

SMASH

HITS



THE HUMAN LEAGUE

DAVID BOWIE, GODLEY & CREME

HIT SONGS BY BAD MANNERS, STATUS QUO & MANY MORE

JAPAN & SIMON LE BON IN COLOUR



altered images

● I COULD BE HAPPY ●

I would like to climb high in a tree
I could be happy, I could be happy
Or go to Skye on my holiday
I could be happy, I could be happy
Maybe swim a mile down The Nile
I could be happy, I could be happy

All of these things I do
All of these things I do
To get away from you

Chorus

Get away, run away, faraway
How do I
Get away, run away, faraway
How do I escape from you

I would like to climb high in a tree
I could be happy, I could be happy

Or go to Skye on my holiday
I could be happy, I could be happy
Maybe swim a mile down The Nile
I could be happy, I could be happy

All of these things I do
All of these things I do
To get away from you

Repeat chorus

I would like to climb high in a tree
I could be happy, I could be happy
Or go to Skye on my holiday
I could be happy, I could be happy
Maybe swim a mile down The Nile
I could be happy, I could be happy

Repeat chorus to fade

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On Epic Records

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COVER: THE HUMAN LEAGUE BY ERIC WATSON

DAVID BYRNE NEW ALBUM SONGS FROM "THE CATHERINE WHEEL"



SRK3645



ALSO AVAILABLE ON CASSETTE

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LEAGUE

● HUMAN NATURE

The Human League cope with success in their own special way. Dave Rimmer goes to Bradford and adds his voice to the sound of the crowd.

"You'd better watch out," Philip Oakey warns in a voice to make even the hardiest soul tremble at the knees. "We've decided we like that one."

The Human League and various hangers-on are well stuck into a post-concert Chinese meal, and someone on the table has just ventured the opinion that the current Soft Cell single is, well... not terribly good. Oakey is joking, of course. He must be: why shouldn't someone dislike "Bedsitter"? But then it's a joke with an edge. Beneath the haircut, his poker face betrays not the slightest hint of laughter. The reprimanding tone of voice he uses is exactly the same with which, minutes earlier, he had been denouncing various journalists and pop papers who'd said things about the Human League which the band didn't like.

Sheffield's favourite synthesiser combo are notoriously particular in their dealings with the press. As Adrian Wright had pointed out to me earlier, they've always been like that. But now they've taken the nation by the scruff of the neck and made it dance, the problem has intensified. Everybody but *everybody* wants to talk to them... from Sun and Mirror newshounds gasping for details of Philip's love life to specialist electronics magazines enquiring about the frequency modulations of their synthesisers. Who can blame them for getting fed up?

I'd asked Adrian whether their recent success, and the prospect of even greater success, worried him. "Not at all," he'd replied. "Philip gets most of it. As long as they leave me alone, I don't mind."

So it's not surprising that Oakey gets grouchy. But hearing

him talk like this, about so-and-so being "on the death list" and the like, something troubles the sensitive listener. Sure, nobody likes being run down and slagged off, and there's no reason in the world why the Human League should bother being nice to anyone who's been nasty to them. But there's something else there, something which this Soft Cell business suddenly throws into focus. It's not just that Oakey doesn't like criticism, it's almost that he seems to regard it as either unreasonable or just plain *wrong* if anyone disagrees with them.

Not that the Human League have any monopoly on opinions. As things turn out, I don't get a chance to talk to Oakey about this. But for the record, here's a couple of opinions of mine: I don't much rate the Soft Cell single either, but the Human League concert that night was great.

An entire audience on their feet and dancing is a rare sight these days. But by the end of this show at Bradford St George's Hall, they weren't just stepping and shuffling in the stalls, but bouncing and bopping in the balcony too. After such a short time as a chart-topping band, their live set already seems full of hit singles. The biggest cheer comes for early track "Empire State Human". By the time they've been dragged back on stage for a second encore, to their great embarrassment they've run out of songs. They have to do "The Things That Dreams Are Made Of" for the second time of the night. Adrian comes on after and apologises because there'd been no slides left. "And now for the song," he adds, justifiably proud, "for which I wrote all the words myself."

Adrian's slides are a source of entertainment all the way through the show. From showing a few slides of "Star Trek" he'd photographed off the TV when he first joined the band back in '78, Adrian now has no less than 17 projectors and a staggering 1400 slides. He used not to stand on the stage, but now he's built himself "a box with buttons on it" which he "plays" on stage. Three giant screens hang at the back, with enough room to

project 12 slides at once. The images he chooses illustrate the songs in a daft, comic book sort of way: lots of hearts, for instance, during "Open Your Heart", or a watch ticking away among all the slides of the Kennedy assassination in "Seconds". Sometimes they comment indirectly, like the row of sheep which crops up in the middle of "Sound Of The Crowd".

Meanwhile, the front line of Susanne, Philip and Joanne provide singing and dancing, striking just the right balance between glamour and ordinariness; they look good, but it could just as easily be *you* up there.

In the middle are the musicians. Ian Burden doubles on synthesiser and bass guitar, Jo Callis plonks energetically away on his own keyboards and Mike Douglas, known to your ears through his playing on OMD's "Architecture and Morality", has been drafted in for this tour to operate the drum machine and play yet another synthesiser. It's Mike's birthday, and Oakey hints all through the concert that something terrible is about to happen to him. Backstage, afterwards, he cops some cake in the face.

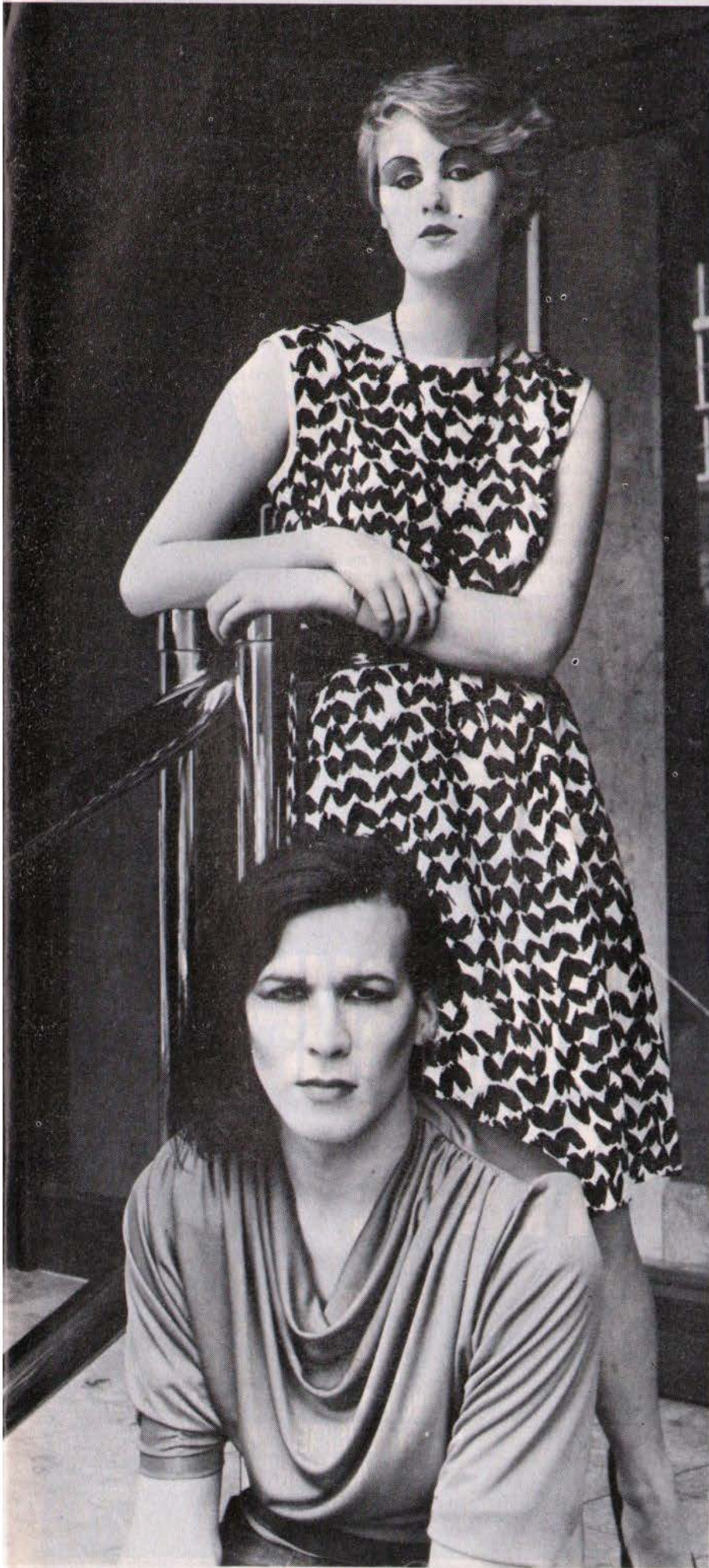
As Ian Burden comments later, "the Human League are a bunch of completely different characters with completely different views on what we're doing."

For Philip Oakey the prime motivation seems to be achieving the status of Teen Idol. He's getting there. At one point during "Love Action" a couple of girls try and get up on the stage. Philip seems to be laughing with delight, though afterwards he explains: "There were quite a lot of funny things happening at that point." It seems he'd turned around and seen, among all Adrian's "glamour" slides, one of two fish with their mouths together, as though kissing. It was too much for him: he cracked up.

According to Susanne, there was one bloke near her who kept reaching up and saying "touch me, touch me. Just once, please



PIC: SIMON FOWLER/LFI





SIOUXSIE AND THE BANSHEES
ONCE UPON A TIME
THE SINGLES

ALBUM
AND CASSETTE

INCLUDING
HONG KONG GARDEN/MIRAGE
THE STAIRCASE (MYSTERY)
PLAYGROUND TWIST
LOVE IN A VOID/HAPPY HOUSE
CHRISTINE/ISRAEL/SPELLBOUND
ARABIAN KNIGHTS

LIMITED EDITION INCLUDES FULL COLOUR PRINT OF SIOUXSIE



chappell music Ltd

ALSO AVAILABLE: SIOUXSIE AND THE BANSHEES/ONCE UPON A TIME — THE VIDEOCASSETTE
FEATURING: HONG KONG GARDEN/THE STAIRCASE (MYSTERY)/PLAYGROUND TWIST/HAPPY
HOUSE/CHRISTINE/ISRAEL/RED LIGHT/SPELLBOUND/ARABIAN KNIGHTS

LEAGUE

● HUMAN NATURE

From previous page

touch me." She giggles at the thought. Joanne, meanwhile, is hit on the head by a scarf. Plucked, as they were, from the obscurity of a Sheffield disco, and having just finished their A-levels, the girls still find being in the band a new and exciting feeling.

For erstwhile Rezillo Jo Callis, on the other hand, this is just another job. When asked how he feels about the current success of the group, he replies, "well, it's something different, I suppose." A good five years older than anyone else in the band (and a full 12 years older than youngest member Susanne) he brings to the group both a hardened professionalism and a world-weary seen-it-all-before cynicism. He doesn't even like synthesisers very much, it seems. What their string of hit singles means to him is the chance to pay off "tax bills, accountants bills and all the money I owe from other bands I was in that weren't so successful."

To many people, The Human League must look like Philip Oakey's backing band. In some senses, that's exactly what they are. Technically, the Human League is just Philip and Adrian. The rest of the band are hired by them and paid a wage. Callis won't say how much he's paid, but remarks "I got what I asked for". Susanne says she and Joanne "get less than anyone else".

Not that this causes any resentment. They're all quite happy to be working this way, and Burden even reckons that, after the wages have been paid, Oakey and Wright must be getting less than the rest. But while in that sense they're hired hands, all of them are proud of their contributions to the League's new-found fame and fortune. It's worth noting that all four singles have either Callis or Burden sharing writing credits.

Apart from a clutch of bass-lines solid enough to bang your head against, the main thing Ian Burden has brought to the band is a sense of wonder and a spirit of enquiry. He used to be in Sheffield independent band, Graph, playing "anti-pop" and "moaning about record

companies in London just releasing records for profit and nothing else." Ian still thinks the same about record companies, but is enjoying finding out all the details of how they work. As long as he's learning, he's happy.

While Burden wants to find out what's going on, Adrian Wright just wants to be left alone. His fascination with toys and science fiction probably springs from the fact that he finds everyday life "boring". Adrian "doesn't socialise" and "never goes out", except, perhaps, to go to a Ramones gig. He wanted to make films and went to art college because "that was the only place you could go to make films and get people to give you money to do it".

For him, the Human League is a chance to pursue his cinematic ambitions and maybe try a few of the things he lists on "The Things Dreams Are Made Of", like ice cream and "taking a lift to the top of the Empire State". Talking to him, you get the impression that his ambition lies elsewhere than in the group. But he'll stick around as long as he's enjoying it and, the way things are going, that may be for some time yet. "What's the point of living," he reckons, "if you can't strike out blindly once in your life?"

Meanwhile, back in the restaurant, the conversation has turned to an argument about which jacket Bryan Ferry wore on Roxy Music's first TV appearance. Was it the leopard skin one? Or the one with the tiger heads on it? Philip says it's the tiger heads. These are the things that Human League conversations are made of.



DON'T YOU WANT ME

You were working as a waitress in a cocktail bar
When I met you
I picked you out I shook you up and turned you around
Turned you into someone new
Now five years later on you've got the world at your feet
Success has been so easy for you
But don't forget it's me who put you where you are now
And I can put you back down too

Don't, don't you want me
You know I can't believe it
When I hear that you won't see me
Don't, don't you want me
You know I don't believe you
When you say that you don't need me
It's much too late to find
You think you've changed your mind
You'd better change it back
Or we will both be sorry

Don't you want me baby
Don't you want me
Don't you want me baby
Don't you want me

I was working as a waitress in a cocktail bar
That much is true
But even then I knew I'd find a much better place
Either with or without you
The five years we have had have been such good times
I still love you
But now I think it's time I live my life on my own
I guess it's just what I must do

Don't, don't you want me
You know I can't believe it
When I hear that you won't see me
Don't, don't you want me
You know I don't believe you
When you say that you don't need me
It's much too late to find
You think you've changed your mind
You'd better change it back
Or we will both be sorry

Don't you want me baby, don't you want me
Don't you want me baby, don't you want me
Don't you want me baby, don't you want me

Repeat to fade

Words and music by Callis/Oakey/Wright
Reproduced by permission Virgin Music Ltd./Dinsong Ltd./Sound Diagrams
On Virgin Records

altered images

I could be happy.



The new single



7" in full colour picture bag
produced by Martin Rushent
EPCA 1834

12" dance mix includes extra track
limited edition in colour picture bag
EPCA 13 1834.

PICTURES



PIC: DOUG MCKENZIE

You've heard of Queen and Bowie: now meet Queen and Ant. The above galaxy of stars gathered to give Her Majesty a chuckle last week at the Royal Variety Performance. Working from left to right, let us introduce The Tiara-ed One, Lulu (her *second* appearance in Smash Hits this issue), Alvin Stardust (peeking over Lulu's barnet), the wine waiter, Henry Cooper (the boxer who now sells Brut aftershave) and John "Are You Being Served?" Inman. By the way, rumour has it Adam might be playing a part in a new film project called "Yellow Beard", directed by Monty Python man Graham Chapman.



PIC: PAUL COVATCI

"You the people who were looking for a three piece horn section?"

Motorhead prepare for the festive season.



PIC: MARTYN ATKINS

What's going on here? Has Julian Cope hopped aboard an oil rig? And who's the geezer beside him? Richard Jobson getting ready for a poetry recital? Rest easy. The pic was taken while the **Teardrop Explodes** were making a video for their latest 45, "Colours Fly Away". It was filmed at a chemical plant near Bristol (hence Julian's obliging mate) and has the band indulging in a spot of James Bond type action. They pretend to be saboteurs who want to blow up the plant, fail in their endeavours and hoof it in a helicopter. Sounds a bit dodgy to us.

SWEET DREAMS

Sweet dreams of you
Every night I go through
I should hate you girl
The whole night through
Instead of having sweet dreams
All about you

You don't love me it's plain
I should have known
You'd never share my name
Why can't I forget you girl
Start loving someone new
Instead of having sweet dreams
All about you

Why can't I forget my past
Start loving someone new
Instead of having sweet dreams
All about you

Sweet dreams of you
Every night I go through
I should hate you girl
All night through
Instead of having sweet dreams
All about you
Instead of having sweet dreams
About you

Words and music
by Don Gibson
Reproduced by permission
Acuff Rose Music Ltd.
On F-Beat Records

ELVIS COSTELLO AND THE ATTRACCIONS



THE POLICE

SPIRITS IN THE MATERIAL WORLD

THERE IS NO POLITICAL SOLUTION
TO OUR TROUBLED EVOLUTION
HAVE NO FAITH IN CONSTITUTION
THERE IS NO BLOODY REVOLUTION

CHORUS
WE ARE SPIRITS IN THE MATERIAL WORLD
ARE SPIRITS IN THE MATERIAL WORLD
ARE SPIRITS IN THE MATERIAL WORLD
ARE SPIRITS IN THE MATERIAL WORLD

OUR SO-CALLED LEADERS SPEAK
WITH WORDS THEY TRY TO JAIL YOU
THEY SUBJUGATE THE MEEK
BUT IT'S THE RHETORIC OF FAILURE

REPEAT CHORUS
WHERE DOES THE ANSWER LIE?
LIVING FROM DAY TO DAY
IF IT'S SOMETHING WE CAN'T BUY
THERE MUST BE ANOTHER WAY

REPEAT CHORUS

WORDS AND MUSIC BY STING
REPRODUCED BY PERMISSION VIRGIN MUSIC LTD.
ON A&M RECORDS



PHILIP LYNOTT

YELLOW PEARL

THE THEME FROM TOP OF THE POPS
R E - M I X E D B Y M I D G E U R E

marketed by  phonogram

S O L O 3

BITZ

THE VINYL FRONTIER HITS AT HOME

It's time for part two of the Christmas Compilation Story.

First up is **"Classic Yes"** (Atlantic) which in addition to featuring well-thumbed Yessongs like 'Yours Is No Disgrace' and 'Heart Of The Sunrise' has a free live single of 'Roundabout' and 'I've Seen All Good People'. By the way, Chris Squire and Alan White, two of the group's mainstays, have released a single called 'Run With The Fox', also on Atlantic.

Another corker is **"All The Greatest Hits"** from **Diana Ross** on Motown. The selection of tracks lives up to the title, showing just how consistently good and versatile the lady is. Remember 'Love Hangover', 'Upside Down' and 'I'm Coming Out'? They're all here and plenty more.

Although it won't sell by the lorry loads that the previous two albums will, **"The Best Of Dave Edmunds"** (Swansong) is equally worthy of investigation. The fourteen songs wing back to 'Sabre Dance' in 1968 and then move through his four solo albums, finally landing on his recent work-out with the Stray Cats, 'The Race Is On'.

Although it has one of the year's nastiest sleeves, 'Live And Heavy' (NEMS) is bonzer value for hard rock fans. Mega-bands like **Deep Purple**, **Motorhead**, **Rainbow**, **Status Quo** and **Whitesnake** have all contributed a live recording of one of their best-known anthems. They range from **Black Sabbath** doing 'Paranoid' in '73 to Rainbow's 'All Night Long' at Castle Donnington last year.

But the one that will make all the others look like tiddlers is **Abba's** latest, 'The Visitors', on Epic. Unleashed on December 10, the track listing is like this: 'The Visitors', 'Head Over Heels', 'When All Is Said And Done', 'Soldiers', 'I Let The Music Speak', 'One Of Us' (the first single), 'Two For The Price Of One', 'Slipping Through My Fingers' and 'Like an Angel Passing Through My Room'. Say no more.

HITS AT HOME

PIC: VIRGINIA TURBETT



Now that England, Scotland and Northern Ireland have reached the finals of the World Cup, why not corner the ageing parent or the rich relative and suggest that it's about time you had yourself a video machine? Then you could consider buying or renting one of the current crop of 'Greatest Hits' videocassettes, tapes which bring together all those various promotional films into a single one hour programme.

Following hard on the heels of **"Queen's Greatest Flick"** and **"The Best Of Blondie"** comes the video version of **Siouxsie's** 'Once Upon A Time' compilation. It's hoped that this tape, which differs from the album in the sense that 'Kaleidoscope' and 'Red Light' replace 'Love In A Void' and 'Mirage', will be made available for under £20, which would make it very much cheaper than any of the competition.

The Bitz video viewing team hope, however, that Siouxsie does a better job of linking the individual tracks than Blondie have managed. The blurb for their cassette promises a specially shot New York sequence. This turns out to be nothing more than some footage of a taxi driver cruising the Manhattan streets. Still, the individual videos are all brilliant, with 'Union City Blue' just about taking the biscuit from 'Heart Of Glass'.



The Birthday Party (left to right): Tracey Pew, Nick Cave, Mick Harvey, Phil Calvert and Rowland Howard.

"An acquired taste", I think is the phrase traditionally reserved for music like that of **The Birthday Party**. Words like 'primitive', 'nightmarish' and 'confrontation' crop up regularly in despatches from shell-shocked reviewers who have been assaulted into uncertain admiration by the sheer intensity of the band's dark, demanding wildness. (Some critics even went so far as to admit they had fun!)

Whatever, judging by the regularity with which **The Birthday Party's** records yo-yo in and out of the Independent charts, it's a taste which steadily increasing numbers of people are acquiring.

The Birthday Party come from Australia. Starting out as **The Boys Next Door**, they began by playing such gigs as school dances in their home town of Melbourne before the arrival of punk moved them to take their music a bit more seriously.

By this time the line-up had settled down to Mick Harvey (guitar), Nick Cave (vocals), Tracey Pew (bass) and Phil Calvert (drums), with the arrival of Rowland Howard (guitar) completing the present group in

late 1978. Between them, Cave and Howard account for most of the band's material.

After attracting a fervent cult following in Australia, the band realised they couldn't hope to progress with such basically uncommercial music in such a limited sales area. So, in March 1980, they set foot in Britain for the first time, though they do continue to visit their native land, notably for recording.

Initial response in Britain was not encouraging, with only John Peel and record label 4AD showing any enthusiasm. But the band persevered and slowly, with the help of word of mouth, the album 'Prayers On Fire' and the three singles 'Mr Clarinet Man', 'Friend Catcher' and finally the amazing 'Release The Bats' (which makes Bow Wow Wow sound like a tap dancing class) started their lasting relationship with the indie charts.

Peter Murphy of Bauhaus it was who, in these very pages, described the berserk tribal eruption of 'Bats' as 'the kick up the arse of the '80s.' Like I said, it's an acquired taste.

Ian Craane

Recognise those chubby cheeks on the right? Of course you do. He might have grown a five o'clock shadow recently but, apart from a few wrinkles, he's hardly changed a jot.

It's Cliff Richard with his mum back in his early years when men had quiffs and wore smart suits (sounds familiar, eh?).

He's currently enjoying yet another revival in a career that started way back in 1958 with the single 'Move It'. There's the four part TV extravaganza on BBC2 which backtracks through the gen's life and times. There's the new single, 'Daddy's Home' and there's also the book, 'Cliff In His Own Words' from which this pic was taken.



GIVE EPs A CHANCE!!



PIC: REX FEATURES

Let's talk about **The Beatles**. You remember them. They were those four lovable mop-tops who ruled the roost during the '60s.

During their career, the band put out 13 EPs or Extended Players, which meant four songs on one seven inch 45.

This week EMI are releasing the lot in a special limited edition boxed set. And to make the bumper bundle even more beezer, EMI are slipping in a bonus EP which rounds up four Beatle curios: "The Inner Light", "Baby You're A Rich Man", "She's A Woman" and "This Boy".

That's 14 EPs! A cool 56 tracks! We can hardly believe it either...

If you want to be the proud possessor of this gigantic goody, we are giving away not one, but five of them. All you have to do is answer the following teaser and the first FIVE correct entries picked out of Linda Duff's hat will each receive a set.

Below is a list of The Beatles' films. Which one was their second? Was it "Help", "A Hard Day's Night", "Let It Be", "Magical Mystery Tour" or "Yellow Submarine"?

Answers, please, on a postcard to Beatles Competition, Smash Hits, 52-55 Carnaby Street, London W1V 1PF before December 23rd.

DISCOUNT DANCE

Something very odd's going on at Virgin Records. Japan's David Sylvian had this wizard idea of a "modern dance" compilation and Virgin put the notion into motion.

Called "Methods Of Dance" (after the Japan song), it's also neatly timed to catch the Christmas party market. Sounds simple, doesn't it? Well, it is until you try and buy it.

The album version has nine tracks from the likes of Heaven 17 ("Soul Warfare"), Simple Minds ("Love Song"), the Human League (the previously unreleased "Do Or Die Dub") and Japan ("The Art Of Parties"). Worth its £2.99 by any standards.

But for the same price the cassette version adds an extra five tracks — one apiece from John Foxx, Can, Snakefinger, Cowboys International and Richard Strange.

If that's not enough, Japan's "Art Of Parties" has been replaced by the actual "Methods Of Dance" song.

Confusing, isn't it?

WHAT DAT DARE?

It's look and listen time. Out this week is a picture disc version of the Human League's mighty "Dare" album. While the design just reproduces the album cover (couldn't such visual experts have done something different?), the £4 price tag is eminently praiseworthy.

parking lot



PIC: VIRGINIA TURBETT

Brian and his best friend

The third person to come spinning up the gravel drive into the Stars Car Park is none other than Stray Cat **Brian Setzer**. That's some mean motorbike you've got there, Bri. What exactly is it?

"It's a 1400cc, '53 Panhead, Bob-Job Harley."

Come again. Let's take it slowly shall we.

"In the '50s a bike that was 'hot-rodded' like mine was called a Bob-Job. The rear fender is cut off and the front fender would look like a Cadillac fin."

"The bike was made in 1953 which was the era of the Panhead. During the '40s Harley

made engines called 'Knuckleheads' and from the '50s to early '60s they made Panheads."

"I bought it about five months ago in America. When I got it, it had all those hippy specifications — like the 'Easy Rider' bike. My pal Al Rendisi and I put the cycle as you see it now together from scratch."

"It was a four month manhunt to find all the old parts. It's certainly a lot easier to find Harley parts in the States. There's at least one Harley to every block... but it's much cooler to have one in England."

Virginia Turbett



Orange Juice (left to right): David McClymont, Edwyn Collins and Malcolm Ross.

Orange Juice are now a three-piece. Guitarist James Kirk and drummer Steven Daley have slipped away owing to "certain long-standing personal differences".

The new line-up is songwriter/guitarist/vocalist Edwyn Collins, bassist David

McClymont and guitarist Malcolm Ross (who was once in Josef K).

A follow-up to their last single "L.O.V.E. (Love)" should appear in January. It's a double 'A' side of "Felicity" and "To Put It In A Nutshell". An album and some live dates should be hot on its heels.



PIC: MARK RUSHER

Here it is. Proof that our competition prizes are won by actual people and not just shared out around the office. Meet **Zeka Mehmet** (centre). He's the chap who won first prize in our October 1st competition and was duly presented with a brand new video recorder.

After that, a couple of Santa's elves, namely D. Bostock and B. Hillier (also pictured above), whisked him down to the HMV Shop in Oxford Street where he was allowed to help himself to three free videocassettes from their giant selection.

Not bad, eh?

1 BITZ 'N PIECES

ALL TIME TOP 10

Nick Heyward (of Haircut One Hundred)

- 1. THE BEATLES: Penny Lane (Parlophone)** The brass in this is wonderfully immense and the song gives me loads of memories of my cot.
- 2. THE MONKEES: Last Train to Clarksville (Bell)** I wanted to be in The Monkees when I was ten.
- 3. SIMON & GARFUNKEL: Mrs Robinson (CBS)** Brilliant film, good song, fantastic corduroy jacket.
- 4. VIC GODARD: Stop That Girl (Oddball)** Should have been number one!
- 5. GARY BURTON: Leroy The Magician (EMC)** Old jazz vibes player with a fantastic sense of writing supermarket music.
- 6. THE BEATLES: Michelle (Parlophone)** Chunky jumper

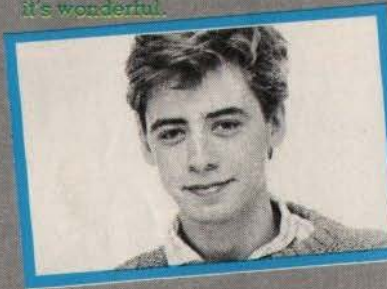
music, great to hear when it's raining, great to eat porridge to.

7. LEN BARRY: 1-2-3 (Brunswick) I've drunk lots of beer and Guinness and danced a lot to this record.

8. DAVID BOWIE: Fantastic Voyage (RCA) This must be so uplifting for everyone who listens to it. It makes me stand up straight and feel proud to have been to school in Beckenham.

9. TALKING HEADS: '77 (Sire) Best American band ever. His words make me fall over everywhere. This whole album was a breath of fresh air.

10. TALKING HEADS: Memories Can't Wait (Sire) I get so depressed to this record it's wonderful.



DISCO TOP 40

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	LET'S GROOVE EARTH, WIND & FIRE	CBS
2	TURN YOUR LOVE AROUND GEORGE BENSON	Warner Bros
3	STEPPIN' OUT KOOL & THE GANG	De-Lite
4	FLASHBACK IMAGINATION	R&B
5	EASIER SAID THAN DONE SHAKATAK	Polydor
6	I'M GLAD THAT YOU'RE HERE ALPHONSE MOUNZON	London
7	CAN'T KEEP HOLDING ON SECOND IMAGE	Polydor
8	WHY DO FOOLS FALL IN LOVE DIANA ROSS	Capitol
9	AY AY AY MOOSEY MODERN ROMANCE	WEA
10	CAN'T HELP MYSELF LINX	Chrysalis
11	LOVE ME TONIGHT TREVOR WALTERS	Magnet
12	RIDE THE LOVE TRAIN LIGHT OF THE WORLD	EMI
13	WHEN SHE WAS MY GIRL FOUR TOPS	Cesabianchi
14	SHAKE G.O.	Arista
15	ROSE ROYCE EXPRESS ROSE ROYCE	Whitfield
16	NEVER TOO MUCH LUTHER VANDROSS	Epic
17	BOUNCY BOUNCY JUMPP	RCA
18	WHERE IS MY SUNSHINE CACHE	Groove
19	SHINE ON CELINA DUNCAN	RCA
20	HUPENDI MUZIKI WANGO K.I.D.	US Sam
21	KILIMANJARO LETTE MBULU	US MJS
22	STARCHILD LEVEL 42	Polydor
23	THE ADVENTURES OF GRANDMASTER FLASH GRANDMASTER FLASH	Sugarhill
24	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN	Warner Bros
25	IT'S GOOD TO BE THE KINGRAPHY MEL BROOKS	Luggage
26	LET'S START THE DANCE AGAIN BOHANNON	US Phase II
27	TWINKLE EARL KLUGH	UA
28	WE KILL THE WORLD BONEY M	Atlantic
29	YOU GOT THE FLOOR ARTHUR ADAMS	RCA
30	ANTI-FREEZE FREEZE	Beggars Banquet
31	TAKE MY LOVE MELBA MOORE	EMI America
32	THE STEAMIN' FEELING BOB JAMES	CBS
33	LOVE FEVER GAYLE ADAMS	Prelude
34	FUNK ON THE ROCKS JIMMY HAYNES	RCA
35	CLOSER TO YOUR LOVE AL JARREAU	Warner Bros
36	LOVE IN THE FAST LANE DYNASTY	Warner Bros
37	THEME FROM HILL ST. BLUES MIKE POST	US Sam
38	WE'LL MAKE IT MIKE & BRENDA SUTTON	Excaltor
39	YOUR LOVE LIME	Ensign
40	NORTH LONDON BOY INCOGNITO	

INDEPENDENT SINGLES TOP 30

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	NEW FOUR MORE FROM TOYAN TOYAN	Safari
2	NEW FRIDAY THE 13th (EP) DAMNED	Nema
3	NEW DON'T LET 'EM GRIND YOU DOWN EXPLOITED/ANTI-PASTI	Supervive
4	10 IN GOD WE TRUST DEAD KENNEDYS	Stink
5	NEW LIE, DREAM OF A CASINO SOUL THE FALL	Kamara
6	4 THE "SWEETEST GIRL" SCRITTI POLITTI	Rough Trade
7	1 SIX GUNS ANTI-PASTI	Randeket
8	NEW COUNTDOWN UK SUBS	Nema
9	8 PAPA'S GOT A BRAND NEW PIGBAG PIGBAG	Y
10	NEW LOST AND LOWLY THE HIGSONS	Whapp
11	2 SUNNY DAY PIGBAG	Y
12	14 PROCESSION/EVERYTHING'S GONE GREEN NEW ORDER	Factory
13	12 WHITE CAR IN GERMANY ASSOCIATES	Situation 2
14	5 DEAD CITIES EXPLOITED	Secret
15	11 WHEN YOU WERE SWEET SIXTEEN FUREYS & DAVEY ARTHUR	Ritz
16	9 NEVER AGAIN DISCHARGE	Clay
17	15 POLICE STORY THE PARTISANS	No Future
18	5 INDIAN RESERVATION 606	Albion
19	NEW FAST BOYFRIENDS GIRLS AT OUR BEST!	Happy Birthday
20	22 KIDS OF THE 80s TINA RIOT	Secret
21	NEW DISTORTION TO DEATHNESS DISORDER	Disorder
22	7 JUST CAN'T GET ENOUGH DEPECHE MODE	Mute
23	21 THE RAZOR'S EDGE DEFPUNKT	Hannibal
24	18 ALL OUT ATTACK GLITZ	No Future
25	13 HARRY MAY BUSINESS	Secret
26	NEW WHAT'S FUNN FERRY MANES	Fetish
27	NEW EVACUATE CHELSEA	Fauly Products
28	NEW DEMOLITION DE WAR (EP) SUBHUMANS	Spiering
29	NEW THREE PEACE SORTE THE SNIPERS	Cross
30	NEW LOVE WILL TEAR US APART JOY DIVISION	Factory

INDEPENDENT ALBUMS TOP 10

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	5 MOVEMENT NEW ORDER	Factory
2	3 EXPLOITED LIVE EXPLOITED	Supervive
3	1 SPEAK AND SPELL DEPENDLE MODE	Mute
4	NEW THE BEST OF THE DAMNED DAMNED	Acc
5	2 STILL JOY DIVISION	Factory
6	NEW PUNK'S NOT DEAD EXPLOITED	Secret
7	6 CARRY ON ON VARIOUS ARTISTS	Secret
8	NEW FOR MADMEN ONLY UK DEAD	Fresh
9	NEW WILD AND WANDERING WASTED YOUTH	Bridgehouse
10	4 PLEASURE GIRLS AT OUR BEST!	Happy Birthday

TAKE 5

The current listening pleasure of a Smash Hits scribe. This issue, **Steve Bush**.

- 1. VIC GODARD** Stamp Of A Vamp (Club Left)
- 2. ELVIS COSTELLO** Psycho (B side of Sweet Dreams - F Beat)
- 3. DAVID BOWIE** Wild Is The Wind (RCA)
- 4. SOFT CELL** Where Did Our Love Go (Tainted Love 12" - Some Bizzare)
- 5. HUMAN LEAGUE** Don't You Want Me (Virgin)

FAN CLUBS

The Human League
PO Box 153
Sheffield S1 1DR

Imagination
c/o Christine
12 Berwick St
London W1

Bowie Friends
104 St. John's Wood Tce
London NW8

b Movie Info
Some Bizzare
292/3 High Street
Lincoln

PERSONAL FILE

Martin Fry (of ABC)



FULL NAME: Martin David Fry.
Born: 9.3.58 in Stretford, Manchester.
EDUCATED: Moss Hey Primary School; Bramhall Comprehensive; Sheffield University.
HIGH SPOT OF EDUCATION: Cycling Proficiency Badge.
FIRST CRUSH: Anne Blease, who taught me to tie

my shoelaces on my first day at school.

FIRST RECORD: "That Man Batman" by Mike & Bernie Winters.

FIRST LIVE SHOW: Cockney Rebel.

PREVIOUS JOBS: Many & varied.

PREVIOUS BANDS: Vice Versa.

GIRLFRIEND: None.

PRESENT HOME: The Neutron Nerve Centre.

PROUDEST ACHIEVEMENT: Yet to come.

HEROES: James Bond, George Best, Tom Wolfe.

HEROINES: Cindy Wilson (Of B-52s), Faye Dunaway.

FAVOURITE ACTOR: Frank Sinatra.

FAVOURITE ACTRESS: Meryl Streep.

FILMS: "The Misfits", "The Thomas Crown Affair."

TV: "The Man From Uncle."

CLOTHES: 50% worsted; 50% synthetic.

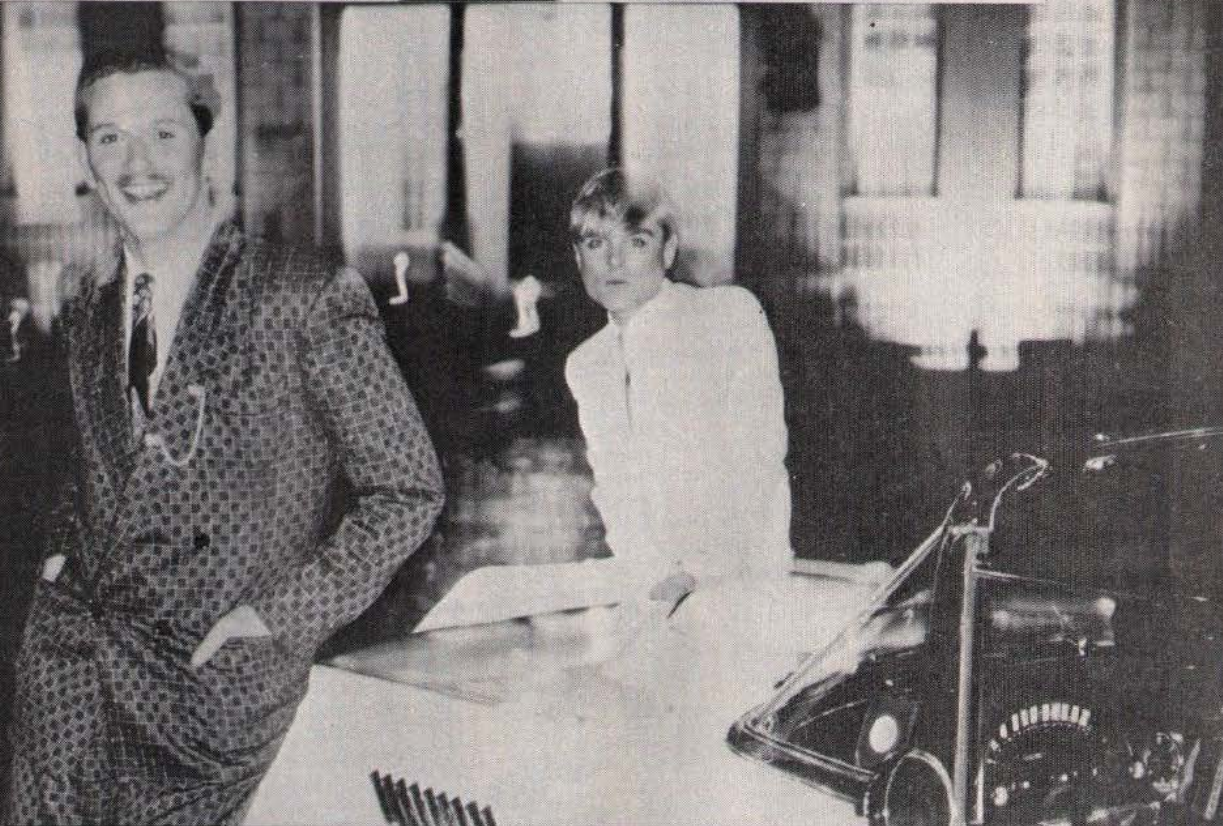
FOOD: Kellogg's Corn Flakes & a quarter pound of Red Leicester cheese with chives.

PET HATE: Cynics.

TRUE CONFESSION: I am shy.

COLOUR OF SOCKS: Black, white & yellow.

modern ROMANCE



ROBBIE JAYMES



PAUL GENDLER



GEOFFREY DEANE



DAVID JAYMES



JOHN DU PREZ



ANDY KYRIACOU



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wea

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TREAT YOUR FEET TO THE BEAT THAT'S NEAT

madness

IT MUST BE LOVE

I never thought I'd miss you
Half as much as I do
And I never thought I'd feel this way
The way I feel about you
As soon as I wake up
Every night everyday
I know that it's you I need
To take the blues away

It must be love, love, love
It must be love, love, love
Nothing more, nothing less
Love is the best

How can it be that we can say so much without words
Bless you and bless me
Bless the bees and the birds
I've got to be near you.

Every night everyday
I couldn't be happy
Any other way

It must be love, love, love
It must be love, love, love
Nothing more, nothing less
Love is the best

As soon as I wake up
Every night everyday
I know that it's you I need
To take the blues away

It must be love, love, love
It must be love, love, love

Repeat to fade

Words and music by Labi Siffre. Reproduced by permission MAM (Music Publishing) Ltd. On Stiff Records





STATUS QUO ROCK'N'ROLL

Never thought I'd have a worry or need to be alone
 Playing near or far too many times I should have known
 It can lose you all your sleep at night
 Twelve bar blues is now alright
 Now it's up to you try and find a reason to

Chorus

Rock 'n' roll in every song
 Rock 'n' roll in every one
 It's rock and roll and rock and rock and roll
 It's rock and roll and rock keeps rolling on

Waiting all the time to find radio plays on Caroline
 They say you'll get there in the end
 (We can pray) we can pray (what we say) what we say (what we say)
 Makes a difference in the end

Rushing always in a hurry I tried to give it up
 Everything we do is funny it's never good enough
 It can lose you all your sleep at night
 Twelve bar blues is now alright
 Now it's up to you try and find a reason to

Repeat chorus

Waiting all the time to find radio plays on Caroline
 They say you'll get there in the end
 (We can pray) we can pray (what we say) what we say (what we say)
 Makes a difference in the end

Words and music by Rossi/Frost
 Reproduced by permission Dump Music Ltd./Eaton Music Ltd.
 On Vertigo Records

BUONA SERA

by **Bad Manners**

Buona sera signorina buona sera
 It is time to say goodnight to Napoli
 Though it's hard for us to whisper buona sera
 With that old moon above the Mediterranean sea
 In the morning signorina we'll go walking
 While the mountains and the sun come into sight
 And by the little jewellery shop we'll stop and lingo
 While I buy a wedding ring for your fingo

In the meantime let me tell you that I love you
 Buona sera signorina kiss me goodnight
 Buona sera signorina kiss me goodnight

Buona sera signorina buona sera
 It is time to say goodnight to Napoli
 Buona sera signorina buona sera
 With that old moon above the Mediterranean sea
 In the morning signorina we'll go walking
 While the mountains and the sun come into sight
 And by the little jewellery shop we'll stop and lingo
 While I buy a wedding ring for your fingo

In the meantime let me tell you that I love you
 Buona sera signorina kiss me goodnight

And by the little jewellery shop we'll stop and lingo
 While I buy a wedding ring for your fingo
 In the meantime let me tell you that I love you
 Buona sera signorina kiss me goodnight
 Buona sera signorina kiss me goodnight
 Buona sera signorina kiss me goodnight

Words and music by Elmer/Willett/Scattaresia
 Reproduced by permission Campbell Connelly & Co. Ltd./Budd Music Ltd.
 On Magnet Records



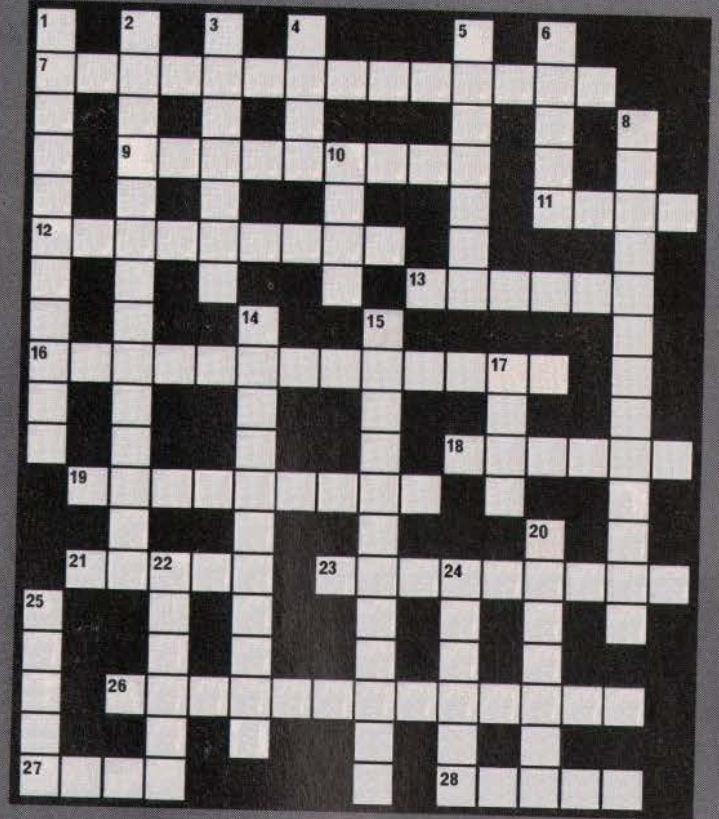
CROSSWORD

ACROSS

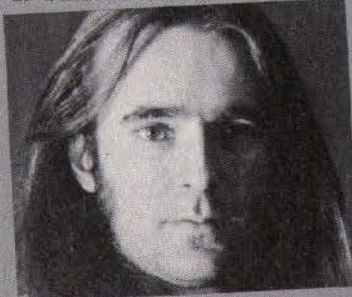
- 7 As sung by those lovers of the saucy salsa beat (2,2,2,2,6)
- 9 A gathering of musicians?!
- 11 See 25
- 12 ABC frontman (6,3)
- 13 See 6
- 16 Madness single, also title of first album (3,4,6)
- 18 See 24
- 19 Dexy's latest (5,1,2,1)
- 21 Strange first name!
- 23 Follow-up to "Tainted Love"
- 26 Clare Grogan's band (7,6)
- 27 Strikes a record?!

DOWN

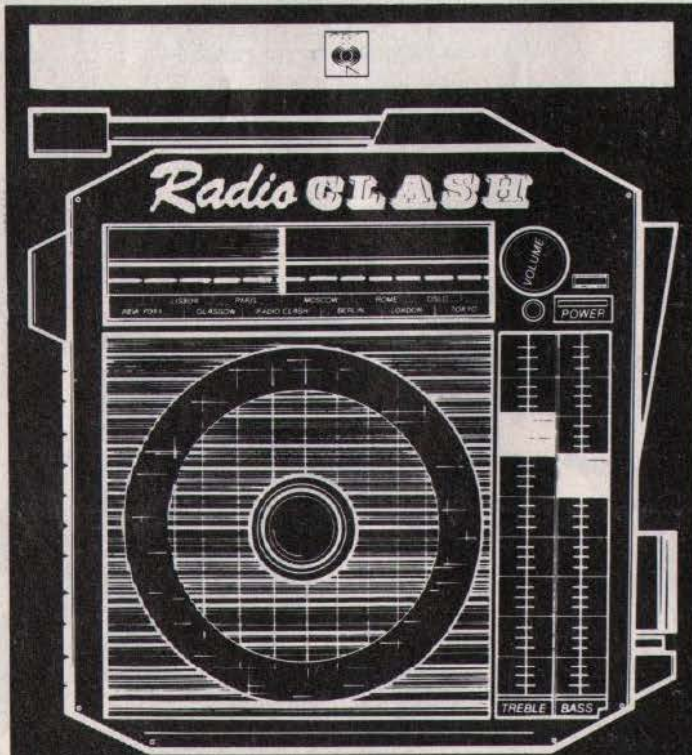
- 1 Follow-up to "Chant No 1" (5,2,4)
- 2 It sounds as if it ought to be called "Boy Meets Girl" (9,5) & 8 Reggae-flavoured Elvis Costello classic of a few years back (7,3,10)
- 4 Ball of Soft Cell?
- 5 First Police hit
- 6 & 13 John Lydon's partner in Public Image Ltd
- 8 See 3
- 10 American new wave label that has released records by The Ramones, Talking Heads and The Undertones
- 14 His debut solo album is called "Homosapien" (4,7)
- 15 Peel don't tour (anag. of group) (7,5)
- 17 Diamond or Sedaka
- 20 Iggy Pop's old band
- 22 "Hotel California" combo
- 24 & 18 One of the hits from "Grease" (6,6)
- 25 & 11 Veteran rock band named after a creepy character created by Charles Dickens



ANSWERS ON PAGE 33



28 Ice cream man from Status Quo



7" SINGLE
THIS IS RADIO CLASH
C/W
RADIO CLASH
A1797

CONVERSATION ENTERTAINMENT CLUB I

DISCUSSION

VIC GODARD



NEW SINGLE

Presenting -
STAMP OF A VAMP

Sung by Vic Godard
Played by The Subway Sect

CLUB
LEFT
RECORDS

STAR TEASER

ELVIS PRESLEY'S U.K. HITS

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 33.

ALL SHOOK UP
BLUE CHRISTMAS
BLUE MOON
BLUE SUEDE SHOES
BURNING LOVE
DON'T BE CRUEL
FOOL
GOOD LUCK CHARM
GUITAR MAN
HEARTBREAK HOTEL
HOUND DOG
HURT

IN THE GHETTO
JAILHOUSE ROCK
KING CREOLE
LOVE ME TENDER
MY BABY LEFT ME
MY BOY
MY WAY
MYSTERY TRAIN
PARALYSED
PARTY
POLK SALAD ANNIE
PROMISED LAND

RETURN TO SENDER
RIP IT UP
ROCK A HULA BABY
STUCK ON YOU
SURRENDER
SUSPICIOUS MINDS
TOO MUCH
TEDDY BEAR
T.R.O.U.B.L.E.
THE WONDER OF YOU
U.S. MALE
WAY DOWN
WOODEN HEART

HEASDNIMSUOICIPUS
LMYSTERYTRAINPSUSL
POMTRUHERTROUBLEME
UDVYRRCSTAOEHTNIAU
TPOEWEKEEUTORWKNLR
IGRNMADBONRGMCOSEC
PBOOTEYNANONOUUNWE
IELOPDTMEDYRGRCOBP
RL LUDAREDESEORKOHLT
BOHEEARNNSOEUDHUON
LETETSUAUDNTETELWO
URPIROBOLPENNSNOND
ECUOHOHUUYHRURDOOS
CGWALLCKRESEIYUFOS
HNSEIKOKANDEAUATMU
RIHACOSRAEIWDOMEER
IKJHHETASHRNEHSDUR
SUASTRYHLYUBGDUDLE
TRLSATONNOASLTLOYBN
MLYTREIBTRDUAROUD
AMIASKYTEHGARBAVWE
SUPROMISEDLANDAEER
GWOOTTEHGEHTNIBHO
EMTFELYBABYMIUIGYW
POLKUOYFOREDNOWEHT

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Blondie: Best Of	£4.49	£4.49
Elvis Costello: Almost Blue	£4.29	£4.49
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WHSMITH



Price correct at time of going to press. Subject to availability.

S

SINGLES

Reviewed by
Ian Birch



ALTERED IMAGES: I Could Be Happy (Epic) Another certified winner. Once again the chemistry of the band and producer Martin Rushent has worked magic. Clare's subdued singing slides over a surging guitar sound and a sizzling bass. This will equal, if not better, the success of "Happy Birthday". No problem Jimmy.



ADAM AND THE ANTS: Ant Rap (CBS) Let's take the bull by the horns. This is a revamped version of the album track but it still doesn't catch fire. Adam might (nobly) want to be as varied as possible but if this means ditching good songs in favour of silly effects then I'll slip out the side way. Maybe I'd better do that anyway...

ELVIS COSTELLO AND THE ATTRACTIONS: Sweet Dreams (F. Beat) I can't resist it! Another song siphoned from his "Almost Blue" L.P., this — believe it or not — is even better than "A Good Year For The Roses". Take the man's yearning vocals, a precision-built arrangement plus some beautifully understated playing from The Attractions and there won't be a dry eye in the house. Don't bypass the B-side either. It's a live version of a new song, "Psycho", and, to say the least, it's disturbing.



INCOGNITO: North London Boy (Ensign) Incognito is basically a one-man business. Jean-Paul Maunick (who also produced the Perry Haines single) uses whatever musicians take his fancy at the time. This is a devilishly sharp mover with irresistible vocals from Tessa Webb. Very tasty.

CHELSEA: Evacuate (Step Forward) Let's time warp. One of the first punk bands back in the mid-'70s, their ranks used to include Billy Idol and Tony James. Gene October's in charge these days and he's determined to keep the sound locked into '77. Somebody whisper to him that it's almost 1982.

THE GIBSON BROTHERS: Quartier Latin (Epic) The trio sing in praise of that famous suburb in Paris. Unfortunately it sounds a little like Demis Roussos warbling over a sluggish dance beat.

ROD STEWART: Young Turks (Riva) Hot on the heels of "Tonight I'm Yours" this is kept afloat by a ferociously pneumatic bassline. Rodney sings a neat tale and the chorus nibbles away at the ear. A respectable rather than exciting single.



THE ROLLING STONES: Waiting On A Friend (Rolling Stones Records) In which the Stones look at the charts and cannily catch the mood created by the likes of Costello and Squeeze. This has a matey, rambling feel that could easily nudge it towards success.

CABARET VOLTAIRE: Eddie's Out: Jazz The Glass (Rough Trade) The Cabs release two singles at the same time. Is this madness or artiness? "Jazz" is an instrumental that sounds like a deranged Monkees rhythm track. "Eddie's Out" isn't

so much a single as a mini electronic operetta. It clocks in at just under 10 minutes and occasionally makes sense out of a mishmash of tape distortion and shouted slogans. Strictly for the converted.

SLADE: Merry Xmas Everybody (Polydor) Dave Rimmer predicted it in the last singles column. After the John Lennon and Wizzard Christmas singles, he smirked, we'd get this one. It still sounds remarkably fresh, though.

THE JACKSONS: Things I Do For You (Epic) Whipped off their live double album, this might be sweaty and professional but it doesn't have the thrill of their studio work. P.S. Epic. When are we going to get the new Michael J. album?



THE CLASH: Radio Clash (CBS) A case of everything but the kitchen sink. There are some dub effects (steely whooshes across the speakers), a watery funk-styled backbeat, and plenty of political punches pulled in the words. It sounds as if they concocted the song like a jigsaw.

THE MYSTERIODS: Santa Claus Is Comin' To Town! (Superville) Psst... over here. I know I can trust you not to tell anyone that this lot are — anyone looking? — The Revillos. After the funniest intro of the week, Fay Fife leads us through a rough-edged, raucous romp.

LULU & THE LUVVERS: Shout (Decca) Talking of Fay Fife, here is her spiritual mum. Originally released in 1964 during the 'beat boom', "Shout" gave Marie Lawrie (Lulu's real name) her first hit. It's worn amazingly well and those clever chaps at Decca have wrapped it up in its 1964 packaging — although they spelt Luvvers wrongly!

THE SOFT BOYS: Only The Stones Remain (Armageddon) A band with a loyal and mushrooming clan of fans. They work from a '60s sound, knitting together rampaging guitars and puzzling words. Their time must surely come.

PERRY HAINES: What's Funk? (Fetish) Mr H. likes a taste of everything. He helps run the magazine 'i-D'; he dreams up new looks for bands like Duran Duran and Central Line; he manages funk outfit Stimulin; and now he's made his very own single. Peter Powell has been going bananas over it. Certainly it hits a hard funk rhythm but the feel is a touch too contrived for my espadrilles.

GARY NUMAN AND DRAMATIS: Love Needs No Disguise (Beggars Banquet) Gary does the decent thing and loans his name, voice and style to his former back-up boys for a quick 45. Nice gesture but gruelling song.

THE DAMNED: Friday 13th. E.P. (Nems) The Damned always sneak in a surprise or two. The four songs here recall that early psychedelia of the mid-'60s. They've even nicked the old Rolling Stones number, "Citadel", which appeared on "Their Satanic Majesties Request" — the only 'psychedelic' L.P. Jagger & Co. ever made. Not bad at all.

ANTI-PASTI: Six Guns (Rondelet) Sounds like early Damned but without their sense of melody or mischief.

THE POLICE: Spirits In The Material World (A&M) The titanic trio don't squander a moment. "Every Little Thing She Does Is Magic" has hardly had time to hail a farewell cab before they have zipped out another track from the L.P. It's extraordinary how Sting's songs become more alive in 45 format. It's a fine song despite the wishy-washy sentiments.



MADNESS: It Must Be Love (Stiff) An odd item. Ten years ago to this month Labi Siffre took this song (which he also wrote) into the chart. Madness are bound to repeat history but don't be too surprised if it doesn't dent the Top Ten that hard. For whatever reasons, everyone has spent more time on the detailed arrangement than on the song itself. The result is peculiarly reserved and lop-sided.

a

ALBUMS

AC/DC: For Those About To Rock (We Salute You)

(Atlantic) When singer Bon Scott was around, AC/DC were among the front runners in the Heavy Metal stakes. True, they snuck their riffs from the well-thumbed pages of the Hard Rock Handbook but they had an edge that made them a mite more interesting than many of their rivals. But Bon's death and his replacement by Brian Johnson has seen the band drop to rank and file dimensions, replacing shine with whine and raunch with musical paunch. Skip this one and investigate the earlier "Powerage" L.P. instead. **(3 out of 10)**

Fred Dellar

MODERN ROMANCE: Adventures In Clubland

(WEA) THEORY: Geoff Deane raps a lot because he's aware that his would-be-hip, pseudo Fifth Avenue vocals don't match up to his snazzy 'tache on the style swingometer. **FACT:** Modern Romance are instrumentally sharp and rhythmically appealing, displaying suitably horn-happy salsa sizzle and a fair line in funk finesse. **CONCLUSION:** Ay, Ay, Ay, Ay, I like it — pretty much. **(6 out of 10)**

Fred Dellar

DURUTTI COLUMN: LC

(Factory) Atmospheric music you want? This is the real thing: Vinni Reilly (head and shoulders above more fancied Factory favourites) constructing his delicate tracteries of mood and melody from guitars, restrained shadings of piano, percussion and gentle vocals where needed. Sometimes exquisitely beautiful, always immaculately tasteful, this is the sort of rare jewel that the heavy-handed synth merchants would give their right oscillator to create. In a class of its own. **(8 out of 10)**

Ian Cranna

M: Boonoonoonoes

(Atlantic) Oh boy, Boney M discover ska and reggae and go

in search of their African roots, armed with little more than the musical depth of a nursery rhyme. In an attempt to capture that really ethnic feel this was recorded and mixed at ten of the world's best studios, ranging from Hollywood to Berlin and a quick stopover at Jamaica of course. Even the London Philharmonic Orchestra has been dragged in to play on one track. The results are as dumb as the album's title. **(4 out of 10)**

Beverly Hillier

10cc: Ten Out Of 10

(Mercury) One look at the cover and you know nothing's changed. It's all very clever but so what? Once more, dear friends, a casual saunter round very familiar territory — occasional clever twists in otherwise unremarkable lyrics, vocal harmonies, orchestrated plodding and reggaeish rhythms to disguise a lack of real tunes. But there's none of the inspiration or drive that's taken their old partners Godley & Creme back into the charts. Why did they bother? **(Out of 10? 4 at most)**

Red Starr

CHAS JANKEL: Chasanova

(A&M) Harder-edged Jankel this time with Dury responsible for most of the lyric writing and further Blockhead support from Norman Watt-Roy and Chilli Charles. "Glad To Know You" is the funkatoon that Quincy Jones ought to take a shine to on this occasion, though there's much to admire. "Questionnaire", a lively Latino number, and "Magic Of Music", which provides gainful employment for the Rico-Dick Cuthell brass team, are just two items worthy of a place in the display cabinet. **(7 out of 10)**

Fred Dellar



BEGGAR & CO: Monument

(RCA) Despite being one of the main names in the British Funk Thang, Beggar & Co still haven't produced the goods expected of them. "(Somebody) Help Me Out", their first and best shot, stands out from the rest of the material here like Steve Strange at a Motorhead concert. The rhythms are generally danceable enough but the songs sound aimless and the melodies are non-existent. The horrendous "Mule (Chant 2)", which features a couple of Spands, also

appears. I don't need this rubbish on. **(4 out of 10).**

Beverly Hillier



VARIOUS ARTISTS: A Christmas Record

(Ze) Ignore the fact that the Ze label is agonisingly fashionable. Instead treat this plum pudding as a genuine seasonal surprise. Although side one has its plus points (try the rousing "It's A Holiday" from Material or the cheeky "Christmas On Riverside Drive" by August Darnell), it's side two that scores a bullseye. Cristina, for example, waltzes with wonderfully deadpan humour through "Things Fall Apart". But the killer is "It's A Big Country" from the shockingly neglected Davitt Sigerson. Imagine the kind of classy melody that Elton John used to write and add some wickedly observant words. **MOR that bites! (8 out of 10)**

Ian Birch

JOOLS HOLLAND AND HIS MILLIONAIRES: Jools Holland And His Millionaires

(A&M) I think this is sometimes called 'Good Time Music' which means that the band making it have a good time while anyone listening gets bored to tears and longs for some depressing entertainment. Ex-Squeezeester, Jools and his band sound live and lumpy on this debut album; thumpy piano, bits of synthesiser, lots of sophisticated sax and two girls playing the role of 'chick singers' in the background. Apart from "Like I Do To You", "Driven To Drink" and "Much More Hope Than Me" (which may appeal to some Squeeze fans), it's imitation American music in an English setting — in other words, Pub Rock. **(3 out of 10)**

Neil Tennant

DAVID BYRNE: Catherine Wheel

(Sire) This is Byrne's soundtrack to a ballet of the same name by a high-art New York choreographer. That is, it wasn't written for record — and it shows. The four instrumentals, with no dancers and no vocal gymnastics, lack focus. The songs relate sometimes obscurely to events you are not seeing enacted. Although "His Wife Refused", "Poison" and "Big Blue Plymouth" do have the mad, ranting intensity to prick the scalp, I hope it doesn't escape

Byrne's notice that of his six LPs the Fab Four were with Talking Heads. **(6½ out of 10)**

Mike Stand

TENPOLE TUDOR: Let The Four Winds Blow

(Stiff) That unique brand of musical lunacy which has livened up many a dull moment of TOTP is sadly missing from this their second album. The major drawbacks are several mediocre songs and an unsympathetic production which kills off much of the rough-edged energy that is so essential to the Tenpole sound. Happily, three tracks emerge unscathed: the wonderful "Throwing My Baby Out With The Bathwater", "It's Easy To See" and the funky (surprised? So was I!) "Local Animal". The talent's there, so next time let's hope that they can transfer what they do so niftily on stage onto an album. **(6 out of 10)**

David Bostock



JERRY HARRISON: The Red And The Black

(Sire) One reason why Talking Heads are the greatest band alive is that even their lowest profile is smouldering with ideas. Harrison, their bits-and-pieces man, has produced a 'solo' of stirring depth and power. The words have a natural story-teller's flair and tautness while the music is full of percussive drama. Not hummable enough to hit but still fascinating. Who would have guessed so much disciplined imagination was radiating from the quiet workman behind the Heads' keyboards? **(7½ out of 10)**

Mike Stand

POISON GIRLS: Total Exposure

(X-Ntrix) Any points gained by some unexpectedly good lyrics on this fifty minute live album are immediately lost by the crude non-music (a one paced, monotonous rat-a-tat that gets to be like Chinese water torture) or by the vocals (either an irritating know-it-all sneer or a lobotomised roar). They preach sermons to the converted while the people they want to reach won't go near this desperately unattractive package. Can't say I blame them either. **(4 out of 10)**

Red Starr

R.S.V.P

Looking for pen friends? Send a postcard with brief personal details to
RSVP, Smash Hits,
52-55 Carnaby Street, London W1V 1PF
 and we'll do our best to help you.

● 14 year old girl wants to write to hunky boys. I like sport, listening to records, especially those by The Police, The Jam, Madness, Duran Duran and The Teardrop Explodes. I hate skinheads and politics! All letters answered, so write soon to: Penny Crawford, 20 Station Road, Beaconsfield, Bucks.

● 15 year old girl would like to write to boy or girl from another country. Into all kinds of music, enjoys sport. Please write to Catherine Marsh, Prospect House, Woodhead, Burley-in-Wharfedale, Nr. Ilkley, W. Yorks LS29 7AT.

● Female, aged 11, into Adam And The Ants. I like travelling, hate spiders and cruelty to animals. Also interested in going to discos and enjoy sports. Boys and girls accepted. Write to Janine McDermott at: 46 Harmon Road, Wollaston, Stourbridge, West Midlands D78 3NB.

● Very small 14 year old wants contact with others. Into U2, Visage, Scars, Bauhaus etc. Has sudden outbursts of madness, but is normally quite sane. I am also interested in drums and drawing weird pictures. Any interested in writing to the next Stewart Copeland, please contact: Wayne Sturgen, 66 Ashdown Drive, Tilgate, Crawley, Sussex RH70 5EY.

● Two girls aged 14/15 would like to write to two lads. Your height must be between 5' 6" and 5' 8". Susanne likes Toyah and Shakin' Stevens. Tania also likes Toyah, plus other heavy metal bands. Photos welcome. Contact: Tania & Susanne, Fyling Hall School, Robin Hoods Bay, Nr. Whitby, N. Yorks YO22 4QD.

● Three 16 year old boys want female penpals with sense of humour, aged 15-18. Between us we like all types of music except disco. Write in groups, or singly. Pics please to: Steve, Rich and Jonathan, Oak Tree Cottage, Parson's Pool, Quethiock, Liskeard, Cornwall PL14 3SL.

● I am a rude girl and am into ska music. I would like to contact skinheads and rude boys aged 16+. Write to: Kerry Machin, 6 Fenton Road, Bucknall, Stoke-on-Trent, Staffs ST2 9JE.

● Two female Ant fans are itching to write to two lovely lads aged 12-14 and into: Siouxsie, The Police, Bowie, Meat Loaf, OMD etc. We dislike medleys and yukky-tasting stamps. Reply in haste to: Trayse and Jayne, "Waterside", Ramsey Road, Laxey, Isle of Man.

● Two hunky, with-it fellas (16+) required to keep two girls happy. Must be into B-Movie, ABC, Gazza, Duran, Depeche Mode etc. Write to: Tania and Petrina, 96 South Farm Road, Worthing, West Sussex.

● I am 18 and would love to hear from all music lovers. I am interested in all kinds of music and would like to be a DJ in the near future. Love travelling and sport, dislike washing up and getting up early. Please send photo to: Lorraine Taylor, 67 Thirlmere Road, Ridge Estate, Lancaster, Lancs LA1 3LL.

● Hunky Brian Foster would like to contact any girls aged 15-16 who like Tenpole Tudor, The Exploited and other groups. Hates HM but likes mod music. Write to Brian at: Kinglass, Macken, Enniskillen, N. Ireland.

● My name is Amanda Jane Harrison. I am 15 and I live at: 10 Long Road, Terrington St. Clement, King's Lynn, Norfolk. Interests: reading, sports, TV, Spandau Ballet, OMD and The Human League. Write to me please, especially Rob in Kent!

● 16 year old male New Romantic would like to contact girls aged 15-18. Likes: Spandau, Depeche Mode, Visage, Classix Nouveaux and others. I am Portuguese. Write to: Carlos Jose Ribeiro, Travessa da Boa-Hora A, Ajuda No. 51-2, DTO, 1300 Lisbon, Portugal.

● A rocker and a punk, both female and 16, would like penmates aged 16+. We like parties and concerts and generally having a good time. Photos appreciated. Please write to: Sal Fem (punk) and Lisa Douglas (rocker) at: 26 Highlands Road, Finchfield, Wolverhampton.

● Roy (17) and Neil (14) wish to contact any modettes of the same age in the Merseyside area. Fave groups are The Jam, The Chords, Madness, Small Faces etc. Pics please to Roy Cross at: 4 Milton Avenue, Whiston, Prescot, Merseyside L35 2XZ.

● Male, 15, wants to write to you! I am nutty about The Beat, Bad Manners, UB40 etc. I dislike HM and teds. If you are interested, start scribbling to: Andrew, 1 Ingle House, Thornton Road, Balham, London SW12.

● I would like penpals aged 15-17. My interests are: soccer, playing good pop music. Fave groups include Squeeze, Sugar Minott and Toyah. By the way, I'm a male! Contact: Ean Morals, Cappog, Ballinodde, County Monaghan, Eire.

Get SMART!

Don't get left in the dark! Maybe Linda can answer your musical question. Try writing to Get Smart!, Smash Hits, 52-55 Carnaby Street, London W1V 1PF.



On Simon Bates' Radio One show there is a feature called "Our Tune". Is the theme music available?

Dave, Hartlepool.

It's called "Rich Man, Poor Man" and was included on an album titled "TV Scenes" (DJM), but this has since been deleted.

Does Suggs sing "Benny Bullfrog" on the Madness album "7"?

Confused, West Drayton.

No, it's Lee Thompson but Suggs will sing it on stage as Lee can't play sax and sing at the same time.

On The Beat albums "Just Can't Stop It" and "Wha'ppen" are written "Beat 1" and "Beat 3" respectively. What was "Beat 2"?

Tim Leckie, Oxford.

It's "Heart Of The Congos" by The Congos, released on the Go-Feet label on March 6 1980.

Any info on Afraid Of Mice?

Roland Hodson, Birkenhead

The band, together for one year now, are: Phil Jones (vcls/flute/keyboards), Geoff Kelly (bass, vcls), Clive Gee (drums) and Sam Brew (gtr/vcls). Single releases on Charisma Records are: "I'm On Fire", "Intercontinental" and their current "Popstar". Their first album, "Afraid Of Mice", has just been issued, together with a free flexi-disc.

Where did Steve Strange get the hat he models in the Oct 15th issue? Also, where does he buy his shoes?

Keith.

The "solid-look" hat was designed by Steven Jones, who works from "PX" in Covent Garden, London. Regarding shoes, Steve says he will usually pay £100 to find a style which isn't "too clumpy" and therefore, buys mostly in Paris. In London, he shops at "Gambo", Old Compton Street, and "Robot" of the King's Road.

What is the name of the film that Mark Knopfler is doing the soundtrack of?

Dire Straits Fan, Ilford.

The film is titled "The Local Hero" and is to be produced by David Putnam, who was previously involved with "That'll Be The Day", "The Chariots Of Fire", "Performance" etc.

What is the title of the music played during the BASF Chromedioxide tape commercial?

S. Grant, Plymouth.

The piece is 30 seconds long and does not have a title. It was composed by Ronnie Bond, who was also responsible for John du Cann's hit "Don't Be A Dummy", reaching no. 33 in September '79.

AFRAID OF MICE



REQUEST SPOT



Hong Kong Garden

by Siouxsie & The Banshees

Harmful elements in the air
Symbols crashing everywhere
Reap the fields of rice and reeds
While the population feeds

Junk floats on polluted water
An old custom to sell your daughter
Would you like number 23
Leave your yens on the counter please

Oh, oh, oh, oh, oh, oh
Hong Kong garden
Oh, oh, oh, oh, oh, oh
Hong Kong garden
Oh, oh, oh, oh

Tourists swarm to see your face
Confucius has a puzzling grace
Disorientated you enter in
Unleashing scent of wild jasmine

Slanted eyes meet a new sunrise
A race of bodies small in size
Chicken Chow Mein and Chop Suey
Hong Kong garden takeaway

La, la, la, la, la, la, la, lo
Oh, oh, oh, oh, oh, oh
Hong Kong garden
Oh, oh, oh, oh, oh, oh

Words and music by McKay/Morris/Siouxsie/Severin
Reproduced by permission Pure Noise/Chappell
On Polydor Records

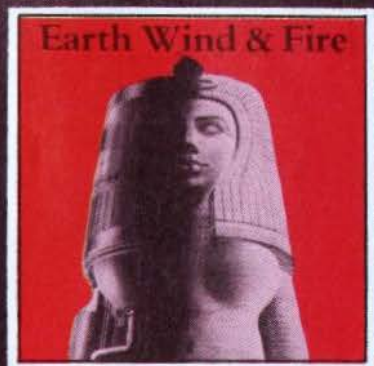
ARTIST: SIOUXSIE & THE BANSHEES
TITLE: HONG KONG GARDEN
LABEL: POLYDOR
YEAR: 1978
REQUESTED BY SIMON BAILEY, STALYBRIDGE, CHESHIRE

Japoom



PH. FIN COSTELLO

SMASH HITS



'RAISE!'

New album and cassette.

Once in a while perfection is everyones to reach out and take.
Perfection is 'Raise!' – the new album from Earth Wind & Fire, including the
sensational hit single 'Let's Groove'.

EARTH WIND & FIRE

Produced by Maurice White for Kalimba Productions.

Album: 'Raise' CBS 85272
Cassette: CBS 40-85272



Single: 'Let's Groove'

7 - CBS A1679 12 - CBS A 13-1679



NEVER IN A MILLION YEARS

I tear down the sky
Don't stop now
No never in a million years

I'd spit in their eye
Don't stop now
No I won't be a volunteer

And now
I'm always dreaming of dreams
That lie in state
Waiting for me to wake
And make a life for them
I know I'll never let
Those self-defeating fears
Spoil these golden years
These days that pass us by
So slow

I tear down the sky
Don't stop now
No never in a million years
No never in a million years

Never in a million
Never in a million
Never in a million
Never in a million years
Never in a million
Never in a million
Never in a million
Never in a million years

And now
I always wander
Through fields that never stood
Can't see the trees for the wood
Or maybe yes I could
Oh no

We'd tear down the sky
Don't stop now
No never in a million years
No never in a million years
No never in a million years

Never in a million
Never in a million
Repeat to fade

Words and music by B. Geldof
Reproduced by permission Sewer Fire
Hits/Zomba Music Pub. Ltd.
On Mercury Records

B O O M T O W N R A T S

THE LAND OF MAKE BELIEVE

by Bucks Fizz

Stars in your eyes, little one
Where do you go to dream?
To a place we all know
The land of make believe

Shadows tapping at your window
Ghostly voices whisper "Will you come and play?"
Not for all the tea in China
Or the corn in Carolina
Never, never ever
They're running after you babe

Chorus
Run for the sun little one
You're an outlaw once again
Time to change
Superman will be with us while he can
In the land of make believe

Something nasty in your garden's
Waiting patiently 'til it can have your heart
Try to go, but it won't let you
Don't you know it's out to get you
Running, keep on running
They're running after you babe

Repeat chorus

Your world is turning from night to day
Your dream is burning far away

Into the blue, you and I
To the circus in the sky
Captain Kidd's on the sand
With the treasure close at hand
In the land of make believe
In the land of make believe

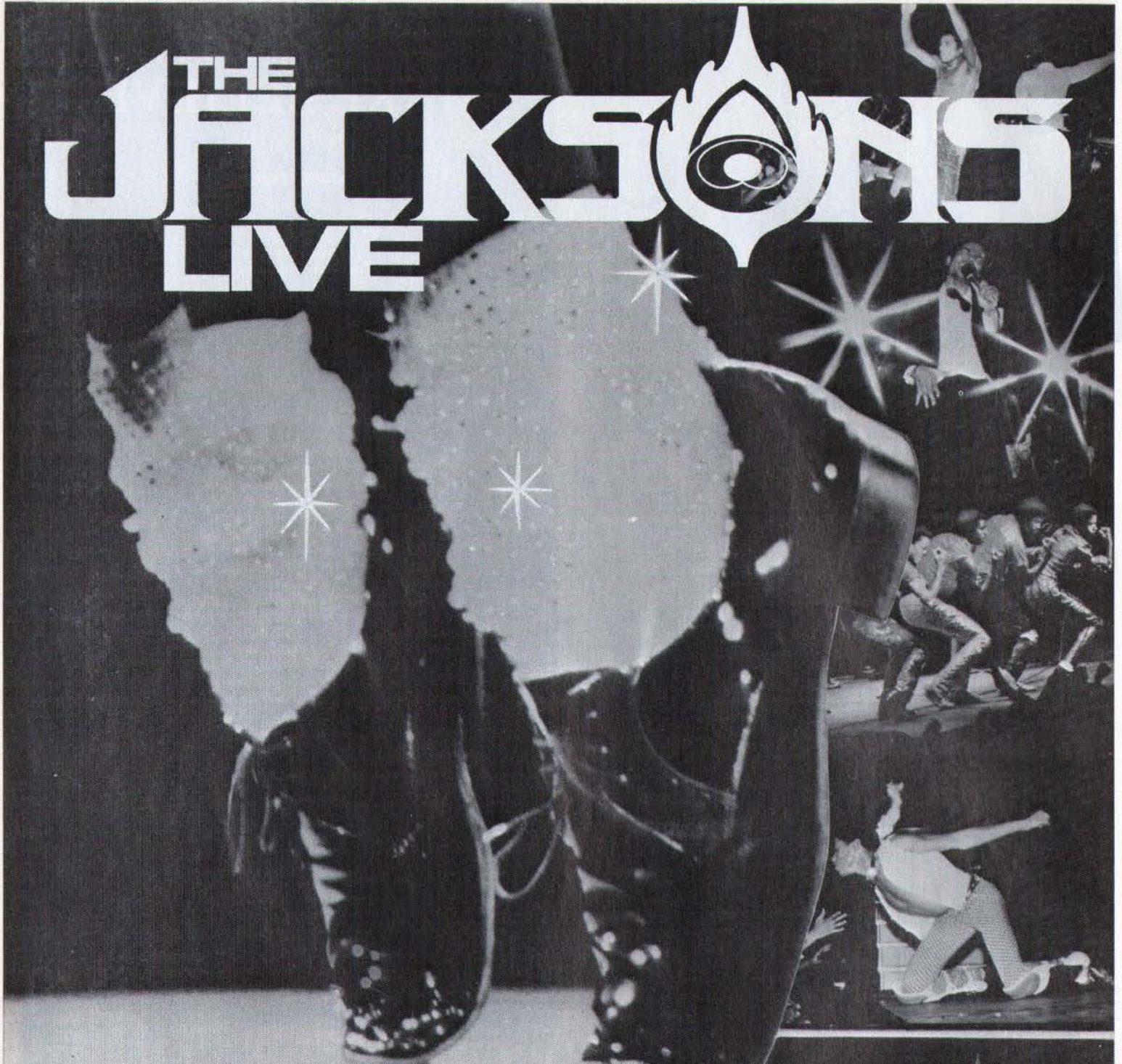
Repeat chorus to fade

*"I've got a friend who comes to tea
And nobody else can see but me
He came today, but had to go
To visit you? You never know"*

Words and music by Hill/Sinfield
Reproduced by permission Paper Music Ltd.
On RCA Records



THE JACKSONS LIVE



Now all the excitement of The Jacksons Live in the U.S. comes to the U.K. on a sensational double album and cassette.

Tracks include:

'Things I Do For You' – the latest single
'Shake Your Body (Down To The Ground)'
'Can You Feel It'

From Michael Jackson:
'Off The Wall'
'Rock With You'
'Don't Stop 'Til You
Get Enough'

Plus a medley of The Jacksons'
Motown hits:
'ABC'
'Ben'
'I Want You Back'

Album: EPC 88562
Cassette: EPC 40/88562



'Jacksons Live' The next best thing to being there is here.



George Benson

TURN YOUR LOVE AROUND

You've got the love
 You've got the power
 But you just don't understand
 Girl, you've been charging by the hour
 For your love
 I'll try to show how much I love you
 Still believing in romance
 You're taking way too many chances
 With my love
 I remember
 When you used to be
 The talk of the town
 All you get is lonely

Chorus

Turn your love around
 Don't you turn me down
 I can show you how
 Turn your love around

Without a woman I can make it
 But I need the girl to stay
 Oh, don't you let them later take it
 All away
 When the woman needs a
 Taste of yesterday
 And you stays at home
 All they get is lonely

Repeat chorus

Oh, girl you know me
 I'm alone until you show me
 That you're still in love with me
 (We're gonna make it)
 (We're gonna take it)
 Back where we belong

Repeat chorus and ad lib to fade

Words and music by Jay Graydon/Steve Lukather/Bill Champlin
 Reproduced by permission Carlin Music Ltd./Rehtakul Veets Music
 On Warner Bros. Records

**RIDE THE LOVE TRAIN
 LIGHT
 OF THE WORLD**

I was watching one of those TV shows
 With actors in that no-one knows
 When suddenly out of the blue
 I knew exactly what to do, yeah, yeah
 I knew what was our destiny
 Times of trouble can't you see
 I knew that love could conquer over all
 Get aboard we're on a trip
 We'll show you how you can handle it, la, la, la, la, la
 Singing la, la, la, la . . .
 Catch the train, la, la, la, la . . .
 That's in your heart

Ride, ride, ride, ride on the love train

Love station channel 22
 Will tune you into what to do
 Act your parts out in the script
 'Cos you could be the star of it, yeah
 Really life's no mystery
 Heaven's here on earth you see
 Staring in the face of you and me
 Catch the train
 That's in your heart
 It's up to you to make a start, la, la, la, la, la
 Singing la, la, la, la . . .
 Ride the train la, la, la, la . . .
 And get aboard

Really life's no mystery
 Heaven's here on earth you see
 Catch the train in your heart

Ride, ride, ride the love train
 Ride, ride, ride the love train
 Ride, ride, ride the love train

Repeat and ad lib to fade

Words and music by Bello/Augustin/O'Connell/Collins/Hawkins
 Reproduced by permission Dizzy Heights Music/Glintwise Ltd.
 On EMI Records



GODLEY



Godley and Creme
(left to right):
Creme and Godley.

Hitmakers, authors, inventors and now video directors. Peter Silverton takes a look at their varied activities.

IF you were making a list of the great double acts of our time, Kev and Lol would be an unlikely first choice. Laurel and Hardy, Crosse and Blackwell, Morecambe and Wise, foot and mouth, OK, but Kev and Lol doesn't quite fit somehow, does it? But it's doubtful if Steve Strange would be such a household name these days if it weren't for the combined talents of Kev and Lol, the amiable pair of Mancunians in their mid-thirties who created the videos for both "Fade To Grey" and "Mind Of A Toy".

When they're not producing videos for other people, Kevin Godley and Laurence Creme have their own hit records, most recently with "Under Your Thumb" and now the loopy soul stumbler "Wedding Bells". They're neither of them new to chart success. Up until 1976 they were exactly half of 10 C.C., the crafty pop group responsible for "Rubber Bullets", "Donna", "I'm Not In Love" and many others. Before that, their greatest renown came with Hotlegs and a positively stupid hit called "Neanderthal Man".

These days — with both their two careers running very nicely, thank you — they're extremely busy men. I caught up with Lol in Los Angeles. By phone actually.

Five to ten in the morning, his early bath completed, stretched

out on the bed staring idly out of his hotel window at the swimming pool on the terrace, Lol was, as you'd expect, in a good mood.

"I'm just lying here waiting for my stitches to be changed. I trod on a glass rushing to answer the door. You should have seen the blood. It ran all the way from the bedroom into the kitchen. It was positively magnificent."

Kev and Lol had originally gone to Los Angeles to direct a video for The Knack. The day before they were due to start filming, however, the record company withdrew the finance. Their only consolation for a mostly wasted journey has been that while they were there Paul McCartney cabled, requesting their help on an as yet unspecified film/video project. Meetings were being fixed up for their return.

Although Kev and Lol have apparently been "mad on films" since they shared a row of desks at primary school, it's only this year that they've been able to indulge their dreams. "Fade To Grey" was the turning point.

"We'd done a video for our own Englishman in New York". Steve saw it, liked it and asked if we could do his for him. We were really keen to make videos for other people so we jumped at it. We've also done work for Toyah, Status Quo, Duran Duran and John Entwistle. Even if there's

nothing we like in the song, there's generally something interesting in the performer.

"We do it all ourselves. They're all our ideas. We just use technicians to execute them. The lighting bloke we use on all our video stuff, Micky Sutcliffe, is brilliant. We don't use anyone else for our ideas, though. Which is why I was a bit hurt to hear Steve saying he was responsible for some of his videos, which just isn't true."

Although video is a very expensive business, Kev and Lol have a growing reputation for producing startling results on a shoestring budget. Even their most expensive effort — Duran Duran's "Girls On Film" — cost a mere eighteen or nineteen thousand pounds, pocket money next to the fifty thousand that Bowie is reputed to have spent on "Ashes To Ashes". "Fade To Grey", their directing debut, cost mere chicken feed at £3000. "All we used was one camera, one light and some make-up. Two-thirds of the money went on editing. The most basic edit for video will cost at least two grand."

Their career as a duo has not always gone so smoothly. Their first work after 10C.C. split was the mildly disastrous "Consequences", a triple album of mainly instrumental music which showcased their own invention, the gizmotron, a device which, when attached to a guitar, can make it sound like an orchestra.

"Not everybody hated 'Consequences'. One bloke in America went to prison for it. He became so obsessed with the main character of it that he sprayed the name all over walls. The last one he chose was a police station — the schmuck! — and they locked him up."

"That album was a genuine case of bad timing. It came out just as The Sex Pistols were emerging and who at that time wanted a triple album costing eleven quid? We couldn't afford to buy it."

& CREME

I've no idea whether Kev and Lol wear their underpants outside their trousers and change in phone boxes but they certainly work like supermen.

There's the videos, their own slyly witty singles, and, stuffed in at the odd moment, they've helped produce the forthcoming Boomtown Rats album and written and illustrated a book, "The Fun Starts Here", a fictional history of a pop star which I rated about three on a scale of ten. Their drawings seem to be rather

obsessed with male, er, *tackle*.

"Well, that's what rock and roll's all about, isn't it? Sex n' drugs n' rock n' roll. It's all based on fact. We did it for our friends and just exaggerated it all. It's just stupid, silly toilet humour. Only W. H. Smith haven't laughed themselves silly over it. They've banned it. But I bet they've laughed themselves silly in private."

As if to prove his point, Lol laughs himself silly. I, of course, make my excuses and leave.



From Godley and Creme's video production of "Mind Of A Toy" by Visage.

PIC: LFI



Wedding Bells Godley & Creme

I should have told you all I wanted was to have some fun
(To have some fun)

But you wanted me to be the permanent one
(The permanent one) yes you did
Now when we're in the movies or the back of a car
You always stop me when I go too far
I should have known you'd always keep me waiting for
Those wedding bells (wedding bells)
Those wedding bells (wedding bells)

Oh we could talk all night but you won't understand
(Don't leave me in the lurch today)
The only words you wanna hear are 'Do you take this man?'
(In church today)

Does the lull in conversation mean the penny's droppin'
You should have known that I was only window shoppin'
It's my clumsy way of sayin' that we should be stoppin'
Those wedding bells (wedding bells)
Those wedding bells (wedding bells)

I'm like a square peg in a round hole
I don't belong here baby
Don't need a fanfare or a drum roll to tell you baby
I don't belong to you baby

Oh you say it's not important but I know what you're thinkin'
'Cos everytime we kiss I feel your kisses stinging'
In the back of my mind I know you'll always be ringin'
Those wedding bells (wedding bells)
Those wedding bells

I knew I should have told you all I wanted was to have some fun
(That was yesterday)
But you wanted me to be the permanent one
(Say yes today)
Oh I'd do it but the pleasure isn't worth the pain
We'd run out of track before we got on the train
Can't you hear the sound of heartstrings snappin' under the strain
Of those wedding bells (wedding bells)
Those wedding bells (wedding bells)
Wedding bells (wedding bells)
Those wedding bells (wedding bells)

Words and music by Godley & Creme
Reproduced by permission St Annes Music Ltd.
On Polydor Records

MANET WOULDN'T BUY ME

A ◀ BOW WOW / WOW WOW ▶



The Album

**SEE JUNGLE! SEE JUNGLE!
GO JOIN OUR GANG YEAH,
CITY ALL OVER
GO APE CRAZY**

Special Christmas Show
at the Lyceum, London
23rd December
1981

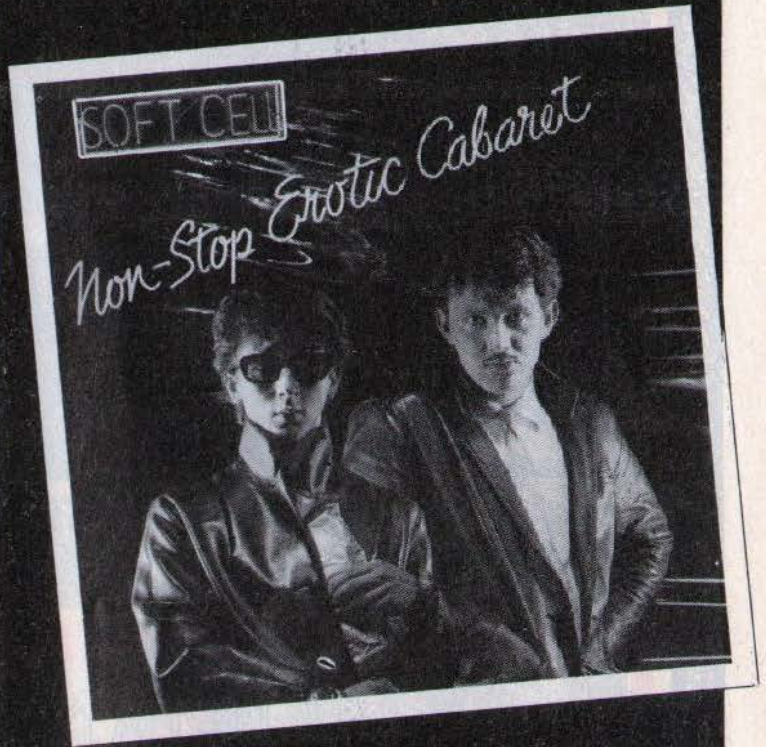
RCA

Now available in
special cassette
pack featuring
bonus track
"THE JOY OF EATING RAW FLESH"



Soft Cell

COMPETITION 50 AUTOGRAPHED ALBUMS TO BE WON!



ARE THE approaching sounds of Christmas threatening to drive you out of your tree? Tired of harking to the herald angels and the merry ringing of the festive cash tills? Fed up with the jolly ho-ho-ho of the department store Santa as he bounces you on his knee, trying to dislodge the spare change from your pockets into his sack?

Well, here's your answer — give 'em all a quick blast of "Non-Stop Erotic Cabaret". We've got fifty autographed copies of Soft Cell's excellent new album answering to that name to give away to the winners of the following quiz. (If you think

the questions are a mite toughish, the answers can all be found in recent issues of Smash Hits.)

1) Which seaside towns do Marc Almond and Dave Ball come from? Is it (a) Southport and Blackpool; (b) Scarborough and Whitby; (c) Leeds and Bradford?

2) How old are Marc and Dave? Are they (a) 18 and 20; (b) 24 and 22; (c) 31 and 16?

3) Where did Marc and Dave meet up? Was it (a) A gay club in Wakefield; (b) at college in Leeds; (c) a bus stop in Barnsley?

4) Soft Cell had a single out

before "Tainted Love". Was it (a) "Souvenir"; (b) "Memorabilia"; (c) "Photographic"?

5) Who does Marc Almond list as his heroine? Is it (a) Julie Andrews; (b) Diana Dors; (c) Hazel O'Connor?

Pop your answers on a merry festive postcard along with your

own name and address and send it, to arrive by December 28, to: **Soft Cell Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF.** The first fifty correct answers plucked from the sack on that day will each receive an autographed copy of the Soft Cell album. And a Merry Christmas to you too.

CROSSWORD

ANSWERS (FROM PAGE 18)

ACROSS: 7 "Ay Ay Ay Ay Moosey"; 9 Orchestra; 11 Heep; 12 Martin Fry; 13 Levene; 16 "One Step beyond"; 18 "Nights"; 19 "Liar's A To E"; 21 Steve; 23 "Bedsitter"; 26 Altered Images; 27 Hits; 28 Rossi.

DOWN: 1 "Paint Me Down"; 2 "Favourite Shirt"; 3 "Watchin'"; 4 "Roxanne"; 6 Keith; 8 "The Detectives"; 10 Sire; 14 Pete Shelley; 15 Tenpole Tudor; 17 Neil; 20 Stooges; 22 Eagles; 24 "Summer"; 25 Uriah.

STAR TEASER

ANSWER (FROM PAGE 19)



COMPETITION WINNERS

POLICE CUBE COMPETITION (Issue Oct 29). 25 winners receive a Police Rubik's Cube: Eamonn Fitzpatrick, Surrey; A. Walton, Warrington; Claire Farrell, London W12; F. Wiltshire, Great Yarmouth; Nicola Farrell, Prescott; Stephen Cook, Barrow-in-Furness; Emma Bedford, Histon; Wendy Morgans, Winklebury; Ian Farmery, Otley; Heidi French, Wisbech; Carole Underwood, Garforth; Gerry Connolly, Belfast; Pat Mallinson, Urmston; Royd Longmire, Blackpool; Alison Norman, Farrington; Anne Churcher, Colchester; Abdul Ramzan, Sheffield; Janet Thorogood, Sussex; Gillian Cook, Chester-le-Street; Clare Hall, Winchester; Debbie Robinson, Redditch; Kathryn Land, Bradford; Bernadette Cox, Harrogate; Scott Benham, Clydebank; Hazel Simpson, Paisley.

Dramatis

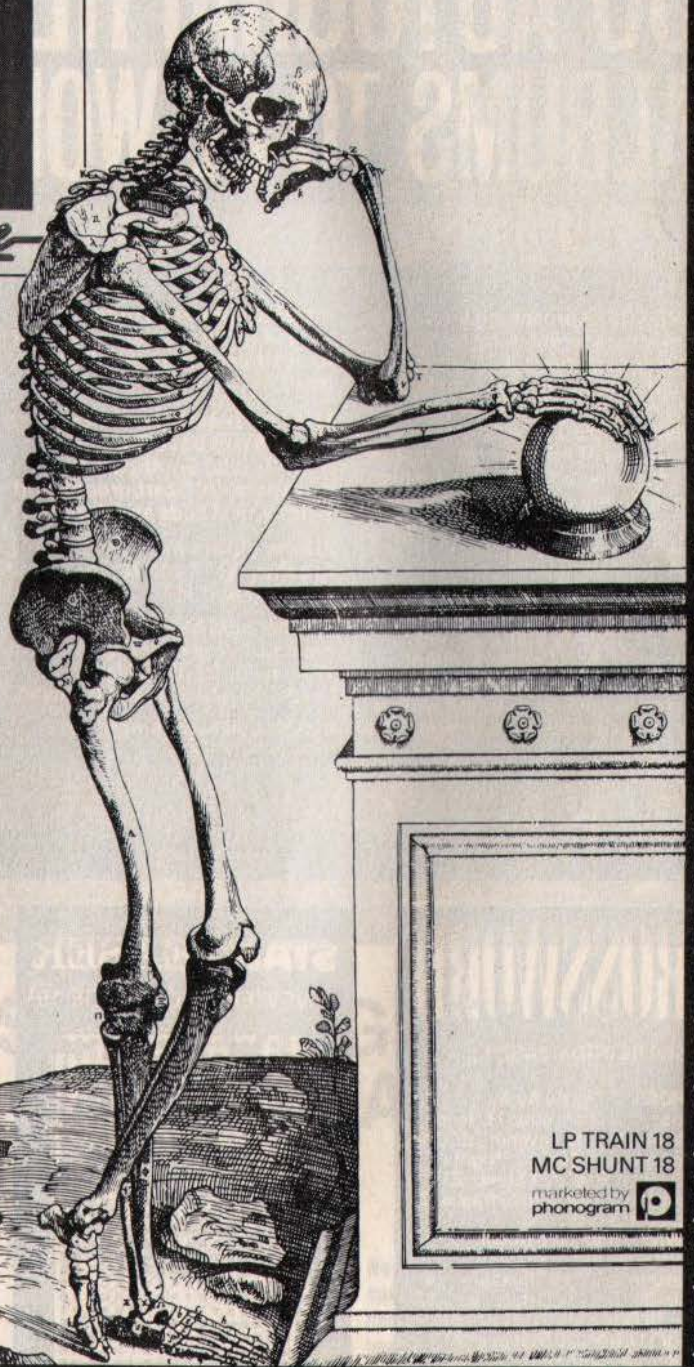


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FUTURE
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GARY NUMAN
LOVE NEEDS
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How to get your Smash Hits 1982 Calendar.

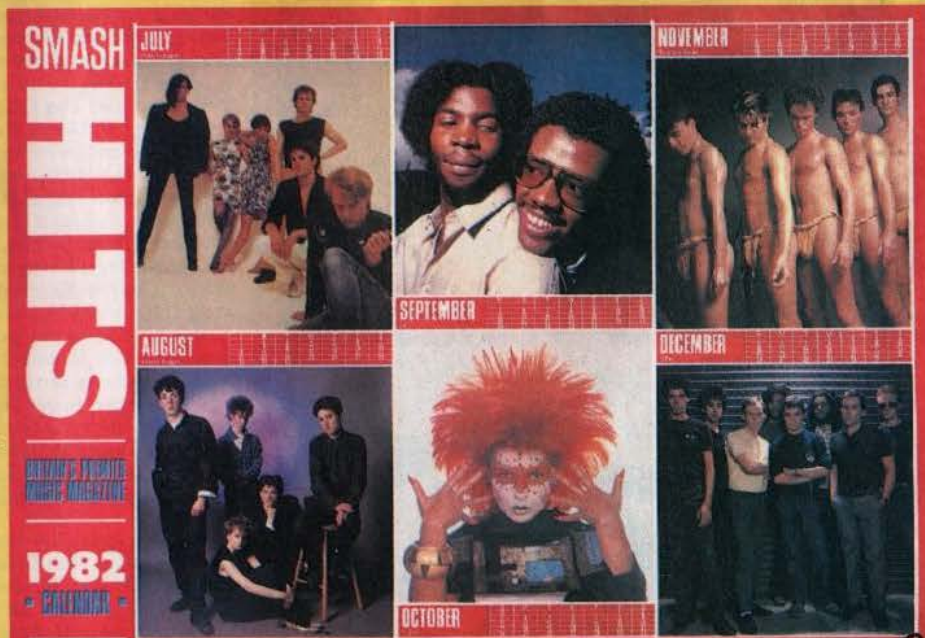
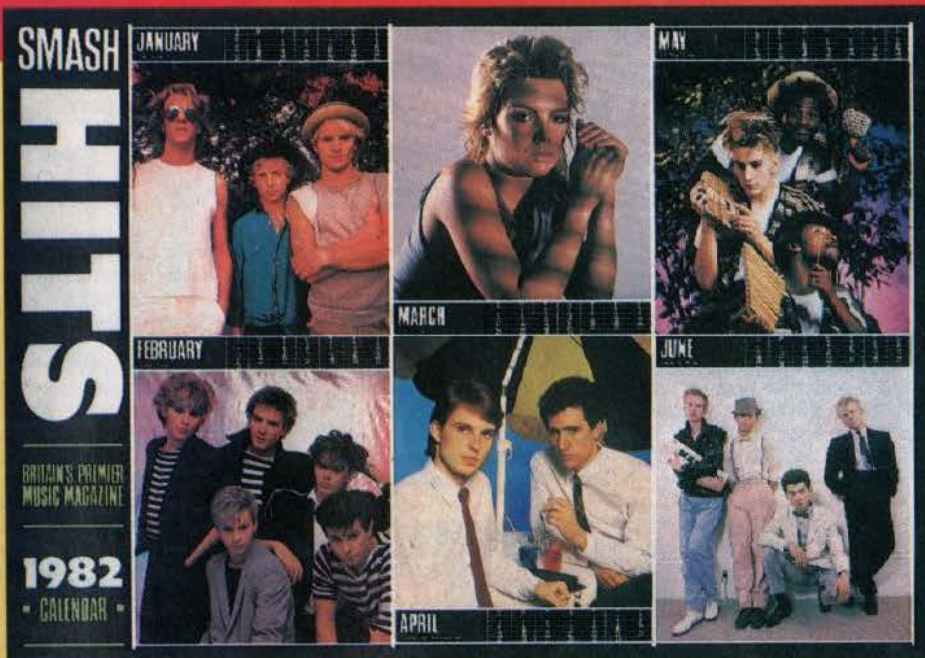
RIGHT THEN, oh ye of inferior interiors, feast your ogling equipment on this! Paraded herewith are both sides of the bonzer **Smash Hits 1982 Calendar**, the last word in room service.

Gazing down at you from January to June will be full colour photos of **The Police, Duran Duran, Kim Wilde, OMD, Fun Boy Three** and **Depeche Mode**. Turn it over and from July to December you'll have **The Human League, Altered Images, Linx, Toyah, Spandau Ballet** and **UB40** — again in full colour — to see you through to 1983. Now what other music magazine kits you out so comprehensively?

You want a copy of this de-luxe decoration? Of course you do, and here's how to obtain same. First of all, this year we're giving you the choice of receiving your calendar folded flat (which will cost you 45p) or rolled up in a protective tube (which will cost £1). This does include postage etc., so you won't have to send any stamps.

Having decided which you want, fill out the coupon with your name and full address — preferably neatly printed since we'll be using it as an address label. Now cut it out, along with the token, and send them together with the two tokens from the last two issues and your cheque or P.O. (payable to Smash Hits, please) to: **Smash Hits Calendar Offer, 14 Holkham Road, Orton Southgate, PETERBOROUGH PE2 0UF.**

If you've missed a token somewhere along the way, don't panic because we'll be printing an extra one next time.



Actual size 34" x 24"



Smash Hits 1982 Calendar

Name _____

Address _____

IN THIS TWO PART SMASH HITS SPECIAL, DAVID HEPWORTH RETRACES THE COLOURFUL CAREER OF THE MOST INFLUENTIAL POP ARTIST OF THE LAST TEN YEARS. PICTURES AND MEMORABILIA COURTESY OF "DAVID BOWIE: AN ILLUSTRATED RECORD" BY ROY CARR AND CHARLES SHAAR MURRAY (PUBLISHED BY EEL PIE: £5.95)

THE DAVID BOWIE STORY

A CRASH COURSE FOR THE RAVERS Part One: 1947-1972

DAVID Robert Jones was born in Brixton, South London on January 8th, 1947. His father was a Yorkshireman who worked as a PR man for Doctor Barnardo's Homes and David spent part of his childhood in Yorkshire before settling down in Bromley where he attended the local Technical High School. At the prompting of

his elder step-brother Terry he took up the saxophone and played his first gig at a school dance in 1962 as the leader of George And The Dragons.

A fight with a schoolfriend (concerning a girl) resulted in his undergoing eye surgery, treatment which left him with one grey and one blue pupil. Leaving school in 1963 with O

levels in Woodwork and Art he took a job as a commercial artist. After six months he quit. This was to be his first and last job.

1963 was a good year to be young, musical, ambitious and living in London. The Beatles had prised the door open for raw, home grown talent and hundreds of new groups were starting to pour through the gap. Some cheap equipment (easily secured on the HP), a repertoire of R&B standards (pinched wholesale from some import album on Chess), a few decent clothes and, with luck, anyone could make it.

Young David Jones soon ditched the beatnik jazz that had previously been his passion and, pausing only to get himself a mod haircut and a button down collar, formed The King Bees (name pinched from blues song). Having no desire to linger at the bottom of the ladder any longer than was necessary, David looked around for a backer. He fired off a letter to John Bloom, the most newsworthy magnate of the day, requesting financial support. Amused by his cheek, Bloom responded by putting the would-be star in touch with a music business contact of his who managed to get The King Bees a try-out with Decca Records. Thus did "Liza Jane" by Davie Jones And The King Bees see the light of day on June 6th, 1964.

"Davie's favourite vocalists are Little Richard, Bob Dylan and John Lee Hooker. He dislikes Adam's Apples and lists as his interests baseball, American football and collecting boots. A handsome six footer with a warm and engaging personality, Davie Jones has all it take to get to the showbusiness heights, including . . . talent." Publicity handout with "Liza Jane", 1964.

Despite the fond hopes of his backers, "Liza Jane" made no impression on the charts and David parted company with The King Bees to join up with The Manish Boys (another blues song). The Manish Boys managed one single on Parlophone in the autumn of '65 called "I Pity The Fool" but the closest they came to fame was via the publicity generated by



Spot The Boy
Most Likely To: Bromley
Technical High School, early '60s.

Davie's refusal to cut off his flowing locks for an appearance on BBC-2's "Gadzooks". However they did manage to gain some valuable experience touring as a support act to more prominent hitmakers like The Kinks and Gene Pitney.

Having tried and failed with raw R&B and soul balladry, the next trend that David attempted to ride was mod. Linking up with The Lower Third he put out "You've Got A Habit Of Leaving" in the summer of '65, a record that owed more than a little to the brightest new band of that year, The Who. The Lower Third started to find work and at one of their regular Marquee gigs David was "spotted" in the time-honoured manner by a manager called Ken Pitt who was on the lookout for likely material for "grooming" as an all-round entertainer.

Pitt, aware that The Monkees (another group featuring a Davey Jones) were about to break in a big way, suggested a change of name and David came up with Bowie. Whether this choice was inspired by the famous American frontiersman or by an old Jones family connection is still uncertain. In any case the first David Bowie record, "Can't Help Thinking About Me", appeared



"I think what I do and the way I dress is me pandering to my own eccentricities and imagination. It's a continual fantasy. Nowadays there is really no difference between my personal life and anything I do onstage. I think I've forgotten who David Jones is."
1972.

COLOUR PIC: L.F.I.



Bowie receives the Brightest Hope award in Disc's 1970 Reader's Poll. Also featured (left to right): Tony Blackburn, members of the Radha Krishna Temple, Lulu, Cilla Black, Cliff Richard and David Bowie.

DAVID BOWIE PLAYS *Stylophone* ON 'SPACE ODDITY'

'PLAY ALONG WITH THE GROUPS'

The greatest CRAZE since the YO-YO... the fantastic STYLOPHONE used by DAVID BOWIE in 'SPACE ODDITY'... has created this new and wonderfully exciting CRAZE. This is how it works: The STYLOPHONE is a pocket electronic organ with a completely new electronic sound... it's so easy, a baby could learn to play it in 5 minutes. All you do is put on your favourite record and play along with the STYLOPHONE. The exciting sounds you make together will be unforgettable. Go along NOW to your local music or record shop and try one out. Take home a STYLOPHONE today and play with the groups. TONIGHT.

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1968

THE happy STAR HOTEL * W. CROYDON
296 London Road, Broad Green
Monday, March 30th
LIGHTS SOUNDS
DAVID BOWIE HYPE
+ UGLY ROOM
We are changing our night to Fridays and are pleased to begin with
BLACK SABBATH on FRIDAY, APRIL 3rd





1964

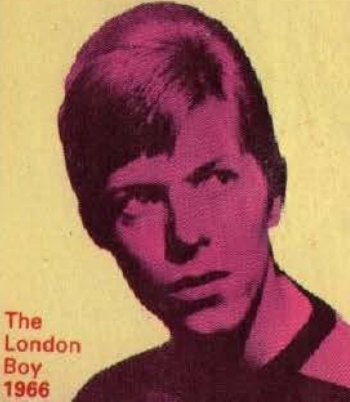
on Pye early in 1966 and Ken Pitt signed the artist to a five year contract only a few months later.

ALTHOUGH commercial acceptance remained as evasive under Pitt's wing as it had done previously, Bowie began to broaden his range and his interests. Under the influence of drugs and other instruments of "consciousness expansion", the London mod scene was turning hippy and David was not immune to the changing atmosphere. He began appearing solo with an acoustic guitar. He discovered Eastern religion. He grew his hair and went on retreat from time to time to a Tibetan monastery in Dumfries. On the other hand Pitt was doing his best to smarten him up and get him work in films, encouraging him to develop every aspect of his talent, dancing and acting as well as singing. Apart from a couple of abortive art movies the nearest this came to anything was when Bowie featured prominently in a TV commercial for "Luv" ice cream.

His first album, "David Bowie", was released by Deram in 1967.



The space cadet 1969



The London Boy 1966

Although a couple of the songs faintly anticipated the achievements of later years, most of the material was so indebted to musical comedy singer Anthony Newley that the whole project sank under the weight of its own whimsy and, of course, didn't sell. (It has since become one of the most repackaged LPs of all time.)

Following a chance meeting with mime artist Lindsay Kemp, Bowie began to get more and more involved in the whole idea of presentation. As an occasional member of Kemp's circle he experimented with characters, eventually forming his own music and mime troupe, Feathers, and working the burgeoning underground club scene. For the first time he began to look for inspiration outside of the confines of pop. After seeing the space fantasy movie, "2001", he went home and wrote "Space Oddity", the tuneful but sinister tale of an astronaut who refuses to return to Earth.

Things began to happen quickly in both his personal and professional life. He founded and ran the Beckenham Arts Lab. He met (and later married) an American girl called Angela Barnett. "Space Oddity" was released as a single in mid-'69 to coincide with the first American moon landings and its continued use as a theme music for the BBC's coverage of the moonshot ensured that it got as high as No. 5. David Bowie had his first hit.

Unfortunately, neither the "Space Oddity" album nor the follow-up single were enough to fix his reputation and by early 1970 he was back to using an electric band. Christened Hype, they were to back him for the next few hectic years. Woody Woodmansey and Trevor Bolder made up the rhythm section but the really important man was the guitarist, Mick Ronson, an adequate musician but a



The Hippy at Home 1971



PIC: BARRY PLUMMER

brilliant arranger and perfect foil for Bowie. "Space Oddity" was followed by another album, "The Man Who Sold The World", which was received favourably by American critics but it was clear that a major change of direction was needed if the big breakthrough was to be made.

BREAKING off with Ken Pitt, David put himself in the hands of a new manager, Tony De Fries, who brought to his career direction the imagination and sheer high handed arrogance that was to establish him as the premier pop figure of the coming decade.

De Fries packed his new charge off to America to publicise "The Man Who Sold The World". The sleeve of the album featured Bowie in a long dress with his hair styled like a woman's and it was decided to get as much mileage out of the resulting outrage and raised eyebrows as humanly possible. The value of such shock tactics was soon brought home to Bowie and it's a lesson that's stood him in good stead ever since. Press interviews got camper, photo sessions more extreme. Meanwhile he pretended to be surprised at all the fuss. An interviewer was told at the time: "I went to America a few weeks ago to promote the album and as I knew I was going to Texas I wore a dress. One guy pulled out a gun and called me a fag. But I thought the dress was beautiful."

Whether this whole gay business was actually a part of David's personality or just dreamed up by De Fries as a ticket to fame has never been properly resolved. The effect was undoubtedly shattering. Homosexuality had long been legal; David Bowie almost made it compulsory.

But the music was at last strong enough to back up all the stratagems. Just one week before Christmas of 1971 RCA put out "Hunky Dory", the LP that was to establish him as the brightest new talent in Britain. Added to the Dylanisms of his previous work was a new brashness and relevance, a forceful, witty style which was made for the new decade. Songs like "Life On Mars", "The Bewlay Brothers" and "Queen Bitch" were dissected and rummaged through for hidden meanings; Bowie became the fashionable pop star. Seizing this new momentum they went on the road with a new stage show which was to form the basis of "Ziggy Stardust".

WITH their space age jump suits and garishly dyed hair Bowie and the band came on like Martian juvenile delinquents. The sound was pure hard rock; tuneful, but

four square and utterly conventional. De Fries meanwhile piled on the pressure. While David and Angie were still living in a £7 a week flat, he managed to give the impression that Bowie was already a major star. Ferried everywhere by limousine, surrounded by an equally weird and wonderful entourage (personal hairdresser etc.) and protected by massive security, Bowie was presented to the public as the direct opposite of everything rock and roll had come to be. Glam Rock was invented as a slap in the face of the old hippy values. All that "integrity", all that painstaking "musicianship", all that denim and honesty was ripped up and flung to the four winds. Instead, the whole thing was slammed savagely into reverse as David headed back to pure Hollywood. "The Rise And Fall Of Ziggy Stardust And The Spiders From Mars", released in the middle of '72, was more than a great rock and roll album. It was also a vicious assault on everything

1972

FRARS CIVIC HALL DUNSTABLE
 A MIDSUMMER NIGHT'S DREAM
 WEDNESDAY, JUNE 21, 8 p.m.
DAVID BOWIE
 with the SPIDERS FROM MARS and SPECIAL GUESTS from U.S.A.
FLAMIN' GROOVIES
 TICKETS 65p from: Box Office, Civic Hall; F. C. Moore (Records), Watford and S. Albans; Universal Stations, Harrow; or 75p at the OH MAN, LOOK AT THOSE CAVEMEN GO... IT'S THE FREAKIEST SHOW.

that rock and roll had come to stand for. On stage Bowie and Hype were reborn as Ziggy and The Spiders, acting out the tragic, pathetic story of their decline and fall as a piece of electric theatre.

The runaway success of "Ziggy" had a number of consequences. It set the keynote for the 70s; from now on in everything was to be gloriously artificial and slightly insane. It made David Bowie an international star. It also trapped him. Many of his fans found it impossible to distinguish between David Robert Jones and this fabulous, tragic character.

It's also said that Bowie himself lost sight of it all for a while. In interviews he was as straightforward as he ever is. "I change every day. I'm not outrageous. I'm David Bowie," he pleaded at the time.

But shaking off Ziggy was to prove to be more than a matter of just taking off the make-up.

Next issue: From Ziggy to "Under Pressure" via Berlin and the movies.

Ziggy Stardust on stage 1972

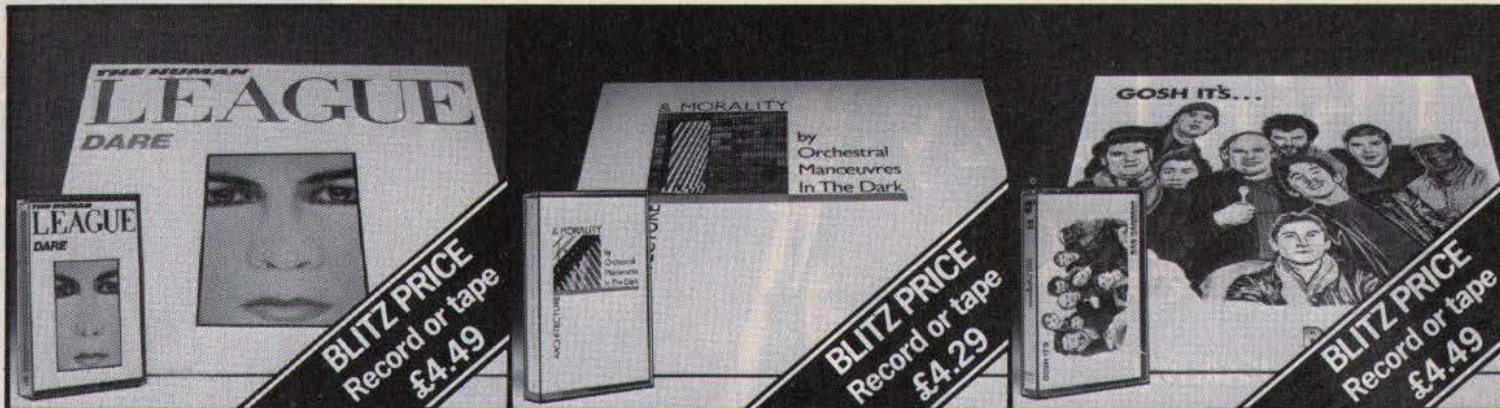
Thin Lizzy Renegade

THIN LIZZY UK TOUR 1981

DECEMBER

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- 12 Preston Guild Hall
- 14 Leicester De Montfort Hall
- 15 Portsmouth Guildhall
- 16 Ipswich Gaumont
- 17 Derby Assembly Rooms

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OMD Architecture & Morality

Bad Manners Gosh It's



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..... You Could Have Been With Me
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- Ultravox Rage In Eden

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Letters

Smash Hits Letters
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"The Story Of Adam And Stan."
One day Adam and Stan
Ogden were walking down the
road.

"Let's go for a quick one,"
suggested Adam. "Okay," said
Stan. And they popped into The
Rovers for a quick one.

About two hours later they
were thrown out by Annie and,
as they were driving home, Stan
said, "When I die, you can have
anything of mine. My wife, my
house, my window-cleaning
round — anything."

"Why, that's generous," said
Adam, absolutely stoned. "You
can have anything of mine. My
make-up, wife, money —
anything."

With this, they crashed into a
tree and, sadly, Adam died. Stan
was rushed to intensive care
where it was found that his liver
was damaged. So — seeing that
Adam had said he could have
anything — he had a liver
transplant, and lived happily
thereafter with Adam's wife.

One day, Stan decided to take
his new wife to the place where
Adam had died. So he picked up
his wallet and off they went. As
they came to the spot, Adam's
ghost appeared and said, "Stan
and me liver, me money and me
wife!"

Leslie Barnett.

**Very good. Now try "Picasso
Visita El Planeta De Los
Simios".**

Some of the letters you print are
really boring. I mean they just
ramble on and on and on for ever
without their meaning once
becoming apparent to the reader,
and they make you really want to
drop off in mid-sentence and . . .
*Hopeless Cal from Darkest
Rugby.*

P.S. Some letters just go on and
on and on and . . .

Has he gone yet?

You are about to be astounded!
Wait for it! I used to live around
the corner from Marc
Whatsisname out of Soft

Thingumijig! So there!
*Mickey, The Futurama & Clown,
Southport.*

**I am astounded, honest! My
flabber has never been so
gasted.**

I am a hippie! Please don't send
me any sympathy letters or any
references for a sanatorium. It's
just that I'm sick to death of this
incorrigible mis-representation
of the social status of our
generation. How the hell are we
supposed to appear stable and
post-neolithic when all we do is
argue about what each of us
should look like?

Cheryl, Hastings.

**Are you all like this in
Hastings?**

I am a girl who leads a simple
life and I don't ask for much, but
could you please answer just a
few of my queries?

If we can watch Legs & Co. on
TOTP wearing just bras,
stockings and suspenders, and if
we can watch the new group Zoo
wearing skimpy clothes and
making erotic moves to the
music, then why — if
skimpily-clad ladies appear on
the show (like Olivia
Newton-John) — is there a big NO
to hunky-bodied men?

Not only men watch the
programme, and it isn't much fun
watching half-nude ladies
prancing around and trying to
dance. So come on and show
men on the videos.

*Somebody who loves watching
men in videos (especially when
they're in gymnasiums).*

The following conversation took
place recently between my
mother and my doctor:

Mrs. Dentten: I see the results
of your examination of my
daughter have arrived.

Doctor: Yes.

Mrs. D.: And?

Doc: I'm afraid I've some bad
news for you. I think you should
sit down. I'm afraid your
daughter is suffering from a
disease called "The Ultravox

Syndrome".

Mrs. D.: (pales): Oh, no!
Doc: Yes, I'm sorry. I fear she
caught it whilst attending the
Ultravox concert on the 17th
October, but I have a suspicion
that afterwards she caught the
particularly virulent strain
known as (swallows) "Midgeous
Ureous".

Mrs. D.: (sobs) Oh, my poor
child! I tried to bring her up as
well as I could and now this
happens!

Doc: I'm sorry. It happens to all
the best families. She has, I'm
afraid, also contracted "Chrissus
Crossiata" which is sadly
incurable. There are also traces
of "Warren Canntitis" which,
although it usually lies dormant,
does occasionally reappear in
spasms.

Mrs. D.: What can I do to
relieve the suffering?

Doc: I suggest that your
daughter should be read bad
reviews of Ultravox — as seen in
Smash Hits recently — but this
does have the dangerous
after-effect of fits of loyalty. Also,
don't let her write to Smash Hits.

Mrs. D.: Why?

Doc: If your daughter was to
win the £5 Record Token, it's
obvious she would buy "Rage In
Eden". If she did so, the results
would be catastrophic. The
symptoms: staring into space,
sighing, etc.

Anyway, my sympathies Mrs.
Dentten, and remember . . .
never mention the words
"Vienna", "beautiful eyes" or
"red jumper". It causes relapses.

Mrs. D.: Thanks, Doctor. I'll
bear it in mind.
Maria Dentten, Kent.

**Still, better than having
'Pneumonia Gazzia' any
day.**

Did you know that if you put your
forefinger on the turntable while
playing OMD's "Souvenir", it
sounds a lot better at a slower
speed? I know it was originally
recorded at a slower speed,
(before you tell me), so why didn't
they leave it like that?
J. Britton, an avid Jam fan, Essex.

**Dunno. Same goes for
'Daddy's Home' by Cliff.
Sounds much better when
the turntable isn't going
round at all (heh! heh!).**

Recently I bought a ticket to see
Altered Images at the Aston
University, Birmingham.

After paying over £8 in train
and taxi fares, and after a long
cold wait outside the University,
I found that you had to have a
Students Union Pass to get in or
be signed in by a student with a
card who was going to the gig.

After trying to persuade God
knows how many people to sign
us in, we felt it just wasn't worth
waiting in the freezing cold and
paid another £8 to get home.

I don't see why loyal fans, such
as myself, who have travelled
many miles to see them, should

ANNOUNCING THE

SMASH HITS

CHRISTMAS SPECIAL
(ho, ho, ho, etc)

STARRING
ALTERED IMAGES
IN GLORIOUS FESTIVE COLOUR
(ding dong merrily on high and so on)

AND THE RESULTS OF OUR
1981 READERS POLL
(jingle bells, jingle bells, jingle all the way)

WITH PART TWO OF
THE DAVID BOWIE STORY
(deck the halls with boughs of holly, tra la la)

ALSO SIGNED **MODERN ROMANCE ALBUMS TO BE WON**
(ay, ay, ay, ay Goosey)

plus songs, news, views, reviews and a galaxy of stars
(God bless ye merry gentlepersons, let nothing you dismay . . .)

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JANUARY

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DAVID BYRNE
Getting his Heads together

STRAY CATS
Still strutting

VIC GODARD
A very remarkable singer

VAGUE DESIGNS
Alternative showcase in Edinburgh

AVANT
Bolshevik style, Avant is . . .

HARRY COOL
The Dicks Inc Awards for 1981

POSTER
Japan/Steve Strange

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 nightclubbing, Material, Fire Engines,
 White Brothers, Eddie Grant at home.*

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Letters

From previous page

be treated this way. If the music press is going to announce gigs like this, then they should warn real fans what to expect. The episode has totally changed my opinion towards the band. Why should they perform in such stupid places as Universities when there are places like the Locarno, the Cedar Ballroom, or Digbeth Civic Hall, which would suit them just as well, and where the real fans have no trouble getting in.

Mike, a disappointed *Altered Images* fan.

A good point, Mike, but your not getting in wasn't totally the fault of the band or the venue. If a venue looks as though it might require you to have a Union Card or be over 18 (which the three you mention obviously don't), then it's always worth phoning them first to make sure. Anyway, take this £5 Record Token for your pains.



Spandau Ballet; past it?

Sorry, but I just can't take it any more! Who do Spandau Ballet think they are? Where has all their talent gone? They were fab at first and "Journeys To Glory" was, I thought, a real masterpiece. "Chants No. 1 & 2" were weak but I forgave them and hoped for better songs.

I waited in vain. All I've got now is "Paint Me Down", a weak, ordinary jazz-funk song. They've run out of material and are just trying to cash in on their fans "devotion" by not trying to produce anything good, just something that will sell.

And are Adam and The Ants trying to commit suicide? They sound like it on "Ant Rap" and the "Prince Charming" album. I advise Adam to take the money and run before his fans realise they were conned all along.

Thank heavens for Depeche Mode, Soft Cell and Siouxsie and The Banshees. They are almost all the Futurists we have left. As for the Futurists themselves, the

majority are vain and self-centred (especially the men) and it's up to the others to show that being individual doesn't mean you think of nothing except yourself.

Julie, a *bedsitter* somewhere in darkest Ilford.

I can't do it! Aaaaarrghhhh! I've tried hour after hour, but it's so hard. Please, someone, tell me how to do it.

Pardon? Oh, you want to know 'what I can't do? Well, being a John Foxx fan, I can't complain really, but . . . I can't dance like a ruddy gun! I've tried everything. Even the simple dance steps on the single "Dancing Like A Gun". My feet are aching and — following the dance steps carefully — what do the curved dotted lines mean? And what do the foot patterns in black mean? And why are the dance steps placed on a rather painful part of a statue? And why are there ambulances pulling up outside? And why are there little white men in overalls trying to fit me into a rather tight fitting jacket?

What's more, the jacket's on the wrong way round and . . . Aaaaarrghhhh!
The Mad Hustler, Marianne, London.

Know the type — bondage Jammies eh? Standard issue for Status Quo fans.

It's Competition Time!

Want to win a free guide? "How To Sound Like Japan" by such superstars as Duran Duran?

All you have to do is answer these three simple questions:

1. How many times (to the nearest ten) do the words "burning bridges" appear on Japan records?
2. Richard Barbieri is: — a) a tailor's dummy; b) battery-operated; c) a cleverly disguised Chelsea pensioner; d) recovering from hearing the "Prince Charming" album.
3. Mick Karn's plait is: — a) a portable saxophone case; b) a prop from a Mike Mansfield video; c) Hissing Sid.

Answers on a signed picture of David Sylvian's right eye to: *The Machine That Shaved Off Mick Karn's Eyebrows*, *The Shoebox Next To The Chopsticks*, Yeovil.

Well, we've all got to live somewhere, I suppose.

I think that the picture in *Smash Hits* (November 12), where Phil Oakey's got his chest pierced with a 9 carat ring, is horrible and disgusting.
New Romantic, Birmingham.

It's a sore point, that. In fact, two sore points.

My God! What will people do next!? As soon as people find out about pierced ears, they go mad. They have about eight earrings in each ear.

Then the boys find out too. They calmly go and have their ears pierced. And some people aren't even satisfied with that. They go and get their nose pierced! (e.g. Dave Gahan of Depeche Mode).

And then they go and have sleepers in their chests! (e.g. Phil Oakey of The Human League).

Me I'm happy with four earrings in each ear.
A Modern Romance and Haircut One Hundred fan.

Dreadful, isn't it? Ian Birch has got an anchor chain through one of his elbows. We tried to reason with him, but you know what these youngsters are!

I would just like to tell Ian Birch how disgusted I was with his review of "Prince Charming". The album is ace, and the cover's great too. The best.

So, Mr. Birch, if I have anymore of it I will personally come and see you and sort you out with a little help from some big friends. So don't forget next time.
Adam And The Ants fan (who hates Ian Birch), Wiltshire.

Dear Shaz of Mill Hill, London.

After reading your letter on the Spands selling T-shirts with their name printed on them (November 12), I felt I should put you right on the matter. I'll quote you the newsletter I got from their Fan Club:-

"At the moment there are no badges, T-shirts, patches or posters available that are being sold with the group's permission".

So next time don't condemn the group before you know the truth.
Lindsay Dulfield (Miss), Donnington.

Queen and Bowie are being a bit crafty. Of course, if they do have a dual record, it would get to Number One as both sets of fans would buy it.

Quite honestly, I wish someone would put them "Under Pressure", preferably two tons of bricks.
Alison, Bamham.

You little devil!

What's all this business about "spam baps". Everytime I open a copy of your fab mag someone's going on about "spam baps", usually in the company of "a glass of Lucozade".

Is that all you ever eat up there or have you just got shares in luncheon meat and fizzy drinks?
"Handsome" Dave Perkins, Truro.

Nah, Perky they're last week's thing now. It's all soya beanburgers and Vimto these days. We're on a health kick.

Rush are refreshing. Their style, their sound and their musicianship are quite outstanding. Alex Lifeson's

guitar work — especially on the classical stuff — is particularly skilled, as any guitarist will tell you, myself included.

I do, however, agree with you on one point. They are indeed remarkably pale for "power pomp" for the simple reason that they are not "power pomp".

As veterans of the heavy/techno-rock scene will tell you, they deserve more than a mere brush off. They've taken their inspiration from such people as Led Zep, Jimi Hendrix, Eric Clapton, The Yardbirds and Yes, but then I doubt if any of your readers have ever heard of such people.

An avid Alex Lifeson fan, Chelmsford.

P.S. I know you won't print this, but give it a thought at least.

I've given it a thought, Avid, but don't think much of your argument. If you can't appreciate Rush without being a guitarist or having an intimate knowledge of all the groups who've inspired them, then they can't be much cop, can they? If you like them, fine, but what's the point in sounding so superior about it? Personally, I think Rush are . . . (that's enough of that — Ed.).

SMASH

HITS

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Love needs no disguise

And if the park gates are closed
Remember we toured the skies
And if the friends all go home
You know love needs no disguise

He dances
And we realised
Remember
Love needs no disguise

In simple embraces
They lie
In darkness
Love needs no replies

And we can lock all the doors
Forget the reasons and fame
There's no deceiving inside
You know we'll all be the same

And we can lock all the doors
Forget the reasons and fame
There's no deceiving inside
You know we'll all be the same

And when the park gates are closed
Remember we toured the skies
And if the friends all go home
You know love needs no disguise

Words and music by Haines/Payne/Sharples/Bell
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On Beggars Banquet Records

Meat Loaf

Dead Ringer For Love

Every night I grab some money and
I go down to the bar
I got my buddies and a beer
I got a dream I need a car
You got me begging on my knees
C'mon and throw the dog a bone
A man he doesn't live by rock 'n' roll
And brew alone

(Baby, baby) baby, baby rock 'n' roll and brew
Rock 'n' roll and brew
They don't mean a thing
When I compare them next to you
Rock 'n' roll and brew
Rock 'n' roll and brew
I know that you and I
We got better things to do
I don't know who you are or what you do
Where you go when you're not around
I don't know anything about you baby
But you're everything I'm dreaming of
I don't know who you are
But you're a real dead ringer for love
A real dead ringer for love

Ever since I can remember
You been hanging 'round this joint
You been trying to look away
But now you finally got the point
I don't have to know your name
And I won't tell you what to do
But a girl she doesn't live by
Only rock 'n' roll and brew

Repeat second verse

Ooh you got the kind of legs
That do more than walk
I don't have to listen to your whimpering talk
You got the kind of eyes that do more than see
You gotta lot of nerve to come on to me
You got the kind of lips
That do more than drink
You got the kind of mind
That does less than think
But since I'm feeling kind of lonely
My defences are low
Why don't we give our love a shot
And get it ready to go
I'm looking for anonymous and fleeting satisfaction
I wanna tell my daddy
I'll be missing in action

Ever since I can remember
I been hanging 'round this joint
And daddy never noticed now he'll
Finally get the point

You got me begging on my knees
C'mon and throw the dog a bone
Oh baby I can live
By rock 'n' roll and you alone

Baby, baby, baby, baby rock 'n' roll and brew
Rock and roll and brew
I know that you and I we got better things to do
Rock 'n' roll and brew
Rock 'n' roll and brew
They don't mean a thing
When I compare them next to you
I don't know who you are or what you do
Or where you go when you're not around
I don't know anything about you baby
But you're everything I'm dreaming of
I don't know who you are
But you're a real dead ringer for love
A real dead ringer for love

Dead ringer for love
Repeat to fade

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OUT & ABOUT WITH BARRY

Hasta la vista, mon amigos! El Bazza here. Fresh back from my hols in sun-soaked Bournemouth. Meant to be the Costa Brava, in fact, but — trust me — I got a bit lost *en route*. I've had to nip out to Carnaby Street and buy one of those funny bull-fight posters and a little donkey with a straw hat just to convince everyone in the office that I actually got there. Fooled the lot of them, I reckon.

Two weeks away and so much to catch up on! The moment your back's turned, someone like Julio Iglesias comes sneaking up and gets to Number One. Never heard of him, myself. Rang up the blokes at CBS Records and told them as much and — guess what — turns out he's chalked up 10 percent of their worldwide sales. 70 million LPs he's flogged in the last four years. Leaves Adam at the starting-post, doesn't it?

Here's a tale. Bumped into Julian Cope — or Kevin Stapleton as he calls himself these days, Lord knows why — at this new-fangled Club Zoo place in Liverpool. Told me a touching little tale about how — when he was recording that "Wilder" record — some article came out in a mag all about how he's split from his wife Cathy and taken up with this 19-year old American, Dorian. Well, Dorian was all upset about this, 'til Paul and Linda McCartney (who were recording next door) came in and cheered her up. If you think that's bad, they said, look at all the horrible things that've been written about Linda. Liverpool heroes stick together and all that, eh?

Some sticking together going on between the Fun Boy Three and those wailing sirens, Bananarama, too. "Purely professional", they tell me. The Funs have written some material for the Bans, and the Bans are featured singing on the Funs' next single (out in Feb). Note the abbreviations, here. Really getting the hang of the Pop World these days.

And what about the Boomtown Rats then? Played at a very exclusive party at the Chelsea Arts Club (pretty posey) given by all the members of Pink Floyd. I was going to pop along but got dragged off to a bun-fight in honour of David from Dollar's birthday. Spent twenty minutes loafing about munching nuts before I realised he'd turned up. Talk about tiny!! About four foot

nothing. Used to be a hod-carrier for Lego. And his other half, Therese! Even smaller. Has to run around in the shower to get wet!



Dollar. Clothes by Action Man.

Let's take a trip to the seamy side of life. I feel duty-bound to inform you of this shameful fellow, Albert Goldman, who's penned a muck-raking book on Elvis Presley. All sorts of dreadful stories are within. General public love it though. Worldwide they're lapping it up. So much so that he's now been advanced one million quid for a similar smutty tome on John Lennon.

Disgusting. Mind you, one million quid! If they're looking for more talented young gossip getters... (Get on with it — Ed.)

None of that sort of thing in "The Tiswas Year Book". Out now and designed by the fair felt-tips of our very own Steve Bush and David "Scoffer" Bostock. Just thought I'd mention it ('cos they've just given me a large sum of money).

Feel a great warmth towards Martin Fry of ABC. Just like yours truly, you see — shy. Hope he has more luck than me with the "tender gender" (sigh). Rang him up the other day to get his Personal File and his friend said he was too shy to come to the phone. No word of a lie. Ran off and hid in the loo he did. And he looks so tough on TOTP as well!

Goggle-box addicts will be heartened to hear of a special Christmas edition of BBC's "Pop Quiz". Cliff, Rick Parfitt of Status Quo and David Grant of Linx are to be flung into battle of wits against Bee Gee Barry Gibb, Midge Ure and that fearful Paula Yates. I'll be glued to it while I'm writing my 'thank-you' letters. If I get any presents, that is. There's a new "Pop Quiz" series starting in April, too.

Must be off, anyway. Or, as we West-Enders say: "I'll split the scene and dig you later!"

Cheers!!
Barry

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NIGHTS OUT

TOUR DETAILS

Eurythmics: Stoke-on-Trent, North Staff. Poly. (December 12), London The Fridge (16).

Haircut One Hundred: Leicester Electric Theatre (December 11), St. Albans City Hall (12).

Steve Harley & Cockney Rebel: Nottingham Rock City (December 10), Hatfield Poly. (11), Aylesbury Friars (12), London The Venue (14,15).

The Police: Edinburgh Ingleston Royal Highland Exhibition Hall (December 31).

The Pretenders: London Lyceum (December 14).

Suzi Quatro: Hatfield Forum (December 17), Nottingham Rock City (18), West Runton Pavilion

(19), Croydon Fairfield Halls (20), London The Venue (21).

Mari Wilson and the Imaginations: Aylesbury Grammar School (December 15), London The Fridge (17).

The Beat: Bath Uni. (December 13), Exeter Uni. (14), Cardiff Sophia Gardens (15).

BowWowWow: Leeds Queens Hall (December 20), London Lyceum (23).

Cuban Heels: Glasgow Maestros (December 27), Edinburgh Valentinos (28).

Dollar: Epsom Baths Hall (December 16,17), Luton Cesar's (20,21,22,24).

Ian Dury & The Blockheads: London Lyceum (December 22).

LINX

APOLLO THEATRE, OXFORD

There are two kinds of support band. The kind that have a 'promising' future and get the audience warmed up; and the kind that do wonders for business in the bar and make you appreciate just how good the main act is. The Mothmen, the five-piece white rock band chosen to support Linx, fall into the second category.

They played indifferently for forty minutes, ended with their only strong number — a single called "Temptation", out now on Do It — and departed to widespread relief.

Linx were a whole different story. For a start, they had a set. Not just any old set, but a huge, pink-and-blue construction based on the ocean liner design of the "Go Ahead" LP. Its two 'decks', running along the back and front of the stage, gave David Grant and guest backing vocalist Junior Giscombe plenty of room for manoeuvre.

And did they use it! For ninety minutes, pausing only to sit down and croon a delicate ballad, Grant ran, jumped, twisted, shook, bounced, leapt and wiggled his way into the heart of every girl in the house. It beats me how his glasses stayed on.

Grant and Giscombe — who stayed mainly in the background but showed that he's no slouch as either singer or dancer — were supported very competently by a six-piece band, led, of course, by the excellent Sketch.

Two drummers made for a fuller sound than Linx manage on record, and with the PA system behaving itself there was none of the distortion that small theatres tend to produce.



PICTURE: PAUL COX

Linx opened with the uplifting "Rise and Shine" and worked their way through most of both albums, spacing the singles out evenly and ending with an exuberant "Intuition". Several times Grant, whose line in patter is surprisingly polished, called the show a "party", and a receptive audience made sure it was just that.

In keeping with Linx's aim to have a wider appeal than most black soul or funk bands, the audience was a mixed bag: mainly white, aged between 18 and 30, not especially trendy, and very energetic.

It's hard to believe that this was only the third live appearance of Linx's career. The long wait was worth it: they did everything right, from the brilliant lighting to the souvenir brochure. Without any hesitation David Grant can be added to the exclusive list of really electric performers. The British Michael Jackson? He's not far off it.

Tim de Lisle



PICTURE: STEVE RAPPORT

OMD LONDON

Hammersmith Odeon is a large London cinema decked out with an upper circle balcony, lots of twiddly intricate bits on the ceiling and (of course) rows and rows of seats. But for the whole of OMD's set not one solitary bum was in contact with the cloth of a comfy chair. A few of the audience just stood — but most danced. Not bad for a 'synthesiser band'.

The fact is that *Orchestral Manoeuvres In The Dark* came up with the goods: hits like "Enola Gay", "Souvenir", "Joan Of Arc" and "Messages"; old favourites "Electricity" and "Pretending To See The Future"; tracks from their

new album with dry ice and roving spotlights chucked in for good measure. Sixty minutes of intelligent, accessible, danceable pop — well planned, well played and completely irresistible.

When it was time for Andy McCluskey's "thank you and goodnight" the audience shouted, screamed and clapped loud enough to drown out a crowd at Wembley, and the band played 3 encores — an extra 30 minutes worth.

The only complaint of the night came from the bloke behind me who had shouted himself hoarse during the encores.

"They didn't play 'Red Frame White Light'" he croaked.

"Are they playing again tomorrow?"

Steve Bush



PICTURE: PAUL COX

Simon Le Bon

PIG: MIKE PUTLAND

Smash Hits

