, don't they? *A. Smith, another Numan fan who puts his real name at the end of his letters (fan club no. 4711) and Organiser of The I Live In Glapwell And I Would Like To Put It On The Map (it's between Mansfield and Chesterfield) Club.*



I HAVE bought Smash Hits every week in the hope of seeing a centre spread of the best looking and most intellectual band around, Simple Minds. This fascinating band are so often ignored in this country whereas they are very well-liked in Europe. So please, a centre page pin up, a feature or even a stamp sized pic will do. *Julie, Simple Minds Fanatic.*

Alright Cranna. Quit writing letters under assumed names. You pay your coffee money and we'll think about it.

I'M ONE of Smash Hits earliest readers (I've got every single issue) and as I haven't written to you before, could you do me a small favour. PLEASE COULD YOU PRINT A SUPER LARGE PICCY OF BRUCE SPRINGSTEEN? *A Swansea City Supporter.*

Alright Hepworth. You never told me you supported Swansea City.

EM, YOU know that — er — person, that Robin Katz; is it, er, male or female? You must tell me; tears of frustration are running in rivulets down my cheeks. *A disco freak sweating it out in Kelly Marie's left ankle boot, Warrington.*

It's female actually — which would explain what it was doing in the girls' P.E. changing rooms at school (Motown feature, issue September 18). A girl called Robin? Well, she is American. These Americans were never ready for independence, I tell you.

DEAR TOYAH Willcox, How dare you call "Breaking Glass" a cliché! *Julia, Solihull — a rather dense Hazel O'Connor fan who had to find out what the word cliché meant in the dictionary!*

IT SEEMS to us (two Hazel O'Connor fans) that Toyah Willcox made the statement "I walked out laughing at it. It was one big cliché" (issue November 27) because she was jealous because of not getting chosen for the part. We went to see the film "Breaking Glass" and agreed that it was one of the best films we've ever seen. *Two Hazel O'Connor, Jam and Sex Pistols Fans, somewhere deep in Devon.*

DEAR DEBBIE HARRY,

Two years ago, August 1978 to be precise, you reviewed The Little River Band's "Reminiscing" amongst others on Radio One's Round Table. Your comment on the aforementioned dirge was "dreck".

Two years later, what happens? You bring out an album sounding very much like the Little River Band disc you commented on in '78. Dreck is the only way to describe it.

For God's sake, and for your British fans' sake, stop trying to impress all those musical morons in America because they don't owe you a thing. Remember who made you famous and start doing stuff like "Plastic Letters", "Blondie" and the better moments of "Eat To The beat" again. *T. J. Honeybone, Barnby Dun, Yorks.*

continues over

Picture the scene. Even as you read this, Steve Bush (our small but perfectly formed designer) is slaving away, mixing sweat and genius in equal proportions to apply the finishing touches to our wonderful new calendar-poster for 1981.

Full details of this wonderful work of art will appear next issue, along with the necessary third token and information on how to claim your calendar. In the meantime, just keep this token safe with the one from our last issue, and all will be revealed next time!

**SMASH
HITS
CALENDAR
OFFER
1
TOKEN**

LETTERS

From previous page

DEAR NELL Gwynne (issue November 13),
I hope ye choke on ye polos.
The Glemsford Mods, Suffolk.
P.S. Let Zitty Ben live!

DEAR QUEEN Christina Of Sweden (issue November 13),
Quite an amusing letter. Did you have to bribe the nurses of Rampton to let you out of your straight-jacket to write it? Or did you write it with your feet in your cosy padded cell?
Dedicated Protective Police Fan.
P.S. Get well soon.

INNIT FUNNY, but I 'ave the same problem like what Sheener Easton 'as — I hate eatin' spiders in the bath too!! (issue November 13). I find the little sods get very soggy and their legs drop off. I also find they move so quickly I can't prong 'em wiv me fork. There must be an art in eatin' spiders which we 'aven't acquired yet!

Oh yeah — fanks for the picky of Ms. Eaton. I fink glasses and blackened teeth really suit 'er.
A Gary Numan, OMITD and Ultravox Fan, lurkin' somewhere in the back of a Corvette Stingray, 'Ampshire.

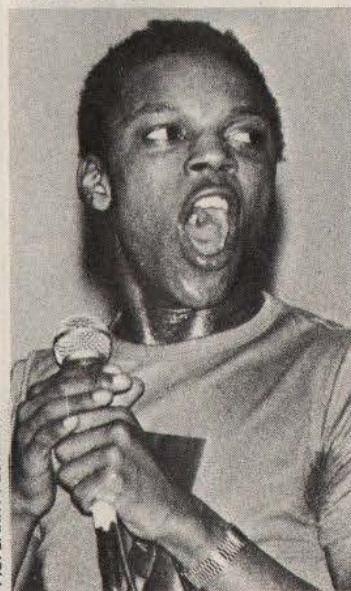
I'VE CRACKED IT! When you put that picture of Kelly Marie in for us slaves to put on a beard and a moustache, I put them on and behold! It was Rolf Harris with a wig on! So Kelly or Rolf — come on, own up.
A Person That Likes The Police And Lives In Newcastle.

DEAR CLONISH FACSIMILES,
I am so pleased to see the piccy of the world endurance record holder for wearing a cow pat on one's head, namely Sheena Easton. I would warmly

recommend similar ideas for The Nolans, Bernard Manning, Patti Boulaye and/or Lena Martell.

I think (and many others will agree) this is worthwhile in aid of an economic miracle and I hope if carried out will bring enjoyment to all vandals, archbishops etc.
Kaptin Crinoid, Somewhere in Wales.

SEEING AS you have been so very kind recently in printing the mugshots of Sheena and Kelly, I was wondering if you would be exceptionally kind and print a photo of Ranking Roger minus his hat. Ta very much.
Nic, Somerset.



PIC: BARRY PLUMMER

Alright then, but you've got to promise not to deface it! Here's an incredibly rare pic of RR without headgear — almost like a different person, isn't it?

IT'S VERY kind of you to give us pictures of Sheena Easton and

Kelly Marie to deface, but in the November 13 issue someone had already defaced a lot of the photographs. Who drew those glasses on Chris Stein? Who drew the dead caterpillar on Midge Ure's upper lip? Who coloured in The Jacksons? Why should you have all the fun? Next time leave a few more pictures for us, OK?

Lena (not as in Martell!), Knighton, Leicester.

HI THERE, all you fun lovin', Smash Hits readin', high flyin' spot pickers, here it is — the chance you have been waiting for: Zits Before Your Ears Productions presents . . . La La La COMPETITION TIME La La La.

Yes folks, just answer two easy questions and you could win yourself half a ticket to a Spandau Opera gig. This is a competition of a lifetime — a chance not to be missed! Never before have these tickets been seen by human eye! Your friends will be green with envy.

Just send your answers to the following two questions to: Spandau Ballet Competition, PO Box 3456778910, A Secret Hide Out, Bet You Can't Find Us, LONDON.

Question 1) How old is Sheena Easton? Is she (a) 13, (b) 9-5, (c) 121.

Question 2) Who was Sheffield Wednesday's centre forward (who later left to play in Outer Mongolia) between 1896 and 1898? Was it (a) Albert Tatlock, (b) Kelly Marie or, (c) Sting.

Answers on a postcard please not before December 1st 1994.

Lots of love,
Gianna Cinalli, Highbury, London.

MARK ELLEN obviously hasn't got a brain in his thick cranium when he gives The Sound 8½ out of 10 and Mike Oldfield only 3. There's an ocean of class between them.

One thing about Mike Oldfield is there's never a hint of commercialism about his music, not like Blondie, for instance, who must be the worst and most commercial band in the world.
Graham, Hergest Ridge.

What's "commercial" then? Mike Oldfield makes records that appeal to his fans. Blondie do the same. They've both sold millions of albums. It's stupid to criticise anything just because a lot of people like it. Music is either good, bad or indifferent. Its popularity is a different matter altogether.

DEAR ANTI-DAVID Hepworth League,

Why do you, every time David Hepworth writes a review of an LP, immediately jump down his throat? His points are often important and sometimes very valid. It usually boils down to you simply disliking his reviews of your favourite artist. They are usually true, and he's not trying to be nasty, I'm sure.

You just have to face facts; sometimes your heroes/heroines just fall back a little and produce an album which is not up to standard, and if you cannot realise this and accept it, then there really is not much hope for you. Besides, I think he's rather cute.

Louise, Leiston, Suffolk.

Thanks, Louise. Your cheque's in the post. D.H.

IN THE NEXT ISSUE OF SMASH HITS

THE CLASH

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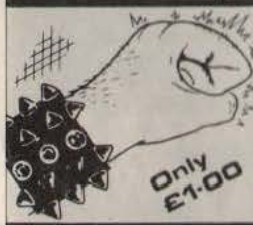


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| 6 THE BEATLES | 40 MATCHBOX | 72 FALL |
| 7 ROLLING STONES | 41 SIMPLE MINDS | 73 ECHO & THE BUNNYMEN |
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| 14 THE CLASH | 48 TOURISTS | 80 THE MO-DETTES |
| 15 BOSTONTOWN RATS | 49 U2 | 81 BOB MARLEY |
| 16 SHAM 69 | 50 TALKING HEADS | 82 SID & NANCY |
| 17 999 | 51 AC/DC | 83 DIAMOND HEAD |
| 18 SIOUXIE | 52 BLUES BAND | 84 MOOS |
| 19 THE JAM | 53 DEE'S MIDNIGHT
RUNNERS | 85 IRON MAIDEN |
| 20 RAMONES | 54 JOY DIVISION | 86 MOON DOGS |
| 21 DESTROY | 55 PSYCHEDELIC FURS | 87 PRETENDERS |
| 22 BOO SAVIE THE QUEEN | 56 BASEMENT 5 | 88 ABBA |
| 23 RUTS | 57 TRONICS | 89 PINK MILITARY |
| 24 SELF | 58 KILLING JOKE | 90 SECTOR 27 |
| 25 ANARCHY | 59 YELLOW MAGIC
ORCHESTRA | 91 STING |
| 26 CRAZE | 60 DELTA 5 | 92 RAINBOW |
| 27 ADAM AND THE ANTS | 61 TOYAH | 93 SCORPIONS |
| 28 ANTI INVASION | 62 THE DAMNED | 94 IGGY POP |
| 29 DEAD KENNEDYS | 63 COCKNEY REJECTS | 95 B.A. ROBERTSON |
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| 31 ULTRAVOX | 65 DAVID BOWIE | 97 ROCK 'N' ROLL |
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35. SEX PISTOLS
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D E I H S E R F E C T R P N A L A

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

THURSDAY DECEMBER 11

Yes Brighton Centre
Rod Stewart Manchester Apollo
Jon Anderson Edinburgh Playhouse
Ian Dury & The Blockheads Coventry Tiffany's
Stray Cats Birmingham Cedar Ballroom
Adam & The Ants Newcastle Royalty Theatre
Killing Joke Aberdeen Ruffles
Gary Glitter Manchester Carousel
Undertones Nottingham Rock City
Ultravox Southampton Gaumont
Skids Hanley Victoria Hall
XTC Aberystwyth University
Bad Manners Sheffield Limit Club
John Cooper Clarke London The Venue
Flying Lizards London
Hammersmith Riverside Studios
Light Of The World Derby Assembly Rooms
Gen X Middlesbrough Rock Garden

FRIDAY DECEMBER 12

Yes London Lewisham Odeon
Dire Straits Lancaster University
Jon Anderson Newcastle City Hall
Madness Manchester Apollo
Stray Cats Liverpool Bradys
Adam & The Ants Ipswich Gaumont
Killing Joke Dundee Marryat Hall
Gary Glitter Glasgow University
Undertones Hull Town Hall
Ultravox Canterbury Odeon
Saxon Carlisle Market Hall
Gen X Retford Porterhouse
Bowwowwow Scarborough Taboo

SATURDAY DECEMBER 13

Rod Stewart Birmingham National Exhibition Centre Arena
Dire Straits Leeds University
Jon Anderson Glasgow Apollo
Adam & The Ants Chelmsford Odeon
Killing Joke Edinburgh Nite Club
XTC Swindon Oasis
Ultravox London Hammersmith Odeon
Skids Leeds Polytechnic
Echo & The Bunnymen Nottingham Rock City
Stray Cats Blackpool Norbreck Castle
Shakin' Stevens Cardiff New Theatre
Buzcocks Bolton Sports Centre
Bad Manners West Runton Pavilion
John Cooper Clarke Liverpool Bradys
Rico London Rock Garden
Bowwowwow Edinburgh Nite Club

SUNDAY DECEMBER 14

Yes London Hammersmith Odeon
Dire Straits Birmingham Odeon
Ian Dury & The Blockheads Leeds University
Madness Brighton Centre
Adam & The Ants Taunton Centre
XTC Bristol Locarno
Undertones Southampton Gaumont
Skids Oxford New Theatre
Echo & The Bunnymen London Rainbow
Shakin' Stevens Bristol Colston Hall
Buzcocks Derby Romeo & Juliets
The Cramps London Strand Lyceum
Rico Birmingham Rialto

MONDAY DECEMBER 15

Yes London Hammersmith Odeon
Dire Straits Birmingham Odeon
Jon Anderson Leicester De Montfort Hall
Ian Dury & The Blockheads Sheffield Top Rank
Madness Derby Assembly Rooms
XTC Southampton Gaumont
Undertones London Hammersmith Palais
Piranhas London University Union
Buzcocks Liverpool Royal Court Theatre
John Cooper Clarke London ICA Theatre
Light Of The World Gravesend Woodville Hall

Gary Glitter Nottingham Trent Polytechnic

Steve Harley Nottingham Rock City
Saxon Malvern Winter Gardens
Simple Minds London Marquee
Bad Manners Salisbury Polytechnic
Gen X Sheffield Limit Club
Bowwowwow Cromer West Runton Pavilion

FRIDAY DECEMBER 19

XTC Manchester Apollo
Bad Manners Bath Pavilion
Steve Harley Cromer West Runton Pavilion
Gen X Scarborough Taboo
Simple Minds Edinburgh Nite Club
Bowwowwow Birmingham Cedar Ballroom

SATURDAY DECEMBER 20

Ian Dury & The Blockheads Leicester De Montfort Hall
Madness Southampton Gaumont
XTC Nottingham Rock City
Gary Glitter/Revillos London Rainbow
Saxon London Hammersmith Odeon
Bad Manners Malvern Winter Gardens
Steve Harley Aylesbury Friars
Gen X Liverpool Bradys
Simple Minds Edinburgh Nite Club
Bowwowwow London Hammersmith Starlight Roller Disco

SUNDAY DECEMBER 21

Ian Dury & The Blockheads London Michael Sobell Centre
Madness Leicester De Montfort Hall
XTC Cardiff Top Rank
Saxon Nottingham Kimberley Recreation Centre
Iron Maiden London Rainbow
Bad Manners Brighton Jenkinsons
Steve Harley London Strand Lyceum
Police London Tooting Bec Common
Bowwowwow London Comic Strip

MONDAY DECEMBER 22

Dire Straits London Rainbow
Ian Dury & The Blockheads London Michael Sobell Centre
Madness London Hammersmith Odeon
Undertones Belfast Ulster Hall
Saxon Peterborough Werrina Stadium
XTC London Hammersmith Palais
Police London Tooting Bec Common
Bowwowwow Bristol Granary

TUESDAY DECEMBER 23

Dire Straits London Rainbow
Ian Dury & The Blockheads London Michael Sobell Centre
Madness London Hammersmith Odeon
Undertones Belfast Ulster Hall
Saxon Hull City Hall
Bad Manners Malton Milton Rooms
Police Stafford Bingley Hall
Bowwowwow London Heaven

WEDNESDAY DECEMBER 24

Dire Straits London Rainbow



PIC: CHRIS WALTER

Undertones are here again ...

TUESDAY DECEMBER 16

Yes London Hammersmith Odeon
Dire Straits Derby Assembly Rooms
Jon Anderson Manchester Apollo
Ian Dury & The Blockheads Bradford St. Georges Hall
Madness Birmingham Odeon
Rod Stewart Brighton Centre
XTC Brighton Top Rank
Undertones London Hammersmith Palais
Skids Hull City Hall
Shakin' Stevens London Victoria Apollo
Buzcocks Leeds Polytechnic
Bad Manners Lincoln Guild Hall
Simple Minds Birmingham Top Rank
Bowwowwow Manchester Polytechnic

WEDNESDAY DECEMBER 17

Yes London Rainbow
Dire Straits Ipswich Gaumont
Ian Dury & The Blockheads Newcastle City Hall
Madness Hanley Victoria Hall
Barracudas Bristol Berkeley
Rod Stewart Brighton Centre
Orchestral Manoeuvres In The Dark London Hammersmith Odeon
Simple Minds London Marquee
Buzcocks Middlesbrough Town Hall
Bad Manners Cheltenham Gloucester College
Steve Harley Grimsby Central Hall

THURSDAY DECEMBER 18

Yes London Rainbow
Dire Straits Southampton Gaumont
Ian Dury & The Blockheads Manchester Apollo

DEVO

WHIP IT

on virgin records

crack the whip
give the past the slip
step on a crack
break your Momma's back

when a problem comes along
you must whip it
before the cream sits out too long
you must whip it
when something's going wrong
you must whip it

chorus
now whip it
into shape
shape it up
get straight
go forward
move ahead
try to detect it
it's not too late
to whip it
whip it good

when a good time turns around
you must whip it
you will never live it down
unless you whip it
no one gets away
untill they whip it
I say whip it, whip it good
I say whip it, whip it good

crack that whip
give the past the slip
step on a crack
break your Momma's back

when a problem comes along
you must whip it
before the cream sits out too long
you must whip it
when something's going wrong
you must whip it
repeat chorus to fade

words and music by Mark Mothersbaugh/Gerald V. Casale
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**SMASH
HITS**



ADAM AND THE ANTS

