

Smash

# HITS

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27 November-10 December 1980

HIT LYRICS

including  
*SUPER TROUPER*  
*I'M COMING OUT*  
*EMBARRASSMENT*

TOYAH

MADNESS  
UB40  
in colour

MOTORHEAD  
NOT THE 9 O'CLOCK NEWS

FRAMED BLONDIE PRINTS to be won





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## SPANDAU BALLET

# TO CUT A LONG STORY SHORT

On Chrysalis Records

A soldier is turning  
See him through white light  
Running from strangers  
See you in the valley  
War upon war  
Heat upon heat

To cut a long story short, I lost my mind

Sitting on a park bench  
Years away from the fighting  
To cut a long story short, I lost my mind

Standing in the dark  
I was waiting for the man to come  
I am beautiful and clean  
And so very, very young  
To be standing in the street  
To be taken by someone

Standing in the dark  
I was waiting for the man to come  
I am beautiful and clean  
And so very, very young  
To be standing in the street  
To be taken by someone

Questions, questions  
Give me no answers  
That's all they ever give me

Questions, questions  
Oh look at the strange boy  
He finds it hard existing  
To cut a long story short, I lost my mind  
To cut a long story short, I lost my mind

Words and music by G. Kemp  
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1968



1968

# Toyah

**T**OYAH WILLCOX is 22. Before this winter she had featured in four movies, "Quadrophonia," Derek Jarman's "Jubilee" and "The Tempest" plus "The Corn Is Green" (with Katharine Hepburn no less). On TV she'd starred in a rock play called "Glitter," an episode of "Shoestring," a series of "Quintessence" and "Dr. Jekyll And Mr. Hyde," comprised a wacky teens show, and acted at the National Theatre and the ICA (Meca of the streets set in London). With her band she'd released several singles and two albums which command first the alternative charts for months on end and ...

Yet when I interviewed her, the first thing that pops out, unprompted by me, is a sort of piggish glee about not getting the Hazel O'Connor part in "Breaking Glass".

"I was offered it originally and behind my back someone said I couldn't get it. It was the sort of break I could have done with."

You might think that Toyah's life has been nothing but good breaks, at least since she pulled out of the murderous life of the Holt's Angels chapter that she was involved in throughout her mid-teens in Birmingham.

But then you'd misunderstand.

**"I'm not doing it right. But I'll never give up."**

Toyah wants *all* the breaks. She works for them hard enough to believe she's earned them. And now Hazel O'Connor's face looks down at her from every third billboard while the "Breaking Glass" LP is right up in the "official" charts.

Toyah didn't like the film.

"I think the direction is awful and certain performances aren't much good. I went hoping to see a good movie and some good competition, but I walked out laughing at it. It was one big cliché. I have so many film ideas and I would like to have had the chance to put them into action with a big budget."

That introductory catalogue of appearances doesn't even include Toyah's most recent ventures and media exposure. When we met, she was coming to the end of a six week run as a dynamic punk called Sharon in a play called "Sugar And Spice" at London's Royal Court Theatre, and the next day she was playing the villainous lead in an episode of "Minder".

She's also been featured in the TV *Times* and *Sunday Times*, and ATV were preparing an hour-long documentary about her. Derek Jarman has cast her as the central character in his next film called "Cambeswell Beauty," and she's been nominated for the prestigious London Evening Standard Young Actress Of The Year award. And she has a single and two more albums scheduled for release within the next three months and ...

Yet she says: "22 is boring. The year when I was 18 was exciting. That's when I worked at The National Theatre, formed a band and for the first time, did my first TV and 'Jubilee'."

Toyah seems to see life as a constant turmoil. "Mayhem" is the name she's given the converted warehouse she's made her home. When we briefly



strayed on to discussing the previous night's TV, which had included Jonathan Dimbleby's programme about "The Bombs" and Reagan's election to the US presidency, she phrased it perfectly: "You just feel like an ant in a nest."

She means to be the ant you notice.

I LIKE Toyah a lot. It's her short-fuse energy, her directness, the way she masks you eyeball to eyeball and honestly tells you that she lies sometimes and, essentially, drops her guard as if she's generally had nothing to hide and nothing to fear in

**Breaking Glass — "I walked out laughing at it. It was one big cliché."**

answering your questions. Whatever else, she is not typically English. Not demure, not reserved and not apologetic about aggressively building her career. Though she rightly rejects the "badly image" she's sometimes given as a result. There's a week of positivity for every negative moment she comes out with.

So here's Toyah sitting opposite me in front of an electric fire in an upper room with a view over London's Southwark Cathedral. She looks good, but tired. She's so wired up by "Sugar And Spice" every night that she can't sleep till about six in the morning and she gets up at seven to work on the music for her new band.

Her hair and clothes are often lurchily wild, but this afternoon she's as neat as a newsreader and, she says, deliberately. Considering her screams for the play, her Brummie-Cockney voice is hoarse and boyish. Ankle boots with high heels peek her up far enough above five feet so that it barely registers how tiny she is. She has said that she spends £700 a month, mostly her record company's money, on clothes but there's no sign of such extravagance in her present blackly inconspicuous attire.

When I ask her about that ATV documentary, the result of cameras following her around for three months, she thinks that it turned out a bit "over-acceptable" but unfortunately they had her under their control.

What way?

"The director wouldn't give me all the shots I requested. For example, when we were playing "Blue Meaning" on top of Battersea power station he wouldn't take a camera up in a helicopter. A lot of it is quite personal though, down to fights with the band in the dressing room. And they did a section at a party where I'd invited everyone I knew who took drugs — which should take the programme out

of peak time, I suppose. The outcome may be called a documentary, but it would be naive to take on face value as a realistic presentation of Toyah.

For instance, a hobby of hers is taking pictures of society's outcasts, people such as prostitutes and winos. So the director wanted to film her filming them. But he put the black on the prostitute angle (family viewing, you know) and she was uneasy about looking the tripod with a film crew lumbering behind her.

"It wasn't true to me. I didn't want to do it. But I did. And of course these blokes didn't like their privacy being invaded.

"I showed them there was no film in my camera, but it didn't do any good. One of them came at me and tried to hit me. I never run away from a man and I grabbed him and pushed him and he gave up. It was sad though because he showed himself to be an asshole, whereas a lot of the winos are just drip-drips and very intelligent."

It will be interesting to see whether that embarrassing episode makes it on to our screens. Certainly Toyah is quite capable of self criticism and has no objections. That episode didn't work out quite as intended, but in a sense it doesn't matter because she's fond of upsetting people — anything to keep them out of their complacency.

**TOYAH'S MUSIC** is pervaded by an unsettling sensation of decay which reminds me of Edgar Allan Poe's classic horror story, "The Fall Of The House Of Usher". In "Blue Meaning" there's that same sinister feeling of an old building being alive. "The big grey building/Breathes grey vapours"

It's a heightened awareness which I enjoy, though I think she has also been capable of going well over the top with a song like "Insects" which is positively revolting: "I'm still alive and insects crawl all over me/All over my legs, inside my body/Date, bite, bite, bite"

That's just my sense of humour," she explains. (Perhaps it's the way she tells them — Ed.) "I believe in the dystopic/creative philosophy. If I hit my feet with a hammer I would be cloying the floor and (what would be nice and creative, you see?) the chuckles."

At least you can see why she's never worked the northern club circuit with a stand-up patter act. On the other hand when I saw "Sugar And Spice" her performance strayed into laughs, out of the script despite the play's savage atmosphere. It suits her down in the ground.

"It's great to take the piss out of someone in front of 500 people. It reminds me of my chilli-chood."

I might mention that it's the sort of humour that has the male members of the audience



Toyah as Miranda ...



Toyah as Sharon ...



Toyah as Toyah

from preventing us  
cupping their hands over their  
crutch like footballers at a free  
kick.

Although acting out someone  
else's words doesn't give her the  
same freedom as her own music,  
Toyah loves it:

"I have an ego to satisfy. It's  
great getting feedback off an  
audience. To me, theatre is  
re-learning the things you forget  
in the bleaching process of the  
music business. It tones me up  
mentally and physically. It's the  
most gut-wrenching work you  
can do."

"Just having to remember all  
those words, yapping away for  
two hours, is very hard. Bleaching  
500 people who are so close to  
you gives a great feeling of inner  
strength which helps me when  
I'm acting in front of a camera."

Toyah draws a firm distinction  
between acting for an audience,  
whose younger element will  
mostly be there out of curiosity or  
to brush up their Shakespeare for  
'O' levels, and appearing live with  
her own band in front of a rowdy  
horde who are there for her  
alone.

"With the music I am lying  
there naked, saying 'This is me',  
saying what I feel, having an  
affair with every member of the  
audience. It is a more important  
form of communication to me."

TOYAH'S MUSIC, however, has  
been notably less successful so  
far than her acting. And more  
troublesome. The only business  
hassles she ever mentions are  
with the small-time ways of her  
German-based label, Safari.

"They've just got round to  
releasing a live single ('Danced')  
and an album ('Toyah Toyah')  
Toyah!" with her new debunct  
former line-up, and she dislikes  
such backward looks. Her next  
original album (her fourth LP in a  
year) should be out at the end of  
January.

Another Safari difficulty — but  
one which she claims to have  
sorted out now — is what she  
saw as an attempt on the cover of  
"The Blue Meaning" to portray  
her as some kind of sex symbol.

"That glam pratty picture on  
the back. When I did that record I  
felt anger and ugliness,

depression. The picture was kind  
to me, but not true to the product."

However, she doesn't blame  
Safari for the fact that she  
remains only a minor cult heroine  
in rock terms.

"It's because I'm not doing it  
right," she says bluntly. "But I'll  
never give up. I know what I hear  
in my head and I'm trying to  
perfect it."

It was because of this split  
with her Blue Meaning group,  
apart from guitarist Judd Bowen  
who has been with her from the  
start. Apparently they were all  
getting on each other's nerves as  
Toyah was unhappy with their  
responses to her ideas and they,  
particularly key-board player  
Fate Bush, resented her theatrical  
interludes.

Naturally she pronounces  
herself delighted with her new  
band (names unannounced as I  
write). The music, she asserts, is  
now far more "naive and simple"  
because she has taken over  
writing it instead of putting  
words to whatever sounds the  
band came up with as she did  
previously.

Toyah feels ready for the next  
phase all right. Not least because

the break-up of the old group  
coincided with the severing of  
her well-known relationship with  
her manager, Gem Rath. Her  
surprisingly for a woman who  
presents unflinching confidence in public,  
she says she does need a  
constant companion —  
"something secure in a very  
insecure job." Currently that  
person is Tom, her former  
bodyguard.

"I'm trying to make sure it  
doesn't go wrong again. I am  
capable of giving to people now.  
Emotionally I mean."

"In the past, I wouldn't come  
out and visit people or phone  
anyone except for work and now I  
do. Communicating — that's a  
form of generosity. You are a real  
human instead of the stage  
juggler which I have been at  
times."



PHOTOGRAPH BY PAVO COSTELLO



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# EMBARRASSMENT

By Madness on Stiff Records

Received a letter just the other day  
Don't seem they wanna know you no more  
They've laid it down, given you their score  
Within the first two lines it bluntly read

You're not to come see us no more  
Keep away from our door  
Don't come round here no more  
What on earth did you do that for?

Our aunt she don't wanna know, she says  
What will the neighbours think, they'll think  
We don't, that's what they'll think, we don't  
But I will 'cause I know they think a lot

Our uncle he don't wanna know, he says  
We are disgraced to the human race, he says  
How can you show your face  
When you're a disgrace to the human race?

They've made a commitment, you're an embarrassment  
Yes, an embarrassment, a living endorsement  
The intention that you have booked  
Was an intention that was overlooked

They say stay away  
Don't want you home today  
Keep away from our door  
Don't come round here no more

Our dad don't wanna know, he says  
This is a serious matter  
Too late to reconsider  
No one's gonna wanna know ya

Our mum she don't wanna know, she says  
I'm feeling twice as old, she says  
Thought she had a head on her shoulder  
'Cause I'm feeling twice as older  
I'm feeling twice as older

You're an embarrassment

Words and music by Barson/Thompson  
Reproduced by permission Nutty Sounds/Warner Bros. Music Ltd.



## Elstree

By The Buggles on Island Records

Action!

I had a dream on a back lot  
And I saw my life like a long shot  
Of smiling faces in a picture show  
Of all the skills from the films that you made  
That we would see in the Essoldo  
After drinking coffee in the Gaietylands

Chorus

Elstree, remember me  
I had a part in a 'B' movie  
I played a man from history

I took no lines in the fight scene  
I had a stuntman keep my suit clean  
There's no technology to make up a song  
They stop the orchestra if you cut it wrong

Repeat chorus

Elstree, now look at me  
Now I work for the BBC  
Life is not what it used to be

Elstree

They made a field into a war zone  
I had the enemy on my own  
All the bullets just went over my head  
There's no reality and no me dead

Repeat chorus

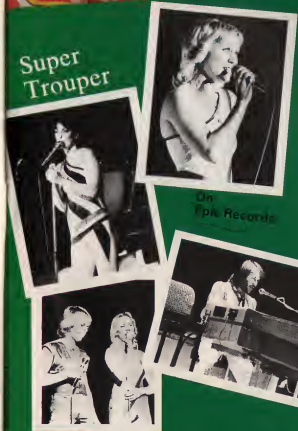
Elstree, oh, oh, oh, oh, oh, oh  
Elstree, oh, oh, oh, oh, oh, oh  
Elstree

Words and music by Horn/Thwas  
Reproduced by permission Island Music Ltd.

PHOTOGRAPH BY BOOTLE



## Super Trouper



On  
Epic Records

# ABBA

Super Trouper beams are gonna blind me  
But I won't feel blue  
Like I always do  
'Cause somewhere in the crowd there's you  
tonight

I was sick and tired of everything  
When I called you last night from Glasgow  
All I do is eat and sleep and sing  
Watching every show was the last show  
So imagine I was glad to hear you coming  
Suddenly I feel alright  
And it's gonna be so different when I'm on the stage  
tonight

Chorus

Tonight the Super Trouper lights are gonna find me  
Shining like the sun  
Smiling, having fun  
Feeling like a number one  
Tonight the Super Trouper beams are gonna blind me  
But I won't feel blue  
Like I always do  
'Cause somewhere in the crowd there's you  
tonight

Facing twenty thousand of your friends  
How can anyone be so lonely?  
The sight of you will prove to me I'm still alive  
And when you take me in your arms  
And hold me tight  
I know it's gonna mean so much tonight  
Repeat chorus to fade

Repeat chorus

So I'll be there when you arrive  
The sight of you will prove to me I'm still alive  
And when you take me in your arms  
And hold me tight  
I know it's gonna mean so much tonight

Words and music by B. Andersson/B. Ulvåus  
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## UNDER-TOURS

THE UNDERTONES will be touring through December, starting at Lancaster University on the 8th and continuing as follows: Glasgow Tiffaney's, Nottingham Rock City (11), Hull Town Hall (12), Southampton Gaumont (14), London Hammersmith Palais (15, 16) and Belfast Ulster Hall (22, 23).

## BLANKETY BLANK

JUDGING BY the latest piece of Market Research, carried out by NOP, the record industry is arguing that the case when it comes to home taping is killing the industry, 57% of the population have never bought a blank cassette and one of the 4% who do, more than half hadn't bought one in the three months before the survey. And the next excuse please...

**Groot and Steve Spooner** — have taken their woolly hats and flown the coop after disagreeing with the changes Kevin Rowland was making to their album track, "Keep It" for release as a single. This just leaves bossman Kevin Rowland and sidkick Al Archer with Jimmy Patterson to prepare for next year's "Open Heart Review" project, a live show which should be hitting the road in February.

Two 2-Tone outfits have also knocked it on the head. The Swinging Cats are officially no more, having gone through more personnel shuffles in their brief lifetime than the England Soccer Squad, and The Bodysnatchers have apparently had one suitable too many resulting in the departure of founder member Nicky and vocalist Rhoda. These two will continue to work together and it's not yet known whether the remaining members will carry on as The Bodysnatchers.

Seems like the only band who aren't breaking up are The Teardrop Explodes, despite Julian Cope announcing at Leicester that they were playing their last gig that night. Seems they've had a bit of a rough time on tour and tempers are getting a mite strained. They've calmed down now though future changes aren't ruled out.

SOONER OR later people are going to run out of album titles. This is a fact. During the mid-Seventies there was a spate of long players all called "Inside Out", and this year sees three records too close to each other for comfort. Joe Jackson's recent album was called "Beat Crazy", which is also the title of The V.I.P.s EP, and now along come The Boomtown Rats with their fourth long player under the name "Bongo Crazy". Rugged individualism obviously isn't dead.

THE NEW XTC single is to be "Take This Town" on RSO Records, a track specially recorded for the soundtrack of "Times Square". The boys return from America in December for a British tour which starts at Liverpool Rotters (9), Bradford St Georges Hall (10), Aberystwyth University (11), Swindon Oasis (13), Bristol Locarno (14), Southampton Gaumont (15), Birmingham Top Rank (16), Manchester Apollo (19), Nottingham Rock City (20), Cardiff Top Rank (21) and London Hammersmith Palais (22). Dates previously planned for York, Blackpool and Edinburgh will be rescheduled as soon as practicable.



"FLASH GORDON" is the title of a new album from Queen released on December 8th. This consists of the music from the soundtrack of the latest space adventure movie, all of which was composed and played by the band.

THE REVILLOS are the special guests of Gary Glitter at his "Glitter Over Christmas" show at London's Rainbow on December 20th.

MR MADNESS HAVE recently enjoyed an unscheduled break from giggling while Cha Smash went into hospital to have his tonsils removed. Searing stit, eh?



SCANDAL CONTINUES to stick to Malcolm McLaren like a second skin. His latest project, a magazine called "Chicken" set up with the aid of EMI Records in order to promote the career of his protégé Bow Wow Wow, has been temporarily shelved amidst controversy about its editorial policy.

Fred Vermorel, the Pistols and Kate Bush biographer who was hired to edit the mag, has pulled out accusing McLaren of trying to turn what was supposed to be a juvenile version of "Playboy" into something closer to child pornography.

The initial idea behind

"Chicken" was that it should promote McLaren's beliefs in leisure and not work as a way of life for unemployed teenagers. Both he and Bow Wow Wow, (seeing that Malcolm co-writes all their songs, the two were pretty inseparable), have spoken at length about the way that microchip technology should be used for fun.

But because the preparation of the mag was being followed by a film crew from BBC TV's "Arena", it has been suggested that McLaren simply couldn't resist the temptation of grabbing some inexpensive publicity.



STRANGLER Hugh Cornwell's account of his three month jail sentence, "Inside Information", is released this week. Hugh takes a hard, factual look at the place, the people, everything including the cockroaches, but manages to avoid the expected "I'm a sensitive artist and you ought to feel sorry for me" line.

He also pinpoints the two most important issues that surrounded his case. One, that his stiff sentence for a fairly small amount of drugs was intended to make him "a martyr" but is more likely to strengthen his "depraved" image in the eyes of his fans. And two, that the prison system doesn't usually persuade the average criminal back onto the straight and narrow; it just makes him more resentful of the authorities.

It's worth getting hold of a copy (70p including P&P to SIS, New Hibernia House, Winchester Walk, London SE1) but be warned, there's hardly a mention of the band!



Meanwhile, the follow up to the band's "C-30, C-60, C-90, Go!" is an eight track cassette retailing at £1.99. This racy little item, perfect for playing on your portable tape machine, while rollerskating round the supermarket, is being treated as a single and, because it retails at less than £2, will qualify for inclusion in the singles charts.

The eight songs certainly suggest that there is more to Bow Wow Wow than buccanear threads and snappy quotes. Their sound is bright, energetic and very much their own. Or should that be Malcolm's own?

ROBERT "KOOL" BELL & The Gang all but created funk music back in the early '70s when The Stylistics were the first to do the personification of Black music.

But, after a string of hits like "Jungle Boogie" and "Hollywood Swinging", they nearly drowned under a flood of faceless disco.

"After '76 all these groups were getting gold and platinum records and we could hardly work", recalls the soft-spoken Bell. "We had tried to progress musically but we lost some of our original audience. We went cold for two years. We had business problems up to our necks. It would have been the breaking point for other groups but it brought us closer together."

Kool & The Gang came from grimy Jersey City, New Jersey, and it's still their home. They started as a jazz group in the '60s, ploughing through an assortment of names: The Jazzicks, The Soul Train Review and The New Dimensions. They made it as Kool & The Gang and have stayed loyal to the small

De-lite label which launched them eleven years ago.

The Kool revival started with a couple of new members and a teaming up with Deodato as producer. Longtime friends Coffee supplied the friends vocal, Stevie Wonder contributed much needed moral support and "Ladies Night" launched the funky jazz team back into the charts.

Back in the UK for the first time since the beginning of their chart slide in '76, Bell sounds neither bitter nor overzealous to be back, just quietly conscientious of taking care of the business end of the music.

"My advice to anyone who wants to be able to AFFORD making music and paying their rent is not to leave it to the record company and the people you hire. Learn for yourself what's involved in getting a record to the people.

"The record company takes you everything is wonderful. But if you don't get out on the streets and see if it's in the shop yourself, you don't know when

they're telling you the truth or getting you out of their hair."

If this current musical resurrection doesn't continue, Kool is already reaping himself for retirement with a battery of companies in publishing, producing and sound equipment. He wants to change his stage acts to attract people to getting into his music instead of "depending on a load of corny, expensive gimmicks."

The current Gang line-up stands at nine, including Kool's brother Ronald on sax and keyboards, and new lead vocalist James Taylor (not to be confused with the folkie).

As for Kool himself, he remains true to the low keyed temperament that earned him his nickname back in his teenage days. "There are some flashy guys named Kool and some crazy guys named Kool. But if I wasn't known by my nickname, I wouldn't mind just being called Robert."

Somewhat merrhins! "Robert & The Gang" doesn't quite have the same pizzazz!

Robin Katz

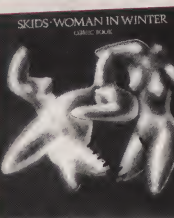
## SNOWBALLS

THE SKIDS new single, "A Woman In Winter", is a music biz first, coming as it does with a special cartoon booklet enclosed in its sleeve. Designed by Jill Mumford, the comic tells the story of how The Skids came to the aid of beautiful heiress Viv McDonald as she attempts to retrieve the family fortune from a gang of unscrupulous thieves.

The band also start a short British tour at the end of the

month, beginning with Leicester University on 29th and continuing as follows: Sheffield Polytechnic (30), Strirling University (December 1), Ayr Pavillion (2), Dundee University (3), Bristol Colston Hall (8), Exeter University (9), Hanley Victoria Hall (11), Leeds Polytechnic (13), Oxford New Theatre (14) and Hull City Hall (16).

Between their Dundee and Bristol dates The Skids will be hopping over to New York for an American debut at Hurrats. Their next record will be a concept album about jet lag.





**STYLISH** The new line-up of *The Elephant Man* (above) with critical inquirer Phil Casey (right) and Adrian Wright (center) are Ben Burden (synthesizer) and Jason van Horne (backing vocals and director) — these three being candidates for the Best Musical score of the moment.

Despite a week back days rehearsal, the team came through (most) trials at Dorchester and Liverpool with flying colors. The new line-up, perceived certainly better well for the future and one of many. *Elephant Man* looks set to be the most Hammer League movie. Next week scheduled for early next year.

ON DECEMBER 12 Virgin release a special pack of six Sex Pistols singles. Five of these consist of the band's most successful numbers from "Anarchy" to "Silly Thing", the final 45 pairing "Black Leather" with "Here We Go Again" (previously released only in Japan) and featuring Steve Jones and Paul Cook but NOT Johnny Rotten. The pack, which retails at £5.99, is a limited edition of 40,000.

**BAD NEWS** for Banshee buddies. The list of all those receiving the Siouxsie & The Banshees File has been stolen and consequently chaos reigns. All paid up members are asked to help compile a new list by sending their introductory letter to Billy Houston, c/o Banshees File, 1 Carthusian Street, London EC1. (People wanting to join for the first time are also welcome — send a SAE to the above address for details.)



ANYONE WHO'S seen David Lynch's excellent film "The Elephant Man" with its excellent performances from John Hurt (playing the appallingly deformed John Merrick from beneath half a ton of make-up) and Anthony Hopkins as Treves, the distinguished surgeon who befriends him, will be interested in "The Elephant Man": The Book Of The Film (Virgin Books £3.95).

As well as various chapters that describe the facts of the case and descriptions of the film's making, there are pages of stills from the action, all of which pay tribute to the director's extraordinary instinct for atmosphere and composition. Recommended.

IF YOU'VE got £4.95 to spare and you're penting to find out just exactly what goes on below the belts of various pop personalities, you could invest in a copy of "Rock Stars In Their Underpants" by Paula Yates (Virgin Books). Ms Yates pointed her Polaroid at a variety of musicians — from boyfriend Bob Geldof, draped around a cactus, through Chrissie Hynde, pictured after skinning a leopard, to The Angelic Upstarts, who appear to be waiting for their jeans to come out of the drier.

FOLLOWING THEIR recent success at The Reading Festival a new album of Slide's biggest hits has been issued by Polydor.

Another fine singles band, Darts, also have a Greatest Hits collection (on Magnet).

## ALL TIME TOP TEN



Kate Bush

1. FRANK ZAPPA: *Overnite Sensation* (Discreet). "Montana" was the first Zappa track I ever heard and it's stuck as a firm favourite.
2. A. L. LLOYD AND EWAN MACCOLL: *Blow Boys Blow* (Topic). *I was brought up with this album.*
3. EAGLES: *One Of These Nights* (Asylum). *I played it to death when studying with Lindsay Kemp and it reminds me of him.*
4. DAVID BOWIE: *Young Americans* (RCA). *It reminds me of 1976, the drought summer and open windows.*
5. THE BEATLES: *Sergeant Pepper* (Parlophone). *Because it's an album of excellent songs.*
6. EBERHARD WEBER: *Fluid Rustle* (ECM). *It's like having your brain massaged.*
7. CAPTAIN BEEFHEART: *Blue Jeans And Moonbeams* (Virgin). *This is the Beefheart album where he writes love songs like nobody else.*
8. STEVE WONDER: *The Secret Life Of Plants* (Motown). *Because it's a modern symphony with a high emotional content.*
9. PINK FLOYD: *The Wall* (Harvest). *Because it reminds me of last Christmas and open fires and I wish I'd written it.*
10. THE TV NATIONAL IRANIAN CHAMBER ORCHESTRA: *Treasures Of The Baroque Era* (EMI). *Because it allows my mind to sit down and go "ahh". I listen to it when doing paperwork. In fact while writing this list!*



When he's not busy "wowing" pop fans, hunky Rod Stewart (17) busies himself helping conserve the world's wildlife. Here he's seen giving shelter to one endangered species, the lesser pink squirrel. Pretty nutty snip, eh?  
**All the best pictures are in your super, soaraway Smash Hits!**

# HAZEL O'CONNOR

NEW ALBUM

## Sons and Lovers



HAZEL O'CONNOR U.K. GIGS WINTER 1980

NOVEMBER • 18th Cardiff Top Rank • 19th Manchester Apollo • 21st Sheffield Poly • 22nd Lancaster University • 23rd Bristol Coulston Hall • 24th Reading Top Rank Suite • 26th Brighton Top Rank • 27th Birmingham Odeon • 28th Liverpool University • 29th Edinburgh Odeon

DECEMBER • 1st Newcastle City Hall • 2nd Leicester De Monfort Hall • 3rd Leeds University • 4th Norwich University of East Anglia • 6th London Dominion •

ALBUM: ALB104 CASSETTE: CALB104

**ALBION**  
RECORDS  
EST. 1974 BY PETER DINKlage, ENGLAND

# VISAGE

The Album

Visage

album available on cassette

The Single

Fade to Grey



# BOURGIE BOURGIE

By Gladys Knight And The Pips on CBS Records

Living the life  
You're a jet setter  
Living the life, yeah  
You got it all together  
Hold the pose, turn the nose  
Do some fancy strutting  
It's a fact  
You're across the tracks  
You said you wasn't

*Chorus*  
Everybody wants to be bourgie, bourgie  
(I know that) everybody wants to be bourgie,  
bourgie

Foreign cars are where you're at  
With the sun roof pulled way back  
Yeah, you've got to have it  
It's the life that suits you best  
All you want is sweet success

*Repeat chorus*

Keep your body nice and fit  
Like to see them chasing it  
You give us cool with attitude  
Never had to work too hard  
Your face is your credit card

You like high society  
You like high society  
And money

*Repeat chorus ad lib to fade*

Words and music by Ashford/Simpson  
Reproduced by permission Warner Bros.  
Music Ltd.



PH. PAUL COX/LR

# I'm Coming Out

By Diana Ross on Motown Records

I'm coming out  
I'm coming  
I'm coming out  
I'm coming out

I'm coming out  
I'm coming out  
I want the world to know  
Got to let it show  
I'm coming out  
I want the world to know  
Got to let it show

There's a new me coming out  
And I just have to live  
And I wanna give  
I'm completely positive  
I think this time around  
I am gonna do it  
Like you never knew it  
Oh, I'll make it through  
The time has come for me  
To break out of this shell  
I have to shout  
That I am coming out

*Chorus*  
I'm coming out  
I want the world to know  
Got to let it show  
(I'm coming)  
I'm coming out  
I want the world to know  
Got to let it show

I've got to show the world  
All that I want to be  
All my abilities  
There's so much more to me  
Somehow I'll have to make them  
Just understand  
I got it well in hand  
And oh, how I've planned  
I'm spreading love  
There is no need to fear  
And I just feel so good  
Everytime I hear

*Repeat chorus ad lib to fade*

Words and music by Bernard Edwards/Nile  
Rodgers  
Reproduced by permission Warner Bros.  
Music Ltd.



# NOT THE NINE O'CLOCK NEWS

David Hepworth and Mark Ellen investigate. Jill Furmanovsky captures the cathode rays.

THE ANCIENT Universities of Oxford and Cambridge did not build their reputations on turning out comedians. (Not unless you count the number of politicians who were educated behind those ivy-clad walls.) Doctors, lawyers, scientists, civil servants and scholars, yes, but not a lot of laughter makers. Up until the sixties that is.

It was in the year 1961 that four young men named Peter Cook, Dudley Moore, Alan Bennett and Jonathan Miller scored a huge success in London's West End with a revue called "Beyond The Fringe", a selection of clever and wickedly satirical sketches presented with the bare minimum of scenery and costume.

These four young bloods were the first of a procession of humorists to move easily from a amateur revue to BBC Television's Light Entertainment Department. By the middle of the decade they had been joined by student wits like John Cleese, Eric Idle, Tim Brooke Taylor, Graham Chapman, Bill Oddie and Graham Garden, most of whom got their first major breaks writing for radio shows.

Standing alone at centre stage he portrayed a demoted schoolmaster steadily reading through the register, ticking off the names that became gradually more bizarre, rolling each one round his tongue while his face registered hilarious distaste. It was a virtuosic performance and attracted considerable attention.

He was immediately hailed as the most original comic talent since John Cleese, conscripted into the "Not The Nine O'Clock News" team and signed by a major record company, Ariete, for whom he has just released his first album, "Live In Belfast".

The "Not The Nine O'Clock News" quartet was completed with the addition of Griff Rhys Jones, an experienced broadcaster and radio producer, and Pamela Stephenson, an Australian actress who had done some comedy work on stage but had depended for her living on providing a bit of background glamour on the likes of "The New Avengers". She's married to actor Nicholas Bell, better known to TV addicts as "Hazell".

NOW IN its third series, "Not The Nine O'Clock News" steers a path somewhere between "The Two

# ROCK ON

Ronnie's and "Monty Python", from time to time veering off into the realms of sheer absurdity but always coming back to a solid base of parody and current affairs satire.

The only humour show to reflect events in the news, its strength is the skill of the performers, their instinct for picking up on the pretensions and absurdities of TV Presenters, politicians, pundits and entertainers. Pamela Stephenson and Mel Smith are loath to call it "satire", preferring "political comedy".

MEL: There is a reflection of what's happening in the week, largely through the newsreader one liners that Pamela and I do which are a major feature. Those are culled from newspapers and television reports... they're of general interest but they may not be read hot last minute things.

Making jokes about public figures can be a dicey business. It's doubtful whether Colonel Gaddafi of Libya is aware that they suggested that he'd survived being shot in the head because the bullet missed his brain by a few feet but there are famous folk closer to home who could get upset and put pressure on the powers that be at the BBC or, worse still, decide to take somebody to court.

PAMELA: "A certain amount of censorship actually comes from the BBC. Not very much, but occasionally. We've gone quite far from time to time with certain figures but most political figures don't really have very much comeback for this sort of thing. If it's a straight case of libel against one person then obviously we'd be more careful."

THE GENUINE popularity of the show was emphasised a month ago when the "Not The Nine O'Clock News" album compilation of excerpts from the first two series, was released by Bepi and went straight into the charts.

Initially the plan was to go into a recording studio and remake the material for an album but in

the end the time factor, crucial to everything they do, ruled against it and they settled for a compilation of sketches and gags from the original tapes. The general feeling is that it's worked well, reproducing the show's rather ramshackle style, but in future they hope to make "proper" albums.

It's likely that these "proper" albums will make more of their compilation of sketches for musical parodies. One of the show's biggest assets is the ability to lampoon pop music performers and songs in an uncannily accurate and affectionate manner. Included on the album is "Go On You", their portrayal of the late punk combo on earth, as well as "The Bouncing Song", a number that succeeds in the almost impossible task of holding 2-Tone up to genteel ridicule.

# NEWS... REACTION

## ATKINSON'S'S LAW

COMEDY: It's all to do with suffering. There are very few jokes about skyscrapers but loads about falling off them.

ROD STEWART: His voice is one of the twentieth century's greatest gifts to popular music, but his live performance... it's all arena-to-the-audience gyrating-in-front-of-the-drum-kit-in-pink-satin. I can do without that. I couldn't stand him up in a sketch because I couldn't do him justice - I dislike him too much.

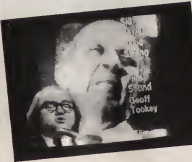
FAVOURITE MUSIC: Singer-songwriters. Joan Armatrading, Elvia Costello, McCartney and Etton John in his heyday. Also AC/DC and all that crap. It's basically simplistic garbage, but GOD I love it!

THE DEAL WOMAN: I don't really hold with the deal-mis-nymphomaniac-who-owns-a-pub level of thinking. I'm afraid I'm one of the million who's a great admirer of Debbie Harry. Trouble is there's a lot of competition there.

AN ORIGINAL JOKE: Knock Knock. Who's that? Your ball's knackered

when Pamela performed her Kate Bush, an impression so comprehensive and brilliantly observed that for a few moments she was genuinely indistinguishable from the real thing.

Topped up in a leotard and correctly wigged, she aped not only the lady's vocal style but also her every movement and



THE SHOW'S popularity has been so instantaneous that they're somewhat taken aback by it. All the interviews, personal appearances and demands on their time.

They're careful about balancing their "Not The Nine O'Clock News" work with various solo projects. Rowan has his album to promote and a West End show to think about, Mel is working on a young people's programme for TV and Pamela is thinking about getting her one woman show back on the road.

Because she's possessed of a near perfect face, with utterly regular features, all Pamela has to do is don a wig and incline her head at a certain angle and the illusion is complete. It's all the more impressive when you learn that mimicry was something she's hardly attempted prior to working on the show.

PAMELA: I only discovered I could do them when I started trying them for this programme. It was required one week to do an impression of a newsreader, and what came out was Angela Ripston. She was the one I'd seen the most and everyone was pleased. So then I thought, maybe I can do it.

"The ones that I do best are usually the people that I've seen over a period of time, because the best thing is when it sinks in subconsciously. For example, Jan Leeming that I did this week, I'd seen her quite a bit without actually thinking of doing her, although maybe it was at the back of my mind."

"I walk around on the tube with little headphones on and one of those little Sony machines and listen to the voices all the time. People think I'm mad."

Asked whether there's any personality she's found impossible to master, she admits that, although she can do Thatcher's voice, she can't look like her, which causes Mel to observe that he has also had some difficulty looking like Robert Redford.

Although most critics have hailed "Not The Nine O'Clock News" as a shot in the arm of the otherwise exhausted body of TV comedy, some of them, with rose coloured memories of Python and other trailblazing shows, have accused it of being erratic.

PAMELA: "I think it's a very good thing to say about our programme. We do try to do things that are beyond us from time to time. It's very experimental. I'd be very worried if we started being too safe. We're already becoming a bit too establishment. Our popularity has grown. But it's a dangerous position to be in."

MEL: What're you talking about? I love it.



Viewers of the current series will have seen them excel themselves in this department



Not The Nine O'Clock News



## By Red Starr

THIS PICTURE is supposed to show that Drinking Electricity actually exist, but since even their Pop: Aural record label can't tell us who's who in this pathologically publicity-shy line-up, we're not sure this leaves us any the wiser!

However, at least it does herald another outburst of activity from the Fast Product associated label and from Drinking Electricity in particular. "Cruising Missiles" is the first of two singles released within a matter of days by this guitar and electronics trio, the other being their own unique interpretation of the Flamin' Groovies' classic rocker "Sheke Some Action".

The other two singles immediately forthcoming on Pop: Aural are "Rain Song"/"Hesitate" by Boots For Dancing (now



including as both player and writer Jo Collis, the man who wrote all those Rezillos classics like "Top Of The Pops"), and "First Night On"/"From The Top" by highly promising new Glasgow band Restricted Code.

There's also a new line of activity on the way from Pop: Aural which they have chosen to call "accessories". The first of these to appear is "Lubricate Your Living Rooms" by Edinburgh band The Fire Engines which is termed "improvised noisy beat" for "active people", so don't say you weren't warned.

Also up and coming in the same line are "six further exploitations of their 'Cruising Missiles' formula" by (you guessed) Drinking

Electricity, and — get a load of this! — a medley of favourite tunes performed for you by Frank on his Farfisa rhythm unit and electric accordion, disrupted by electric guitar overdubs by Michael Barclay (currently with Boots For Dancing)". This little gem will also be "coloured with artificial string attachments". Follow that, Blitz crowd!

This accessories line, we are also told, will be conveniently packed in their own carrier bags and you are encouraged not to pay more than £2.49 for them. Definitely sounds like something to watch out for. (Contact: SAE to Pop: Aural at 3/4 East Norton Place, Edinburgh EH7 5DR.)

## independent singles top 30

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	THE EARTH DOES SCREAMING/DREAM A LIE (LH)	Orlando
2	BEER DRINKERS AND HELL RAISERS (LP)	Big Beat
3	TELEGRAM SAW BEST	AAO
4	SEVEN MINUTES TO MIDNIGHT Wash Meet	Insolent
5	WALL THE POOR Dead Kennedy	Cherry Red
6	EXPLOITED BANNY ARMY Exploited	Exploited
7	ZERO'S Adam & The Ants	Dot It
8	CARTOUBLE Adam & The Ants	Factory
9	ATMOSPHERE Joy Division	Nough Trade
10	RECORDS TOO LATE Captain Voltage	Meltdown Damage
11	RESISTANCE (LP)	Dot It
12	POLICE'S FASHION Girls At Our Best	Record/Rough Trade
13	HOLIDAY IN CAMBODIA Dead Kennedys	Cherry Red
14	RUBBY A Certain Ratio	Factory
15	FREEDOM OF THE 500 (SECOND SITTING) Crass	Crass
16	BLOODY REVOLUTIONS Crass/PHONES UNKNOWN/Ponies Girls	Crass
17	CALIFORNIA NEVER ALLER Tired Committee	Fast Product
18	LOVE WILL TEAR US APART Joy Division	Factory
19	REALITY ASTUM Crass	Crass
20	ARMY LIFE Exploited	Exploited
21	TOTALLY WIRED Fal	Rough Trade
22	FOR MY COUNTRY UK Dexy	AAO
23	TEMOR CHURCHERS (LP) Columbia	Industrial
24	FORNICATION COME OVER ME (LP) Throbbing Grafts	Industrial
25	YOU CAN BE YOU (LH) ON THE ROAD Honey Bane	Crass
26	ADRENALIN Throbbing Grafts	Industrial
27	POINT BACK (LP) Discharge	Crass
28	CAN'T CHEAT KARMA/WAS/SUBVERT Zounds	Crass
29	REALITIES OF WAR Charge	Crass
30	TRANSMISSION Joy Division	Factory

## independent albums top 10

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	3 IN THE PLAY FIELD Bushes	Dot It
2	DIRK WEARS WHITE ROX Adam & The Ants	Grabate
3	SHOWING OFF (LH)	Cherry Red
4	FRESH FRUIT FOR BITTING VEGETABLES Dead Kennedy	Cherry Red
5	STAYERS OF THE CRASS CRASS	Crass
6	SHOTGUN (AFTER THE GRAMMIE) Fal	Rough Trade
7	CHAPPAQUICK BONDIE Ponies Girls	Crass
8	AME YOU (LH) TO BE IN AMERICA Jense "Blood" Lines	Rough Trade
9	CLOSER Joy Division	Factory
10	UNKNOWN PLEASURES Joy Division	Factory

## Singles

Charlie Gillett's Oval label are not noted for wasting their time with losers and in Woodhead Monroe they look like they've unearthed another potential winner. His "Vampire"/"Mumbo Jumbo" single is superb — a curious blend of synthesiser and old fashioned American '60s pop into an extremely catchy and extremely danceable pipe-organ shuffle with hook lines that will follow you around for days. A very fine effort — seek it out. (Contact: SAE to 11 Liston Road, London SW4.)

I remain to be convinced that Toyah is at all gifted musically (great actress though) but "Danced" (Safari) is a vast improvement over the dreadful "Blus Meaning" LP. This is something of a dramatic ballad with mainstream rock interruptions plus a very attractive instrumental passage. Recorded with her old band (she must be delighted to be rid of that hamfisted drummer), this is from the forthcoming live LP. The 'B' sides, "Ghosts" and "Neon Womb", are not on the album but were recorded at the same time. (Contact: SAE to 42 Manchester Street, London W1.)

Surprise of the week comes from Cabaret Voltaire. They've come up with their most commercial single to date in "Seconds Too Late"/"Control Addict" (Rough Trade) as they continue to edge closer and closer to writing an actual song. These two titles can actually boast memorable melodies and danceable rhythms (do I hear handclaps?) amidst the usual things that go bump in the night. An excellent piece of work — buy it. (Contact: SAE to Scott at Rough Trade, 202 Kensington Park Road, London W11.)

"FROM BRUSSELS With Love" is the title of what the handout calls "a cassette of music, interviews and experiments".

Packaged in a transparent plastic sleeve with a booklet of drawings and information, this highly interesting collection includes previously unreleased material by Bill Nelson, A Certain Ratio (recorded live in New York), the very wonderful Durutti Column, ex Wire persons Bruce Gilbert and Graham Lewis, ace producer Martin "Zero" Hannett, Eno "Obscure" cronies like Gavin Bryars, Michael Nyman and Harold Budd, plus several other names.

And there's more — other contributions include jingles from John Foxx, Richard Jobson reading one of his own poems and interviews with Brian Eno and leading French actress Jeanne Moreau.

This whole collection lasts for more than eighty minutes (that's twice the length of yer average album) and — even more impressive — should be sold for the price of a 12 inch! The cassette is put together by Les Disques du Crepuscule from Belgium (surprise, surprise) but can be obtained here through Rough Trade. (Contact: SAE to Scott at Rough Trade, 202 Kensington Park Road, London W11.)





# DISCO

A couple of weeks ago I asked readers to write in with a run-down of their local clubs/music/fashion scene. The Stanford Bing decided to put pen to paper and sing the praises of the Goldmins in Canvey Island. Friday seems to be the night for all jazz funk enthusiasts with sounds from Glen Adams, Willton Felder, incognito and Deodata. Stevie Wonder's album "Hotter Than July" (Motown) also appears to be one of the present favourites. Everyone there is into camouflage trousers and white pinstripes, and the boys assure me that it beats Flicks hands down. Come on Flicksters — defend yourselves! If you do decide to drop me a line, please try and include some info. on best nights/admission prices etc.

Without further ado, on to this week's waxings. Commencing with an Oriental flavour we have a touch of Japanese jazz funk with "No Problem" by Sadao Watanabe (CBS), with the Tokyo Philharmonic Orchestra thrown in for good measure. A rather run of the mill instrumental number which should appeal to the Chink-ford Soul Boys (ash-oh).  
The Real Thing's new single "She's A Groovy Freak" (Calibre) comes as a bit of a disappointment to me (a confirmed fan), as their normally recognisable get up and go seems to have got up and gone. All in all not one of their better efforts. Willie "Beaver" Hale's single "Groove On" (TK) is certainly one I'll recommend without hesitation. The 'A' side is

what I'd call "easy listening disco" whilst the 'B' side is a more uptempo funky sound well worth checking out.

Evelyn "Champagne" King returns with "Let's Get Funky Tonight" (RCA), which seems to be aiming for the Liquid Gold/Kelly Marie market, strictly for Top Of The Pops fans. The best single I've listened to this week is "Everybody" by Instant Funk (Salsoul) which although it borrows the bass riff used by Queen on "Another One Bites The Dust" is the latest in a long line of consistently brilliant singles by this top class outfit. Get dancing!

Before I go, I'd just like to namecheck a couple of albums worth demanding from your

nearest and dearest for Christmas presents. "Hot On The One" by James Brown (Polydor), is a special priced live double album set featuring such tracks as "Sex Machine", "Get Up Offa That Thing" and "It's Too Funky In Here". It's one of the best live albums I've heard.

"Stand Up" by Fat Larry's Band (Fantasy) contains seven highly danceable tracks and is highly recommended for parties. And finally "Galaxy Of Stars Live" (Solar) by various artists including Shalamar, The Whispers and Dynasty is another live double album set which, although it falls well short of James Brown's effort, is still a worthy addition to any record collection.

Beverly

## disco top 40

TWO THIS WEEK	WEEK NO	TITLE/ARTIST	LABE	BPM
1	3	NEVER KNEW LOVE STEPHANIE MILLIS	20th Century	114
2	1	CELEBRATION KOOL & THE GANG	De-Lite	122
3	2	I LIKE (WHAT YOU'RE DOING TO ME) YOUNG & CO	Excaltibur	118
4	26	DO YOU FEEL MY LOVE EDDY GRANT	Ensign	124
5	NEW	I'M COMING OUT DIANA ROSS	Motown	112
6	14	FEELS LIKE THE RIGHT TIME SHAKATKA	Polydor	112
7	4	INHERIT THE WIND WILTON FELDER	MCA	118
8	7	FALCON RAH BAND	DJCM	120
9	NEW	IF YOU FEEL THE FUNK LA TOYA JACKSON	Polydor	121
10	NEW	IRLYING ON THE WINGS OF LOVE LEVEL 42	Polydor	114
11	32	BOURGIE BOURGIE GLADYS KNIGHT & THE PIPS	CBS	122
12	5	CAN'T FAKE THE FEELING GERALDINE HUNT	Champagne	118
13	NEW	SHE'S A GROOVY FREAK REAL THING	Calibre	124
14	NEW	WHAT'CHA DINN' SEAWIND	A&M	117
15	13	PARISIENNE GIRL INCognito	Ensign	124
16	20	GROOVE ON WILLIE 'BEAVER' HALE	TK (IMP)	86
17	6	IF YOU'RE LOOKING FOR A WAY OUT ODYSSEY	RCA SLOW	
18	29	DEAR LHMERTZ AZYMUTH	Milestone	104
19	12	THINGS HIGH TOM BROWNE	Arista	118
20	NEW	TENDER FALLS THE RAIN RANDY CRAWFORD	Warner Bros.	
21	NEW	SPANK/IS IT IN JIMMY BO HORNE	TK	118
22	30	RAPP PAYBACK JAMES BROWN	TK(IMP)	116
23	33	THE NIGHT, THE WINE LIQUID GOLD	Polo	132
24	NEW	IF YOU WALK OUT THAT DOOR JEROME	DJM	111
25	24	(DROGGED ON) YOUNG STUFF NINO TEMPO	A&M	127
26	31	EVERYBODY GET UP UK PLAYERS	A&M	121
27	29	MORE BOUNCE TO THE DUNCE ZAPP	Warner Bros	108
28	23	BILLY WHOT BILLY FRAZIER & FRIENDS	Champagne	114
29	6	CASANOVA COFFEY	De-Lite	126
30	NEW	RISE AND SHINE LUK	Chrysalis	125
31	15	LOVELY ONE JACKSONS	Epic	122
32	NEW	DOUBLE DUTCH FRANKIE SMITH	WAOCT	118
33	NEW	GANGSTERS OF THE GROOVE HEATWAVE	Epic (IMP)	113
34	16	I NEED YOUR LOVING TEENA MARIE	Motown	110
35	19	LOVING JUST FOR FUN KELLY MARIE	Calibre	115
36	NEW	ONE IN A MILLION/GUY DEE DEE BRIDGEWATER	Elektra	114
37	22	AMIGO BLACK SLATE	Ensign	REG
38	10	YOU'RE LYING LYNX	Chrysalis	122
39	48	LOVE X LOVE GEORGE BENSON	Warner Bros	118
40	NEW	SHOOT YOUR BEST SHOT LINDA CLIFFORD	RSO	

The Godfather of Soul: James Brown has a highly recommended double album out now on Polydor.



PIC: ARNOLD WILLIAMS/L.F.I.

### I Like (What You're Doing To Me)

By Young & Company on Calibre Records

You make me happy when we're together  
Oo-eee baby, I'm talking about you  
Send chills up and down and up and down my spine  
Make it last forever, the love that you give to me  
is like heaven

My desire to have you only you  
Only you light my fire  
Only you, nobody but you  
Only you light my fire

I like, I like what you're doing to me  
I like, I like what you're doing to me  
I like, I like what you're doing to me  
I like what you're doing to me  
Keep on doing what you're doing to me  
Don't stop, no, what you're doing to me, baby  
I like what you're doing to me

Send chills up and down and up and down my spine  
Up and down, up and down my spine  
Only you light my fire  
Only you boy light my fire  
Send chills up and down and up and down my spine

I like, I like what you're doing to me  
I like, I like what you're doing to me  
Up and down, up and down my spine  
I like, I like what you're doing to me  
Up and down, up and down my spine

(I like I like) what you're doing to me  
I like what you're doing to me  
I like what you're doing to me  
I like what you're doing to me

Words and music by B. Young/B. Hank/M. Young  
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# The Boomtown Rats



new single Banana Republic  
forthcoming album Mondo Bongo

UB40

Surname (block capitals)

M SMASH HITS



**IRON  
MAIDEN**

## WOMEN IN UNIFORM

on EMI Records

Beehive hair-do, forty five on the hip  
Petrolwomen Saunders, don't you give her no lip  
She took me to the station for a breath test  
But back to her bedroom for some house arrest

Chorus

Women in uniform, sometimes they look so cold  
Women in uniform, but oo-oo they feel so warm

Coming back to London on a 747  
Stewardess made me feel like I'm in heaven  
Looked up the aisle to see what I could see  
She leaned over, said give it to me

White apron, brown leather shoes  
The nurse at the clinic left my heart all bruised  
Gave me a massage, did it alright  
Now she takes my temperature every night

Repeat chorus

Women in uniform, women in uniform  
Women in uniform, women in uniform

Commando raid on the Lebanese border  
Sergeant Anita, she gives the order  
Khaki jacket and a love gun  
Baby, I surrender, let's have some fun

Repeat chorus twice

Women in uniform, women in uniform  
Women in uniform, women in uniform  
Women in uniform, khaki, white and blue  
Women in uniform, coming after you  
Women, women, women in uniform  
Women, women, women in uniform

Repeat chorus ad lib to fade

Words and music by G. Macainish  
Reproduced by permission Zomba Music Publishers Ltd.

on EMI Records



## I Could Be So Good For You

By Dennis Waterman on EMI Records

If you want to, I'll change the situation  
Right people, right time, just the wrong occasion  
I've got a good idea  
Just you keep me near  
I'll be so good for you

(I could be so good for you)  
I'm gonna help you  
(Love you like you want me to)  
I'll do anything for you  
I'll be so good for you  
(I could be so good for you)  
I'll do it like you want me to  
(Love you like you want me to)  
There ain't nothing I can't go through  
I'll be so good for you

Something when you're feeling like the power relation  
Call on me and I'll give you more than a conversation  
Take 'n' shake it, boy it's a deal  
And woman, brother, I'll make you heal  
I'll be so good for you

(I could be so good for you)  
I'll be right by your side  
(Love you like you want me to)  
There ain't nothing you can hide from me  
I'll be so good for you  
(I could be so good for you)  
I'm your man  
(Love you like you want me to)  
I tell you nothing there ain't nothing, nothing I cannot do  
I'll be so good for you

Don't ask me no questions  
I'll tell you no lies  
Use my shoulder to rest on  
I will be right by your side  
I will be there here tonight

(I could be so good for you)  
I'm the one you really need  
(Love you like you want me to)  
I can even help you breathe  
I'll be so good for you  
(I could make the good times roll)  
Leave 'em roll  
(Love you with my heart and soul)  
That's right  
I'll be so good for you

(I could be so good for you)  
There ain't nothing I can't do  
(Love you like you want me to)  
You help me and I'll help you  
I'll be so good for you  
(I could make the good times roll)  
(Love you with my heart and soul)

Words and music by Waterman/Kenny  
Reproduced by permission D & J Arlen Ent/Chappell

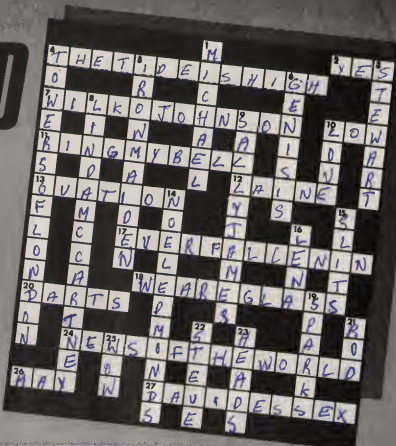
# CROSSWORD

## ACROSS

- 2 Group, or common form of affirmation  
 4 Debbie at sea? (3, 4, 2, 4)  
 7 Former Feelgood now a Blockhead (5, 7)  
 10 Bowie Album  
 11 Disco No 1 from 1979 (4, 2, 4)  
 12 Danny of Wings  
 13 A standing one signifies approval  
 17 & 10 down Early Buzzcocks smash (4, 6, 2, 4)  
 19 G. Numan hit (2, 3, 5)  
 20 Pub game, or group?  
 24 Jam hit song — published on a Sunday? (4, 2, 3, 5)  
 26 Brian of Queen  
 27 In a reshuffle Ed saved six (5, 5)

## DOWN

- 1 Not a... the Jackson  
 3 See 21  
 4 Follow-up to "Generals And Majors" (6, 2, 6)  
 5 Heavy metal thrashers (4, 6)  
 6 Old wave rock band  
 8 Paul's misauis (5, 9)  
 9 Girl joins a bloke on Saturday morning TV!! (5, 5)  
 10 See 17  
 14 Radio 1 DJ (4, 7)  
 15 Ari, Tessa, Viv, Bruce  
 16 Little Miss Cannelloni (Zaveroni? — Ed)  
 18 Hit with "No 1 Song In Heaven"  
 21 & 3 Do rest wart (anagram 3, 7)  
 22 Jones or Winwood  
 23 Talking ones?  
 25 Kate Bush exclamation



ANSWERS BELOW

ACROSS 2 Year; 4 'The Tide Is High'; 7 Wilko Johnson; 10 'Low'; 11 'Ring My Bell'; 12 Lame; 13 Ovation; 17 'Ever Fallen In...'; 18 'We Are Gonna Rock'; 20 Darts; 24 'Jam Hit Song - Published On A Sunday?'; 26 Brian; 27 David Essex (anag. Ed saved six).  
 DOWN 1 Not a... the Jackson; 3 See 21; 4 Follow-up to "Generals And Majors"; 5 Linda McCartney; 6 Genesis; 8 Linda McCartney; 9 Sally (and) James; 10 Love; 14 Noel Edmonds; 15 Sims; 16 Lena; 17 Sports; 21 Rod; 22 Steve; 23 Heads; 25 'Wow...'; 26 News Of The World; 27 David Essex (anag. Ed saved six).  
 AIR CRIES; 20 Darts; 24 'News Of The World'; 26 Brian; 27 David Essex (anag. Ed saved six).  
 AIR CRIES; 20 Darts; 24 'News Of The World'; 26 Brian; 27 David Essex (anag. Ed saved six).

## Go for a walk in the park with Nick Straker



Like the first single, 'A Walk In The Park', every track on The Nick Straker Band's first album is like a breath of fresh air. Especially 'Leaving On The Midnight Train', the new single just released. Go for 'A Walk In The Park' — it's a refreshing new album.



Includes the hit-singles 'A Walk In The Park' and 'Leaving On The Midnight Train'

The Nick Straker Band  
 'A Walk In The Park'  
 CBS 84608 ☎ 40-84608

NICK STRAKER BAND  
 A WALK IN THE PARK

# LISTEN

# singles

By Mark Ellen

**ANGELIC UPSTARTS:** England (EMI). Bimsey! What's going on? U2 goes the Union Jack, a blues swoon and guitar strings are softly caressed. In comes Mendel — England, of England, *The country's so great!* The *lands so fair and true* — in a tone so stirring it brings tears to the eye and a tear to the . . . hand about . . . wheddaya mean they're not serious?



**THE BOOMTOWN RATS:** Seneca Republic (Ensign). Delayed by legal wrangles, doubted by the press . . . I'd rather be in Iran than in The Boomtown Rats. Having switched the LP title from something mind-expanding to "Bonzo," they, I suspect, may be going for that "all-purpose modern beat group" image (hello Joe Jackson Band) where you remain unpredictable by mating cross-cultural rhythms into pop singles. This one falls — a drab, tedious Calypso shuffle. It makes Beccardi Rum look like Tizer, and it's almost as testable.

**U2: I WILL FOLLOW (and). On stage,** they unforgettably give every note the heat treatment, but U2 — another super-confident flashy Irish showband — rarely make the pulse race on record. This track's fierce, fast and unremarkable. Save yer 'spend-friends' for the real thing.

**MATUMBÌ:** Nothing At All (EMI). With a mainstream of soul-winged melodic reggae that's embraced everything from dub/shoo-wop to T.V. theme tunes, Matumbi's unrealized chart potential is down to lack of buying not trying. "Nothing At All" sprawls come in a brazen kind of way, but you hit in a world where aent come up trumps.

**BILLY CONNOLLY:** Tall Laura I Love Har (Polyd); **LARRY HAGMAN:** Ballad Of The Good

**Luck Charm (Epic); THE NOLANS:** Who's Gonna Rock You (Epic). Comedy Corner, as three of life's laugher-makers der their 'bit for the Xmas market. You can almost hear Billy Connolly sprout a gold medallion and hairy chest on this Lee Vegas raga of "500 Miles" as a melodrama. Larus argues with a juggernaut and ends up over there . . . and over there . . . and over there . . . this tragic tale was once banned in the States after moving some sensitive souls to commit suicide. It might have the same trouble again.

**Dallas comedian, Larry "IR" Hagen** "the man you love to hate" — weighs in with this military ditty about the Battle Of Alamo. Herd to tail if it's a singing or gurgling with "Instant Whip." And lastly, four fun-lovers with windscreen-wiper arms, a smile that's With The Woolwich and one of those thumb-thwackin' funk/disco numbers. Who's gonna rock you? Not The Nolans.

**THE STRANGLERS:** Tomorrow Was The Harefoot (SIS). The fearsome foursome appear to have exhausted their eighty percent brown-not-brian stock in trade, and so this comes as a pleasant surprise. Muscular but restrained, compact but still rapped at the edges. It's pumched out with none of the cloying weight that's made much of their recent stuff hard and digest. A final note: Dave Greenfield's keyboard gets stuck in the exact same riff as on "Walk On By." He needs servicing, and soon!

**CARLY SIMON:** Jesse (WEA). Carly Simon came in at the raucous rear-end of the singer-songwriter boom. Her career peaked around '74, with the "No Secrets" LP, and then sank without trace. Listening to this sentimental crooner of the Country kind, it's easy to see why.



**DIRE STRAITS:** Romeo And Juliet (Vertigo); **LIVE WIRE:** No Fight (A&M). Dire Straits once captured the rawness of street life with a graphic guitar sound and a real sense of passion. Now it sounds like they live on the 16th Floor and have forgotten the way back to the elevator. Live Wire picked up on the Straits' low-rolling myth of the West End and turned it into spruce, funk-updare fare for the first mainline airwaves. This second-hand bar-room rocker isn't much to be proud of.

**DANGEROUS GIRLS:** Man In The Glass (M/MS). A strange but persuasive brew. Loosely based around Birmingham, Dangerous Girls make music like most people play Scalectrix. Instruments collide in bleak, straight edges and then veer off at tangents — reggae-d bass, discoloured guitar, feverish drums — only to interlock again around the corner. A bit like The Comets Angin in overdrive.

**THE PARAGONS/U-Roy:** The Tide Is High (Virgin); **THE MARVELS:** You Make Me Happy (Ballade); **WHITESNAKE:** Ain't No Love In The Heart Of The City (Mercury); **Old Folk Boogie.** Virgin Records unearth two original versions of the current funk-pop hit. They're both excellent: The Paragons ('68) sound soft, sun-soaked and seductive; the flip (71) is much more like with U-Roy ranging forcefully over the top.

**EX-Jamaican bebaret artistes, The Marvels,** give this old aka/doo-wop standard a convincing overhaul. Shame about the top hats, though. Last — a long way least — **Whitesnake** take one of my all-time favorites (the best of many covers being the soul/blues version of the great Bobby Bland) and stomp all over it in cast-iron boots. They don't like they treat their own numbers — one of concrete chording and bonecrusher bass. Pity, that.

**CLASSIX NOUVEAUX:** Nasty Little Green Man (Liberty). Caught on a strange-hold between the "white Euro-dance engine" trend, a glam Blitz-type image and a leaning towards rosey futurist/Space Age lyrics, *Classix* will never be as intriguing as their song titles suggest.

**THE INNOCENTS:** One Way Love (Kingdom). **THE FLATBACKERS:** Buzzz Going Round (Red Shadow). **THE BARCACCAS:** (I Wish It Could Be) 1968 Again (EMI). Not just you again: All three bands will be there — 1965 again and, if that hallooed year was nothing but re-hashed Surf City combi-thrashing and power-chords as remembered by The Baraccas — then I'm damn glad I ain't. The other two, however, are great: The Innocents' Josephine Buchan captures that plaintive pop whine without even a hint of sarcasm; The Flatbackers' Woodruff Haering more for the Suzi Quatro brass-up but to a commendably gritty but thinly produced guitar tracking.

**POP-TONES:** Wooden Heart (Square). The missing link — if you happened to be looking for it — between all-American pop/trash and Nursery Rhyme emotions. So highly produced, the guitars squeak before they speak.

**THEATRE OF HATE:** Original Sin/Leagion (SS). Formed from the ashes of The Pack, this lovable lot — much favoured by Ian Dury — tout a convincing line in scabbing shells of guitar, drums and sax, capped with an equally caustic vocal. Intensely powerful and dramatic; no doubt the best of the best, though I can't make out a single word.

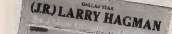


**BOWWOWWOW:** Your Cassette Pet (EMI). Brilliant! Housed in a lemon-yellow 8-track cassette, a snip at £1.99, here's this week's coolest fashion package: the Malcom McLaren. Corset dress for these synth-pop bursts of jungle rhythm would be still as beautiful as rock and roll, like warpaint, pirate hat and roller skates. And for the girls . . .

**JOHN LEWIS:** Stop The Cavalry (SJM). A veteran pub-rocker and survivor of the first Stiff tour, Lewis's never been allowed to forget that he didn't make it Big or even graduate into the second division. This I'd roughly call a peace-lovers stand against war (of any kind) with a sort of Salvation Army backing — tubas, drum rolls, sleigh bells, etc. in cavalry terms, it's called covering the charges.

**DR. FEEGOUND:** Jumping From Love To Love (United Artists). More ageing pub-rockers who see no reason to stay from what they know they do best. As the last album, "A Case Of The Shakes", makes abundantly clear, this consists of four-square no-frills rhythm 'n' blues — though this track's rather slow-paced example, delivered with a seasoned flair that grabs you by the shoulders and takes your legs for a walk. It's what they do best but they're once id even better.

**THE INMATTES:** Stop It Baby (Radsereco). And yet more rhythm 'n' blues, this time from the spearhead of punk's second generation. The Inmattes, as always on the "Shut In To The Dark" LP, are in complete control of all it takes to sound like the early Stones. Guitars growl and whine right on case, bass and drums merge and wave, taking up the slack for the verse and lastly lose with the chorus. Nothing stands between this and the charts (except the pound in your pocket).



# albums



**JONA LEWIE: Stop The Cavalry** (Stiff). A veteran pub-rocker and survivor of the first Stiff tour, Lewie's never been allowed to forget that he didn't make it Big or even graduate into the second division. This I'd roughly call a peace-lovers stand against war (of any kind) with a sort of Salvation Army backing — tubas, drum major, sleigh bells, etc. In cavalry terms, it's called reversing the charges.

**DR. FEELGOOD: Jumping From Love To Love** (United Artists). More ageing pub-rockers who no reason to stray from what they know they do best. As the latest album, "A Case Of The Shakes", makes abundantly clear, this consists of four square no-frills rhythm 'n' boogie — though this track's a rather slow-paced example, delivered with a seasoned flair that grabs you by the shoulders and takes your legs for a walk. It's what they do best but they once did it even better.

**THE INMATES: Stop It Baby** (Radarscope). And yet more rhythm 'n' blues, this time from the spearhead of pubrock's second generation. The Inmates, as always on the "Shot In The Dark" L.P., are in complete control of all it takes to sound like the early Stones. Guitars growl and whine right on cue; bass and drums merge and weave, taking up the slack for the verse and letting loose with the solos. Nothing stands between this and the charts (except the pound in your pocket).



**POLYSTYRENE: Translucence** (Liberty/United). Remember punk? Well, this is the most radical change of direction yet by a member of the class of '77. Gently, sweetly, poly sings about nothing in particular to a mellow sophisticated backing evidently inspired by producer/saxist/flautist Ted

**LIGHT OF THE WORLD: Round Trip** (Epic). Bang in the middle of the British funk revolution, these eight North London boys attempt to prove that if the Yanks can do it so can they. Their music is basically lightweight, contemporary jazz funk which at times lacks real originality or flair but does show promise. With the exception of a lame attempt at Bob Marley's "I Shot The Sheriff", the boys have put together a pretty acceptable album. (6 out of 10).

Beverly Hillier



**BLONDIE: AutoAmerican** (Chrysalis). Under the cloak of "versatility", Blondie have served up the most aimless, directionless and pointless all-um that I've heard this year. They plunder through disco, reggae, jazz etc. like a bunch of kleptomaniacs stealing things they can't really use anyway. They've obviously lost their way and are desperately searching for alternatives. The end result is a confused and disjointed affair. Perfect cheekbones are no substitute for true inspiration. (3 out of 10).

Goeffrey Deane

**Bunting: She dances wildly to midlife** and reggae or drifts into warm psychedelic slurriness, though two reflections on the cruelty of showbiz have a more personal edge. All in all, a forthright understatement. (7 out of 10).

Mike Stand

**ABBA: Super Trouper** (Epic). Our favourite Swedes have stuck rigidly to the same old formula that has earned them their pocket so far. Most of the material is pretty standard, and all in all their music has probably seen better days. The best tracks here are the singles "Super Trouper" and "The Winner Takes It All" but there's nothing in the league of some of their earlier classics. Ideal for family gatherings (not your own). (5 out of 10).

Beverly Hillier

**JOHN LENNON & YOKO ONO: Double Fantasy** (Geffen). If this is the best he can do after a five year lay-off, Lennon needn't bother about a follow-up 'til 1999. Maybe then he'll sound as if there's something he needs to get across. Yoko may not be any great musical shakes, but at least she's got some fight left in her. Lennon sleepwalks through the project like a man who's forgotten what music used to mean to him. Dismal and terribly sad. (3 out of 10).

David Hepworth

**SECTOR 27: Sector 27** (Fontana). Sector 27's debut is only a part answer to Tom Robinson's problems with upfront politics set to music. He's as tuneful as ever and the band provide a big rough back up, but he's diluted his message rather than dramatising it (a way round propagandising). And as with the TRB there's an uncomfortable rigidity about the rhythmic movement. Mind you, this is a strong pop album — it's just I feel Tom Robinson is more important than that. (7 out of 10).

Mike Stand

**THE JAM: Sound Affects** (Polydor). The Jam proceed in workmanlike if unspectacular fashion, carefully refining their studio technique and introducing new textures. Although the songs aren't major departures, the album does hang together and has atmosphere. I still can't see what as a world class outfit — Weller tries too hard to be

weighty and they don't seem to enjoy their sound enough — but they're steadily maturing and may yet be as good as they're already reckoned to be. (7 out of 10).

David Hepworth

**M: The Official Secrets Act** (MCA). M's formula of flubbing synthesised muzak, pop sensibility plus an all important sense of humour makes him a far more realistic future vision than Numan. Foxxy or any of the other team's sidekickocrats. Though there's nothing here as immediately wonderful as "Pop Muzik", the discreet charms of this album deserve a place in every hipster's heart. Listenable, lovable yet instantly forgettable, this is the perfect album for the '80s. (8 out of 10).

Goeffrey Deane

**ROD STEWART: Feelin' Behaviour** (Riva). This has all the hallmarks of a Rod Stewart album: the bragging, out with the lads number, the self pitying song, the reggae tune, the boogie anthem. He knows when he's selling something this public likes and, despite his predictable writing and the band's occasional stifling unadventurousness, you can't keep a gifted singer down. If only he was hungrier again, he might sound as if he meant it a bit more. (8 out of 10).

David Hepworth



**PUBLIC IMAGE LIMITED: Paris Au Printemps** (Virgin). Assuming that they don't intend to retire regularly (Elton John style), this is the second you'll never hear again — P.I.L. playing live. They'll be sadly missed. With four selections from "Metal Box" and three from their debut (no new material) to work on, Atkins and Whorrie push their erratic experiments in rhythm into a hard driving backing for Levine's snaky guitar and electronics and that dead-inflated Lydon whine. Meaning behind the meaning indeed. (9 out of 10).

Steve Taylor

# STAR teaser

The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them. Solution on page 43.

ADVERTS  
ANGIE  
ANY TROUBLE  
BLOCKHEADS  
DAMNED  
DAVEY PAYNE  
DEVIANTS  
DEVO  
DIRTY LOOKS  
DUPLICATES  
ELVIS COSTELLO  
EQUATORS  
FEELIES  
GO-GO'S  
GRAHAM PARKER

G.T.S.  
IAN DURY  
JANE AIRE  
JOE KING  
CARRASCO  
JOHN OTWAY  
JONA LEWIE  
JUSTWATER  
LENE LOVICH  
LEW LEWIS  
MADNESS  
MAX WALL  
MICKEY JUPP  
MOTORHEAD  
NICK LOWE

PINK FAIRIES  
PLASMATICS  
PLUMMET AIRLINES  
RACHEL SWEET  
ROOGALATOR  
RUMOUR  
SUBS  
TENPOLE TUDOR  
TYLA GANG  
WRECKLESS ERIC  
YACHTS

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



The new album from



featuring the single  
**OFFICIAL SECRETS**



**Fiction  
...or Fact?**



# FACT IS...

ARE YOU missing a pop star? Has your favourite slipped out of the public eye, gone into temporary hibernation or otherwise done a runner? Let the bloodhounds at Fact Is know about it and anguinus will be made.

Anna Dimes, for instance, is sitting up there in Palmers Green chewing her fingernails, so anxious is she to know just what happened to Bill Nelson following his "Do You Dream In Colour" 45 of earlier this year. What happened to "Duit Dreaming And Got On The Beam", the album that was supposed to be following on Cocteau Records, she demands to know.

Despair not, Anna. Mr Nelson has only just finished sorting out financial problems relating from his previous management contract and plans to release the aforesaid long player, with a slightly different running order, in January. The idea is to hook up with a major label so that Bill can issue some of his work through Cocteau (which will also record other acts) and the rest through the major. A new band is being put together even as we speak.

Dawn Hubbard from the West Midlands (aka country) is searching for the "Greatest Hits" of original blue beat king Prince Buster and needs the catalogue number in order to persuade her local discstore that she's not hallucinating and the album actually exists. Tell 'em it's on the Melodisc label (MS1) and can be obtained from Lugtons.

While catching "Breaking Glass" at his local flea pit in Poole, Chris Orchard damn near choked on his choc ice when Hazel O'Conner strapped what appeared to be a small synthesiser to her thigh. He decided there and then that he simply had to have one, but what make was it?

We anticipate a little difficulty there, Chris. Hazel tells us that she purchased this instrument (a mini electronic organ and not a synth, please note!) in Beirut in 1974. Couldn't be Woolies in Ponders End, could it? Some people are such show-offs. We have no note of the precise model, I'm afraid, but any chance of an identical item being easily available are at best slim.

The recent success of "I Got You" has prompted Douglas Johnstone to investigate the previous recorded works of Split Enz. Although there have been numerous Enz albums issued in their native Australasia ("Beginning Of The Enz", "Frenzy", "Mental Notes" and "Second Thoughts", all on Mushroom Records), only three albums have appeared in Britain. These were "Dizrythmia" and "Mental Notes", both on Chrysalis in 1976, and "True Colours", the current release from A&M.

Two young lads called Noreen, one Cookley and one Desmond, from Cork are curious to learn about The Animals, premier British beat band of The Sixties. A capsule history follows:

Formed in Newcastle in the early sixties, The Animals (Eric Burdon, vocals; Hilton Valentine, guitar; Chas Chandler, bass; John Steel, drums and Alan Price on keyboards) had a string of hits in the period 1964-6 with records like "House Of The Rising Sun" (their sole number one), "I'm Crying", "Don't Let Me Be

Misunderstood", "Bring It On Home To Me" and "We've Gotta Get Out Of This Place". Alan Price left and was briefly replaced by Dave Rowberry before they disbanded in 1968 and went their separate ways (Chas Chandler subsequently managed Jimi Hendrix and Stevie) although Eric Burdon retained the band's name throughout an erratic solo career. "The Most Of The Animals", a compilation of their early hits, is still available on Music For Pleasure, MFP 5218.

Trevor Kelly of Middleborough is collecting the entire Buzzcocks singles catalogue and needs a discography to refer to. Here goes: "Spiral Scratch EP" (New Hormones); "Orgasm Addict"; "What Do I Get?"; "I Don't Mind"; "Love You More!"; "Ever Fallen In Love?"; "Promises"; "Everybody's Happy Nowadays"; "Harmony In My Head"; "You Say You Don't Love Me!"; "Are Everything?"; "Why She's A Girl From A Chain Store" and "Strange Thing" (all on United Artists). Course, by the time you read this, there could be another half dozen.

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DEBAM

# Sharing The Night Together

By Dr. Hook on Capitol Records

You're looking kinda lonely, girl  
Would you like someone new to talk to?  
Ah yeah alright  
I'm feeling kinda lonely too, if you don't mind  
Can I sit here beside you?  
Ah yeah alright  
If I seem to come on too strong  
I hope that you will understand  
I say these things 'cause I'd like to know  
If you're as lonely as I am  
And if you'd mind  
Sharing the night together (woah, yeah)  
Sharing the night together (woah, yeah)  
Sharing the night

We could bring in the morning, girl  
If you want to go that far  
And if tomorrow finds us together  
Right here, the way we are  
Would you mind  
Sharing the night together (woah, yeah)  
Sharing the night together (woah, yeah)  
Sharing the night

Would you like to dance with me and hold me?  
You know I wanna be holding you  
Ah yeah alright  
'Cause I like feeling like I do  
And I see in your eyes that you're liking it  
I'm liking it too  
Ah yeah alright  
Like to get to know you better  
Is there a place where we can go  
Where we can be alone together  
And turn the lights down low  
And start sharing the night together (woah, yeah)  
Sharing the night together (woah, yeah)  
Sharing the night together  
Sharing the night together

Repeat to fade

Words and music by Aldridge/Struzick  
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Inc./Shoals Music Mill Publ. Co. (Leosong)



# Lonely Together

By Barry Manilow on Arista Records

Your eyes are sad eyes  
Mine are too  
Doesn't take too much  
To see what we've been through  
You lost your baby  
And me the same  
Ain't it true  
How love's a hurting game  
Could I have this dance?  
May I be so bold?  
It's just my arms are empty  
And the night is so cold

Chorus

Wouldn't it be fine being lonely together?  
Wouldn't it be fine having a shoulder to share?  
You could tell me how he broke your heart  
And I'll tell you how she broke mine  
And maybe later on I could take you home  
Now wouldn't it be sad being lonely all alone?

A heart that's hurting  
It's not hard to see  
Guess he promised you the world  
Like she did me  
But dry your eyes now  
It'll be just fine  
We can drown our aching hearts  
In this glass of wine  
Well, I hate to say  
What's done is done  
It's just two could ease the pain  
Much better than one

Repeat chorus

Love, it's such a crazy thing  
All you've got you give and no regrets  
But love, it can live again  
Stay with me tonight  
I'll make it work out right

Repeat chorus

Words and music by Kenny Nolan  
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# REQUEST SPOT

Artist: Teardrop Explodes

Title: Treason

Year: 1980 Label: Zoo

Requested by: Greg Mortar,  
Welwyn Garden City, Herts



*I've been living through changes  
And I could swing for you  
Even so the world is  
My hands are showing through  
But if you disagree what  
These things are I hope to me  
And if you continue then  
I'll know that water is fire*

*Until you realize  
It's just a story  
Until you realize  
It's just a story*

*Consequently my reaction is  
I create rather strange  
But I can see a course of action  
Leading to a change*

*You've got to sit ready for me  
Is it cool?  
Oh is it a lesson?  
Is it a lesson?*

*I've been living like such changes  
It's not the same thing a everyday  
I know it's not my way  
But I wouldn't like to say  
Mirrors hoping they are a course of action  
Oh, it's very hard to fight  
I wish to find a place of action  
But I couldn't get it right*

*Until you realize  
It's just a story  
Until you realize  
It's just a story*

*Repeat as before*

*Words and music by Coppen/Davies/Robda.  
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**motörhead**

## Pete Silverton (brave man) takes his gas mask (phew!) and his earplugs (that's better) to meet Motorhead (well known environmental hazard).

Talk about angls with dirty faces . . .

**T**HE ROADIE in the brown floppy stalion is disgusted. He's just visited a chemist. "It was awful. The smell I couldn't stand it. It smells so clean in there. Soap, perfume, yeasting!"

It's been said that it's easy to find a Motorhead gig. You just follow your nose. Certainly that isn't a hint of regard after the wailing around the backstage area of Poole Arts Centre where Motorhead are limbering up for tonight's show with a stream of toilet humour. The cowboys of "The Wild Bunch" would have left him at this hour.

The whole entourage even look as if they've just stepped off the set of a Western. All are dressed according to one simple rule — you can have any colour you like as long as it's black, and only the large, hungry dog isn't wearing a motorcycling jacket.

Completing the cowboy illusion is a young lady journalist from *Mojo*. She doesn't actually call them "gingies" but I'm sure that's only out of politeness towards the band's feelings.

**MOTORHEAD ARE** two thirds of the way through their latest four, named after their current hit single and album, "Ace Of Spades". Drummer Philthy Animal Taylor describes it as "London's yearly three months off".

So accessible enough to want to avoid Motorhead when they're around London should be advised that their centre of operations is the seedy Ladbroke Grove and Portobello Road area. They've been a fixture there — splendiferous in local colour for a long time now — ever since bassist Lemmy (real name Ian Kilmister) was with Hawkwind when they wore the hippy band and seemingly spent all their time playing free festivals from the back of a three ton truck.

Lemmy's actually been around even longer. Back in the midst of the sixties, he was with the ridiculously named *Ruckin' Vicars*. They made one notable record ("Go Ape") but Lemmy didn't even have the luck to be in that. Then came Hawkwind where he stayed till the late seventies. His departure was less than amicable — something to do with his being held by the Customs at the Canadian border.

Out on his car, Lemmy was able to articulate his own vision of what rock 'n' roll should be: Messy, dirty, leather jacketed, sweating and loud beyond the point of pain. In short, Motorhead.

The first version of Motorhead featured two hired spirits (former fellow heavies Pink Fairies) on drums and guitar. A contract was signed with United Artists and the band recorded an album at Rockfield in Wales.

The atmosphere in the studio was hardly smooth — Dave Edmunds remembers the sessions going on for sixty or seventy hours without a break — and the results sound like they've been recorded on gravel coated tape. UA declined to release the album, though it did eventually surface earlier this year after UA had decided the time was right — in cash, in that is.

Motorhead then debuted in London, supporting American heavy Blue Öyster Cult at the Hammersmith Club. The press suggested that they were noisy, perhaps, the best band in the world. Goodbye, Motorhead Mark I.

Down to his last T shirt in 1977, Lemmy tried again with Eddie Taylor and chest-length ratty locks and Phil Taylor on drums and what appears to be a black site atomium instead of hair.

Chiswick Records sent Motorhead Mk II to a studio in Kent to record a single. In an energetic mood that week, they phoned up after twelve hours to say they'd nearly finished an album and could they have another day in the studio to wrap it up, please.

The resulting album was a moderate success but Motorhead then spent a year in the wilderness, hem-strung by a management hassle. Incidentally, the Motorhead tracks that have been appearing of late in the Independent Charts on the Big Top label are in fact these Chiswick recordings recycled yet again.

Freed from management problems, Motorhead signed a deal with Bronze Records. The first single, a bruising version of the old thumper "Louie Louie" was a minor hit and even got them onto TOPP. Every article since then has impressed on that and their third and latest Bronze album, "Ace Of Spades", went straight into the LP Charts at number four.

MOTORHEAD and their no-holds-barred noise might not

be the prettiest of sounds but they're the one heavy band that people who normally loathe HM usually have time for. You can't help but admire a band so stubbornly messy. There's no inhibition in them or their music — they exist to dirty the country and make loud, dirty noises.

Their audience don't so much look up to them as hang on as if they've become sort of successful Bopstars after the gig, the only way an outsider can tell who are the band and who are the fans is that the visitors are in a lone line and the "stars" are signing their name on any available flat surface. One boy, about 20, has Lemmy sign the complete works of Motorhead — a fifteen minute task.

The first time I saw Motorhead, the audience consisted of an x people and a dog. Today in Corkin, there are about fifteen hundred people and a crew that you could just about squeeze into a double decker bus. But, unlike some bands, Motorhead don't act like Big Stars. They ask their roadies for things, they know roadies' names, they even say please to them.

Eddie's idea of fun is to place a few plastic flies in the crew's soup. He then has to wait around for a couple of hours till they reach the bottom of the soupcan — a very long time for a very short laugh but that's the kind of guy Eddie is: simple-minded. I remark to Phil that, three albums on, very little seems to have changed. They're still surrounded by chaos.

"Oh yes — it's just more expensive chaos. And more of it. It's just that the chaps look nicer now because we've got more money. We got backstage privileges now and we're so rich we can throw it at the walls."

"Or," adds Lemmy shaking his two good teeth, "we can do it over journalists."

I smile hesitantly. Lemmy shows the rest of his teeth.

"See the smile become fixed there," he announces to the room at large, pointing out my mouth. "Over his teeth, the beats apart of value. I move to the hall for the show. Not being one to exaggerate, I'd say Motorhead are the loudest man-made construction in the world. The singer in the support band, Weapon, claims that Motorhead take a noise level meter with them. They turn the scale up on till the needle tips into the red. Then they sit a little more."

The audience are Motorhead maniacs to a man — even the

girls look like Lemmy. All of them have "Motorhead" scrawled on the back of their leather or denim jackets. But even they are a fair way of the sound level — there's a constant stream of them heading for the bar to rest their battered hearing.

But the show is wonderful — very Motorhead, very over the top. Lemmy crawls the stage with his bass, whipping it to within an inch of its life with his long, over-cranked horn. Eddie runs up and down like he's trying to find a way out and making piercing guitar screeches till he does.

Phil, as always, looks like Animal from the Muppet Show, perched behind his double bass drums with their large, proud ears of spades long embedded up front.

**THE SONG** titles tell all about Motorhead: "Born To Lose", "Bomber", "Love Me Like A Reptile", "Overkill", "White Line Fever", "Ace Of Spades" — all of them say "We're outlaws and proud of it. You gonna argue?"

Motorhead might have chosen to be outsiders but there's little arrogance in their decision. The flow between the band and the audience is one of warmth and equality. Lemmy, his tongue lolling from the corner of his mouth, constantly shakes hands with the front row and hands them the giant beaker of vodka and orange that's his eternal companion. "Don't spill it," he says, not unlike a worrying parent.

The highlight of the show is The Bomber. A vast steel construction in the form of a skeletal heavy aircraft, it's lowered over the band, lights flashing like a real plane with clusters of bulbs spinning on the wings to give the effect of propellers.

It's hilarious, impressive, dangerous looking but perfectly safe, colourful, absurd and looks like it's only half finished — just like Motorhead, in fact.

Earlier, I'd asked Lemmy if they still enjoyed playing.

"You couldn't do a stage act like ours if you didn't enjoy it," he answered. "There's no way you could pose that out. If you're The Deepsys, you can do it — but not Motorhead."

**NOW PLEASE WASH YOUR HANDS**

Motorhead (opposite), left to right: Lemmy, Eddie Taylor and Phil Taylor.

## Do You Feel My Love

By Eddy Grant on Ensign Records

You left me with a problem  
Now I know what it's all about  
You took my heart and split it up  
Now you know what it's all about

### Chorus

Do you feel my love?  
Do you feel it as I walk away?  
Do you feel my love?  
Do you feel it as I walk away?

Who knows what kind of pitiful  
Excuse you've found yourself  
To justify the misery  
That you put yourself within

### Repeat chorus

Need to find myself  
All that I've got left  
Used up, oh I'm used up  
Need to cry but still  
Got to show my will  
Been used too much

### Repeat chorus

Need to find myself  
All that I've got left  
Used up, oh I'm used up  
Need to cry but still  
Got to show my will  
I been used too much

### Repeat chorus to fade

Words and music by Eddy Grant  
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PHOTOGRAPH BY PAUL CARTWRIGHT



PHOTOGRAPH BY JONATHAN HAYES

## The Call Up

By The Clash on CBS Records

By the right, quick march!  
Hup two three four, hup two three four  
Hup two three four, hup two three four

It's up to you not to heed the call up  
"N" you must not act the way you were brought up

Who knows the reason why you have grown up?  
Who knows the plans and why they were drawn up?

### Chorus

It's up to you not to heed the call up  
I don't wanna die  
It's up to you not to hear the call up  
I don't wanna kill

For he who will die  
Is he who will kill

Maybe I wanna see the wheatfields  
Over Kiev and down to the sea

### Repeat chorus

All the young people down the ages  
They gladly marched off to die  
Proud city fathers used to watch them  
Tears in their eyes

### Repeat chorus

For he who will die  
Is he who will kill

There is a rose that I wanna live for  
Although God knows I may not have met her  
There is a dance and I should be with her  
There is a town unlike any other

It's up to you not to heed the call up  
"N" you must not act the way you were brought up  
Who gives you work and why should you do it?  
At 55 minutes past 11  
There is a rose

Hup two three four — I love the marine corps  
Hup two three four — I love the marine corps  
Hup two three four — I love the marine corps

### Repeat chorus ad lib to fade

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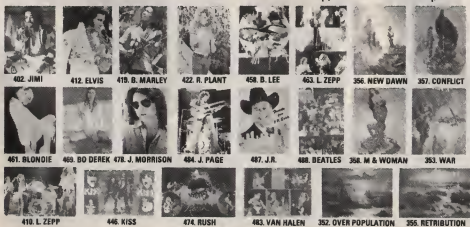


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I'm only writing this to see my name in print and to send greetings to my friends in England, especially Patrik and John. I'd like to have some English penpals. Write to: John Hanna, P.O. Box 113 5607, Beirut, Lebanon.

15 year old female into Bowie, Banshees and Runnymen. Interests: bright clothes, films, concerts. Original pens come with some English penpals. Write to: Helen Kiley, 108 Madfield Road, Madfield, Hyde, Cheshire.

12 year old boy wants boy penpal (12-15). Face bands are Skids, O.M.D., John Fox, Numan and Ultravox. Must be interested in football and/or other sports. Photo if possible to: Steven Walshaw, 10 Ringstead Avenue, Sheffield 10, South Yorkshire.

Outgoing punk chicks want to meet snappy hardcore style punks. Must like Adam and the Ants, Crass, U.K. Subs, Slaughter and the Dogs

and the Ramones. Write to Sheena and Ramona, The Wharf, Calton Ferry Lane, Collingham, Newark, Notts.

Psychologically unstable persons required (this does not include disco, Kelly Marie or Sheena Easton fans!). Between 16 and 193 years please! Write to: Two Female Creatures, 3 Balool Street, Charing Cross, Glasgow.

Brona Murphy requires skinhead who is an Undertones or Specials fan, and a hater of Matchbox. Write to: 184 Southbrae Drive, Glasgow G13 1TX, Scotland, if you are aged 15-16 and fit the bill.

I like a lot of groups including Madness, Toyah, Hazel O'Connor, Who etc. Main interests are playing records, sketching, collecting, bad-eyes, reading and watching westerns. I dislike disco, heavy metal and politics. Attractive girls aged 16-17 welcome! Write to: Paul Whelan (17), 101 Kennedy Park, Wexford, Eire.

Trisher wants male penpal 15-16. Likes most music except punk, heavy and country. Fave groups Specials and Madness. Likes wearing mud gear. Hates school and Crossroads. Fave football team Bolton Wanderers. Write to me, Trisher Scannell (14), at: 38 Leach Street, Bolton, Greater Manchester.

My name is Ahmed. I want female penpals from Britain or somewhere in Europe aged 16-20. I like the Bee Gees, Smokie, 109 C.C., E.L.O., Leo Sayer, Dollar

and the Police. I also like going to the pictures, swimming and football. Height: 55 inches. Well, that's enough for now. For more, write to: Ahmed Eterahim Aly, 20/5 Port Fouad, Elkhayshy House, Port-Said, Egypt.

I'm 15 and female with a wild sense of humour. I'm also a Jam fanatic with a rapidly increasing but not equaling interest in the Teardrop Explodes. So if your mind is consistently filled with thoughts on how best to keep those h.m. freaks down and if your interests are on a par with mine, why not scribble your details to: Sam Turner, 15 Oakfields Road, London NW11.

Our names are: Tracy (16), Dennis (16) and Gaynor (17) and we are all rude girls. Our best groups are the Specials and Madness, and we love going to gigs. We want three rude boys or skinheads (must be mates) with same interests to write to us at: 31 Cross Hedge Close, Beaumontleys Estate, Leicester.

Laura Gerrard, aged 15½. Address: 71 Borrowwood Road, Northway East, Headington, Oxford. I am a modette and I would like a kind sincere lad to write to me. I like all mod groups, plus acts like Who and M.town. I like skins, rudies etc. Also penpals and snobs. You must have Paul Weller's attitude to this generation. Thanks

PLEASE — NO MORE ENTRIES JUST NOW!

ISSUE NO. 3 PART TWO  
**Superiority part one**

R6042

...advice  
 ...the magazine  
 ...the magazine?

**dexys midnight runners**

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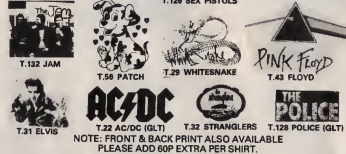
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# LETTERS



Smash Hits Letters  
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I AM SOMEWHAT overcome and grief-stricken by the bitchy and inhuman views expressed by Deanne Pearson about Hazel O'Connor in issue October 30. She said — and I quote — "a voice that is hardly spectacular and no great song-writing ability or looks".

This libellous slugging of Hazel O'Connor, eighth wonder of the world, deserves an apology both to Hazel herself and a written apology in your magazine. How, I ask myself, can we ignore this heavenly goddess and potential leading actress for an Oscar?

If Hazel is listening in, I will be going to the Manchester Apollo gig not just because she is fashionable, straightforward, deep, good-looking or a good actress, but to ask her if she has seen the *Smash Hits* apology from Deanne Pearson. *Cute Nibbsy* (friend of *Cute Lozzy*), *Hazel's No. 1 fan*.

It's alright, *Cute, Deanne's* been sentenced to three weeks exposure to the "Breaking Glass" L.P. She looks sorry already.

I'D LIKE TO congratulate you on your excellent taste in choosing to print an article on Britain's best group, Japen. I can't understand why they are so neglected and underrated here as their music is unique, brilliant and without a doubt far superior to any of this current rubbish such as the Police and Numan.

Well done for this issue of the magazine. The front cover was beautiful.

*Karen.*

That's *Smash Hits!* — where quality's the policy etc. . . .

DEAR SMASH HITS, record *Mirror/Disco 45*.\*

After having your magazine since it started, I was glad/surprised/disgusted\* that it had gone up to 55p/35p/5p.\* Being as I am having to pay this amount, how's about a double page/burger & chips/whiskey\* plus a copy of *Adam & The Ants*. I read the article on them in issue October 30 and thought it was fantastic/OK/bubbly\*.

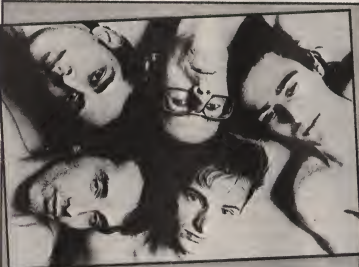
While I am on the subject of *The Jam*, I would just like to thank them for coming to Brighton and giving us a really good flash/show/talk\*.

*Wendy, Worthing, Sussex.*

\* Delete where you feel like it. I think you need more *Jam* or *Ants/less Jam* or *Ants* a long rest\*.

I AM lost for words. I am honestly lost for words. I am honestly, truly lost for words. Would I lie to you?

*Boggie, Rugby, Nr. Pakistan.*



I AM WRITING to complain about someone called Steve Taylor whose comments on *The Monochrome Set* (issue October 30) are totally untrue. He should listen to their other album "Strange Boutique" which is class. Please print a picture of the band — anywhere will do. *A Recent Monochrome Set Fan.*

Seeing as how there are those here who also think Mr. T was rather hard on the boys in the band, how's about the above for starters?

THE TROUBLE with me is I hate writing long letters. *Short and Sweet person, somewhere in Co. Tipperary, Ireland.*

I AM WRITING to complain about that poxy upstart known as the lead singer of Showaddywaddy. I suppose he thinks he's clever wearing a short wig, complete with red streak, on TOTP the other night. (In other words, taking the mick out of the great Grey Numan).

Just because he holds meetings for retired Teds in the middle of the stage, and has the cheek to call this gathering "a group", it doesn't mean he has the right to mock someone who is obviously better than him. I can only suggest that the stupid little moron and his friends sod off back to *New Faces!*

*A very annoyed Gary Numan and Blondie fan, sitting in front of the fire, watching Parkinson.*

Fear not, *Annoyed, Gaze* was left seen buying a Drapes jacket and attacking his barnet with *Brylcreem*.

GIRLFRIEND! I thought she was his MOTHER! I am of course referring to the fact printed in *Letters*, issue October 16). *Depressed Numenette of Dunstable.*

buy their records. Not that *The Selector* will notice the change as no one buys their records anyway.

Then again J. Hill might appoint him as manager of Coventry City F.C. when Gordon Milne gets the sack. So please — send him somewhere else, like Leicester or Leeds or other boring places. *The Anti-Rude Boy/Mod/Bomb/Coventry City Kid.*

DEAR FANS OF ROCK,

I would like to make an appeal on behalf of *The Crackpot Home For Aged Rock Stars*. This concerns Mr David Bowie who has recently come under our care. (We have trouble keeping him and the Bay City Rollers from fighting.)

The problem is this: in recent years Mr Bowie has gradually started to become more-than-slightly senile. I'm sure that his going around half-dressed as a clown has not escaped your attention, and unless someone provides him with a new brain (and a new pair of false teeth), he will have to be locked away and possibly — sob, gulp — put down.

So, as you can see, the situation is tragic and extremely critical. (Stop cackling and rubbing your hands, *Ultravox*, it's not funny.)

*Paul Gill and The Spiders from Mars.*

Room for five more, by any chance. . . ?

WHY IS IT that every time the now-improved, brilliant group

*Continues over*

## PUZZLE ANSWER

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## FAN CLUBS

(Remember to enclose a SAE)

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87 De Montfort Road,  
LEWES,  
Sussex.

ADAM & THE ANTS,  
c/o Bivouac,  
1 Cathedral Street,  
LONDON EC2.

IRON MAIDEN,  
12 Chaplin Road,  
LONDON NW2

ORCHESTRAL MANOEUVRES  
c/o Cream Merchandising,  
The Cloisters,  
11 Salem Road,  
LONDON W2.

# LETTERS

From previous page

Yes are mentioned, you slag them from here to Kingdom Come? It's really annoying me. I mean, they've lasted longer than many groups around at the moment and have maintained a high standard of song-writing.

If you plan to deny slagging this brill group off then here's an example of what I'm talking about: in issue October 16 you said: "The day we judge songs by how complex they are is the day we may as well jack it all in and go and listen to Yes."

I'll stop buying this once-good mag if this disgusting behaviour continues. So stop it NOW! M. D. Milingavie.

In your view, M.D., they have. But the day we judge groups by how long they last . . .

DEAR DEPRESSED, annoyed, ratty Skids fan (issue October 16), I went to see Crass and Poison Girls at a club in Halifax a couple of weeks ago. There were, however, a great number of fans under 18 there. The club owners allowed all the "under-agers" in and the bar sold only soft drinks all night. I think this is a great idea. Also another advantage was that the concert was not spoiled by the idiots who get pissed and spoil the night for everyone else. Punkette, West Yorkshire.

THE QUESTION that everyone's asking is: are The Nolans a Nationalised Industry? Are they mass produced? Wait a minute, that's two questions. Secretary of The Stamp Out Nolans Society, Reading.

JUST A MESSAGE to all the prats who go scribbling "ANARCHY" all over walls, desks and anywhere else they can reach with their grubby aerosols. How

would you like it if a complete stranger came into your house, shot your parents, stole everything you had, raped the cat and finally burnt the house down to the ground and nobody did a thing about it? That would be "anarchy".

I bet half the people who scribble that word all over the place don't even know what it means anyway, so why don't they stop being so stupid? The country's in a mess as it is anyway. Mavis The Microchip, Camb. s.

HOW COME some records that feature highly in the Independent and Disco charts never get anywhere in the National (BMRB) chart? Surely if one such record can sell enough copies to be higher in the Independent and Disco Chart than an established hit, then it should sell enough to feature in the National Chart as well.

Julie, Somewhere in Worcester. Basically, it all depends on the sales outlet. If records are sold through "chart return" shops then each sale is registered and, if sufficient in number, constitutes a place in the National Chart. If a record is not being sold through "chart return" shops — i.e. it's going through independent outlets such as Rough Trade — then, obviously, it hasn't a chance of earning a BMRB chart position. Like it or not, that's the system.

PLEASE COULD you tell me what is "all over Casanova"? Whatever it is, don't you think someone should wipe it off before it makes a stain?

A Concerned Coffee Fan, Just Outside Bury St. Edmunds.

QUESTION: What do you call a person who buys a ten-year

subscription to *Smash Hits*?

Answer: Anything you like but mind he doesn't hit you with his white stick! John Connolly, "The Wit of New Barnet".

Your title is another of your bright ideas?

HOW DARE John Connolly, the wit(?) of New Barnet win an album in your Hazel O'Connor competition when I didn't win anything and I got all the answers right. Let him stick to writing his sackfuls of stupid letters to Record Mirror every week and lay off the competitors in *Smash Hits*.

I'm surprised he hasn't started writing to you. Or is it that he has, but you're just too sensible to print his ridiculous correspondence? (*Oops! Ed.*) If he's really the wit of New Barnet, then I'm the Wit Of The World! William Wombat, Superbrin No. 1.

CAN M.F., Nr. Birmingham (issue October 30) please remove itself from the pages of *Smash Hits*?

Fancy saying that WE want groups like Madness, Clash, Police, Pretenders as pin-ups. We can buy that sort of thing in ordinary posey mags. What WE really want is some class, originality, excitement — something different, like Bow Wow Wow, Barracudas, Human League, Teardrop Explodes etc.

The Lonely Girl Who Sits On Her Own At School, Sheffield.

COULD THAT twerp Muck Ellen have his life support switched off pronto? He's got to be a total cretin to give the beautiful Orchestral Manoeuvres "Organisation" LP a measly 5 out of 10! Come on Markie Boy, it's worth at least 9! Was it being

wrenched away from your Abba LPs that upset you? Take my advice: switch to reviewing Nolansese noises — it's about as much as your mentality can cope with.

Scarlett Synthi Moon, Numanette of South Bucks.

I WOULD just like to ask David Hepworth how he can call himself a Quo fan? Quo have never sounded "little more than ordinary", as he states in his review of their latest album (and best since "Piledriver" and "Hello"). On "Just Supposin'" they sound like a band together and enjoying themselves again.

Of course D.H. is right on one point — they are one of the greatest singles bands of our times. But Quo also happen to make really good LP's too, if you take the time to listen to them. They're certainly not "second rate".

Maybe D.H. is too young to remember early Quo and hasn't realised that Quo have managed to change while still playing with the formula that has made them unique. It's still fashionable to knock Quo, I know, but please Hepworth, knock Quo if you must but don't have the cheek to call yourself a Quo fan because you most certainly are not. Maureen Hart, Waltham Abbey, Essex.

True fans can also discriminate between good and not-so-good. What kind of fan are you?

DEAR CATHY of Herts,

I agree completely. From an avid fan who likes making fellow *Smash Hits* readers hunt out all their back copies in order to find out what she's talking about.

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**THURSDAY NOVEMBER 27**  
Motorhead London Hammersmith Odeon  
Yes Glasgow Apollo  
Hazel O'Connor Birmingham Odeon  
Adam & The Ants Penzance Demelzes  
Comsat Angels Newport Baileys  
Sad Cafe Cardiff Sophia Gardens  
Ian Dury & The Blockheads Glasgow  
Tiffany  
Barracudas Port Talbot Troubadour  
Split Enz Hull University  
Black Slate Leeds Polytechnic  
Japan London Lyceum

**FRIDAY NOVEMBER 28**  
Motorhead London Hammersmith Odeon  
Yes Glasgow Apollo  
Rod Stewart Leicester Granby Hall  
Hazel O'Connor Liverpool University  
Comsat Angels Bournemouth Town Hall  
Sad Cafe Bradford St Georges Hall  
Jon Anderson Bournemouth Winter Gardens  
U2 Birmingham Aston University  
Barracudas London City Polytechnic  
Black Slate Slough Centre Ballroom  
Hot Chocolate London Victoria Apollo  
Adam & The Ants Southampton Gaumont  
Split Enz Newcastle Polytechnic  
Gary Glitter Huddersfield Polytechnic  
Damned Huddersfield Cleopatras  
Killing Joke Liverpool Bradys

**SATURDAY NOVEMBER 29**  
Skids Leicester University  
Motorhead London Hammersmith Odeon  
Yes Edinburgh Playhouse  
Rod Stewart Leicester Granby Hall  
Hazel O'Connor Edinburgh Odeon  
Adam & The Ants Lewisham Odeon  
Comsat Angels Fulham Greyhound  
Sad Cafe Glasgow Apollo  
Jon Anderson Oxford New Theatre  
U2 Keele University  
Ian Dury & The Blockheads Deeside Leisure Centre  
Stray Cats Nottingham University  
Barracudas Dudley JB's  
Black Slate Guildford University  
Hot Chocolate Bournemouth Winter Gardens  
Split Enz Edinburgh Nite Club

Damned Derby Ajanta Cinema  
Killing Joke Leeds University  
Revilios Bolton Sports Centre  
**SUNDAY NOVEMBER 30**  
Skids Sheffield Polytechnic  
Yes Edinburgh Playhouse  
Adam & The Ants Cardiff Top Rank  
Sad Cafe Aberdeen Capitol  
U2 Brighton Jankinsons  
Ian Dury & The Blockheads Hanley Victoria Hall  
Stray Cats Southend Shrimpers  
Hot Chocolate Portsmouth Guild Hall  
Split Enz Sheffield Top Rank  
Damned Bristol Locarno

**MONDAY DECEMBER 1**  
Skids Stirling University  
Rod Stewart London Wembley Arena  
Hazel O'Connor Newcastle City Hall  
Dire Straits Hanley Victoria Hall  
Adam & The Ants Brighton Top Rank  
Jon Anderson London Royal Albert Hall  
Talking Heads London Hammersmith Palais  
Ian Dury & The Blockheads Bristol Locarno  
Black Slate Bristol Romeo & Juliets  
Damned Liverpool Bradys

**TUESDAY DECEMBER 2**  
Skids Ayr Pavilion  
Yes Newcastle City Hall  
Rod Stewart London Wembley Arena  
Hazel O'Connor Leicester De Montfort Hall  
Dire Straits Manchester Apollo  
Adam & The Ants Coventry Tiffany's  
Talking Heads London Hammersmith Odeon  
Ian Dury & The Blockheads St Austell New Cornish Riviera  
Stray Cats Grimsby Community Hall  
Black Slate Derby Romeo & Juliets  
Split Enz Nottingham Palais  
Damned Birmingham Odeon  
Killing Joke Bristol Berkeley Suite  
Gary Glitter Reading University

**WEDNESDAY DECEMBER 3**  
Skids Dundee University  
Yes Newcastle City Hall  
Hazel O'Connor Leeds University  
Rod Stewart London Wembley Arena  
Dire Straits Manchester Apollo

Jon Anderson Sheffield City Hall  
Ian Dury & The Blockheads Exeter University  
Stray Cats Bradford University  
Barracudas Treforest Polytechnic  
Black Slate Sheffield Polytechnic  
Adam & The Ants Derby Victoria Hall  
Split Enz Birmingham Odeon  
Damned London Hammermith Odeon  
Killing Joke Colchester University  
Gary Glitter Bristol Polytechnic  
Revilios Colwyn Bay Pier Pavilion

**THURSDAY DECEMBER 4**  
Human League Hammersmith Odeon  
Yes Newcastle City Hall  
Hazel O'Connor Norwich University  
Dire Straits Sheffield City Hall  
Jon Anderson Birmingham Odeon  
Stray Cats Leeds Warehouse  
Black Slate Manchester Polytechnic  
Adam & The Ants Derby Kings Hall  
Split Enz London Victoria Apollo  
Damned Manchester Apollo  
Killing Joke Exeter St Georges Hall  
Gary Glitter London New Cross Goldsmith's College  
Ultravox Liverpool Empire

**FRIDAY DECEMBER 5**  
Queen Birmingham National Exhibition Centre Arena  
Dire Straits Sheffield City Hall  
Rod Stewart London Wembley Arena  
John Anderson Liverpool Empire  
Ian Dury & The Blockheads Poole Wessex Hall  
Adam & The Ants Northampton Roadmender  
Split Enz London Victoria Apollo  
Damned Edinburgh Odeon  
Killing Joke Birmingham Cedar Ballroom  
Gary Glitter Newcastle Polytechnic  
Ultravox Manchester Apollo

**SATURDAY DECEMBER 6**  
Yes Manchester Apollo  
Queen Birmingham National Exhibition Centre Arena  
Dire Straits Glasgow Apollo  
Rod Stewart London Wembley Arena  
Jon Anderson Coventry Theatre  
Ian Dury & The Blockheads Brighton Centre  
Stray Cats Huddersfield Polytechnic  
Killing Joke Aylesbury Friars

Gary Glitter Bradford University  
Magazine Manchester Ritz  
Hazel O'Connor London Dominion Theatre  
Ultravox Birmingham Odeon

**SUNDAY DECEMBER 7**  
Yes Manchester Apollo  
Dire Straits Aberdeen Capitol  
Rod Stewart London Wembley Arena  
Ian Dury & The Blockheads Southampton Gaumont  
Black Slate Brighton Jankinsons  
Adam & The Ants Bristol Locarno  
Damned Glasgow Apollo  
Gary Glitter Norwich University  
Ultravox Lancaster University

**MONDAY DECEMBER 8**  
Skids Bristol Colston Hall  
Queen London Wembley Arena  
Dire Straits Edinburgh Playhouse  
Ian Dury & The Blockheads Cardiff Sophie Gardens  
Madness Newcastle City Hall  
Adam & The Ants Birmingham Odeon  
Damned Durham University  
Undertones Lancaster University  
Ultravox Edinburgh Odeon

**TUESDAY DECEMBER 9**  
Skids Exeter University  
Yes Southampton Gaumont  
Rod Stewart Manchester Apollo  
Queen London Wembley Arena  
Dire Straits Newcastle City Hall  
Madness Edinburgh Odeon  
Barracudas Farnham Princes College  
Adam & The Ants Shrewsbury Tiffany's  
Damned Blackburn King Georges Hall  
Killing Joke Sheffield Limit Club  
XTC Liverpool Rotters  
Undertones Glasgow Tiffany's

**WEDNESDAY DECEMBER 10**  
Yes Southampton Gaumont  
Rod Stewart Manchester Apollo  
Queen London Wembley Arena  
Dire Straits Newcastle City Hall  
Ian Dury & The Blockheads Birmingham Top Rank  
Madness Glasgow Apollo  
Adam & The Ants Carlisle Market Hall  
Gary Glitter Treforest Polytechnic  
XTC Bradford St Georges Hall  
Ultravox Brighton Top Rank

IN THE NEXT ISSUE OF SMASH HITS

# PANDAURALET

BOWWOWWOW CASSETTES TO BE WON

## ADAM AND THE ANTS

IN COLOUR





# ROBERT PALMER LOOKING FOR CLUES

It's crazy but I'm frightened by the sound of the telephone, oh yeah  
I worry that the caller might have awful news, oh my  
Who knows these days where enough of my money goes, oh yeah  
No doubt we could put it to a better use, oh my  
You've been insisting that nobody showed you how to keep relationships, oh yeah  
Your Daddy make a real good try, oh my  
Do you have to make a fuss everytime we fly?  
Ooh I'm looking for clues

I have to make an effort now just to be serious, oh yeah  
Nobody's gonna give you the benefit of the doubt, oh yeah  
Everytime I pick a paper up it's harder to believe the news, oh yeah  
I'm gonna have to shake it up and twist and shout, oh my  
You can't do nothing that you don't put your mind to, oh yeah  
I suspected all along you were a dream come true, oh my  
I'm never in the dark 'cause my heart keeps me well informed, oh yeah  
I'm convinced that there's a way of getting through to you  
Ooh I'm looking for clues

It's crazy but I'm frightened by the sound of relationships, oh yeah  
I swear we could put it to a better use, oh my  
You hurry, baby, you've forgotten how to catch a night move, oh yeah  
You told all the callers you were not amused  
Ooh I'm looking for clues  
You keep insisting that nobody showed you how to use a telephone, oh yeah  
Nobody's gonna give you a second chance, oh my  
I don't have to make an effort now to find out where the money goes, oh yeah  
Do you have to make a fuss everytime we dance?  
Ooh I'm looking for clues

Ooh I'm looking for clues  
Ooh I'm looking for clues  
Ooh I'm looking for clues

Repeat to fade

Words and music by R. Palmer  
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12" version  
on Island Records

PIC. BARRY PLUMMER



*Smash Hits*



**m a d n e s s**

PIC: JILL FURMANOVSKY