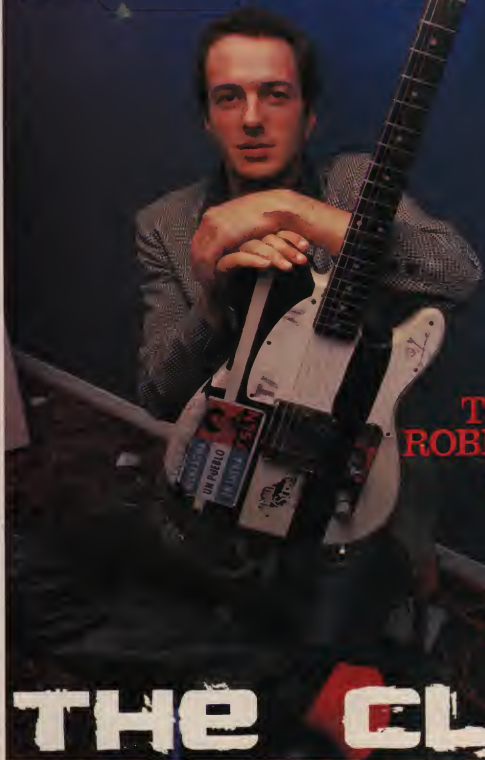


Smash

HITS

35p USA \$1.75 December 25-January 7 1981



THE BEATLES ROBERT PALMER

15 FAVOURITE LYRICS
INCLUDING
GARY NUMAN
THE POLICE
MADNESS
THE JAM

STOUXSIE
BOOMTOWN RATS
IN COLOUR

THE CLASH

SMASH HITS



Knock knock. Ah, good morning to you. I wonder if I might take a minute of your valuable time? I was just in this area conducting a survey and the people at No. 24 suggested you might be interested in looking at this special, extra full colour, New Year edition of Smash Hits. Not only do all the songs appear by readers' requests — do you have any kiddies? — but it also features informative and educational items concerning The Clash, The Beatles and Robert Palmer for aught into your home by the magic of colour printing! Also included are details of how to obtain our lavishly illustrated calendar poster — a special limited edition that will surely be the envy of all your neighbours. All this and a chance to vote for your particular favourites in the annual readers' poll. (Remember — it's your vote that counts.) Not to mention a thousand and one other practical uses in the home and garden — this really is a nice in a lifetime offer. How many copies shall I put you down for? Oh, what a nice, w/ big doggy. Do you think you could persuade him to let me have my copy back? My hand too if possible.

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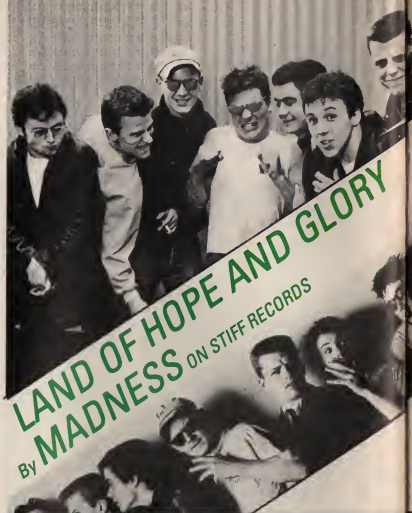
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FRONT COVER PIC: ADRIAN BOOT



LAND OF HOPE AND GLORY By MADNESS ON STIFF RECORDS

Attention! Bridges! Sharkey! Nutley! Jackson! Thompson!

Well, as you can see
We've got a new recruit
To this land of hope and glory
Hands behind backs
And legs apart
And tell us all your unfortunate story
Who me, Sir?
Yes you, Sir!

I was an innocent man
'Til someone grassed me of a plan
Of earning some big money
If I hadn't mouthed it about
I am sure without doubt
I'd have missed
This land of hope and glory

Well, you poor, poor sod
Here you're up sharp at six thirty
A cold shower, down to breakfast
Can't have you looking dirty
I suggest you'll eat what's given you
Even if it doesn't agree with you
'Cos it's all you'll be getting
Up until twelve thirty
In between this time you stay up in your room
And you can dream about how life could have been

Two years of my teenage life
Given to this stand-to-attention life
Of land of hope and glory
I'm getting so bored
That time drags by
I think I'll do something dirty
I'll pick at the floor for juicy butts
And I make myself a smoke
Of bog roll and envelope sticky
All this helps to pass my time



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That time drags by
I think I'll do something dirty
I'll pick at the floor for juicy butta
And I make myself a smoke
Of bog roll and envelope sticky
All this helps to pass my time



As the evening drags on
You can watch a little telly
Not Gossip, Pans People
With their little bit of belly
A hot drink served cold with a hint of yesterday's
Don't complain, learn the game
And I'll get through another day

I watch the second hand on the clock
At long last it's nine thirty
Off to bed, straight to sleep
As I leave this land of hope and glory
But only for a few seconds
Am I in ecstasy before the bell rings
To let me know sharp at six thirty

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

Requested by Gordon Taylor, Mitcham, Surrey.

WHO WANTS TO BE A MILLIONAIRE?

Joe Strummer don't. Neither do The Clash. They just wanna make triple albums. Paul Slattery snaps. David Hepworth raps (ouch!)

NME PHOTOGRAPHER Pennie Smith hit the nail on the head. After spending time on the road with The Clash for her book "The Clash: Before And After", she compared the experience to "a commando raid by The Besh Street Kids".

It was a tongue in cheek comment, but one that throes as much light on Clash Appeal and Clash Dilemma as any of her in-depth profiles. Inconsistent, self contradictory and occasionally self pitying, The Clash have made an art form of biting the more than can be

chewed.

1980 HAS BEEN a fairly typical Clash year. Two steps forward, one step back most of the way.

Last year's "London Calling" and the touring that backed it up established them as a commercial force in America, something that only two years ago was next to unthinkable. By taking "Train In Vain" from the album — "the only track that doesn't sound like The Clash" as one American DJ pointed out — CBS even put them on the singles chart.

Back in Blighty things rapidly degenerated into the farcical via a prolonged face-off with the record company over the release of "Bankrobber", the sort of unnecessary squabble that a back of their stature should have put behind them long ago. The release of their fourth album — a vast sprawl of a three record set called "Sandinista!" — was marked by their fourth change of management in four years. Business as usual.

"We're not very organised," grins a weary but amused Joe Strummer. "We're not like The Jam who've got a very tight ship, with Dad running things and everything planned out. I find it pretty inhuman the way these groups have got it all so wonderfully sewn up and just jump into the number one spot whenever they feel like it.

"I'm glad we're the way we are. It's more exciting. We go through great depressions and then we get very exhilarated."

The black clouds were gathering fairly heavily for The Clash this summer. Stories of a possible break up were legion. Mick Jones was off in The States with his girlfriend Elton Foley, Paul Simonon was dabbling in movies and Joe Strummer was said to be muttering darkly about having reached the end of the line and devoting himself to building a studio.

The tattered sails of the good ship Clash have obviously been mended, but what exactly happened?

"We just had a punch up really," says Joe with admirable forthrightness. "A simple common or garden punch up. Due to touring in Europe. It's a strain and we tend to take it out on each other. But in the morning who cares? We just pull ourselves back together again."

Older now and a little wiser, Joe is a good deal more determined to keep the band functioning.

"It's so easy to have a fit and just smash the whole thing up," he says with the air of a man who entertained such thoughts frequently. "But what are you gonna follow that with? I look at my friends who've destroyed their groups and they're not

really coming up with anything that powerful. So that's a warning to us. A warning that we heed."

THE LAST couple of years have seen what started out as A Lark turn into A Career. Although Strummer still maintains his rather confused rebel stance — as well as his original biker jacket — each new horizon that has opened up to him has had its effect on his thinking and his music.

"Sandinista!" abounds with references to faraway places with strange sounding names while the music covers nearly every base, from rockabilly to jazz, from country to reggae via gospel. This diversity has brought a lot of criticism from the punk puritans. (You know the kind — more than two chords is heresy.)

"We're gonna record just exactly what we want to record," Joe declares. "and nothing else. We never pay any attention until afterwards when the record is out and you're in Hamburg and there's some mob of punks shouting 'Sell out! Then you start thinking 'I'm glad we put this record out before we met this bunch because we're right and they're wrong.' I know they are."

"The New Wave Of Heavy Metal has just recently reached the end of its blind alley just because it deals in recreating the blueprint of ten years ago. I don't think that kind of thing can last. I think eventually people making the best and newest and most original music will be remembered."

Although Joe still sees punk as "viable", The Clash are determined to get out of the way of bands who are playing it.

"They've a right to play it because they can't play anything else. And I think that's a strength. But in five years time those bands won't be playing punk rock because they'll have learnt another lick. And why go home and play that in your bedroom and pretend that you don't know it?"

THAT'S A valid argument, but the problem with "Sandinista!" —

Continued over page ...



PHOTOGRAPH BY PAUL SLATTERY

"It's so easy to have a fit and just smash the whole thing up. But what are you gonna follow that with?"





from previous page

one that it shares with most Clash records only more so — is that the ideas outstrip the execution.

It's a tribute to their love of music but a giant sized example of their unwillingness to make records with the precision and attention to detail that makes music really live. Some of the vocals are frankly dreadful. Not just off the cuff or casual but downright awful.

Then there's the title — the name of the revolutionary group who recently toppled a long established dictatorship in Nicaragua, but a rather ill considered choice for a band who have repeatedly been accused of borrowing radical clothes to suit their image.

"I just look at it as a space on a piece of cardboard that will be all over the world," is Joe's defence. "I'm proud of the fact that our records are heard all over the world. We could have put some 'groovy' phrase on there, like 'Hedgehogs Are Cool' or something equally meaningless. But I wanted to put something that means something, and perhaps people will investigate what it is."

It's also, Joe reckons, "a very powerful word."

As for the album's marathon length, that was just for the hell of it, according to Strummer.

"It just grew. We went into Electric Ladyland after the American tour in February and we just made some music and we just kept going on and on. Six

months later we got into the studio over here and we cut some more stuff. We added it all up and we realised we weren't going to get it on our usual two and so we thought, let's go for three.

"We've had to take a cut in order to get the company to agree. A certain number of LPs have to be sold before we see any money from it."

The American market — where many of those LPs might be sold — did not fall to the band after their touring campaign.

"We never really put a lot of worry into that," Joe offers. "As for actually 'cracking it', we thought it was a ridiculous idea to start with.

"When we first went there, the opposition to it was pretty intense, from all the radio stations and all that. But we managed to sell a few copies of 'London Calling' since then. It's a good thing too because we don't sell that many records here."

THE CLASH are not rich. Every tour ends up in the accountant's office and Joe admits that he has to be bullied into going along because he can't stand the depression of listening to him.

"It's really our fault," he concedes. "We were very naive when we started. We didn't realise what an advance was. We thought it was a free gift, which it isn't. We're trying to patch things together and we're getting better at it all the time. Our finances are in a lot better condition now than

they were a year ago."

But The Clash still don't sell all that many records. Apart from the fact that their 45s are too disorderly to have mass appeal, The Clash have consistently refused to appear on Top Of The Pops — the single most important piece of exposure in the game.

Back in 1977 Joe declared that the whole farce should be done away with. It was, he recalls, "a five minute decision" after an abortive attempt to mime on a German TV show.

Joe will admit, however, to being a regular TOTP viewer.

"I wouldn't miss it if I can help it. But I'd like to see a TV show that had some excitement to it, in that people are actually putting themselves on the line."

Don't The Clash owe it to their fans to make themselves visible, even if it is through a programme that dilutes the power of the music?

"I don't think it's unfair," Joe considers. "I think people are going to get more out of us if they make an effort to get out of their bedrooms and get a ticket to see the show for real."

But even if that were possible now, those tickets are going to get considerably scarcer in the future. Disinclined to take on any more massive tours, The Clash plan to put on fewer but more ambitious shows — but in carefully selected venues, possibly well off the beaten track. Another example of The Clash's

left hand not being entirely sure about the intentions of the right.

There's no doubt, however, that Joe's heart is still in the right place.

"In the past money has been kept to be sat on. A ranch or a lovely house with a big wall. I don't think that any of us want to get into that at all.

"When we do get a billion pounds, I hope that we'd use it to create a million opportunities. That's what I want to achieve — a useful function of money. They say that money is energy and it must be passed around."

THE CLASH have always aimed way beyond their reach. It's this ambition that causes some people to write them off as hopeless charlatans while others believe in them near-religiously. It's their willingness to risk getting egg on their faces that will probably keep them from joining The Police and Gary Numan in the mega-league.

It could also be that The Clash want to continue making their music at a sane level.

"I like that aspect," Joe agrees. "It's slightly foolish at times but it's better than limiting yourself. To know your limitations is a hell of a thing. It's the mark of a man. But you've got to keep pushing in order to find those limitations."

I'm convinced that when Joe Strummer does actually come up against his limitations, he'll refuse to acknowledge them. Personally, I like him.

THAT'S TOO BAD

BY TUBEWAY ARMY
ON BEGGARS BANQUET
RECORDS



Looked up and the camera eye is searching my room
The TV screen is calling me but for what or whom?
Please Mister, do be careful — I'm so fragile
Maybe they'll let me down to Speedy's place for a while

Chorus

Oh, oh well, that's too bad
Oh, oh well, that's too bad
Oh, oh well, that's too bad
Oh, oh well, that's too bad

Talk a lot, a sign of fear, I thought you should know
I can see pictures of me — well, they're so-so
I'll come on to the leader like I'm some hero
He'll laugh and raise his dying eyes and then tell me to go

Repeat chorus

1920 flashbacks for an hour or more
Of crazy actors hiding in the doorways top floor
Machines scream in anger from a thousand dead ends
I turn my face, I crawl away, I look for a friend

Repeat chorus to fade

Words and music by Valerian

Reproduced by permission Beggars Banquet/Andrew Heath Music Ltd.

Requested by Leigh Griffiths, Swansea.



SMASH HITS 1980 QUIZ

ALRIGHT WISEGUYS! So you reckon you're clever, eh? Well here's a little memory teaser to separate the avid, dedicated, eagle eyed *Smash Hits* consumer from the one who merely skims across the pages and only looks at the snaps. Everybody ready? Okay, settle down now, no cheating, no conferring. You have fifteen — yes, fifteen — generous minutes to zip through the clichés, trip through the pencil chasers, and end up crawling through the real stinkers. Jump to R . . .

CINCHES

- Which band was managed by Bruce Foxton of The Jam?
- How did UB40 get their name?
- Name the character portrayed by Hazel O'Connor in "Breaking Glass".
- The Police six pack of singles included one track recorded specially for a TV show. The track was "The Bed's Too Big Without You". Name the TV show.
- Which American female singer covered a song from The Pretenders' first album?
- Which ten year old film theme song went to number one?
- Which band were at number one at the beginning of the year and didn't bother to issue a follow up single?
- Which band did The Buggles join?
- Who wrote the theme tune for the movie "Xanadu"?
- Who took over as lead singer of AC/DC following the death of Bon Scott? Which band had he previously recamped with?
- Which revamped African folk song made the chart?
- Which band donated the proceeds from one of their hit

singles to the Anti-Nuclear Campaign?

PENCIL CHASERS

- Rockpile covered a Squeeze composition. Name it.
- What name did The Ruts take on following the death of Melcolm Owen?
- Which guitarist and singer went to prison and wrote a book about his experiences?
- Which band produced an album with a sleeve printed entirely in French?
- Who charted with a song called "Escape (The Pina Colada Song)"?
- Toyah Wilcox has appeared in three cinema films. The first was "Jubilee", the second "Quadrophonia". Name the third.
- Which guitarist joined Ian Dury And The Blockheads this year?
- Which member of Madness married a Mod-stet?
- Bobovvovvovv were formed from the remains of which punk band?
- Who joined Squeeze on stage at Jools Holland's farewell gig?

- Robert Palmer used to be in a band with a) Sheena Easton; b) Barbara Dickson; c) Elkie Brooks.
- Mick Talbot left The Merton Parkas and joined a very successful band who promptly split up. Name the band.

STINKERS

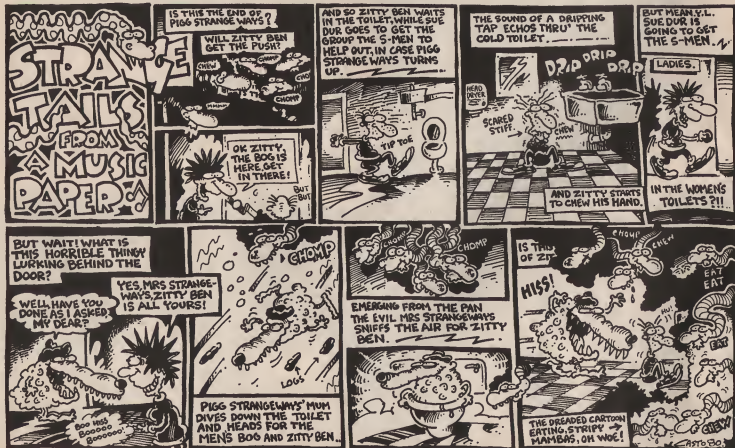
- Which US artist and member of a famous singing family released five singles from one album, all of them hits?
- Where did The Teardrop Explodes find their name?
- The leading actor in the movie "Babylon" plays with which reggae band?
- Name the songs from which the following lines are taken:
 - "Conditions normal and you're coming home . . ."
 - "Mission is a gambler/The wager, the one card to play . . ."
 - "Does everything stop when the old taps fall?"
- Blondie have had five number one singles; "Heart of Glass", "Sunday Girl", "The Tide is High", "Atomic" and . . . ?
- What do the following bands have in common? Spender, Ballet, UB40 and The Undertones.

ANSWERS

1. The Vapors; 2. From the title queue respectively Steeleye Span; 3. You Die? 23. "Crosses Carries"; 24. "English Day"; 25. They all; 26. "Brimley Forest Plays with Asylum"; 27. "Martini"; 28. "Cry"; 29. "The Bed"; 30. "The Bed"; 31. "The Bed"; 32. "The Bed"; 33. "The Bed"; 34. "The Bed"; 35. "The Bed"; 36. "The Bed"; 37. "The Bed"; 38. "The Bed"; 39. "The Bed"; 40. "The Bed"; 41. "The Bed"; 42. "The Bed"; 43. "The Bed"; 44. "The Bed"; 45. "The Bed"; 46. "The Bed"; 47. "The Bed"; 48. "The Bed"; 49. "The Bed"; 50. "The Bed"; 51. "The Bed"; 52. "The Bed"; 53. "The Bed"; 54. "The Bed"; 55. "The Bed"; 56. "The Bed"; 57. "The Bed"; 58. "The Bed"; 59. "The Bed"; 60. "The Bed"; 61. "The Bed"; 62. "The Bed"; 63. "The Bed"; 64. "The Bed"; 65. "The Bed"; 66. "The Bed"; 67. "The Bed"; 68. "The Bed"; 69. "The Bed"; 70. "The Bed"; 71. "The Bed"; 72. "The Bed"; 73. "The Bed"; 74. "The Bed"; 75. "The Bed"; 76. "The Bed"; 77. "The Bed"; 78. "The Bed"; 79. "The Bed"; 80. "The Bed"; 81. "The Bed"; 82. "The Bed"; 83. "The Bed"; 84. "The Bed"; 85. "The Bed"; 86. "The Bed"; 87. "The Bed"; 88. "The Bed"; 89. "The Bed"; 90. "The Bed"; 91. "The Bed"; 92. "The Bed"; 93. "The Bed"; 94. "The Bed"; 95. "The Bed"; 96. "The Bed"; 97. "The Bed"; 98. "The Bed"; 99. "The Bed"; 100. "The Bed";

Contestants who managed twenty or more correct answers before the ringing in of the New Year were entitled to snip out the badge below and pin it to their clothing. Anyone who's still struggling with the easy questions should snip it out and pin it to their skin.

I SURVIVED
THE SMASH HITS
INDUCTION



The

POLICE

LANDLORD
BY THE POLICE ON A&M RECORDS

I don't want to rent your house from you
I don't know how you can expect me to
I ain't moving 'cos I know my rights
Too many homeless on the streets at night

You own a street and a block of flats
You earn your living like the other rats
You've no morality, what do you care?
You deal in poverty, you buy despair

Chorus

I ain't moving till the bailiff comes
I've got no weapons, gonna get me some
I ain't moving till the bailiff comes
I've got no weapons, gonna get me some

You go and call yourself a business man
You're just a parasite on Phylosan
You're just a middle class, middle age shit
You sold your granny for a threepenny bit

Repeat verse 2

Repeat chorus twice

You go and call yourself a business man
You're just a parasite on Phylosan
You're just a middle class, middle age shit
You sold your granny for a threepenny bit

Repeat verse 2

Repeat chorus to fade

Words and music Stewart Copeland/Sting
Reproduced by permission Police Songs/Virgin Music
Publishers

Requested by Carole Key, Brentwood, Essex.



PERSONAL FILE:



FULL NAME: Jona Lewis
BORN: Southampton, 14.3.47
EDUCATION: Tiffin School, Kingston, & Kingston Poly
HIGH SPOT OF EDUCATION: Receiving sociology degree from Queen Mother
FIRST CRUSH: Strawberry! **FIRST RECORD PURCHASED:** "Gambling Man" by Lennie Donegan
FIRST LIVE SHOW ATTENDED: Rolling Stones on The Joe Loss Show, 1960
PREVIOUS JOBS: Part Time Lecturer & All Night Car Park Attendant
PREVIOUS BANDS: Brett Marvin And The Thunderbolts, Terry Dacyley And The Dinosaurs, The Jive Bombers
MARITAL STATUS: Single
PRESENT HOME: Brixton, London
LOWEST POINT OF CAREER: Playing The Nashville with 7 people in the audience (including bar staff)
PRODEST ACHIEVEMENT: Playing The Nashville with 14 people in the audience (including bar staff & road crew).

HERO: Clint Eastwood or Pine Top Smith
DESERT ISLAND DISC: "The Fat Man" by Fats Domino
FAVOURITE ITEM OF CLOTHING: Cravat
FAVOURITE BREAKFAST FOOD: Soft Boiled Egg with toast fingers. (Surely this should be soldiers. Ed.)
PET HATE: Red Traffic Lights
BIGGEST MISTAKE EVER MADE: Going Through A Red On
COLOUR OF SOCKS: Red, White And Blue



STOP THE WORLD, I WANT TO GELDOF

THE BOOMTOWN Rats undertake a short British tour in January to promote the release of "Mondo Bongo", their fourth album. Starting at Southampton Gaumont on January 4th, they continue as follows: Bristol Colston Hall (5), Cardiff Sophia Gardens (6), Birmingham Odeon (7), Leicester De Montfort Hall (9), Manchester Apollo (10), Newcastle City Hall (11), Glasgow Apollo (13), Edinburgh Odeon (14), Sheffield City Hall (16) and Hammersmith Odeon (17).

Following their tour of Britain and dates in Europe and America, The Rats then head for Japan, Australia and New Zealand. They also plan to hit Bangkok, Seoul, Taipei, Hong Kong, Rangoon, Kuala Lumpur, Singapore, Tel Aviv, Cairo, Athens and Belgrade.

STIFF RELEASE the perfect party record for Christmas with "The Wit And Wisdom Of Ronald Reagan". Speculation is rife in the record business that this album, which retails at £1.95, could turn out to be entirely blank.

READY STEADY QUO

STATUS QUO undertake a short tour of Britain in March 1981, beginning at Cornwall Coliseum in St Austell on the 6th and 7th and continuing as follows: Hammersmith Odeon (13,14), Manchester Apollo (15,16), Glasgow Apollo (18,19) and finally Birmingham National Exhibition Centre (21).

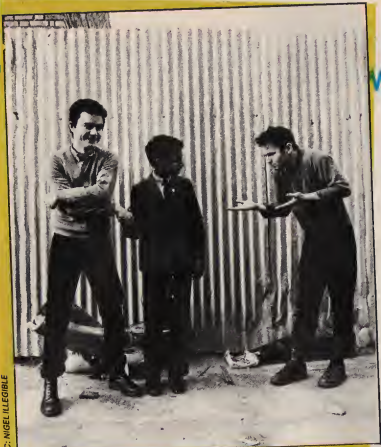
GENESIS drummer Phil Collins has signed with Virgin as a solo artist. His debut single, "In The Air Tonight", appears in January and will be followed by an album in due course.

GOING LIKE A BOMB

AS PROMISED, The Beat handed over all the royalties from their last single, "Beat Friends", to the Anti-Nuclear Campaign. That's £15,000 donated so far with further information revenue to come.

SWAN SONG

ALTHOUGH THEY were said to be considering various drummers as replacements for the late John Bonham, Led Zepplin have announced that they can "no longer continue as they were". Whether this means a complete split or a change of policy remains to be seen.



MOINUL SOLUTION

PERSISTENCE OBVIOUSLY pays dividends. Moinul Islan, a fourteen year old from Wandsworth in London, was determined to interview Madness for the Spencer Park Comprehensive School magazine. So determined that he refused to be shaken off by "official rebuffs and lame excuses" from STIFF Records, whose press officer he has been hassling since the summer. As you can see, Moinul eventually got his wish, an interview with Chris Foreman and Lee Thompson. He also got their autographs. Obviously, a budding Lou Grant, this boy. Incidentally, Madness will be playing at Birmingham's National Exhibition Centre on December 27th. The completed bill now reads: Elvis Costello, Rockpile, Madness, The Selecter, Squeeze and U.B.40.

ALL TIME TOP TEN

1. DEVO: Whip It (Virgin). What you're right arm's for.
2. SPLIT ENZ: I Got You (A&M). Sentimental choice.
3. ECHO AND THE BUNNYMEN: Rescue (Korova). First heard this in the nick.
4. TEA SET: Tri X Pan (Modern). Good fun song.
5. EDDIE COCHRAN: Something Else (Liberty). The first single I bought.
6. SISTER SLEDGE: We Are Family (Atlantic). Great production.
7. CHIC: Le Freak (Atlantic). Revolutionary at one time.
8. FRANK SINATRA: Young At Heart (Capitol). Nice connotations.
9. THE HOLLIES: Stay (Parlophone). My favs teenage song.
10. LOVE: My Little Red Book (Elektra). The only other Burt Bacharach cover that works.

BRUCE SPRINGSTEEN will be playing Britain in March. Dates so far announced are London Wembley Arena (March 19,20) and Birmingham National Exhibition Centre (27). Tickets — priced £6.30 and £5.30 for Wembley and £5.80 and £5.30 for Birmingham — are now available by post only from GP Productions, PO Box 471, London W14TL. Postal orders ONLY (no cheques) with a SAE will be accepted. Please mark your desired venue and ticket price on the back of your application and allow six weeks for delivery.



HOUSEWIFE AND SUPERSTAR

"UNION CITY", the movie debut of Debbie Harry, is set to open in London in March of next year. In the film she plays a quiet, mouseish New Jersey housewife who comes out of her shell with a vengeance and gets involved in a murder. Here we see Debbie before and after emerging from the shell. In the second pic she appears to be about to give co-star Everett McGill a tonsillectomy.

NEWS OF THE WORLD

By The Jam
on Polydor Records

THE JAM



Punk rock, power pop

Read about the things that happen throughout the world
But don't believe in everything you see or hear
The neighbours talk day in day out about the goings on
They tell us what they want
They don't give an inch

Look at pictures taken by the cameras
They cannot lie
The truth is in what you see
Not what you read
Little men tapping things out, points of view
Remember their views are not the gospel truth

Don't believe it all
Find out for yourself
Check before you spread
News of the world
News of the world

Never doubt, never ask, never moan
Never search, never find, never know
News of the world
News of the world

Each morning our key to the world
Comes through the door
More than often it's just a comic
Not much more
Don't take it too serious
Not many do
Read between the lines
And you'll find the truth

Read all about it
Read all about it
News of the world
News of the world
Read all about it
Read all about it
News of the world
News of the world

Words and music by Bruce Foxton.
Reproduced by permission And Son Music Ltd.

Requested by Richard Thain, Aberdeen.

JOHNNY WAS

BY STIFF LITTLE FINGERS ON ROUGH TRADE RECORDS

Woman hold her head and cry
'cause her son had been shot down
In the street and died
From a stray bullet

Woman hold her head and cry
And comforting her was a passer by
Who saw the woman cry

Wondering how she can work it out
Now she knows the wages of sin is death
The gift of God is life

Oh oh, oh oh
Johnny was a good man
Oh yeah

Woman hold her head and cry
'cause her son had been shot down
In the street and died
Just because of the system

Woman hold her head and cry
Comforting her, I was passing by
And I, I saw the woman cry
And she cried

Oh oh, oh oh
Johnny was a good man
Never did a thing wrong, no

Take it down

Johnny went out on a Saturday night
Never hurt anybody,
Never started no bar room fights
Johnny never did nobody no wrong
Never hurt anybody
Never had an enemy
Johnny was a good man

Johnny Johnny Johnny . . .

Johnny was a good
Johnny was a good man, yeah
Johnny was a good man

Johnny Johnny Johnny . . . was a good man, yeah

Johnny, Johnny, Johnny . . . was a good man, yeah

On a top floor flat in the middle of the night
There's a man with a rifle and Johnny in his sight
I said, oh no no no no no
We can't let this kind of thing happen here no more
Oh-oh-oh-oh no

Johnny Johnny Johnny . . .

A single shot rings out in a Belfast night
I said, oh oh, oh oh, oh oh, oh oh
Oh oh, oh oh, oh oh, oh oh

Johnny was a good man, Johnny was a good man
Johnny was a good man, Johnny was a good man, yeah

Johnny Johnny Johnny . . .

Can a woman's tender care
Cease towards the child she bears?
Oh-oh-oh-oh

Johnny Johnny Johnny . . .

Too many Johnnies, too many Johnnies, too many Johnnies
And nobody cares
I tell you

Words and music by Rita Marley (adapted by Stiff Little Fingers)
Reproduced by permission Rondor Music Ltd.

Requested by Steven Wake, Bolton



TWIST AND CRAWL

By The Beat on Go-Foot Records

Something shows in your face
Aren't you forgetting yourself?

Nearly let your mouth slip
Twist and crawl, twist and crawl, twist and crawl
Twist and crawl, twist and crawl, twist and crawl

Emotion packed in every tear
Emotion mirrors your fear

Smile and say, hello dear
Twist and crawl, twist and crawl, twist and crawl
You make me twist and crawl, twist and crawl, twist and crawl

Walk into a night club
See you standing in there
Both your eyes are on me
Wonder what makes you care?
Wonder what makes you stare?

Into a night club
All your friends are in there
Is that really blonde hair?
Why don't you play fair?
You could be in Mayfair

You broke my heart in seven pieces
Not supposed to be that unfair
Have to read the books again
Twist and crawl, twist and crawl, twist and crawl
Twist and crawl, twist and crawl, twist and crawl

But you can't hurt me anymore
I haven't got a heart no more
No feelings get in my way

Twist and crawl, twist and crawl, twist and crawl
You make me twist and crawl, twist and crawl, twist and crawl

Did you think that I'd return?
Emotion really need to learn
Now you're gonna feel the same
Vice versa, love and pain
Vice versa, love and pain

Repeat last verse

Now I've given you the blame
Now my mind is rearranged
Now I can't be sure again
Twist and crawl, twist and crawl, twist and crawl
Twist and crawl, twist and crawl, twist and crawl

Are we really happy
Or maybe just pretending?
I can't tell the difference
Twist and crawl, twist and crawl, twist and crawl
You make me twist and crawl, twist and crawl, twist and crawl

I can have a new face
I can have a new body
I can have a new boy
I can have a new girl
I can have a new world

Repeat last verse

I can have a twist and crawl
I can have a twist and crawl
Twist and crawl, twist and crawl, twist and crawl

Words and music by The Beat/Brad Sell
Reproduced by permission Zomba Music Publishers Ltd.
Requested by Sue and Jan, Cardiff.



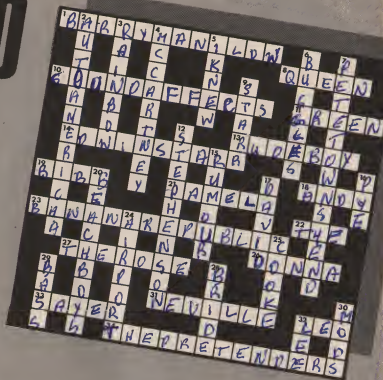
CROSSWORD

ACROSS

- 1 Schmatzy American star of MOR (5,7)
- 5 They wrote the music for *Flash Gordon*
- 10 Latest from the pride of Woking (5,7)
- 11 The colour of Elvis's shirt or soul star Al
- 13 Last year's Clash movie (4,3)
- 14 Soul/disco star (5,5)
- 16 & 19 Soloist among four famous brothers
- 18 See above
- 21 & 12 A star of *Not The Nine O'Clock News*
- 22 See 5
- 23 Rats hit (6,8)
- 25 Disco queen
- 27 Bette Midler film (3,4)
- 29 Specials frontliner
- 30 & 33 See royal differently!
- 34 See above
- 34 An imitation band? (3,10)

DOWN

- 2 Follow-up to "Eat To The Beat"
- 3 Heavy metallers seen usually after a storm
- 4 Can't mercy be changed to follow Paul... yes!
- 5 & 22 & 28 Nick Lowe song that was a hit for Dave Edmunds (1,4,3,5)
- 6 They joined Yes
- 7 Who's he? (4,9)
- 8 Surname of former colleague of 4 down
- 12 See 21
- 15 Graham Parker's band
- 16 Cookable label?
- 17 Soul, or the former Mr Jones
- 20 Long-established American group famous for their harmonies (5,4)
- 24 Old Motors smash
- 25 Sam, an idol of Rod Stewart's
- 26 See 5
- 28 Paul Simonon's instrument
- 30 Parka people
- 32 Mr Brilleaux



ANSWERS ON PAGE 38

MOTOWN' CHART BUSTERS 80

SIXTEEN GREAT TRACKS
FEATURING

Diana Ross
UPSIDE DOWN

Tina Turner
BEHIND THE GROOVE

Commodores
STILL



ALBUM STML 12139 CASSETTE TCSTML 12139

Jermaine Jackson
LET'S GET SERIOUS

Billy Preston & Syreeta
WITH YOU I'M BORN AGAIN

Diana Ross
MY OLD PIANO

Tina Turner
I NEED YOUR LOVIN'



Smash Hits Readers' Awards

PENCILS AT THE READY? Good. Then here's your chance to set the record straight. This is the time to get back at all those rotten reviews, caustic comments and loathsome letters that gave the thumbs down to the band, person, show or thing you hold dearest to your heart. The Smash Hits Annual Readers Poll now presents you with the opportunity to get your opinion across and make it count!

All you have to do is fill in one answer only to each of the categories listed below and send your form to Smash Hits at 52-55 Carnaby Street, London W1, to be counted. Only votes sent on this official form will be counted.

But please — do try not to scribble down the first name that comes into your head without considering whether or not they really deserve it. You'll have to wait a whole year for a second chance! The grand total will be announced when the office computer (hi Bev!) has finally blown its last fuse (which could be any time now — so get yourself in gear!)

OK — enough rabbiting. Don't just sit there — vote!



1 The "We Failed The Audition For New Faces" Award for **BAND OF THE YEAR**

2 The "I Gargle With Golden Syrup And Turtle Wax My Teeth" Award for **MALE SINGER OF THE YEAR**

3 The "I Can't Wear Mascara — They'll Think I'm A Futurist" Award for **FEMALE SINGER OF THE YEAR**

4 The "It's Not The First Time We've Played Together — It's The First Time We've Played!" Golden Spotlight Award for **HOTTEST NEW ACT FOR 1981**

5 The "It's Too Warped To Play 'Cos I keep It Under My Pillow" Award for **BEST SINGLE OF THE YEAR**

6 The One Way Ticket To The Dumper Award for **WORST SINGLE OF THE YEAR**

7 The Every Home Should Have One Award for **BEST ALBUM OF THE YEAR**

8 The "Touch That Button And It's The Last Move You'll Make" Award for **TV PROGRAMME OF THE YEAR**

9 The Worthiest, Wittiest And Most Weelly Wonderful Wireless Wizard Award for **RADIO SHOW OF THE YEAR**

10 The "I Know It's Rubbish — I've Seen It Five Times" Award for **BEST FILM OF THE YEAR**

11 The Mae West Memorial "Come Up And See Me Sometime" (The Sooner The Better) Award for **MOST FANCIBLE PERSON** (Votes for "Me" will NOT be counted!)

12 The "If Looks Could Kill . . ." Golden Daggers Award for **MOST UNWANTED PERSON OF THE YEAR**

PS The Second Annual "Not That We'll Take Any Notice But We'll Ask Anyway" Smash Hits Staff Question **ANYTHING MORE YOU'D LIKE TO SEE IN SMASH HITS?**

I hereby certify that I have not bought more than sixteen copies of this issue to influence the voting:

NAME **BRIAN MC CLOSKEY**

ADDRESS **31, ST. ANTHONY'S ST., DERRY, NI.** AGE **47**

Send your completed poll form to Smash Hits, 52-55 Carnaby Street, London W1.

BANG BANG

BY SQUEEZE
ON A&M RECORDS

I can't stop my heart from beating beating
Bang bang bang bang (bang bang bang bang)
I would like to be like Peter Peter
Pan Pan Pan Pan (bang bang bang bang)
Staying younger by the day
My good looks would never fade
I hope I can can can
(Bang bang bang bang)

Napoleon was very brave
Incomplete he took to his grave
Josephine was such a joke
Kept her letters inside his coat
V. Van Gogh was so I hear
One to send his love an ear
Some impression this would make
This was to be his big mistake

Catherine lost her pretty head
She wasn't very good in bed
Didn't wear a hat again
She got so wet out in the rain

I can't stop my heart from beating beating
Bang bang bang bang (bang bang bang bang)
I would like to be like Peter Peter
Pan Pan Pan Pan (bang bang bang bang)
Staying younger by the day
My good looks would never fade
I hope I can can can
(Bang bang bang bang)

Staying younger by the day
My good looks would never fade
I hope I can can can
(Bang bang bang bang)
Can can can can
(Bang bang bang bang)

Words and music by Difford/Tilbrook
Reproduced by permission Smeg Music Ltd.

Requested by Catherine Abbott, Truro,
Cornwall.

SQUEEZE



PICS: VIRGINIA TURBETT

HAMMER HORROR

BY KATE BUSH ON EMI RECORDS

You stood in the Belltower
But now you're gone
So who knows all the sights
Of Notre Dame?

They've got the stars for the gallant hearts
I'm the replacement for your part
All I want to do is forget you, friend

Chorus

Hammer horror, Hammer horror
Won't leave it alone
The first time in my life
I keep the lights on
To ease my soul
Hammer horror, Hammer horror
Won't leave it alone
I don't know
Is this the right thing to do?

Rehearsing in your things
I feel guilty
And retracing all the scenes
Of your big hit

Oh God, you needed the leading role
It wasn't me who made you go, though
All I want to do is forget you, friend

Repeat chorus

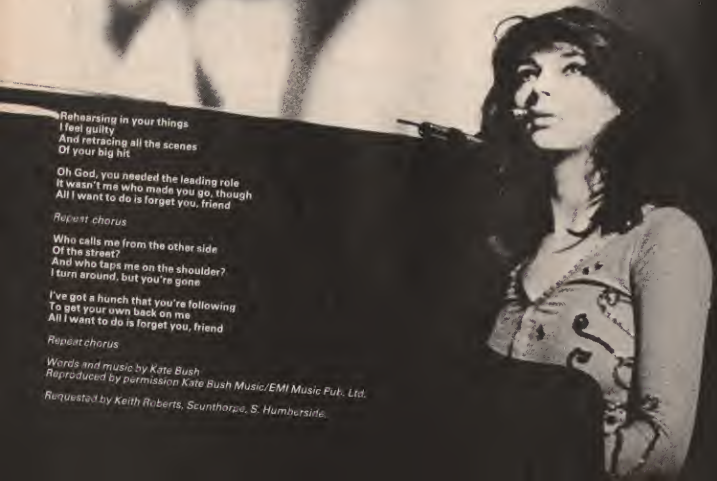
Who calls me from the other side
Of the street?
And who taps me on the shoulder?
I turn around, but you're gone

I've got a hunch that you're following
To get your own back on me
All I want to do is forget you, friend

Repeat chorus

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

Requested by Keith Roberts, Scunthorpe, S. Humberside.



BIRO buddies

Swedish punk wants English punk-girl for penpals. My interests: are girls, Numan, Foxx, The Cure, Adam and the Ants and parties. Letters with photos answered first. The same with anarchists. Write to: Robert Sjöbom (17), Stenvangergeten 2, 632 32 Eskilstuna, Sweden.

Male/female wanted. Likes: Numan, Bowie, Dexy's and Joy Division end almost everything else. I'm a female Numanoid living in the Middle East. You must have sense of humour, bright ideas and natural eversion to camel! Age group: 16-18. Contact: Chris (16), Apart 2112, Galadari Galleria, P.O. Box 6665, Dubai, United Arab Emirates.

Hey folks! We are two 16 year old Italian girls. Our names are Martina and Maurera. We learnt English and German at school and we should like to have foreign friends. Contact Martina D'Antoni, Via R. Di Giusto 47, 33100 Udine, Italy and Maurera Valintini, Via Solitaria 6, 33050 Percoeto (UD), Italy.

I am a boy from Sweden aged 15, and would like to correspond with English boys about my age. My interests: English football, music (Undertones, Specials, Police, U.K. Subs, S.L.F.). Write to: Oskar Dybeck, Björnidegränd 10, S-182 46 Vällingby, Sweden.

Blonde green-eyed 17 year old Swedish girl (who laughs very often) wants penpals. I just love being in England (Weymouth). Into most music. Contact: Tine Nilsson, Norra Hyllievägen 77. 216 22 Malmö, Sweden.

Hello! 16 year old girl from Germany would like to correspond with an English boy or girl. I'm interested in dancing, music, sports and crazy things. If possible, send photo to: Kathrin Otto, Garten Str. 22, 2406 Stöckelndorf. I's near Lubbeck!

My hobbies are collecting posters, and groups such as Blondie, Madness, Olivia Newton-John and John Travolta. I am 17 and would like male or female penpals. Write to: Georgette Chang-Him, Manissa Guest House, Antse Etolle, Mahé, Seychelles.

Crazy Swedish 17 year old female, whose main interest is driving the postman mad, is looking for people who have the same idea of what makes life worth living. Write immediately to Annica Bruksman, Box 55, S-17800 Ekerö, Sweden.

I'm a male 25 year old who collects pop magazines, records and posters of my favourite stars. I'm also very interested in sport (football) and foreign languages. Please write to: Jerzy Kaminski, 61-600 Poznan 31, Skrytko Pocztowp Nr. 3, Poland.

I would very much like to correspond with anybody who is interested in Gary Numan, the B-52's and P.I.L. I'm a 16 year old female and the lead singer in a band. I also like hockey. Yours, Allison Henry, 24 Bellairs Road, West Roxbury, Mass. 02132, U.S.A.

Deb. 16, into the Cure, Specials, Joy Division, Siouxsie and the Banshees, sledging, Madness, The Beat, lazing about, collecting socks, sleeping in, West Ham United and excitement. Would like

anyone who's nice, hates heavy metal and country 'n' western and is about 16-18. Contact: Debbie Moore, c/o Sgt Moore, 12 Armd. Wkspz, B.F.P.O. 36, W. Germany.

I have been in Spain 7 weeks and we are here for 2 or so years. Already I have not heard 1/4 of the song in the Top 20 of Issue Oct 2nd, is there anybody there who likes E.L.O. or heavy metal and would like to write to keep me up to date on things going on in England? Please write to: Mark Praculous, Avenida, De Stuyck, Madrid, 16, Spain.

15 year old boy from Sweden wants penpals of either sex from the U.K. and Ireland. My favourite groups are: Undertones, Specials, Jem and Members. I'm also very interested in football and other sports. Write to: Jonas Nilsson, Markvegen 49, S-162 24 Vällingby, Sweden.

I am 24 and my interests include electric guitar playing, any kind of art and the freedom to express myself and do whatever I please in any manner I so desire. My penpal should be the same, that's all! Contact Michel Groves, 5415 Valley Ridge Avenue, Los Angeles CA 90043.

We're both interested in exchanging records. Piotrek Betlejowski is into books, coins, post cards, films, stamps, rock and disco music and English, German and Russian languages. Write to: Ul. Polnočna 30m 37, 09-402 Plock, Poland. Dariusz Grobosz, Ul. Krotka 10m 15, 09-402 Plock, Poland, is interested in: books, music (blues, hard rock, jazz), basketball, sailing, motorbikes (especially Moto-Cross), English and Russian. Thanks!

JERMAINE

THE
**SUPERB NEW ALBUM FROM
 JERMAINE JACKSON**

INCLUDES THE SINGLE
**'LITTLE GIRL DON'T
 YOU WORRY'**

TMG 1212 ALSO ON 12 INCH
 ALBUM STM 12147
 AVAILABLE ON CASSETTE

20th CENTURY FOX RECORDS



ELECTRIC LIGHT ORCHESTRA

WILD WEST HERO on Jet Records



Wish I was a wild west hero . . .

Sometimes I look up high
And then I think there might
Just be a better life
Away from all we know
That's where I wanna go
Out on the wild side
And I wish I was a wild west hero

Chorus
Ride the range all the day
'Til the first fading light
Be with my western girl
Round the fire oh so bright
I'd be the Indians' friend
Let them live to be free
Riding into the sunset
I wish I could be

I'd ride the desert sands
And through the prairie lands
Trying to do what's right
The folks would come to me
They'd say we need you here
I'd stay there for the night
Lord, I wish I was a wild west hero

Repeat chorus

Oh, I wish I was a wild west hero
I wish I was a wild west hero
Oh, I wish I was a wild west hero
Wish I was a wild west hero
Wish I was a wild west hero

*Words and music by Jeff Lynne.
Reproduced by permission Jet
Music/United Artists Music Ltd.*

*Requested by Julian Kestingham,
Woodbridge, Suffolk.*



famous and too restless to be The Fab Four anymore. The documentary movie, "Let It Be", details their decline; marriages and personal interest began to undermine that closeness and intuition that gave birth to their greatest music.

They cut one last, enormously evocative album; the closing track was called "The End". They finished up going to court to try and disentangle their financial affairs. So it goes.

None of them really needed to work again. Some of us wish they hadn't. McCartney's ambition appears to be intact; he still sells millions of records. Harrison and Starr seem to have thrown in the towel. Before his untimely death, Lennon couldn't make up his mind whether he wanted to retire or rule the world.

The old albums still sell by the lorryload, the songwriting royalties roll in. McCartney is rumoured to be the richest man in Britain. But even the best of their solo work is little more than a pale shadow of the music they made together when they were young and hungry.

They left behind a music scene changed beyond recall. Rock and roll was suddenly important. They inspired thousands of young people to get hold of guitars, to write songs, to wear what they wanted, to stand up and celebrate themselves.

In 1980 it's taken for granted that a band can write its own songs, create its own image and communicate with its audience without any help from anyone. It doesn't matter that very few have the talent, the vision or the staying power to take advantage of those freedoms. Nor does it matter that there are still greedy record companies and people who simply don't understand. Without The Beatles nobody would have got the chance to try.

THE MUSIC, at least, lives on. The sleeve notes for "Beatles For Sale", written by their P.R. man, considered the problem of how to explain to some teenager of the future just what the Beatles fuss had all been about.

Eventually he decided that it would be useless to talk about the haircuts, the screams, the sales figures. "Just play 'em the record," he said. "They'll understand." I don't think he knew how right he was.

"They have their own club going and, really, they aren't reachable. They are, after all, The Beatles... ordinary, modest, no nonsense and entirely superhuman." (NIK COHN: "Awopbopalobopalobamboom.")

Additional material is taken from "The Beatles: An Illustrated Record" by Tony Tyler and Roy Carr (New English Library) which is highly recommended for a fuller version of The Beatles story.)



1967. Newly hippified at the recording session for "All You Need Is Love". 150,000,000 people watched via satellite.

With A Little Help From My Friends

By The Beatles on Parlophone Records (1967)

What would you think if I sing out of tune
Would you stand up and walk out on me?
Lend me your ears and I'll sing you a song
And I'll try not to sing out of key

Oh, I get by with a little help from my friends
Mm, I get high with a little help from my friends
Mm, gonna try with a little help from my friends

What do I do when my love is away
Does it worry you to be alone?

How do I feel by the end of the day

Are you sad because you're on your own?

No, I get by with a little help from my friends
Mm, get high with a little help from my friends
Mm, I'm gonna try with a little help from my friends

Do you need anybody?

I need somebody to love

Could it be anybody?

I want somebody to love

Would you believe in a love at first sight?

Yes, I'm certain that it happens all the time

What do you see when you turn out the lights?

I can't tell you but I know it's mine

Oh, I get by with a little help from my friends

Mm, get high with a little help from my friends

Oh, I'm gonna try with a little help from my friends

Do you need anybody?

I just need someone to love

Could it be anybody?

I want somebody to love

Oh, I get by with a little help from my friends

Mm, gonna try with a little help from my friends

Oh, I get high with a little help from my friends

Yes, I get by with a little help from my friends

With a little help from my friends

Words and music by John Lennon/Paul McCartney

Reproduced by permission Northern Songs Ltd.

Requested by Richard Lovell, Eastleigh, Hants.

Love Is The Drug

by ROXY MUSIC
on Island Records



T'ain't no big thing
To wait for the bell to ring
T'ain't no big thing
The toll of the bell

Aggravated, spere for days
I troll down town, the red light place
Jump up, bubble up, what's in store?
Love is the drug and I need to score
Showing out, showing out, hit and run
Boy meets girl where the beat goes on
Stitched up tight, can't shake free
Love is the drug, got a hook on me

Oh oh, catch that buzz
Love is the drug I'm thinking of
Oh oh, can't you see?
Love is the drug for me

Oh oh, oh oh
Oh oh, oh oh

Late that night I park my car
Stake my piece in the singles bar
Face to face, toe to toe
Heart to heart as we hit the floor
Lumber up, limbo down
The locked embrace, the stumble round
I say go, she say yes
Dim the lights, you can guess the rest

Oh oh, catch that buzz
Love is the drug I'm thinking of
Oh oh, can't you see?
Love is the drug got a hook in me

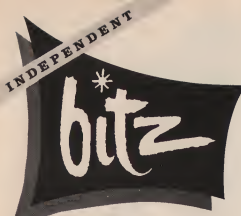
Oh oh, get that buzz
Love is the drug I'm thinking of
Oh oh, can't you see?
Love the drug for me

Oh oh, oh oh, oh oh
Oh oh, oh oh, oh oh, oh oh, oh
Oh oh, oh oh
Oh oh, oh oh
Love is, love is, love is the drug

Words and music by Ferry/Mackay
Reproduced by permission E. G. Music Ltd.

Requested by Alan Headon, Dublin, Eire.

MIKE PUTLAND/IF



arrangements solve this basic problem. Essential Logic's "Eugene" is their most commercial effort to date as they toe edge closer and closer to writing straightforward songs. This sees light vocals and feathery sax chasing a slight melody over disco-tight drumming. The 'B' side, "Tame The Neighborhood", is not unlike The Monochrome Set — a happy-go-lucky stop/start instrumental starring Lora's sax and the rhythm section. Pleasing but not essential.

It takes veteran Robert Wyatt to show all parties how it's done. "At Last I'm Free" is a Chic composition stripped of the disco instrumentation in favour of a simple backing of piano and flute which makes every note count and highlights the beautiful melody, while the plaintive vocal really touches the soft spots. Superb. The 'B' side — "Strange Fruit" (as also performed by UB40) — continues this radical line. Jazz singer Billie Holiday's unsettling epic about lynch mobs hanging blacks in the Deep South of America gets a similarly plain but touching treatment. The familiar and the startlingly different together — a brilliant record.

Finally *The Gist* is basically Young Marble Giant guitarist Stuart Moxham writing and playing most instruments. Not surprisingly, the end result is not dissimilar to the Giants' restrained, lowkey approach, but altogether brisker and brighter. Two love songs here — bassist brother Phil Moxham brings his familiar bus, clipped style to "This is Love" with its flowing melody, while "Yanks" features organ plus Lewis Mottram on more orthodox bass. Quietly satisfying. (Contact for Rough Trade: SAE to Promo Info, 137 Blenheim Crescent, London W11.)

By Red Starr singles

We seem to have neglected *Rough Trade* of late (cries of "Shame!" "Resign!" etc.) so to redress the balance we'll scrutinise some of their recent releases...

First up are *The Delta 5*, whom I like, but they seem to have written themselves into a corner with this twin-bass lead of theirs. "Try" is the better track with its simplicity, lightness, danceability and general optimism, but "Colour" with its awful lyrics ("My blood will run red/If I blow a hole in my head/Then you'll see I'm in colour") simply underlines their inability to break out of their sub-funk straightjacket into real songs, and no amount of clack and answer lyrics or filling out of

Wireless enthusiast intercepts government secret radio band and uncovers secrets and scandals of deceitful-type proportions.

Aghast goes next door to his neighbour, secretly excited as aforementioned was a lover whom radio enthusiast wanted friendship and favour off.

A new face in hell

Nearly a new face in hell

A muscular thick-skinned, slit-eyed neighbour is at the table poisoned just thirty seconds before by parties who knew of wireless operator's forthcoming revelation.

A new face in hell

A prickly line of sweat covers enthusiast's forehead as the realisation hits him that the same government him and his now head neighbour voted for and backed and talked of on cream porches have tricked him into their war against the people who enthusiast and dead hunter would have wished torture on. A servant of government walks in and arrests wireless fan in kitchen for murder of his neighbour.

A new face in hell, a new face in hell, a new face in hell

A new face in hell, a new face in hell, a new face in hell, a new face in hell, a new face in hell

The dead cannot contradict, sometimes the living cannot.

A new face in hell! A new face in hell! A new face in hell! A new face in hell!

Copyright Mark E. Smith, Fall Foundation Music.

New Face In Hell

by The Fall from the album "Grotesque" (Rough Trade)

The Fall (left to right): Marc Riley, Steve Hanley, Mark E. Smith, Paul Hanley and Craig Scanlon.



independent singles top 30

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	5	CARTBOURNE Adam & The Ants	Do It
2	1	THE EARTH OVER SCREAMING/FOREAM A LIE UB40	Graduate
3	6	ZEPHUS Adam & The Ants	Do It
4	—	DIET/IT'S OBVIOUS Au Pairs	Human
5	3	DECEAN TRIO Dronage	City
6	2	BEEF SHIVERS & WELLS HALBERS JEY! Motorhead	Big Beat
7	9	SUMPT' THRILLED KINLEY Orange Juice	Potstick
8	4	TELEGRAM SAM Bauhaus	4AD
9	14	DANCER Toyah	Safari
10	12	QUELTY Hooley Band	IRS
11	7	SEVEN WHITTIES TO MIDNIGHT Wahl Heat	inevitable
12	15	BLOODY REVOLUTIONS/PRIGONS UNKNOWN Crass/Potson Girls	Crass
13	24	HEALTHY ASYLUM Crass	Crass
14	—	THE GIST 5	Rough Trade
15	13	KILL THE PINK Dead Kennedy	Cherry Red
16	8	SECONDS TOO LATE Cabaret Voltaire	Rough Trade
17	10	ANIMAL SPACE Sins	Human
18	17	POLITICS/IT'S FASHION Girls At Our Best	Record/Rough Trade
19	19	HOLYOAY W CARIBBEA Dead Kennedy	Cherry Red
20	19	FEDDING OF THE 5,000 (BECOMING SITTING) Crass	Crass
21	11	EXPLOITED BARMY ARMY Exploited	Exploited
22	—	ARMY LIFE Exploited	Exploited
23	26	CALIFORNIA OVER KILLED Dead Kennedy	Fast Product
24	22	BEQUEN Killing Joke	Malicious Damage
25	—	FOUR SORE POINTS JEY! Anti-Pasti	Rondelet
26	—	WATKIN MORMAN GUY! SEE Gary Gitter	Eggle
27	16	IT'S KINDA FUNNY JUST K! Potstick	Potstick
28	25	MAN IN THE GLASS Dangerous Girls	Human
29	20	ATMOSPHERE Joy Division	Factory
30	—	ORIGINAL SIN Theatre of Hate	SS

independent albums top 10

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	4	SHINING OFF US40	Graduate
2	3	DIRK WEARS WHITE SOX Adam & The Ants	Do It
3	6	TOTAN TOTAN TOTAN Toyah	Safari
4	1	GROTESQUE (AFTER THE GRAMMIE) Fall	Rough Trade
5	—	BOB'S AWAY! HAZARD O'Connor	Albion
6	2	IN THE FLAT FIELDS Bauhaus	4AD
7	5	FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedy	Cherry Red
8	9	CLOSER Joy Division	Factory
9	7	STATIONS OF THE CRASS Crass	Crass
10	8	UNKNOWN PLEASURES Joy Division	Factory

DIAMOND DOGS

By David Bowie on
RCA Records (1974)

As they hauled you out of the oxygen tent
You asked for the latest party
With your silicone hump and your ten inch stump
Dressed like a priest he was
Todd Browning's beast you was
Crawling down the alley on your hands and knee
I'm sure you're not protected for it's plain to see
The diamond dogs are poachers and they hide behind trees
Hunt you to the ground they will, manikins with kill appeal

Chorus

Come on
I'll keep a friend serene
Will they come?
Oh baby, come on to me
Will they come?
Well, she's come, been and gone
Come out of the garden, baby
You'll catch your death in the fog
Young girl, they call them the diamond dogs
Young girl, they call them the diamond dogs

Now Halloween Jack is a real cool cat
And he lives on top of Manhattan Chase
The elevator's broke so he slides down a rope
Onto the street below
Oh, Tarzie — go man go
Meet his little hussy with his ghost town approach
Her face is sans feature but she wears a Dalí brooch
She's sweetly reminiscent
Something Mother used to bake

Wrecked up and paralysed
Diamond dogs are sabled

Repeat chorus

Call them the diamond dogs
Call them the diamond dogs

In the year of the scavenger
The season of the bitch
Sashay on the boardwalk
Scurry to the ditch
Just another future song
Lonely little kitch
There's gonna be sorrow
Try and wake up tomorrow

Repeat chorus

Call them the diamond dogs
Call them the diamond dogs
Bow-wow, woof-woof, how-wow
Call them the diamond dogs
Call them the diamond dogs

Repeat and ad-lib to fade

Words and music by David Bowie
Reproduced by permission Mainman/Chrysalis

Requested by Paul Hovey, Crosby, Liverpool

RHYTHM 'N' CLUES

One across (Mary Harron) asks the questions. Six down (Robert Palmer) gives the answers.

FOR ABOUT six years now, Robert Palmer has been in the odd position of being an almost success. He's never really failed, so he gets no sympathy for being an underdog, but he's never really made it to star status in spite of excellent qualifications as regards looks, voice and taste. He's always been too sharp for Middle Of The Road, but too mainstream for rock.

Robert Palmer is now 32. Born in Batley, Yorkshire, but raised in Malta, he's been in the music business for seventeen years. At fifteen he was singing with a ska/soul band called The Mandrakes and then took over vocal duties in The Alan Bown, a band who also included a youthful John Anthony Mellwell (now with Supertramp).

Next came a ten-piece jazz-rock band called Duke, who later slimmed down to become the hard working but ill-fated Vinger Joe. A certain Elkie Brooks — then a hard drinking, raunchy rock singer — attracted all the attention in that band, but it was apparently because of Palmer that Chris Blackwell, head of Island Records, signed them to his label.

Robert Palmer's first solo album, "Sneakin' Sally Through The Alley" appeared in 1974 and set the tone for the rest of his — stylish funk, an immaculately tasteful choice of cover versions plus his own material. It was a cover shot of a beautifully groomed playboy Palmer accompanied by a model in a minimum of clothing. His style, despite strong help from Radio One.

The second album, "Pressure Drop", was packed with hit songs, none of which were hits. Chris Blackwell is said to have spent a fortune in promoting Palmer's first tour, while Palmer himself appeared almost swamped on stage by his own band and back-up singers.

The first two albums received rave reviews but didn't chart, and after 1976 Palmer's reputation went into decline. The major movements, disco and new wave, pushed him still further back. In Britain at least he was considered too cocktail party, too irrelevant to the mood of the times.

But he always had a following, especially in America, and in 1978 he scored his first hit in the States with "Every Kind Of Love", followed the next year by "Bad Case Of Loving You".

Only Robert Palmer could release a single as hot and breathless and exciting as "Bad Case Of Loving You", and have it fail in Britain. Why is a mystery,

but the same almost happened to the superb "Johnny And Mary" which still struggled, despite strong help from Radio One.

The sound album's strange case history that "Looking For Clues" — a neat record but not great one — should then creep higher up the charts, lodging itself in the Top Forty. It was thanks to that that Island brought Robert Palmer to London for the privilege of appearing on the same show as Showaddywaddy and Legs & Co. — Top Of The Pops.

ARRIVING AT the Island offices elegantly dressed but unshaven, Palmer looks smaller and more human than I expected. Photographs do warp our attitudes — after all those album covers it was a disappointment to find he wasn't flawless.

"What do you want to talk about?" he enquires in a Yorkshire accent that comes as a surprise. "Anything except music — music's so boring!"

He then launches into a rather bizarre ramble on the pressures of touring. At first wonderer if it's jello or fatigue, but then I realise he's slightly drunk — but

pleasantly so. Anyway, it appears that he's just arrived from doing a week of television in Milan.

"Television is the only thing worth doing in Italy," he adds by way of explanation, "because all the gigs get bombed by political nutters."

The next day he, and his wife and two small children will be on the movie again, this time back to their home in the Bahamas, via Concordia. (He may not be a big star, but Palmer is doing well enough in other countries). The Bahamas are supposed to be one of the most beautiful and most boring places on earth, so why choose to live there?

"It's very, very quiet," he answers. "It's neutral ground. It's a place where there's no competition and no structures. It takes away a lot of the false class crap you find here, where people look at your shoes or listen to your music and then slou you out." "Lately," he adds on a more bitter note, "I'm regarded as a middle class wanker who puts on a decent show. That's the NHS way of looking at things. But the only criterion is entertainment — dance."

"My total emphasis is on

rhythm and physical beats. At the moment I feel the best rhythms are coming out of England. Japan are my favourites — like their imagination. At home, though, I don't listen to pop. I listen to folk music from all over the world. It fascinates me because I don't know the formula. That's why I like Gary Numan, because he's modern folk music. He's a soul man."

I must confess I've never thought of Gary Numan as a soul brother, but Palmer's admiration is obviously sincere. Which is unfortunate really, because his collaboration with Numan provided the only dodgy moments on Palmer's last album.

However, for "Clues" it seems Palmer was intent on a change of style. A tape of Gary Numan material, sent by a friend in England, awakened him to the possibility of using more electronic instruments while retaining a sharp, danceworthy base.

Gary Numan was equally fond of Palmer's work and came to see him backstage at London's Hammersmith Odeon during Palmer's 1979 trip. A chance meeting in Nassau in the Bahamas later that year resulted in the two of them going into the studio together.

The focus of this session appeared on "Clues" in the shape of a cover version of Numan's "I Dream Of Wires" and a co-written "Found Your Love". A further Palmer/Numan composition, "Style Kills", is available on the 18" version of the 12 inch version of "Looking For Clues". (The pair also worked on another track which has yet to surface, and Island say that the happy couple are planning to work together again some time next year.)

But back to what makes Palmer tick — what about "Johnny And Mary"?

"It was a total accident. Usually the way I work is to put down endless beats on the tape recorder and if one stands out when I play it back. I make a song out of it. I put down the lyric at 2 and then remember playing it back the next day and thinking 'What the hell's that?' But then I kept on whistling it and, I thought, if that isn't a hit."

The song, Palmer says, is a "parody of old style valises, about a couple who live in a habit and just put up with each other. I'm the narrator of the story."

He pauses a moment in thought. "I believe there will be a new record in the next couple of years. The last time there was a



realistic romance was in the 1950s — I'm not talking about schmaltz but about the mood of the people. Emotions have become delicate and embarrassing because of the front that people put up now."

AT THIS point an Island Records person breaks in and hustles us over to Top Of The Pops. On the way, Palmer looks out of the car windows at the newly-fitted streets of the Shepherds Bush area.

"I used to think it was sour grapes," he says suddenly, "but now I realise I just don't like England."

"Perhaps it's not surprising really, as Palmer didn't seem to know the country until he was eleven. Before that his father, a former boiler maker who joined the Navy, had taken the family to live in Mediterranean sun of Malta. The return here, and experiencing an English school for the first time, was an unpleasant shock.

"Maybe that's why I ended up in the Bahamas," he offers, "because of Malta."

So who are his friends now in the Bahamas? "Just a bunch of expatriate adventurers," he answers. "Germans, Japanese, Americans. I like someone who lives on his wits. His or her wits," he corrects himself with a grin. "I don't mean to be sexist!"

Our arrival at the Beeb finds Showaddywaddy on stage and the Stray Cats lurking in a corner, looking extremely tattooed. Palmer disappears and re-emerges in a well-cut leather jacket.

"Middle class, huh?" he says with heavy sarcasm, and goes off to mime dutifully to his record. The ritual over, he retires to the bar to film even more pleasantly drunk and talk about his movie. He loves his glasses, fantasy, but denies he has any acting ambitions himself.

"It's beyond my imagination. I can't understand why people want to do it — to get up there and be someone else convincingly. But I'd love to produce movies — that's what I really want to do."

He says he doesn't care about his reputation, but he obviously does.

"My manager always accuses me of being a cruiser — he says I cruise through things, whereas he believes in going at them with your fists. But I don't have that kind of pride. The only things I believe in are birth and death, and in between you get on with it."

"You could call Palmer a dabbler, but so would I. He's followed his own taste in his own isolated way to make consistently interesting records that consistently don't do as well as they should. Now that fate finally seems to be favouring him a little, I hope it stays that way a while. He's a good man."

PH. JILL FURMANOWSKY

U N D E R T O N E S

WHIZZ KIDS

BY THE
UNDERTONES
ON SIRE
RECORDS

A financial romance
Got what you wanted, took your chance
So here we go again
These whizz kids will never end
(Never never) be seen alone
(Get together) with ones of your own
(In their leather) second to none

Chorus
Whizz kids
Whizz kids
Whizz kids
Whizz kids

So now you've reached the top
Sweet success is all you've got
But holidays don't last long
Enjoy it now before it's gone
(Never never) be seen alone
(Get together) with ones of your own
(In their leather) second to none

Repeat chorus

(Never never) be seen alone
(Get together) with ones of your own
(In their leather) second to none

Repeat chorus twice

Words and music by D. O'Neill.
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Requested by Chris Knight, Wetherby, Yorks.



FACTS...

NOTHING LIKE tales of the monstrous, magical and macabre to kick off this week's Fact Files Department and, actually, this is nothing like the monstrous etc. tale it was supposed to be. M. Mills of Bristol feared recent suicide rumours concerning the crator-faced one-time Cramps guitarist, Bryan Gregory, to be true.

But no, Bryan apparently spreads such myths on a regular basis in order to disappear from the pressures of the public eye and practice all the strange occult rituals we're led to believe he's rather fond of. Apart from applying for horror movie roles and shearing off his locks and sending them to his British disciple, Liverpoolian Pete Burns (of Dead or Alive notoriety), he is — by all accounts — alive, kicking and living in L.A., though not necessarily in that order. His official replacement has now been confirmed as Kid Congo, one of The Gun Club — "an updated swamp band."

You can always stay in touch with their Fan Club, c/o Lindsay Hutton, 10 Dochan Path, Grange-mouth, Stroudgshire.



Bryan Gregory (David D. Hoyle)

Yet more rumours, these of the movie variety. David Heshon of Laertes has heard rumblings that there may be a film version of Jeff Wayne's "War Of The Worlds" soon to be launched upon the unsuspecting nation. Well, they must have been very faint rumblings as — yes — the plan's in the pipeline but, as yet, doesn't include any actors, directors or even projected locations.

"Dance Craze", however, the upcoming Ska-Beat Special, is much nearer at hand. "A moderate" if no fixed star, will be heard to hear that it's to be a Carl U., opens around half-term (second week) in February and features a total of 28 numbers including such delights as *The Specials* — "Nightclub" and "Concrete Jungle", *Madness* — "One Step Beyond", *Ricki-Lee Alley*,

"Madness" and "The Prince", *The Selector* — "Three Minute Hero", *The Bodysnatchers* — "Rocksteady", *Bad Manners* — "Inner London Violence" and "No No..." and *The Beat* (filmed in New York) playing "Twist And Crawl" and "Mirror In The Bathroom".

Long-suffering futurist and *Village* fan, Ruth Raisbeck from Lancs, claims she's had a spot of bother locating the band's "new" single, "Tar". Not surprising really, it was released around a year ago on WEA's Radar label and copies are doubtless getting a bit thin on the ground. You'd be better off rooting out the newest "new" single, "Ede To Grey" from the album, "Visage", out on Polydor this month.

The cloud of confusion has also settled on David Magan, of Newport, Gwent. He's perplexed about *The Professionals* and wants to know if they're touring and recording and, if so, when and where. Well they had recorded an album, "Join The Professionals" with former bassist Andy Allen but have since decided to "dump or completely re-write" the contents using the two new members, Paul Myers and Ray McVie. Inevitably, this means the release date's been delayed to January and the projected follow-up tour dates haven't yet been confirmed. "Early spring" is the most concrete offer at present.

A lone and heart-felt cry reaches our ears from Stockton-on-Tees. Steve Hartland suggests that, since their split with Polydor, heavy metal punksters 999 have deserted their native fans and demands to know why.

The simple reason is that they're better received in the States, where critics and fans alike apparently compare them to AC/DC and aren't as concerned as the nit-picking Brits about their punkier foundations. They've spent the best part of this year there trying to build on the success of last two Polydor efforts, "The Biggest Prize In Sport" and — just to confuse you — "The Biggest Tour In Sport", a live 8-track 12-inch, released only in America.

Since then someone's pointed their heads in a more homeward direction and they're now working on a new album, turned down from a possible 20 tracks, to be released in the UK in the New Year on the Alibi label. A tour is promised to follow. But exactly when and where has yet to be decided.

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5. MADONNA	21. GAY WANNABE	40. ERIC CLAPTON WITH FLAC
6. THE BODYSNATCHERS	22. COLOSUS	41. DEAN KAGAN WITH FLAC
7. STEPHEN STOLICH	23. THE BIRTHDAY PARTY	42. AC/DC LIVE
8. STING	24. MADONNA	43. PLASATIENIC
9. STING	25. THE BIRTHDAY PARTY	44. THE POLICE
10. STING	26. THE BIRTHDAY PARTY	45. THE POLICE
11. STING	27. THE BIRTHDAY PARTY	46. THE POLICE
12. STING	28. THE BIRTHDAY PARTY	47. THE POLICE
13. STING	29. THE BIRTHDAY PARTY	48. THE POLICE
14. STING	30. THE BIRTHDAY PARTY	49. THE POLICE
15. STING	31. THE BIRTHDAY PARTY	50. THE POLICE
16. STING	32. THE BIRTHDAY PARTY	51. THE POLICE

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4. THE JAM	14. BILLY IDOL	24. BOB DYLAN	34. GEORGE
5. THE JAM	15. BILLY IDOL	25. BOB DYLAN	35. GEORGE
6. THE JAM	16. BILLY IDOL	26. BOB DYLAN	36. GEORGE
7. THE JAM	17. BILLY IDOL	27. BOB DYLAN	37. GEORGE
8. THE JAM	18. BILLY IDOL	28. BOB DYLAN	38. GEORGE
9. THE JAM	19. BILLY IDOL	29. BOB DYLAN	39. GEORGE
10. THE JAM	20. BILLY IDOL	30. BOB DYLAN	40. GEORGE

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**I'M JUST LOOKING
BY DEXYS MIDNIGHT RUNNERS
ON LATE NIGHT FEELINGS/EMI RECORDS**

You're looking to win it, but not taking it in
Uppers give heart impotence, but don't tell you anything
People are saying you're losing your feel
Pretend you don't hear

Chorus
Holed up in white Harlem, your conscience and you
You might need sympathy, but that's not what I'd tell you
Your winning day was long ago
Don't let it show
Pretend you don't know

Walking on marble, it's scorching your feet
How can the small town big shot boy get enough to eat
People are saying you're losing your feel
Pretend you don't hear

Repeat chorus

Don't come any closer
Don't come any closer
Don't come any closer

You're looking to win it, can't quite take it in
Penthouse celebrity, yes
But watch what you eat
People are saying you're losing your feel
Pretend you don't hear

Repeat chorus

You're looking to win it, why not take it in?

Words and music by Rowland/Blythe/Saunders
Reproduced by permission EMI Music Pub. Ltd.

Requested by Jane Bartlam, Short Heath, W. Midlands



BOTTOM PIC: PAUL COX



LETTERS



I'M WRITING in reply to Mavis the Microchip's truly pathetic letter condemning Anarchy (issue November 10).

Erasing her points in order: Anarchists are anti-violence of any kind, so they wouldn't "shoot your parents" or "burn your house to the ground". Anarchists are anti-materialism and possession, so they wouldn't "steal everything you have". Anarchists are anti-sexism, so they wouldn't "rape the cat".

What you described isn't Anarchy, it's chaos, and — despite what the Pistols and The Clash claim — the two have nothing whatsoever to do with each other. Granted 95% of punks don't know what they're talking about, but some do, and I suggest that you "stop being so stupid" and stop slagging off something about which you know less than nothing. It's people like you that have put the country in the mess it's in.

Anarchy, peace, love, freedom, *Angry Brigade II*.

Good points, all of them, but you still don't realistically separate the "theory" of Anarchy (understood by the 5%) and the kind of mindless majority "practice" of the remaining 95%. In theory, of course, "Anarchy, peace, love and freedom" can co-exist in practice — which is more important — it's more difficult.

DEAR MAVIS The Microchip, Before slagging down people for scrawling ANARCHY all over the place, why don't you find out what the word really means?

Anarchy isn't chaos, murder, rape or robbery. That's what it's come to mean now.

The word "anarchy" is from the Greek and it means "without leaders". It means freedom and responsibility, it means people thinking for themselves without the need for Government or the State to tell us what to do. It means people taking control over their own lives and not being brain-washed and having to hide behind political parties, religion or even fashion. Okay Mavis? So people writing "Anarchy" on walls isn't so terrible, is it? *Anarchy & Freedom, Brixton.*

True, but Mavis was referring specifically to the kind of so-called "anarchist" sloganeers who, by their senseless defacing of property, are completely contradicting your definition of the word. They're acting irresponsibly and they're doing it under the dictates of fashion. Does this mean "without leaders"? Is this what you call thinking for yourself?

IN ISSUE November 10 some person who signed herself "Mavis The Microchip" (more like Microbrain) objected to people writing Anarchy signs all over the place. She said if someone came into your house and killed your parents and raped the cat, you would not like it. Well, I've been trying to get rid of my parents for ages and they'd have a hard job raping the cat — we haven't got one. *Ian Ant, Plymouth.*

HAIL I WILL be happy if you publish a Steel Pulse photo.

Jah live,
Stefan Skoglund, Skara, Sweden (Steel Pulse Fan and Reggae Lover)

Sho' ting an' ting. (Thinks: hope that means what I think it does.)
Herewith the Handsworth Heroes...



WE LIVE in the very sunny island of Guernsey and it is not true we are cannibals like wet everyone says we are. We are civilised human idiots and apart from the occasional Sunday roast (ha he, tee hee) we eat abnormally. Please print this letter as we adore tourists, although of course they will never return home again.

Floyd And Mickey, Two Maximentals Who Are Madness Fans, Guernsey, Lost In The English Channel.

NOW THEN BOYO, it's all very well for old Dai Hepworth to say don't watch *Top Of The Pops* (issue November 27). I also happen to think there's better movement in the Pontypool front row than in Lags & Co., but what other music programme is there? *The Old Grey Whistle Test*, I hear you cry? Righty-ho, but when you've got to get up early in the joyous morn, you think twice about staying up until your eyelids drop off.

Continues over

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SMASH
HITS
CALENDAR
OFFER

1
TOKEN

LETTERS

From previous page

TOTP may be a load of cold leek soup, but until something better comes along, shut yer hoop, Hepworth.

Susan Towill, who does not burn down holiday homes in her spare time, Wales.

OBVIOUSLY DAVID Hepworth does not like *Top Of The Pops*, therefore he obviously does not like the current music scene. It seems he is into live performances as opposed to TOTP's "recorded rubbish". Well, I am not. I've never been to a gig in my life and do not have even the slightest intention of going to one, because a) they are always inhabited by hooligans, and b) they are far too expensive.

Articles like Hepworth's "High Horse" really annoy me. "Each to his own", fair enough, but I fail to understand why someone writing for a magazine which tries to bring over the current music scene can slag Britain's Number One music programme on that base.

Jonathan Crossley, Blakeney, Norfolk.

How can you equate TOTP with "the current music scene" if you never go to gigs? If you did I'm sure you'd soon drop those narrow-sighted preconceptions. Dave does go to gigs which he reckons to be a far more important part of "the current music scene" than most of the acts featured on TOTP.

WELL, DAVID HEPWORTH has really proved the capacity of his intelligence this time, hasn't he? I'm sure everyone knows TOTP is rubbish, thank you, but after all it is one of the few regular TV music programmes for young people.

Interspersed between all the disco (which I suppose someone must like) and middle-aged pop music (The Nolans and The

Dooleys for Mum and Dad), we do get to see some good groups. In recent weeks I've seen Spandau Ballet, UB40, Adam and The Ants, OMD and Eddy Grant to name but a few.

I agree TOTP is basically atrocious, but Hepworth's only solution is to drop a bomb on the BBC. Gosh, I'm sure that would help, David. Oh, I see — it was supposed to be a joke. Well, I don't hear anyone laughing at the prospect of turning green and growing two heads.

A Gary Numan and Heavy Metal Hater, West Country.

WE DON'T KNOW about washing our hands (Motorhead Feature, issue November 27). We had to wear plastic gloves then destroy them and disinfect ourselves afterwards.

Darren & David, somewhere in Wales.

Imagine the state of **Peta Silvertown**. He actually met the group!

PLEASE COULD YOU tell me what Abba were doing in Glasgow last night? *Nosey Police Fan, Chesterfield.*

Making money — what else?

WELL, YOU could have fooled me! I thought she was his GRANNY! (Issue November 27). *A Friend Called Five, Down In The Park.*

EVEN THOUGH I do prefer classical music, I bought my first copy of *Smash Hits* today and I was appalled at the bad language used in the letters page. Surely there is a law against publishing such things? I know if my mother saw such letters, she'd throw a fit. So please do try and cut down on the language.

Miss S. Thomas, Bridgend.

Answer unprintable.

OH BE a Berkshire yokel as wot appens to loike The Barracudas. Rustic oi may be, but stupid oi isn't, and thur single be ACE. If thou don't apologise, loike and sack Mark Ellen, thou will find thy offices raided by our sheep and cattle (possibly also by the local foxhounds). Good day, loike.

The Berkshire Yokel.

ALL U2 fans here are out for Mark Ellen's blood over his review of "I Will Follow". To make matters worse, he called them "a flashy Irish showband"! Their brilliance should be clear to anyone with a sense of imagination, but the blind and the deaf (meaning Ellen) are excused. Perhaps he thinks that the Irish rock scene is dominated by The Nolans (ugh!), Val Doonican and Dana. But hasn't he got his wires crossed (preferably round his neck)? Yours threateningly,

Teresa McCrory, Gortin, C. Tyrone.

GOTTA COMPLAIN about Spandau Ballet. The start of the single sounds like Marthe and The Muffins and the lead singer looks like Richard Jobson. I know Jobson is a poser, but . . .

Police Fan, West Malvern.

DEAR COMPLAINTS Specialists, You all keep complaining about crappy records and critics. Why not come out here to darkest South Africa and then you'd really complain.

First, this mag takes six weeks to arrive, but I still get it as it's my only knowledge of the latest groups. And secondly, only (dare I say it) Disco (that wasn't so bad after all) records come out over here, no decent, original ones like SLF or Adam & The Ants. No way.

So while you're complaining about the bad critics, think of me out 'ere, not knowing which is true.

An out of touch ex-member of Biffa And The Morans, PO Box 35891, Northliff 2115, Johannesburg, South Africa.

JUST THOUGHT I'd write and say how great I think your "Independent Bitz" is. The write-ups are very informative, please keep it up. I've been a great fan of Joy Division, Spizz Energi, etc for a long while, and yours is the only magazine that recognises these acts as talented.

The Independent Chart is a lot more interesting than the B.M.R.B. rubbish. Anyone with any brains knows it's the true voice of young people, not the disco-laden Top 40.

C.S.I.L.W.N.F., a fanatical Spizz supporter, Harpenden, Herts.

Red Starr, Mike Stand — they a bowl Oh, they've gone all shy now . . .



RIC: PAUL SLATTERY

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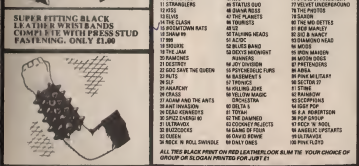
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| 4 THE POLICE | 34 BUBBA | 44 MURKIN |
| 5 SPECIALA | 35 BUBBA | 45 BUBBA |
| 6 THE BATTLE | 36 BUBBA | 46 THE BURNHAMPTON |
| 7 POLLING STONES | 37 THE BATTLE | 47 THE BURNHAMPTON |
| 8 DATE RAIN | 38 THE BATTLE | 48 THE BURNHAMPTON |
| 9 SIX PISTOLS | 39 THE BATTLE | 49 THE BURNHAMPTON |
| 10 THE STRAGGLERS | 40 THE BATTLE | 50 THE BURNHAMPTON |
| 11 ELVIE | 41 THE BATTLE | 51 THE BURNHAMPTON |
| 12 THE CLASH | 42 THE BATTLE | 52 THE BURNHAMPTON |
| 13 POSITIVEMATHS | 43 THE BATTLE | 53 THE BURNHAMPTON |
| 14 SHAM | 44 THE BATTLE | 54 THE BURNHAMPTON |
| 15 THE JAM | 45 THE BATTLE | 55 THE BURNHAMPTON |
| 16 PLANETES | 46 THE BATTLE | 56 THE BURNHAMPTON |
| 17 GEMINI | 47 THE BATTLE | 57 THE BURNHAMPTON |
| 18 GOOZ FANT THE QUEEN | 48 THE BATTLE | 58 THE BURNHAMPTON |
| 19 BUTS | 49 THE BATTLE | 59 THE BURNHAMPTON |
| 20 HANGAR | 50 THE BATTLE | 60 THE BURNHAMPTON |
| 21 ADAM AND THE ARTS | 51 THE BATTLE | 61 THE BURNHAMPTON |
| 22 HANT MURAN | 52 THE BATTLE | 62 THE BURNHAMPTON |
| 23 KENNEDYS | 53 THE BATTLE | 63 THE BURNHAMPTON |
| 24 SPICE MATHS | 54 THE BATTLE | 64 THE BURNHAMPTON |
| 25 ULTRAVIOLET | 55 THE BATTLE | 65 THE BURNHAMPTON |
| 26 ROCKCROSS | 56 THE BATTLE | 66 THE BURNHAMPTON |
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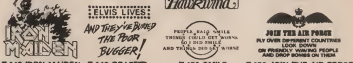
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Although I'm young
I got a job to do
Hid the microfilm in the lining of my shoe
Call it a business trip
Got to hide inside my trench coat and be clever

I got my papers
In a cyanide pill
My Polaroid's a laser in disguise
There's a base in the hills
And the wheat field looks like Kansas in November

Astrovia, sweet comrade
Your nation is your gun
Your love reads like the broken code you sent me
One last contact in Red Square
Unless I have to run
And the long arms of the KGB detect me

Can't trust a soul, secret messenger
Just the rules that lay like circuits in your brain
And a cool forty five
The wind is ice and foreign air tastes strange

I.C.B.M. — bang bang, you're dead
No one left to worry, kiss me quick
Now I have to hurry
Our last contact in Red Square
Unless I have to run
And the long arms of the CIA detect me

Hey, hey, hey

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SMASH HITS
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