

Smash

# HITS

January 22-February 4 1981

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**THE LOOK**  
**BAUHAUS**  
**THE BEAT-**  
*photofunnies*

**HIT LYRICS**  
including:

**SCARY MONSTERS**  
**YOUNG PARISIANS**  
**IMAGINE**

**HAZEL**  
**O'CONNOR**  
**XTC**  
*in colour*

**Steve Strange & Visage**





"IT HAS come to my attention that the introductory paragraph of the last issue was supposedly written by a dog. As the editor-in-chief of the editorial staff I would like to assure all sensible readers that the perpetrator of that frivolous act has been disciplined and I have taken it upon myself to enunciate the contents of this present issue in a more fitting manner."

"I am pleased to announce that we have procured an interview with that much loved entertainer Mr Steve Strange, as well as uplifting and instructional articles concerning The Sex and 'Gawwaks'. We are also proud to be able to offer a special Photo Romance November featuring members of The Beat singing group and photographic representations of XTC and Miss Hazel O'Connor. Plus the latest news, information, household hints, recipes and, er... *Tap* songwreld. Thank you for your kind attention. You may begin pursuing the contents at your leisure."

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FRONT COVER PIC: JOHN TIMBERS



PHOTO: WENDY TUBBERT

## HITSVILLE U.K.

By the Clash on CBS Records

They cried the tears  
They shed the fears  
Up and down the land  
They stole guitars or used guitars  
So the tape would understand

Without even the slightest hope of a thousand sales  
Just as if, as if there was, Hitsville in UK  
I know the boy was all alone, till the Hitsville hit UK

(Remember) they say true talent will always emerge in time  
When lightning hits small wonder it's fast rough factory trade.  
No expense accounts or lunch discounts or hyping up the charts  
The band went in and knocked 'em dead in 2 minutes 59  
I know the boy was all alone, till the Hitsville hit UK  
(so hit it)

No slimy deals with smarmy aels In Hitsville UK  
Let's shake and say will operate in Hitsville UK  
I know the boy's felt all alone till the Hitsville hit UK  
The mutants, creeps and muscle men are shaking like a lent  
It blows a hole in the radio when it hasn't sounded speed all week  
A mike and boom in your living room in Hitsville UK

No consumer trials or AOR in Hitsville UK  
I know the boys felt all alone till the Hitsville hit UK  
Now the boys and girls are not alone now that Hitsville's hit UK  
I know the boys and girls are not alone now that Hitsville's hit UK

Repeat to fade

Words and music by The Clash  
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PHOTO: MICHAEL PUTLAND/LEA

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PH. JOHN TIMBERS



PH. JOHN TIMBERS



PH. JOHN TIMBERS

# STRANGE TALES

**I** WAS *not* a Generation X roachie," Steve Strange is saying. "They saw some posters I'd done to advertise some Welsh gigs they were doing and asked me to do some artwork for them."

That's where it all started. Steve Strange was just your run-of-the-mill Newport schoolkid with orange hair and a tendency to spend the weekends thrashing around the Northern Soul circuit — until he discovered P-U-N-K.

"When I was fourteen," he casts his mind back even further, "I used to hitch up to Samantha's in Leeds on a Friday night, move to the Blackpool Mecca on Saturday until midnight, leave to hit the Wigan Casino around one, dance all night then go for a swim in the local pool and head over to the Torch in Manchester to finish the weekend off."

"The music," he recalls, "was all rare '50s or '60s soul, not that new contrived crap like Wigan's Chosen Few."

He promises that Visage, the band he's in along with drummer Rusty Egan and various members of Magazine and Ultravox, won't be switching to a repertoire of Northern Soul, although he'd like to start playing it in the clubs which he and Rusty present in certain London nightspots.

**RUSTY AND STEVE'S** clubs are as good a place as any to begin to explain the Steve Strange phenomenon.

They began, in late '77, by taking over a London drinking club called Billy's for a regular Friday "Bowie Night", where devotees of stylish rock and adventurous clothing could gather, be seen, dance and generally enjoy themselves. It was a sharp, timely contrast to the grubbiness of punk.

Contrary to many people's assumptions, they weren't spoilt brats who actually had enough money behind them to own the

... of Steve Strange (né Harrington, soul boy, punk rocker, exhibitionist, leader of fashion and leader of Visage. Steve Taylor (nee cap) tells it like it was and is.

clubs. They simply took the risk of hiring the places regularly one evening a week and taking enough money out of the receipts to keep themselves in porridge and eye-liner.

Steve would stand outside vetting the punters to sift out the troublemakers and anyone likely to destroy the sympathetic atmosphere. Rusty, formerly the Rich Kids' and later The Skids' drummer, was the DJ. His choice of music mixed Bowie and Roxy with more electronic "futurist" dance tracks from Kraftwerk and their clan. In the early days he just couldn't find enough of it.

Steve Strange gets annoyed by the jibes which often appear in print, accusing him of "drinking champagne on my father's credit card" and other such indulgences.

Apart from finding them personally upsetting — "my father died when I was thirteen and although my mother is well-off, I'd never go to her for money" — such unfounded criticisms ignore the amount of initiative and enterprise which has consistently gone into his ventures.

Now that he's a more well-known figure in the gossip-columns of the daily papers and a familiar man-about-town, people are tending to come to him with opportunities. He's pretty wary of that approach, however, having had his fingers burnt once already.

"After I left home, I went on the 'Anarchy' tour with The Pistols — as a friend of the band. Then I came to London and one particular guy — I'm naming no names — got me involved in something called The Moors Murderer."

Strange joined this outfit — tastelessly and provocatively named after two of the Britain's most

notorious child-murderers — because "I wanted to be in a band."

The Sunday Mirror was as far as he got, pictures and all, captioned with a mouthful of his manager's words.

"I was frightened by it," he says ruefully. "It frightened me off music. I regretted it very much, but at least I learned not to trust anyone who puts me in that kind of position again."

Steve Strange retired from the public limelight after such a start to work in the Rich Kids' London office. There, in late '77, he met Rusty Egan. The Rich Kids fell apart and they began the Friday nights at Billy's.

**I**N THE beginning, Visage started out to remedy the shortage of suitable music for Rusty's disco, Midge Ure, another ex-Rich Kid, came to the club and offered Steve some free studio time which he had left over from the band's deal with EMI.

They cut some demos with Steve singing and, although EMI passed them over, producer Martin Rushent — who was just beginning his own Genetic record label — heard them being played at Billy's and put up the money for more recording.

More musicians joined in: Billy Currie, who was weathering a difficult phase in Ultravox's history, and three members of Magazine — whose whole career sometimes seems, very unfairly, to be one long difficult phase — John McGeoch, Dave Formula and Barry Adamson.

An album was recorded at Rushent's studio in the garden of his Berkshire home, only to end up in cold storage for nearly a year when

his record label collapsed through a complicated business cock-up.

Meanwhile, the club scene was blossoming. Rusty and Steve moved across Central London to the Blitz wine bar in Covent Garden, taking it over every Tuesday night. Commentators, lost for a label to describe Steve and the kids who share his tastes for costume and nightclubbing, still refer to the Blitz and him in one breath even though he hasn't been using the place for a year now.

Since then there's been Hell, where everyone dressed in gloomy black "ecclesiastical" garments. That was closed down somewhat abruptly by the police. More recently they've been using London's big soulless rock showcase, The Venue, on Thursday nights.

That hasn't worked out; Steve is dissatisfied "because half the people were dressing up and the half that weren't were just there to laugh at the rest; I can't handle that, it ruins the atmosphere."

Next they're moving on to a very expensive upmarket Mayfair club, Legends, though they've got the owners to drop the entrance fee to £2.00 and halve the price of drinks. Legends will tide them over until their new, specially kitted-out club, The New, specially Palace, is ready.

They keep it at, says Steve, because "London's so absolutely dead. The only places you can go are gay clubs or very expensive places like the Embassy — what else is going on?"

**S**INCE STEVE and Rusty began their clubs, there has been an explosion of small venues in Central London, not just discos, but places like the Comedy Store where budding comedians can try their hand, and the new clubs associated with Spandau Ballet and their followers, Le Kilt and Le

Continues over page...

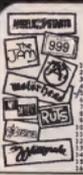


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| 3. THE SEX PISTOLS | 23. THE WHO         | 33. THE SEX PISTOLS |
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**1 BUTTON BADGE OFFER four for £1.00 or nine for £2.00**  
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# STRANGE TALES

Beetroot. "The Ballet", as Steve likes to call them, are the first band to have emerged into the public eye — and the singles charts — from the audience at Steve's clubs. It's taken some time, as Steve explains: "Originally there were no new bands, but I think that Visage and The Ballet putting out vinyl has pushed them on quite a bit. "The bands are just starting to come through; we used our nights at The Venue as an opportunity to put on ones like Depeche Mode from Croc's clubs in Rayleigh near Southend and Duran Duran from the Rum Runners in Birmingham. We even put The Stray Cats on when they first came over. "Now I get sent tapes all the time from kids at Croc's and places, asking if Rusty and I will put them on. It's great that they just go on with it and don't feel that they have to be in some bloody supergroup!"

STEVE STRANGE also provides inspiration for another, totally different group of young people, a new generation of clothes designers. He's well known for the endless changes of image and clothing he's been through: clown, toy soldier, puritan, through to the indescribably weird outfits such as he wore when he appeared in *The Face*. His huge teased-out quiff of hair used to be a major distinguishing mark, though it has now gone in favour of a light-coloured thatch of strands which flop over one side of his face. This part is of the stranded-on-the-beach-for-days Robinson Crusoe look, which was recently featured in none other than *The Sunday Times*.

It consists of a large yellow blouse with huge billowing sleeves, a brown leather breeches 'n' waistcoat suit and, lurking beneath a half-grown beard, what looks like a sun-tanned complexion. Steve laughs at this observation: "It's all out of a bottle, this, tan." The Strange look has been fashioned by "people who left art college, kicked it in the arse. They were told the things they were designing couldn't be done, so they just got on with it. Now there's even a shop, Axiom, in the same King's Road market where Rusty has his record stall, selling clothes by the people who've left college, like Melissa Kaplan (who designs a lot of Toyah's gear). And the turnover is amazing."

"Self-expression; I often look at girls or whatever on the Tube and think 'You could easily be a model or something'. I'm just saying that people should do what they want to do, with clothes or whatever you're into." Such an outrageous appearance can bring on heaviness from other people in public, but there's always a suspicion about anybody who dresses so provocatively that they're somehow asking to be abused. Steve denies that: "I don't go out to get aggression; half the time if you confront someone who's shouting at you, it just reveals their own ignorance. I can't get upset by people knocking me like that, only by the more personal sneers." He recounts, in a mildly amused fashion, how one of the music papers recently printed a letter from a Scottish objector, saying that if Steve Strange so much as set foot North Of The Border, he would personally give him a kicking. To Steve's delight, it provoked a flood of letters the following week defending his right to look how he likes. JUST NOW, the Robinson Crusoe look is going to have to do for a few days more, as there's a bundle of Visage commitments to get through. As he's the only member not signed to another record label already, Strange is the only one to appear in the current video of the band's first single "Fade To Grey". So, as it's just notched up record of the week status on radio stations in Holland, Germany and France, he's off to Europe to promote it, along with his co-star in the video, Julia, his former girlfriend who is well known as the bouffant assistant in PX — the Strange-style clothes shop. Then it's back into the studio to remix "Mind Of A Toy" from the album as the next British single. And then there's America; Rusty and he have been asked to take their "electronic disco" over to New York where, again, the Visage single is already exciting a lot of interest (the U.S. arm of Polydor Records signed the band many months before the British). Steve Strange speaks about this, as he does all his other activities, in a tone of genuine enthusiasm. His only worry, he says half petulantly, half joking, is his appearance: "I don't know what to do for New York".

# Trust.



**ELVIS COSTELLO and the ATTRACTIONS. XXLP11**

# BLONDIER A P T U R E

NEW 12 INCH SINGLE (CBS 12 280)

**RAPTURE** SPECIAL DISCO MIX

BY **LIVE IT UP** SPECIAL DISCO MIX

7 INCH VERSION (CBS 248)

**RAPTURE**

BY **WALK LIKE ME**

TAKEN FROM THE ALBUM



AUTOCAMERICAN CO. INC.

Chryslis

# FACT IS...

**CALLING STEPHEN** Gregory of Kempston in Bedfordshire. You destined a list of the recorded works of **Elvis Costello?** Well, here tis...

The bespangled one has released four albums in Britain; "My Aim is True" (Stiff), "This Year's Model", "Armed Forces" (Radar) and "Get Happy!" (F Beat). There has also been a cassette only compilation from F Beat called "Ten Bloody Marys And Ten Haw's Your Fathers".

On the singles front he's been anything but a slouch. His first 45 appeared on Stiff in '77 ("Less Than Zero", "Alicia", "Red Shoes", "Watching The Detectives") before he moved to Radar and released "I Don't Want To Go To Chelsea", "Pump It Up", "Overs Army", "Radio Radio" and "Accidents Will Happen". Since relocating with F Beat he's added to the list "I Can't Stand Up For Falling Down", "High Fidelity", "New Amsterdam" (also issued as the lead track of an EP) and the recent "Clubland".

In addition to these regular releases there have been a few giveaway editions. A 45 pairing "Neat Neat Neat" with "Stranger In The House" came free with "This Year's Model", at the end of '78 a single featuring "Wednesday Week" and "Talking

In The Dark" was given out to people attending the man's London shows; a live EP entitled "Live At Hollywood High" accompanied "Armed Forces".

Most of these loose ends can be found either on the cassette mentioned above or on the American compilation "Taking Liberties". Elvis is also featured playing two songs on the album "Live Stiffs" currently available on MFF at a budget price.



**JULIA WALSH** of East Ham is smitten with the **Blockhead** because she ain't sure who he is. In order to identify the object of her affections she stapled him to the letter (this picture that is). The name's **John Turnbull**, Julia.

FOR THE benefit of Two Jamaican Ginger Growers from Broadstairs (*Broadstairs*), Bob

**Marley** was born on April 6th, 1945, at Rhoden Hall, St Ann's, Jamaica Inc. we don't know which head) and has been married to Rita Marley since the mid sixties. They have innumerable children.

WE'VE HAD many enquiries concerning the 2 Tone/ska movie, "**Dance Craze**" which should be on general release by the end of February. It features **Bad Manners**, **The Beat**, **The Specials**, **The Boyz n' the Rascals**, **The Selecter** and **Madness** performing live in various locations and will carry an "A" certificate. The movie will be preceded on February 8th by a soundtrack album on 2-Tone featuring contributions from all the bands appearing.

**TALKING OF Madness**, Howard North of Edware needs to know the highest chart position reached by **The Nitty Boys** with "Night Boat To Cairo". This too, which was actually the lead track of the "Work, Rest And Play" EP, got as far as number six on April 9th last year. It's last year already. Don't time jes' fly!

FINALLY, **PAUL** Murrell of Cheshunt, requires a **Damned Disography**. We begin in 1377 with their

Stiff debut single "New Rose" which was followed by "Neat Neat Neat", "Problem Child" and "Don't Cry Wolf". While on Stiff's books they put out two albums, "Damned Damned Damned" and "Music For Pleasure", and produced one other 45, "Stretcher Case Baby", which was given away to punters at a series of Marquee gigs in late '77.

After that they broke up for a while, reforming in 1979 and recording for Chiswick where they have made two albums, "Manchine Gun Etiquette" and "The Black Album", and five singles, these being "Love Song", "Smash It Up", "I Just Can't Be Happy Today", "History Of The World Part One" and "There Ain't No Sanity Clause"/"Hit Or Miss".



AND THIS SCREAM OF ANGUISH HAS COME FROM THE ACNE WONDER BOY, ZITTY BEN, AS HE SEES THE LENGTH OF THE DOLE QUEUE.



FOR 3 HOURS ZITTY STANDS IN THE LONG QUEUE UNTIL SUDDENLY A STRANGER APPROACHES HIM...



AND FOR NO APPARENT REASON GIVES ZITTY A TAPE RECORDER AND HEADPHONES.



THEN THE VOICE OF PIGS STARTS WAFTING INTO ZITTY'S HEAD...



AND THEN IT HAPPENED... AAGHH! A SHEENA EASTURD TAPE... THE PAIN, THE PAIN!



DESPERATELY ZITTY BEN TRYS IN VAIN TO REMOVE THE HEADPHONES...



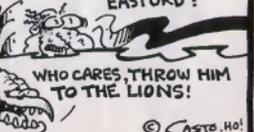
BUT THEY DONT COME OFF AND THE, ER, MUSIC GETS LOUDER.



IS IT TOO LATE... WILL ZITTY BEN BE OVERCOME BY EASTURD?



WHO CARES, THROW HIM TO THE LIONS!



# John Lennon & Yoko Ono

## (JUST LIKE) STARTING OVER

on Geffen Records

Our life together is so precious together  
We have grown we have grown  
Although our love is still special  
Let's take a chance and fly away somewhere alone

It's been too long since we took the time  
No-one's to blame, I know time flies so quickly  
But when I see you darling

It's like we both are falling in love again  
It'll be just like starting over — starting over

Everyday we used to make it love  
Why can't we be making love nice and easy  
It's time to spread our wings and fly  
Don't let another day go by my love  
It'll be just like starting over — starting over

Why don't we take off alone  
Take a trip somewhere far, far away  
We'll be together all alone again  
Like we used to in the early days  
Well, well darling

It's been too long since we took the time  
No-one's to blame, I know time flies so quickly  
But when I see you darling  
It's like we both start falling in love again  
It'll be just like starting over — starting over

Our life together is so precious together  
We have grown we have grown  
Although our love is still special  
Let's take a chance and fly away somewhere

Over and over and over  
Starting over  
Over and over and over

*Words and music by John Lennon  
Reproduced by permission Lenono Music.*



## WOMAN

on Geffen Records

Woman I can hardly express  
My mixed emotions at my thoughtlessness  
After all I'm forever in your debt  
And woman I will try to express  
My inner feelings and thankfulness  
For showing me the meaning of success  
Ooh well, well  
Ooh well, well

Woman I know you understand  
The little child inside the man  
Please remember my life is in your hands  
And woman hold me close to your heart  
However distant don't keep us apart  
After all it is written in the stars  
Ooh well, well  
Ooh well, well

Woman please let me explain  
I never meant to cause you sorrow or pain  
So let me tell you again and again and again  
I love you yeah, yeah now and forever  
I love you yeah, yeah now and forever  
I love you yeah, yeah now and forever  
I love you yeah, yeah now and forever

*Words and music by John Lennon  
Reproduced by permission Lenono Music.*



# IMAGINE

By John Lennon on Apple Records



Imagine there's no heaven  
It's easy if you try  
No hell below us  
Above us only sky  
Imagine all the people  
Living for today

Imagine there's no countries  
It isn't hard to do  
Nothing to kill or die for  
And no religion too  
Imagine all the people  
Living life in peace

You may say I'm a dreamer  
But I'm not the only one  
I hope some day you'll join us  
And the world will be as one

Imagine no possessions  
I wonder if you can  
No need for greed or hunger  
A brotherhood of man  
Imagine all the people  
Sharing all the world

You may say I'm a dreamer  
But I'm not the only one  
I hope some day you'll join us  
And the world will live as one

*Words and music by John Lennon  
Reproduced by permission Northern Songs Ltd.*



## C.i-D

### SQUEEZE 'EM IN!

THE NEW Squeeze album — as yet still unfilled — has now been completed and is due for release in early February. Produced by Elvis Costello and Roger "Undertones" Bachman, it was originally going to be a double album playing at 45 rpm but financial reasons dictated that the seventeen finished tracks be whittled down to twelve for a conventional single album. Meanwhile Chris Difford is now a proud father — his wife Cindy gave birth to a baby girl (name of Natalie) on December 28.

SOMEHOW IT seemed only right that the fanzines that emerged in the slipstream of punk should appear haphazard at best and, at worst, sloppy and indecipherable. But now that Spandau Ballet, Visage and company are coming to the forefront of the scene there's a call for a new kind of fanzine, one that puts more emphasis on pure style.

Although "I.D." calls itself a fashion magazine it has little to do with the world of "Top-Shop" instead it zeros in on the more striking aspects of costume with a heavy accent on do-it-yourself and jumble sale chic.

Although it will cost you a fairly hefty 60p, "I.D." (No. 2) boasts page upon page of strong pictures, most of them of the sort of folks who would cause an outbreak of dislocated necks were they to parade down the average high street. There are hard core punks with kingly spines, outrageous posers, latterday tedds and even a traffic warden, as well as an informative piece on Spandau Ballet and small features dedicated to almost anyone with plenty of style.

This intriguing, stylish publication is available from Better Badges at 280 Portobello Road, London W10 or from I.D. at 71 Sherriff Road, London NW6 for 60p plus 20p p&p.

### Lou Reed

"ROCK AND Roll Diary 1967-80" is the title of a new double album from Lou Reed on the Arista label on which you can hear material from nearly every stage of one of the most influential careers in rock and roll.

Kicking off with a clutch of classic Velvet Underground tracks from the period 1967-70, it then takes in the David Bowie collaborations which brought Lou his first commercial success as well as providing a brief taste of most of his recent solo ventures. It very wisely omits anything from the 1976 disaster "Metal Machine Music", widely reckoned to be the most unlistenable record ever made.



## ON LOCATION

WHY ARE we printing a picture of Dave Wakeling playing piano? Well, it's like this. The Beat are all keen fans of Photo Love Weekly, the well-known cult story romance magazine. (No kidding — that's where they got the title for "Hands Off, She's Mine!") Anyway it seems Dave Steele has long nurtured a secret ambition to appear in one of these dramatic photo features and now he's managed just that, with Mr. Wakeling also appearing in a cameo role.

Our spies on the scene smuggled us out some outtake pictures (people smiling when they're supposed to be in high drama etc.) and we've put them together with a touch of affectionate humour to make a very different story which you can find on pages 34 and 35. The genuine article, however, appears in the issue of Photo Love which comes out on February 7.

Dave Wakeling — pictured on the set where the story was photographed — apparently



enjoyed his taste of acting so much that he's signed up to star in another photo-novel later on. (Next week Ranking Roger in Play School?)

The other pool player pictured is none other than Dick Bradsell — co-writer of "Twist And Crawl" — who went along to lend moral support (and the bus fare home).



THE STRANGLERS seem to be going into the publishing business full time. Following Hugh Cornwall's "Inside Information" account of his short stretch in Pentonville Prison, drummer Jet Black is writing a chronicle of the band's run in with the French authorities in Nice. The book which is described as "a cynical view of a ridiculous situation" is called "Much Ado About Nothing" and will be published through S.I.S. next month. There are a couple of changes to the band's February tour schedule. Cardiff Top Tank (8th) is cancelled and a date at Durham University on the 23rd has been added.

DAVE WIGGINS of Liverpool received a special bonus Christmas present this year in the shape of a Korg Micro Preset Synthesiser, the first prize in our Orchestral Menaceures competition from last year. Dave was presented with his passport to stardom by the band a few days before the holidays at OMD's personal rehearsal hall in Liverpool.

Letter-opener extraordinaire and all round organisational whizz Kid Linda Duff went along to oversee the ceremony and here we see the four of them looking merrily pleased with themselves, despite the fact that nobody's bothered to plug the machine in, Much thanks to Andy and Paul of OMD and Korg synthesizers for their cooperation.



## SPLIT ENDS

THE JOE Jackson Band have broken up. The decision to go their separate ways was prompted by drummer Dave Houghton's desire to quit because of personal reasons and Joe's unhappiness with the responsibility of keeping a permanent band on the road.

In the immediate future Joe plans to produce the debut album from new A&M signings The Keys and devote more time to projects "not necessarily involved with music". It seems likely that if Joe does form another performing unit it will include bassist Graham Mabry. The band's final gig, last month

in Holland, was recorded for possible release in the future.

Talking of break ups it looks as if Graham Parker has further loosened his ties with The Rumour. The band are off to America to work with Garland Jeffries while Parker, who didn't tour to support the release of his last album, "The Jo Escalator", is said to be contemplating an acoustic solo album.

Although the official line is that they will work together in the future if it's mutually convenient, there are no concrete plans and it would appear that Parker is quite happy to maintain the lowest of low profiles.



## PERSONAL FILE



FULL NAME: Richard Farrell  
 Jobson  
 BORN: 8.10.80, Kircaldy, Fife  
 BROTHERS AND SISTERS: John, Michael, Brian and Francis  
 EDUCATION: St Columba High, Dunfermline

HIGH SPOT OF EDUCATIONAL CAREER: Following the hierarchy by receiving 9 O' Levels  
 FIRST CRUSH: My big brother's girlfriend  
 FIRST RECORD PURCHASED: "Transformer" by Lou Reed  
 FIRST LIVE SHOW ATTENDED: Most The Hoopie, Edinburgh  
 Odeon

PREVIOUS JOBS: None  
 PREVIOUS BANDS: None  
 MARRIED OR SINGLE: Single, but the surveys are on his  
 CHILDREN: None??????  
 PRESENT HOME: London  
 LOWEST POINT OF CAREER: "Into The Valley"

PRouDEST ACHIEVEMENT: Days In Europe  
 HERO: Peter D'oolie  
 DESERT ISLAND DISC: "La Mer"  
 Debuszy  
 TRUE CONFESION: Love  
 Scottish women  
 FAVOURITE ITEM OF CLOTHING: Toga

FAVOURITE BREAKFAST FOOD: With marmalade  
 PET HATE: Cynics  
 THE BIGGEST MISTAKE I EVER MADE: Talking too much. Much too much.  
 FAVOURITE FILM: "The Ruling Class"  
 FAVOURITE TV PROGRAMME: "Life On Earth"  
 FAVOURITE ACTRESS: Ingrid Bergman  
 COLOUR OF SOCKS: White

## THE ORIGINAL NUTTY BOYS

WE FEEL a duty to warn you of an album that has recently wormed its way into the racks of your local discarie, a photographic item entitled "Chipmunk Punk" (by you guessed it) The Chipmunks. Since their original emergence in The Fifties, this trio of furry, dopey looking criters — Alvin, Simon and Theodore — have squeaked their high pitched way into the hearts of all right thinking four year olds via children's radio programmes on both sides of the Atlantic.



Their return from retirement is, however, ill advised as a "Chipmunk Punk" shows. For a start it doesn't have an awful lot to do with punk, consisting of a doz of various screeching cover versions of tunes made famous by The Knack, Tom Petty, Blondie and Queen (!).

The general consensus of opinion around here is that the band have never quite recaptured the bite and edge that they had before making their first million. Alvin still sings well but somehow you can tell that his heart isn't in it anymore.



TO COPE with the enormous demand for tickets for his March 19th and 20th Wembley shows, Bruce Springsteen has announced an additional three dates at the same venue, on April 2nd, 3rd and 4th.

## A SPANIARD IN THE WORKS



## BACK PAGES

THE DAY after John Lennon's death, EMI received 100,000 orders for his old single, "Happy Xmas (War Is Over)". That's a public demand for you. People express their feelings via their wallets. It's no surprise therefore to see that Penguin Books have swiftly reprinted all the Lennon books on their lists.

There are three. The first two, "In His Own Write" and "A Spaniard In The Works", are collections of poems, sketches and perverse fairy tales put together during the swinging sixties. Both of them, although amusing and clever in parts, betray his debt to writers like Spike Milligan and Hilarie Belloc in their zany wordplay, relentless use of the pun and occasional violence.

The more interesting of the three is undoubtedly "Lennon Remembers" (£1.95), an extended interview that was originally published in 1970, when Lennon was trying to establish an identity outside of The Beatles. It finds him talking about his life and work with

## JOHN LENNON



## IN HIS OWN WRITE

## LENNON



## REMEMBERS

extraordinary candour and insight. Although much of what he said he later retracted or contradicted, "Lennon Remembers" remains a remarkable tribute to the restless intelligence and creative powers of a very special man.

ELVIS COSTELLO and The Attractions will tour the nation during March to plug their new album, "Trust" (not "Trust" as some idiot wrote in the last issue), and this time they'll be concentrating on the major towns and cities.

They kick off on the first of the month at St Austell Riviera Lido and continue in this fashion: Exeter University (March 2), Bristol Colston Hall (3), Birmingham Odeon (4), Wolverhampton Civic Hall (5), Bradford St Georges Hall (7), Manchester Apollo (8), Edinburgh Playhouse (9), Glasgow Apollo (10), Newcastle City Hall (11), Lancaster University (13), Bridlington Spa Hall (14), Liverpool Empire (15), Sheffield City Hall (16), Brighton Centre (18), Hemel Hempstead Pavilion (19), Hanley Victoria Hall (20), Leicester De Montfort Hall (22), Derby Assembly Rooms (23), Cardiff Top Rank Suite (24), Guildford Civic Hall (25), Hammersmith Odeon (27, 28), Ipswich Odeon (29), Oxford New Theatre (30) and Southampton Gaumont (31).

PIC: PAUL EDMOND



## M.A.D.

THE LATEST artist to turn his attention to matters nuclear is Ian Gillan whose next single, released on January 30th, goes under the title "Mutually Assured Destruction". This is the theory that the American and Soviet military expound when they try to convince us that nuclear war will never occur as long as neither side can be certain of emerging the victor. That's a weight off your mind, now, isn't it?

Gillan are undertaking a short series of dates during the month of March, taking in Bournemouth Winter Gardens (2), Blackburn King Georges Hall (3), Nottingham Rock City (4), London Rainbow (5) and Newcastle City Hall (8). This last show is a benefit for Radio Lollipop, an organisation dedicated to providing entertainment for children in hospital. The night before this charity event, March 7th, the band plan a surprise appearance at an unnamed venue in the North West. Local fans are advised to keep ears to the ground and eyes peeled. What they do with their noses and throats is their own business.



PIC: ANDREW T. BIRBY

THE MO-DETTES remain on the road for the next week or so, playing York University on January 30th and continuing at Middlesbrough Rock Garden (31), Manchester Rafter's (February 2), Leeds Warehouse (3), Colwyn Bay Pavilion (4) and Wolverhampton Polytechnic (7).

## FACE LIFT

THE PHIL Collins solo album, "Face Value", will be released on February 13th. It includes the current single, "In The Air Tonight", a new version of the Genesis number "Behind The Lines" and a cover of The Beatles' "Tomorrow Never Knows".

## ALL TIME TOP TEN

Colin Moulding (XTC)



PIC: CHRIS HOHLER

1. THE KINKS: *Audience Alibi* (Poly). The song I most want to hear when I come back from touring.
2. THE BEATLES: *Revolver* (Parlophone). The classic album — one to listen to all the way through.
3. DIANNE WARWICK: *Walk On By* (Poly). Great song, great singing, great short champagne!
4. M. POP MUZIK (MCA): The record that's most likely to get me doing Leslie Phillips' dance steps in digest.
5. PINK FLOYD: *Arnold Layne* (Columbia). Reminds of a period I was steering — a difficult time for boys.
6. IQGY POP: *The Passenger* (RCA). Cruising around in German taxis music — mainly at night.
7. ROLLING STONES: *She's A Rainbow* (Decca). Different from anything else they'd done.
8. RAY CHARLES: *Hit The Road Jack* (HMV). Kept heating it on Two Way Family Favorites.
9. PETER GABRIEL: *Games Without Frontiers* (Chrysalis). A landmark in the use of a rhythmic bow.
10. GARY GLITTER: *I'm The Leader Of The Gang* (Ball). Terrible anthem from the biggest turkey ever to enter the ball.

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All offers subject to availability.

# Greatest Hits



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## A Little In Love

By Cliff Richard on EMI Records

It's been so long, you say you've had fun  
And you've been happy with the things you've done  
Now you feel strange and a little unreal  
Well, I can understand the way you feel  
You're just a little in love (just a little)  
You're just a little in love (just a little)

Well, I can see what's happening to you  
You feel in love but it's just not true  
And there's one thing you ought to know  
Ooh, I need you so  
I'm just a little in love (just a little)  
I'm just a little in love (just a little)

You say you're willing to learn  
You need a friend  
A friend who will help you  
'Cos you're just a little in love, oh yeah  
A little in love, you are  
A little in love with someone you just like to see  
Like me you're in love, oh yeah  
A little in love

You know sometimes you look somewhere  
You're not alone but there's no one there  
No one to turn to  
No one to see the way you're feeling  
Just like me  
Just a little in love (just a little)  
You're a little in love (just a little)

Now you say you're willing to learn  
You need a friend  
A friend who will help you  
'Cos you're just a little in love, oh yeah  
A little in love, you are  
A little in love with someone you just like to see  
Like me you're in love, oh yeah  
A little in love

Repeat and ad lib to fade

Words and music by Alan Tarney  
Reproduced by permission ATV Music Ltd.



PH: JILL FURMANOWSKY

## Rapture

By Blondie on Chrysalis Records

Toe to toe  
Dancing very close  
Body breathing  
Almost comatose

Walk to wall  
People hypnotised  
And they're stepping lightly  
Hang each night  
In rapture

Back to back  
Sacrillic  
Spineless movement  
And a wild attack

Face to face  
Sightless solitude  
And it's finger popping  
Twenty four hour shopping  
In rapture

Fab five Freddy told me everybody's fly  
DJ spinnin' I said my my  
Flash is fast, Flash is cool  
François ce pas Flashé no deau  
and you don't stop, sure shot  
Go out to the parking lot  
and get in your car and drive real far  
and you drive all night and then you see a light  
and it comes right down and it lands on the ground  
and out comes the man from Mars and you try to run  
but he's got a gun, and he shoots you dead and he eats your head  
and then you're in the man from Mars, you go out at night  
eating cars, you eat Cadillac, Lincolns too, Mercuries and Subaru  
and you don't stop, you keep on eating cars  
Then when there's no more cars you go out at night and eat up bars  
where the people meet face to face, dance cheek to cheek, one to one,  
man to man, dance toe to toe, don't move too slow cause the man from  
Mars is through with cars, he's eating bars, yeah, wall to wall, door  
to door, hall to hall, he's gonna eat 'em all, rapture, be pure,  
take a tour through the sewer, don't strain your brain, paint a train  
and you'll be singing in the rain, said don't stop, de punk rock

Words and music by Chris Stein/Debbie Harry  
Reproduced by permission Chrysalis Music Ltd.

# bits

## By Deanne Pearson

WITH RED Starr rockin' round Russia at the time of writing, I find myself up against his unique filing (?) system — the key to which is a note explaining "everything's in archaeological order" — trying desperately to first locate and then review this issue's indie releases.

Although they don't seem to be in any order — archaeological or otherwise — they were eventually tracked down (if I told you where, you'd never believe me), so here we



The Mekons

PH. MIKE LAYE

go. Top of the pile (although it wasn't) has got to be the On-U-Sound sampler single, featuring one brand new band, London Underground, and one not-so-new, The New Age Steppers.

The latter are all members of various bands who have all worked with one another before. On vocals we have the inimitable Ari Up from The Slits, playing drums is Pop Group/Slits percussionist Bruce Smith and numbers are made up by a couple of musicians from reggae band Creation Rebel. Their cover version of Junior Byles' "Fade Away" captures all the raw aggression of early Slits and the style and fluency of reggae. It also has a spontaneity and freshness to it which comes about when sympathetic individuals enter the studio and find their ideas complement each other perfectly.

"Fade Away" is an edited track off the album "New Age Steppers Volume One" which is due out at the end of February on the On-U-Sound label, distributed by Rough Trade. The single's an absolute gem and if you buy nothing else this month then you must have this.

On the flip side is a new young outfit called London Underground who have done some gigs with Creation Rebel and are described by Rough Trade as a collection of "vagrant musicians" who have eventually got it together to form a band. At the moment they are working on an album with Judy Nylon and this track, "Learn A Language", is apparently the only one fully mixed so far.

Like "Fade Away" it is gloriously seductive reggae, fused with weird background noises and topped with a tape of "Learn A Language" instructions which is mesmerising and hypnotic. (If you've been subjected to a language lab at school, you'll know the feeling.)

Also distributed by Rough Trade is the first release on their own Baby label from Dublin band, The Virgin Prunes. It's a four track E.P. containing "Twenty Tens", "Revenge", "The Children Are Crying" and "Greylight". Although hardly the stuff to set the soul on fire — it mainly consists of shouting, crying and babbling noises interspersed with spine chilling sound effects to produce an ice-cold atmosphere — it is a fine example of imaginative improvisation and worth a listen for all its weirdness. (Just don't expect to bop.)

The Blue Orchids from Manchester are actually on the Rough Trade label and their first 45, "The Flood" backed with "Disney Boys" bodes well for the future. Both rhythm and momentum are strong with dashing guitar breaks and crashing cymbals; their problem is a tendency to fall apart now and again in their enthusiasm to show what they can do and how quickly they can do it. But somehow they manage to pull themselves back together again and it all makes sense in the end. Although The Blue Orchids contain two former members of The Fall, vocalist/keyboard player Una Baines and vocalist Martin Bramah, this is by no means obvious.

I pounced eagerly on "Sell Out Before The Fell Out", an E.P. from Michael Byrd And The Commercials on Another Record Label (39, Meadowside, Lancaster) if only because it boasted "with members of The Selecter" on its cover. It was not however ex-members Charly Anderson and Desmond Brown but new boys James Mackie and Adam Williams contributing saxophone and backing vocals respectively on this fairly run of the mill collection of 60s influenced poppy numbers with their slight R&B overtones. Appealing hard and sax touches, but nothing to get too excited about.

B-Movie, a Midlands band, have their second record out, a follow up to last year's 45, "The Soldier Stood Alone". This time it's a twelve inch and a strange cross between a single, an EP and an album with the first side, "Nowhere Girl" revolving at 45 while the five tracks over on the flip are 33s. It's a promising collection with a distinct jazz flavour, choey guitar and keyboard effects. Available from Dead Good Records, 292/3, High Street, Lincoln, Lincs.

Despite numerous line up and label changes, The Mekons are still in business. After getting their start with Fast Product they moved to Virgin and recorded one album before being dumped. Now they've come up with a second long player for Red Rhino Record (3, Gillygate, York).

Their style and approach haven't changed significantly. They may have slowed their music down but the playing is still rather symbolic, the vocals flat and grey and the overall effect sadly depressing. They are in the process of recruiting two new members so maybe they'll improve matters. Here's hoping.

## independent singles top 30

THE MUSIC BITES	THE ART	TITLE/ARTIST	LABEL
1	2	ZIBULU A Sane & The Arts	Zulu
2	1	CARTER UNCLE Ayn & The Cats	Cap
3	7	IT'S SPRING! (w/45 Paris)	Rebel
4	4	RAMBLING CLASS (w/45)	Archie
5	3	DESTRUCTIVE (w/45)	Cap
6	8	THE EARTH HAS SCREAMING (w/45)	Travis
7	5	SIMPLY THUNDERBOLTS (w/45)	Proton
8	16	THIRDAIN (w/45)	SSS
9	12	THE (w/45)	Rough Trade
10	7	WINDY IN CAMBRIDGE (w/45)	Cherry Red
11	11	TELEGRAM (w/45)	ABC
12	13	KILL THE PIMP (w/45)	Cherry Red
13	9	GAILY (w/45)	W
14	13	HEAVY METALS (w/45)	Crash
15	25	FEELING OF THE (w/45)	Crash
16	14	DANCED (w/45)	Salvo
17	17	ATMOSPHERE (w/45)	Falmer
18	15	IT'S KINDA HUNNY (w/45)	Proton
19	17	HEALTHY (w/45)	Quart
20	27	EXPLORE! (w/45)	Exploze
21	18	PUBLICITY (w/45)	Rebel
22	19	CRIPPLED (w/45)	Rebel
23	20	PRIMUM (w/45)	Archie
24	21	REALIS (w/45)	Cap
25	22	TIGHT BACK (w/45)	One
26	23	GET UP AND USE (w/45)	Cap
27	24	SEVEN MINUTES (w/45)	Archie
28	26	ANY LIFE (w/45)	Archie
29	28	MARSHALL (w/45)	Archie
30	29	WARRIORS (w/45)	Archie

## independent albums top 10

THE MUSIC BITES	THE ART	TITLE/ARTIST	LABEL
1	2	NEW WEARS (w/45)	Archie
2	1	GOING UP (w/45)	Archie
3	3	THE (w/45)	Archie
4	3	THIRTY THIRTY (w/45)	Archie
5	4	THE (w/45)	Archie
6	5	THE (w/45)	Archie
7	6	THE (w/45)	Archie
8	7	THE (w/45)	Archie
9	8	THE (w/45)	Archie
10	9	THE (w/45)	Archie

# bauhaus



PHOTOGRAPH BY PETER GILBERT

BY FRANCIS DRAKE & PETER GILBERT.

**W**HITE ON black, starkly visual, a band who offer as the ears and as much for the mind as the body — BAUHAUS.

Bauhaus are one of the newest names to join the growing list of alternative chartbusters, bands that include Crass, UB40, Joy Division and The Dead Kennedys, to name just a few.

Based in Northampton, Bauhaus were formed in January 1979 and within six weeks had already produced a demo that was to become their first (and some would say finest) single, "Bela Lugosi's Dead".

A debut that was so inspiring and brave at the time, it's a song that slowly creeps up on you from the beginning with Kevin Haskins' cool, nervous heartbeat drums coupled with the sparse, stealthy bass lines of Dave Jay. The piercing guitar of Daniel Ash cuts like glass deep into your subconscious and the whole aura of sound is completed with the deep, commanding, calm but austere voice of Peter Murphy.

We asked Peter Murphy what the inspiration was behind that first song?

"Bela Lugosi, the theme of Dracula and the Vampire. It's just a really wonderful, sort of attractive theme which we wrote about and

really pulled off well, I think! It really captured the whole feel of it. Really, it was taking the subject and the theme and putting it into a (pause) ... a song, full stop."

That first single was released as a one-off on Small Wonder Records, an enthusiastic independent label based in Walthamstow in London. The band's second single began their association with 4AD Records and "Dark Entries" became the label's first vinyl release and consequently reached number one in the Alternative Charts.

The third single had the unusual title of "Terror Couple Kill Colonel", taken direct from a newspaper headline concerning the assassination of a British colonel in Germany by a couple of terrorists for no apparent reason. The song was written as an observation on the strangeness of the event. Despite the seemingly political connotations of "Terror Couple Kill Colonel", Bauhaus have very little to say about politics, as in the "Houses of Parliament" type.

Their debut album, titled "In The Flat Field", was released last November. Sadly it received mostly scathing criticism but Bauhaus are pretty used to that by now. Whatever, the album shot to number 1 in the Alternative Charts within weeks of its release and even

scraped into the bottom end of the BMRB charts.

Most of the criticism aimed in Bauhaus' direction is that they're too "arty", "pretentious" and "too weird". We asked the band how they would answer these criticisms?

Peter Murphy replied immediately: "I'm not inspired to answer them at all", he explained confidently, "because that would be placing them in a position where we respected their say or their opinion — which we don't!"

A positive answer, but the fact that Bauhaus are made up of three other similarly positive characters also has its disadvantages. During the interview for example they would often argue among themselves but at least it showed that their answers were not premeditated.

Daniel confirmed this: "If you do argue or debate with each other, it's better because it kicks out all the shit. If there was one person who said, 'this is what we do', it would be very one-sided."

Bauhaus are a stunning band to watch live, with the visual emphasis largely on black and white in sharp contrast. ("Coloured lights are for Christmas trees," comments Dave Jay). Peter Murphy is physically absorbing to watch, resembling a new-age vampire flitting recklessly

around the stage, occasionally picking up a strobe light illuminating his whole body, giving the illusion that his supple body is being mechanically controlled.

One of the highlights of their stage set is their performance of Marc Bolan's "Tele-ram Sam" and so it wasn't surprising that this song emerged as their fourth and latest single.

Daniel Ash: "We liked that attitude of Marc Bolan. The particular image he was putting across, the whole thing. He could do it better than anyone else. It was very simple but it worked."

"A bit of Marc's lyrics didn't mean a thing. In a way you could say they were total rubbish, ridiculous even, but he was able to pull it off — that is what was so good about him. He could spit in the faces of those sort of serious, supposedly elite people and say 'Look, I'm doing this — it's really bland and it's pop music!' but even so he just seemed to have that magic that made it all work."

Likewise Bauhaus too have that special quality that sets them apart from the crowd, that all important presence and aura of professionalism, conviction and style. Put them on the top of your list of bands to check out — we don't think you'll be disappointed.

# MUCHO MONDO BONGO



25  
**BOOMTOWN  
RATS  
ALBUMS  
TO BE WON**

FANCY YOURSELF, do you? Reckon you know what's shaking, eh? Think your knowledge of rock and roll is comprehensive enough to entitle you to a free copy of The Boomtown Rats latest hot long player, "Mondo Bongo"?

Well you'd better be fit, because the little quiz we've laid out below is guaranteed to gauge just how near you keep your ear to the ground. In fact a few of the posers aren't quite as simple as they might initially seem.

Anyways, mull them over at your leisure and then send the completed form to Boomtown Rats Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF to arrive before February 5th.

If you're one of the twenty five lucky (and knowledgeable) winners you've got our permission to fall in love with yourself. O.K., sheep this side, goats the other . . .

1. "Embarrassment", "Baggy Trousers", "Night Boat To Cairo" and "The Return Of The Los Palmas 7" are all singles by Madness. Which is the odd one out?

2. Two famous British solo artists have in the past studied with mime artist Lindsay Kemp. Kate Bush is one. Name the other.

3. Which Boomtown Rats single mentioned "The Five Lamp Boys"?

RAT TRAP

4. Which member of Blondie is British?

5. Which band's debut album was called "Three Imaginary Boys"?

6. Name the following singers' backing bands. a) Elvis Costello; b) Bob Marley; c) Ian Dury.

a) PAT BARKERS b) WALLERS c) BLOCK HEADS

7. Which band have their own label called Reformation?

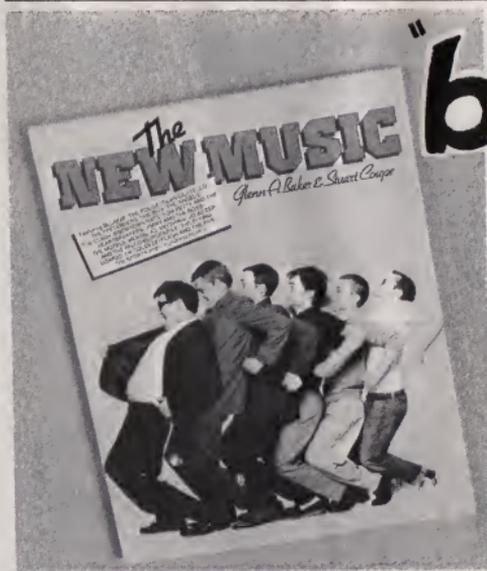
8. Which Surrey town do The Jam hail from?

9. Name the first album by Adam And The Ants.

10. Name the first Police single.

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_



# "beat" this!

THE POLICE/ THE JAM/ SPLIT ENZ/ THE SPECIALS/ IRON MAIDEN/ AC/DC/ BLONDIE/ ELVIS COSTELLO/ THE PRETENDERS/ BRUCE SPRINGSTEEN/ HUMAN LEAGUE GARY NUMAN/ MICKEY JUPP/ DEVO/ B52's/ SECTOR 27 SLITS/ BOOMTOWN RATS/ SQUEEZE/ THE BLUES BAND and many MANY MORE. Your No. 1 is sure to be in this exciting — colourful 128 page book. THE NEW MUSIC is now available in the UK. It's a must for the New Music people. — And the price! It won't make a hole in your pocket — Just £2.95. Get it from your newsagent or record shop NOW.

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## THE TIME IS NOW — THE BOOK "THE NEW MUSIC"

# Scary Monsters (and Super Creeps)

## David

RCA

She had a horror of rooms, she was tired, you can't hide beat  
And when I looked in her eyes they were blue but nobody home  
Well, she could've been a killer if she didn't walk the way she do  
and she do

She'd opened strange doors that we'd never close again

She began to wail, jealousies, screams  
Waiting at the lights, know what I mean?

Scary monsters, super creeps, keep me running, running scared  
Scary monsters, super creeps, keep me running, running scared

Well, she asked me to stay and I stole her room  
She asked for my love and I gave her a dangerous mind  
Now she's stupid in the street and she can't socialise  
Well, I love the little girl and I'll love her till the day she dies

She wails, Jimmy's guitar sound, jealousies, scream  
Waiting at the lights, know what I mean?

Scary monsters, super creeps, keep me running, running scared  
Scary monsters, super creeps, keep me running, running scared

Scary monsters, super creeps, keep me running, running scared

Words and music by David Bowie

Reproduced by permission Bewlay Bros. Music/Fleur Music



# BOWIE

• REFORMATION •



## SPINDDU BILLET

## THE FREEZE

5% THE FREEZE (VERSION)  
A SINGLE AVAILABLE  
IN 7 & 12

  
Chrysalis



lends her talent to a melodramatic ballad entitled "It's My Turn" (Motown) (also the name of the film). It's not a patch on her more recent material and the B side is a lift from her 1974 album "Last Time I Saw Him". I'll give this one a blank.

The Temptations fare slightly better with "Take Me Away" (Motown) (from the film "Loving Couples") — a pleasant Stylistics type ballad. Upfunking the tempo for a mo, we have Fatback coming on like James Brown with "Let's Do It Again" (Polydor), a great dance track with plenty of weird sound effects. As Baron Frankenstein said to his assistant "it could be a monster". L.A.X. (who?) also turn in a pretty tasty offering with "All My Love" (Epic) which seems to have all the right ingredients to be a hit.

Tata Vega has revived the old nutmeg "You Keep Me Hangin' On" (Motown) and made a great good job of it. Tata has a strong voice which does this great number justice.

Some other releases out at the moment which don't really do

much for me, but you might like to check for yourselves are: Fantasy's "You're Too Late" (Epic), "Setting It Out" by Enchantment (RCA) — a funky little sound — and "To Prove My Love" by Nad Dohany (CBS), a jazz number.

A thousand apologies for the lack of news, hopefully there'll be a few more things occurring by the next ish.

Beverly

P.S. That photo on page 39 definitely caught me at the wrong angle! (Excuses, excuses).

I'm afraid 1981 hasn't exactly seen an avalanche of new releases, so this week's column might indulge in just a little barrel scraping. Motown attack the movie soundtrack market with two singles out this week featured in forthcoming films. Diana Ross (who seems to be riding on the crest of a wave following her liaison with Chic) changes style temporarily and

## Burn Rubber On Me (Why You Wanna Hurt Me)



By the Gap Band on Mercury Records

I gave you my money  
I gave you my time  
Why you wanna hurt me girl  
Are you serious  
I'm just curious  
Why you wanna hurt me girl

Just because you're not for real  
Why you wanna hurt me girl  
Just because you're not for real  
Why you wanna hurt me girl

Chorus

I never ever had a lover  
To put the pedal to the metal  
And burn rubber on me  
Charlie oh no, no, no

You took my money you took my time  
Made me think everything was fine  
Then you upped and ran away  
And made me just go crazy

Repeat chorus

Just because you're not for real  
Why you wanna hurt me girl  
Just because you're not for real  
Why you wanna hurt me girl

Repeat chorus

Just because you're not for real  
Why you wanna hurt me girl  
Just because you're not for real  
Why you wanna hurt me girl

You told me to go up the block  
To get you a strawberry pop  
When I got back to the flat  
You had burned rubber out the back  
I went to the closet and saw no clothes  
All I saw was the hanger and poles  
I went to the phone and called your Mother  
Told her you had burned rubber on me  
Charlie oh no, no, no, no, no, no, no

Just because you're not for real  
Why you wanna hurt me girl  
Just because you're not for real  
Why you wanna hurt me girl

Repeat chorus ad lib to fade

Words and music by L. Simmens/C. Wilson/R. Taylor  
Reproduced by permission Total Experience Music (Leasong)

## disco top 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	1	DON'T STOP THE MUSIC Yarbrough & Peoples	Mercury	96
2	3	BURN RUBBER ON ME Gap Band	Mercury	117
3	27	RAPP PAYBACK James Brown	RCA	116
4	17	I AIN'T GONNA STAND FOR IT Stevie Wonder	Motown	114
5	15	I AIN'T GONNA STAND FOR IT Stevie Wonder	Epic	113
6	38	ONSTERS OF THE GROOVE Heatwave	Pavillion	121
7	19	YOU'RE TOO LATE Fantasy	Ensign	124
8	2	DO YOU FEEL MY LOVE Eddy Grant	Tanna	127
9	21	LOVE MONEY Funk Masters	Excaliber	112
10	5	STRETCH & T. Express	RCA	115
11	NEW	HANG TOGETHER Odyssey	Epic	118
12	30	ALL MY LOVE L.A.X.	Mercury	122
13	28	YOU KNOW YOU CAN DO IT Central Line	De-Lite	122
14	4	CELEBRATION Kool & The Gang	Elektra	118
15	5	NEVER GONNA GIVE YOU UP Patrice Rushen	Champaign	—
16	NEW	TAKE IT TO THE TOP Cloud	RCA	103
17	NEW	THE LOUDER Peter, Jacques Band	Ensign	121
18	12	I SHOT THE SHERIFF Light Of The World	Arista	131
19	26	CRUISING J-TOWN Hineshima	Motown	—
20	NEW	IT'S MY TURN Diane Ross	Ensign	—
21	NEW	HELP ME OUT Boggart & Co	Solar (IMP)	—
22	NEW	IT'S A LOVE THING Whispers	Arista	125
23	6	WHAT A FOOL BELIEVES Aretha Franklin	Reflection (IMP)	118
24	NEW	GET YOURSELF TOGETHER Mystic Touch	Elektra	109
25	25	LET IT FLOW Grower Washington Jr	Sputnik	111
26	NEW	LET'S DO IT AGAIN Fatback	Polygram	114
27	NEW	FLYING ON THE WINGS OF LOVE Level 42	Arista/IMP	—
28	NEW	MAGIC Tom Browne	Epic	96
29	13	HEARTBREAK HOTEL Jacksons	Arista/Dance	111
30	NEW	LOVE NO LONGER HAS A HOLD Jhony Bristol	Ensign/White	—
31	NEW	GOLDMINE David Bendeth	Solar (IMP)	119
32	33	FULL OF FIRE Shalamar	Samba	121
33	32	STEP ON/SEXY DANCER Harry Mosca	Excaliber	112
34	8	I LIKE (WHAT YOU'RE DOING TO ME) Young & Go	Motown	112
35	16	I'M COMING OUT Diana Ross	Casablanca	117
36	40	TROW IT DOWN Cameo	Prelude (IMP)	133
37	37	I HEAR MUSIC IN THE STREETS Unhatched Touch	Scopia (IMP)	127
38	39	JAMMIN' Demo Gates	TK	96
39	20	GROOVE ON WITH 'Beaver' Hale	ASM/BB	121
40	27	EVERYBODY GET UP U.K. Players	OJM	119
41	24	IF YOU WALK OUT THAT DOOR Jerome	—	—



new album **mondo bongo**

# The Boomtown Rats

 Phonogram LP6359 042 MC7150 042 free poster with every LP & cassette on initial shipment 

SMASH HITS  
XTC



# THROWN AWAY

On Liberty Records

the Stranglers

If ever you had counted  
The centuries you threw away  
And all the lies that you had started  
And all the chances thrown away

If I set sail for new horizons  
Could I still leave you waiting here  
I would chase just one set of chances  
The others would be thrown away

Even though we tried time wasn't on our side  
Then there came the day we threw it all away  
Thrown away, thrown away, thrown away

My winter nights are so much colder  
Than yours could ever be  
I wish I hadn't been a traveller  
I would not have had to go away

When all is said and all is over  
When all is just a memory  
Our ships will stay for just a moment  
Leaving false Gods and hypocrisy

Even though we tried time wasn't on our side  
Then there came the day we threw it all away  
Thrown away, thrown away, thrown away

Even though we tried time wasn't on our side  
Then there came the day we threw it all away  
Thrown away, thrown away, thrown away  
Thrown away, thrown away, thrown away  
*Repeat to fade*

Words and music by The Stranglers  
Reproduced by permission Alben Music Ltd



## I Ain't Gonna Stand For It

By Stevie Wonder on Motown Records

Don't wanna believe what they're telling me  
That somebody's been picking in my cherry tree  
Don't wanna mistrust nobody by mistake  
But I hear tell someone's been digging round in my cake

And I ain't gonna stand for it baby  
And I ain't gonna stand for it baby  
And I ain't gonna stand for it baby  
Nah-ah nah-ah

And I ain't gonna stand for it baby  
And I ain't gonna stand for it baby  
I ain't gonna stand for it baby  
Nah-ah (nah-ah nah-ah)  
Nah-ah (nah-ah nah-ah)

Don't wanna believe what somebody said  
But somebody said somebody's shoes was under my bed  
Don't wanna cause nobody no bodily harm  
But somebody's been rubbing on my good luck charm

I ain't gonna stand for it baby  
I ain't gonna stand for it baby  
I ain't gonna stand for it baby  
Nah-ah (nah-ah)

I ain't gonna stand for it baby  
I ain't gonna stand for it baby  
I ain't gonna stand for it baby  
Nah-ah (nah-ah nah-ah)  
Nah-ah (nah-ah nah-ah)

Oh, oh, oh, oh, my, my, my, my, my, my, my  
Oh, oh, my, my, my, my, my, my, my  
Oh, oh, oh, oh, my, my, my, my, my, my, my  
Oh, oh, my, my, my, my, my, my, my

No, I ain't gonna stand for it baby  
And I ain't gonna stand for it baby  
And I ain't gonna stand for it baby  
Nah-ah (nah-ah)

I ain't gonna stand for it baby  
And I ain't gonna stand for it baby, no  
And I ain't gonna stand for it baby  
Oh, oh, no, no, no, no, no (nah-ah)

Nah-ah I ain't gonna stand for it baby  
And I ain't gonna stand for it baby  
And I ain't gonna stand for it baby  
Nah-ah (nah-ah) oh, oh, oh  
I ain't gonna stand for it baby  
I ain't gonna stand for it baby  
*Repeat and ad lib to fade*

Words and music by Stevie Wonder  
Reproduced by permission Jobete Music Ltd./Black Bull

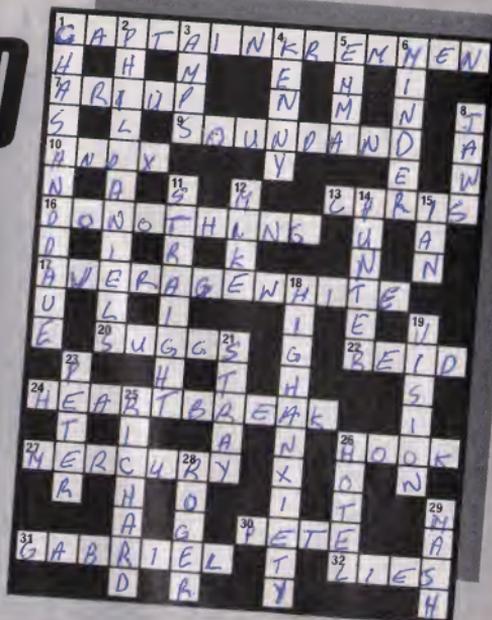
# CROSSWORD

## ACROSS

- 1 Companion of cuddly Carla and gruesome Grot (7,7)  
 2 Silt person (3,2)  
 3 & 19 Bowie single taken from his "Low" album (5,3,6)  
 10 Partridge of XTC  
 13 Difford of Squeeze  
 16 Specials' ode to idleness! (2,7)  
 17 Distinctly ordinary and anaemic Scottish funk band! (7,5)  
 20 Nutty frontman  
 22 See 12  
 24 & 25 down Sounds like The Jacksons have been on one of those Tardy Tours Ltd holidays!  
 26 It's the Doctor  
 27 Singer in a thermometer  
 30 A Who?  
 31 See 23  
 32 Quo fabrications?

## DOWN

- 1 Their first hit was "Gertcha" (4,3,4)  
 2 Actor/singer who starred in "Quadrophenia" (4,7)  
 3 Fem's turned into a sound enlarger!  
 4 Creator of 1 across  
 5 Girls' name/Hot Chocolate oldie  
 6 TV series which provided a recent top ten hit  
 7 Well-known horror movie  
 11 What Ian Dury wanted to be on a recent single  
 12 & 22 Radio One DJ  
 14 See 15  
 15 & 14 Remember Mott The Hoople? Remember their singer?  
 16 Mel Brooks' murder mystery homage to Hitchcock (4,7)  
 21 Cats without owners?  
 19 See 9  
 23 & 31 Great PIL beer (anag. 5,7)  
 25 Harry Webb's stage surname  
 26 See 24  
 28 Another Who?  
 29 1980 No 1, theme from a US TV series (1,1,1,1)



ANSWERS ON PAGE 39



AUDIO TESTING BOOTH

# REVIEW

## singles

By Ronnie Gurr

**JOHN LENNON: Woman (Geffen).** That Lennon never stepped back to cynicism is again evident on this second disc of filleted emotion from "Double Fantasy." Touching in the extreme, this simplistic sixties-styled ballad highlights the shortcomings of McCartney's "love" songs. Another hit, needless to say.

**THE QUICK: Young Men Drive Fast (Epic).** Two more polished young men who've spent all their savings at Johnson's. From the cliché title "young men drive fast, indeed"—you'll have gathered that this is fairly standard rock fare, Americanized pop that's had the required keyboard and syndrum treatment. They don't exactly sound dead but they could well be on the way.

**THE RAMONES: I Wanna Be Sedated (RSO).** Robert Siggword carries on milking the "Times Square" soundtrack with two Ramonic standards. Cute but deadly.

KEEP IT TO YOURSELF

**TONY KOKLIN: Claude Monet (Reincarnation Of An Artist) (Chivwick).** "I may be Claude Monet, I may be Claude Monet/ I definitely know I'm not Van Gogh/ But I may be Claude Monet/ Hey hey." Beyond belief.

**M: Keep It To Yourself (MCA).** Cuddled tribal rumblings, but it's another Robin Scott would-be genius who's failed to impose obscurity and settle for being a one hit wonder as he originally implied he would. An album track that's too faint to fulfil a contractual obligation I shouldn't wonder.

**PAUL SIMON: Oh Marion (Warner Bros).** A vaudeville tune that's classy and all that jazz. English style is rampant but the compared to Leif Garrett.

**MICHAEL DES BARRÉS: I'm Only Human (Dreamland).** This is typical Dreamland material; American pop pure cynically produced by the incredibly wealthy Mike Chapman. A shame that everybody concerned here doesn't realise the importance of some sort of commitment.

**DIANA ROSS: It's My Turn (Motown).** Cloying ballad in the girl's plan for world domination.

**DESMOND DECKER: Many Rivers To Cross (SFR).** Jimmy Cliff standard taken slightly faster than the original. Well played, but ultimately a pretty futile release.

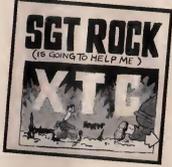
**HONEY BANE: Turn Me On Turn Me Off (EMI).** Produced and co-written by one James Pursey, the A side is just a mediocre song which even has to resort to a half hearted disco bass line. Best effort here is a new reading of old old oldie, "I Ain't Nobody's Business If I Do" which will have ex-Bane playmates Crass up in arms.

**BILLY JOEL: Sometimes A Fantasy (CBS).** Billy Joel, I suspect, is a frustrated phone booth vocalist and deary, in his heart of hearts, wishes he was a Dead Kennedy. Instead he's a trapped in producer Phil Ramone's vacuum with millions of dollars, limos and Steinways and all the other trappings that rewards that come of being a damp—one up from "wet"—American songwriter. Ah, but is he happy? Bloody right, but is he?

**SPANDAU BALLET: The Freeze (Reformation).** Hold that there for a moment! The "I was a Jacobite before you were a Jacobite" boys and their second chart cert. This glides along on one of those pop bass lines and again shows a certain amount of two fingered prowess from the keyboards. A hit band: the only thing I hold against them is their blatant exploitation of the music and fashion of underdeveloped countries. By this I mean their sponsorship deal with Scots (Chrysalis). In terms of fashion, they're stamped at Culloden.

**GEN X: Dancing With Myself (Chrysalis).** In terms of fashion, Gen X were the Spandau Ballet of '77 and this is a re-release of the exciting single that occurred at the end of last year and showed

that a prolonged layoff hadn't affected their pop sensibility; instead it had bolstered their technique. With "Untouchables", another track from the new album, and two oldies (Gary Glitter's "Rock On" and the appalling "King Rocker") it all adds up to a good value.



**XTG: Sgt Rock (The Going to Help Me) (Virgin).** Its first solo of the new vaudeville jazz it on. Excellent; a hit; so what's new?

**DEPARTMENT S: Is Life There? (Denon).** Another solid little single on Denon, an indie that's making its name with quality "unfashionable" guitar based bands. This lot used to be called Guns For Hire and they offer up a fine bass vocal with a cover of Bolan's "Sold God Easy Action" on the flip.

**GILBERT O'SULLIVAN: Hello! It's Goodbye (CBS).** Here's the rub. All of you creeps who pretend to have been Gary Glitter fans in days of yore are about to be found out. Everyone knows that anyone who was anyone back then regarded "glitter" as nothing more than a waste paper basket and went in, instead, for some initial college cardigans. However, I digress. Good old Gilb has been wearing his ties into the industry of human happiness and then he pushes bilge like this and "What's In A Kiss" at us. That's gratitude for you.

**JOHN COUGAR: This Time (Rival).** "I've had a lot of girls in my life," blurts out John, who he must be okay in his own unassuming little life. Sashaying up the American charts as 'write presumably, this is low life Frankie Miller on butter milk and vitamins. John is over twenty-one and in his spare time enjoys killing commies, water skiing and trying to follow up "I Need A Lover".

**THE CLASH: Hitsville U.K. (CBS).** From "Sandinista!", this is the first decent single they've come up with since "London Calling", with admirable sentiments on the independent labels scene pushed out over a Tami-like bass and keyboard backing. Mellow tinkling xylophone, girly chorus and a monster hit, I would think.

**BETTE MIDLER: Big Noise From Winnetka (Atlantic).** No jokes about big noses from Winnetka blowing in and blowing right out again. This ancient song is the kind of thing The Andrews Sisters went in for before moving into the liver salts business. Crossover appeal, folks.

**POSITIVE NOISE: Give Me Passion (Static).** And talking of the healthy scene down from the small men, here we have some glants. This Glasgow bred band positively (sorry) bristle with verve and style. From a forthcoming debut album which should be epic.

**WILLIE GARDNER: Golden Youth (Cuba Libre).** As someone once said, it's not Cliff Richard singing blues, as tasteful and excellent as that. Gardner's voice cracks beautifully as he intones breathlessly. Pop with soul.



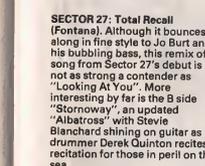
**ULTRAVOX: Vienna (Chrysalis).** A twelve inch release that justifies the waste of vinyl. The title track from a patchy album, it's nevertheless haunting. Two unreleased sides on the flip and a spectacularly testeful sleeve.

**TANGO BRIGADE: Donegal (Epic).** In the band who were formerly known as Star Jets—not that this new name is any better than the previous dog tag—Nash recreates the Jan and Dean surf sound with no little aplomb and wins a few laurels. Damn near irresistible.



**BLONDIE: Rapture (Chrysalis).** Special disco mix of track from "AutoAmerican" catastrophe. The bass is turned up, valium is prescribed for Clem Burke and the whole shebang liberally sprinkled with Chic-style fairy dust. Mr. Harry, for 'his' sake, then lopes into what the collocate call a "rap". It soon becomes obvious, however, that the 'gels' stream of consciousness is running a little dry. To sum up then— whoop de doo and to and fro, it's Blondie getting next to Kurtis Blow, with a funky beat that's reet pette and swells and bells they could be Chic, Harry tarties as she opens her trap, talkin' rubbish you could call it (airp).

**SECTOR 27: Total Recall (Fontana).** Although it bounces along in fine style to Jo Burt and his bubbling bass, this remix of a song from Sector 27's debut is not as strong a contender as "Looking At You". More interesting by far is the B-side "Stornaway", an updated "Albatross" with Steve Blanchard shining on guitar as drummer Derek Quinlan recites a recitation for those in peril on the sea.



**ELVIS COSTELLO: Trust (Feat).** He's not knowing 'tuff and he's not showing any sign. The only risk he runs is of letting his ear for the bailing line run away with him. But that's not without his ability to vary the attack without ransacking the harmony and the melody's versatility. This is a classic. Attractions, not to mention producer Nick Lowe's faultless taste. If you want the favour of "Trust", try blending "This Year's Model" with "Armed Forces". Better still, buy it. This one makes five indispensable LPs. Well, really, what else did you honestly expect? (9 out of 10)

**THE RUNAWAYS (WITH CHRIS CURRIE): Flamingo Schwingens (Cherry Red).** In '78 the lasses Runaways' hard honked heavy metal from a garage in Los Angeles under the banner of their justly street punk. From 1981 they should

## albums

**BOOMTOWN RATS: Mondo Bongo (Mercury).** Despite his World Gimmick drug scene, I have not been impressed by the shyness of Paula Yates' lesser known sidekick. On the occasions that he's succeeded in transferring his wit and intelligence onto vinyl, the results have been just short of superlative. Although this album never quite equals "Mondays", it is nevertheless an interesting departure, adventurous in both material and arrangements and the first Rats album not to sound like a collection of snippets. It may lack depth in places but it's nevertheless well planned and executed. (7½ out of 10)



**STEVE WINWOOD: Arc Of A Diver (Island).** For fifteen years now Steve Winwood has been one of Britain's most distinguished singers and instrumentalists. This second album has been a long time coming and, although it illustrates his taste and virtuosity, it does not make you question the whole idea of do-it-yourself music making. All the instrumental parts were played by Winwood, but what he gains in precision he sacrifices in friction and immediacy. Even his charming Latin-flavoured numbers seem to have been fashioned in a vacuum. Get yourself a second record, too. (5 out of 10)



**UFO: The Wild, The Willing And The Innocent (Chrysalis).** Some people make music through a sense of mission; others make it because they find they have a knack for it. Only the best have both and UFO are the latter. They have a small library of riffs and thunderous rhythms they achieve with a consistent intent in "rocking". But, with lyrics that are consistently hit and dry and a somewhat listless and vocal that are never below full force, they render even their best efforts unconvincing. Despite the fact that, as hard rock bands go, they're almost thoughtless, there's little that they do which has any ring of truth about it. (6 out of 10)

**BASEMENT 5: 1965-1980 (Island).** Any band fronted by a former record company head of the calibre of Norman O. Johnson, aimed at creating "hit music" and their over-seriousness about social "messages" is to be expected. Excitement of their powerful blend of dub and distorted rock. It's the straightforward, adventurousness of "Amirant" next time, please. (6 out of 10)

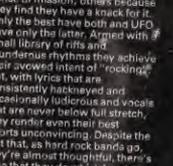
**GEN X: Kiss Me Deadly (Chrysalis).** This new playboy third album opens up with "Dancing With Myself" which is, despite its markedly acceptable pop punk that Gen X have always

sound like Girls School gone soft, flaring awful. This album boasts "previously unreleased tracks" that generously sufficed in among some lead-in tracks—studio padding and a couple of slushy Beatles covers. All quiet and no inspiration to be fitting. (2 out of 10)

**STEVE WINWOOD: Arc Of A Diver (Island).** For fifteen years now Steve Winwood has been one of Britain's most distinguished singers and instrumentalists. This second album has been a long time coming and, although it illustrates his taste and virtuosity, it does not make you question the whole idea of do-it-yourself music making. All the instrumental parts were played by Winwood, but what he gains in precision he sacrifices in friction and immediacy. Even his charming Latin-flavoured numbers seem to have been fashioned in a vacuum. Get yourself a second record, too. (5 out of 10)

**MTUME: In Search Of The Rainbow Seekers (Epic).** Mtume (pronounced Em-Too-May) is the band fronted by guitarist/composer James Mtume, one of the most influential figures in disco/funk circles. That brand of "nuclear" funk is not a million miles removed from the work of George Clinton and E. WAK and, to these ears, overly but so enjoyable. Apart from a couple of ballads this album consists of eight high class funk dance numbers, the best being "Dance Around My Navel" (1). A great first purchase for '81. (8 out of 10)

**ROSE ROYCE: Golden Touch (Whitfield).** Rose Royce seem to have faded from the singles charts of late and it's a pity hearing this new album doesn't change that situation. However, it does prove that they are still a force to be reckoned with, the ballads may be under par but the funkier efforts are really class material, although more suited to the dance floor than the airwaves. The horn section deserves a special mention as does new female singer Ritchie Benson. File under full of minding. (6 out of 10)



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**GEN X: Kiss Me Deadly (Chrysalis).** This new playboy third album opens up with "Dancing With Myself" which is, despite its markedly acceptable pop punk that Gen X have always

done well. But from there on the fascination with rock and roll mythology takes over and they end up sounding every bit as dated as Tony James looked. Even the enchanting guitar contributions of John McGeoch and the somewhat less subtle approach of Steve Jones do little to compensate for the overall blandness of the material. This music's lost its taste. Try another brew. (2 out of 10)

ISSUE DEADLY

REV. MILLER

# 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 42.

ANGEL CITY  
ANGELWITCH  
AEROSMITH  
AC DC  
BLACK SABBATH  
BLOODROCK  
BLUE OYSTER CULT  
BUGIE  
CREAM  
DEEP PURPLE  
DEP LEPPARD  
ETHEL THE FROG  
GILLAN  
GRAND FUNK

HAWKWIND  
IRON BUTTERFLY  
IRON MAIDEN  
JUDAS PRIEST  
KISS  
LED ZEPPELIN  
MAGNUM  
MOTORHEAD  
MOUNTAIN  
PRAYING MANTIS  
QUARTZ  
ROBIN TROWER  
RUSH  
SAMSON  
SAXON  
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# SPANDAU BALLET

## The Freeze

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Blue  
Sing la lune  
Sing lagoon

These visions are making me stay  
The art is pretending it's art  
The question is where do you pay?  
Unpack my case one more time  
I'll cancel my train once again  
Destiny give me a day  
Erogenous zones win again

Blue  
Sing la lune  
Sing lagoon

These visions are making me stay  
The art is pretending it's art  
The question is where do you pay?  
Unpack my case one more time  
I'll cancel my train once again  
Destiny give me a day  
Erogenous zones win again

Blue  
Sing la lune  
Sing lagoon

These visions are making me stay  
The art is pretending it's art  
The question is where do you pay?

Words and music by Gary Kemp  
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The new 45

# SGT. ROCK (IS GOING TO HELP ME)

c/w **LIVING THROUGH ANOTHER CUBA/  
GENERALS & MAJORS**  
RECORDED LIVE AT THE LYCEUM  
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*Virgin*

IT'S FIVE o'clock on a Wednesday afternoon at the BBC Television Centre. The five bands appearing on Top Of The Pops this week are running through dress rehearsal after a full day of hanging around with precious little to do save visit the BBC bar and canteen.

The stage in the far corner heaves and groans under the considerable combined weight of everyone's favourite buffoons, Bad Manners, while on either side Racey and Chas and Dave clown around and opposite, Sad Café preen and pose.

All familiar faces, but in the wings, awaiting their turn, stand newcomers The Look who have sprung almost from nowhere to number 30 in the charts, the highest new entry that week with "I Am The Beat". This was released in November last year, quickly picked up on — first by Simon Bates and then by almost all the other Radio 1 jocks — and then held to over the Christmas period.

"I've waited a long time for this," The Look's tall (6' 2") bassist Gus Good says with deep satisfaction.

"I've always watched Top Of The Pops since I was a little kid, and said 'one day I'll be up there.'" But it must have been becoming a more and more distant dream over the three years that The Look have been around looking for a recording contract.

THE LOOK first got together in Cambridge, their home town. Keyboardist Mick Bass and vocalist and guitarist Johnny Whetstone founded the band, Gus and then drummer Trevor Walter joining later. They mumble about their ages being "mid-twenties", but a few pints on in the BBC bar finds them admitting that Trevor is the oldest at 30, Gus the youngest at 25, with the other two hovering somewhere midway.

They giggered around a lot and made innumerable tapes which were religiously touted round record company A&R departments. "It was like everyone goes on holiday once a year, but we'd go into the studios, record a demo and take it round to all the record companies," says Mick, who is short and plumpish, complains about Gus's height a lot and asks the BBC cameraman if he could possibly do something to make *him* look tall and skinny.

The band's collection of short, polite, almost identically worded rejection slips grew (and incidentally may now be used to decorate their first album sleeve), but they were determined to keep

# LOOK SHARP



## DEANNE PEARSON GIVES THE LOOK THE ONCE OVER

on trying. No great hardship, they insist, because they love playing and gigging. But they were not making a living from it — indeed usually lost money on gigs — and they all wanted to be professionals. Instead they worked, as assorted builders, mini cab drivers, and hotel and store porters (alongside Pete Townshend's brother in Selfridges once, Johnny proclaims proudly). Trevor "did accounts" and also played for a while with Johnny Wakeling, who had a number one hit about five years ago with "In Zaire".

The Look were going through band managers as quickly as jobs. In 1977 they had one who actually turned down a deal with Chiswick Records, saying he could get the band a much better deal. Six months later, and no further on, he simply disappeared.

It seemed strange that the band hadn't tried putting a single out on an independent label, or even doing it themselves, if they were really so determined. Although they mutter that they had thought about it, it seems likely that it was their succession of managers who put

them off.

Their present manager, Frank Rogers, butts in saying independents don't have the money, the distribution, the push. They don't have as much as the majors, agreed, but a lot more than an unknown and unrecorded band on their own, and independents do present a wealth of opportunities, even if they are only used as a stepping stone.

"Well, we probably would have gone for an independent if we hadn't have got a deal with a major this time," Johnny mumbles.

BUT THEY did. October last year saw them with a new manager, a new demo tape, and an instant and obvious chart single, "I Am The Beat". Stuart Watson, "the man at MCA", hadn't even wanted to listen to the tape (any tapes, apparently, having just signed four HIM buds) but he did. Then, convinced "I Am The Beat" was going to be a hit, he signed The Look.

It's a two single and one album deal, with options in between, and "not very much money", the band cautiously admit. But who cares? They're on TOPP and have all had new clothes bought down the King's Road that very morning. They were even picked up in a white limousine courtesy of MCA for the occasion. "We had to peek from behind the curtains and check it wasn't the milkman first though," Mick confides. Yet they're still earning considerably less than they were as builders and mini cab drivers.

UP ON stage they go at last — new leather jackets, wacoats and shoes squeaking, faces twitching nervously. They must feel stupid banging and strumming away on unplugged instruments, and miming their own song, to an empty studio at first and later to a hundred or so young teenagers who are smiling and bobbing for all they're worth to the frantic commands and arm signals of the TOTP producer herding them from spot to spot to suit the needs of the cameras.

The punters have to watch out for the huge but agile BBC cameras which shoot across the studio floor like greased lightning, with little warning, scattering all in their wake — maybe killing a few every now and again for all I know.

The Look see the funny side of it all though, and after a couple of runs through at the dress rehearsal are quite happy and relaxed "live".

And one thing's for sure, neither hell nor high waters are going to keep these boys away from their television sets on the night.



*Request Spot:*

## DREAM SEQUENCE

By Pauline Murray & The Invisible Girls on  
Illusive Records

My mind is  
A turmoil  
Of messy colour  
Now I'm crossing  
The bridge of conscious  
And self control

Now I'm running  
Through a maze  
A maze of bushes  
There's a station  
Full of people  
And passing strangers

*Chorus*  
You can hide away  
You never know  
(You never go)  
You can hide away  
You never know  
(You never go)

Electrical rhythms  
Are counting out sleep  
Electrical rhythms  
Are counting out sleep  
Somebody wake me  
Before I go to sleep

*Repeat chorus*

I try to cover  
But they stare  
At my naked body  
It's all showing  
It's a permanent scar  
In this dream

*Repeat chorus*

Electrical rhythms  
Are counting out sleep  
Electrical rhythms  
Are counting out sleep

You can hide away  
You never know  
(You never go)

*Repeat and add lib to fade*

Words and music by Pauline Murray  
Reproduced by permission Cherry Lab in Mass.

**Artist:** Pauline Murray & The Invisible Girls

**Title:** Dream Sequences

**Year:** 1980 **Label:** Illusive

**Requested by:** Tracy Lensdale, Thornaby, Cleveland.



# I CONFESS: 'I was a teenage pinkie-sniffer!'

*But Joan was having none of it...*



Jim and Derek decide to steal a car ...

Seems like a nice boy!



Unfortunately the car is locked so they decide to steal Joan's umbrella instead ...

Heads, then about someone getting me up for the night?

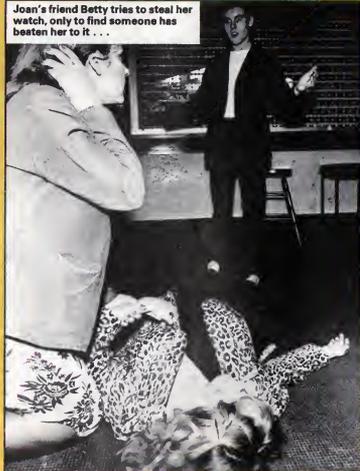


A surprised Dave Wakeling mistakes her for a rampaging leopard and falls her with a hearty blow ...

HEARTY BLOW!



Mad with grief and rage at the loss of her umbrella, Joan finds the nearest member of The Beat and gives him a good duffing up ...



Joan's friend Betty tries to steal her watch, only to find someone has beaten her to it ...



Drunk on the proceeds of their robbery, Jim and Derek decide to engage in a little illicit pinkie sniffing ...



However, for no apparent reason Derek throws himself off the building, narrowly missing Joan who was practicing her tap dancing beneath ...



Overcome by the loss of her umbrella and her watch, Joan returns home to discover that someone has stolen her entire set of Biggles books and her Bontempi organ ...

Little does she know! Wonder how much I'll get for them!



Joan, who has heard that pinkie-sniffing addicts have to wear wigs, decides to test for the awful truth ...

Thankfully her suspicions are unfounded and they all live happily ever after.

THE END

# SGT. ROCK

(IS GOING TO HELP ME)

Virgin Records

I'm enlisting overseas and  
Need assisting, help with a maid  
Get the expert on mademoiselles  
He could diffuse any bombshell

If I could only be tough like him  
Then I could win  
My own small battle of the sexes

*Chorus*  
And Sgt. Rock is going to help me  
Make the girl mine, keep her stood in line  
And Sgt. Rock is going to help me  
Make the girl mine, keep her stood in line  
Make the girl mine, wave the victory sign

I'm invading territories,  
Girls are foreign and strange to me  
Get the expert at kissing and stuff  
While he stays easy when things get rough

If I could only be tough like him  
Then I could win  
My own small battle of the sexes

*Repeat chorus*

Sometimes relationships don't go as planned  
Some girls can make themselves so cold  
A no-mans land

If I could only be tough like him  
Then I could win  
My own small battle of the sexes

*Repeat Chorus to fade*

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**GENX**

# BIRO buddies

Rude boy wants to write to a rude girl/skinhead. Must be into two-tone music and as str as str. Also to accompany to gigs if possible. Write to: Andy Moore (18), 13 Menor Road, Ruislip, Middlesex H4 4TL.

Two rude girls wish to contact some rude boys/skinheads. aged 15-17. We like The Jam, Police, Specials, Beat, Madness and Selcter. Our hobbies are swimming, roller skating and boys. Photos if possible to: Carol + Lynda, 6 The Fairway, Lowestoft, Suffolk NR33 6JA.

Martin Fairweather, 17, and my favourite groups are Specials, The Jam, The Beat and Madness. I like football and am a Pompey fan. Girl penpal required. aged 16-20. Photo to: 207 Jervis Road, Stmsham, Portsmouth.

Numen fanatic (13) wants a boy or girl aged 13-15 to exchange points of view. Hates heavy metal and punk. Must have a sense of humour, not too mead. All letters replied to, please exchange photos. Write to: Lynne Hopkins, 57 Hinksey Path, Abbeystow, London SE2.

Youth wanted for a young quiet girl from anywhere in the world. Must like heavy metal, and be aged 16-19. I also like disco and most other music. Pleasea throw your missiles at: Debbie Westerman (16), 74 Willow Lane, North Featherstone, Yorkshires.

Big Numen fan (15) who also likes any electric music (ma) wants to correspond with a fit female (without curly hair) who likes most music, dancing, going to gigs. etc. Write to: Peter Stockton, The Grange, 211 Crewe Road, Alsager ST7 2JJ. P.S. I also like lots of other things.

Two girls who have a great sense of humour want to hear from males of 16+ with similar interests which are: going to disco, music, fave groups being The Jam, Madness, The Police and Specials and many more. Send photo if possible to: Sue and Claire, 23 Tennyson Avenue, Maxborough, South Yorkshire S64 0AX.

Two girls Lesley (17) and Mandy (16) would like to hear from two male skinheads (16-19) who wear braces, doc boots etc. Our fave groups are Madness, Bad Manners. Send photo if possible to: 77 Ryle Street, Bloxwich, Walsall W63 3AR.

Bored 15-year-old Numen fanatic (male) wants to write to male or female Numenoids, crazies or u.d.'s anywhere. Also into Fox, Buryman, O.M.I.T.D. and doing ridiculous things. Senses of humour essential. Please write to: Mark Smith, 1 Diamond Cottages, Barkham Road, North Creake, Fakenham, Norfolk.

Shy, dolaful-looking azy fox, interested in folk to hard rock to jazz rock, willing to overcome others in boredom while exchanging "hard it thru" the "gagavian" gossip on music, sports or normal everyday life. Write (before World War II breaks) to: Roy Mantel (25), P.O. Box 4566, Safat, Kuwait, Arabian Gulf.

Wanted: male Numenoid clones (boiler suit essential, strax in hair optional) for female Numenoid female, into O.M.I.T.D., Fox, Ultravox, Motty Python and science fiction. (Photo appreciated.) Write to: Tracy Marshall, Fox Hall Farm, Asgarby, Stamford, Lincoln.

Modette (14) wants to write to mode or modes (14+). Likes most mod and ska groups, nutty dancin', Lambretas and wearing mini dresses. Photo if possible to: Lynne Watson, 23 Meade Drive, Allenton, Derby. Also, rude girl wants skinheads/rude boys and girls to write to her. aged 13 at same address. Likes wearing jeans, braces, docs, Fred Perry's and listening to Specials, Madness, Beat, etc.

Four females require four handsome mates aged 13-15 who like going to disco and hate homework. Must enjoy other Madness, The Police or Bad Manners. Photos if possible. Please write to: Shez, Nick, Michelle and Helen, 325 Glebeleeds Road, Sale, Cheshire.

Hi, I'm Julie and I'd like a dshy boy to write to aged 15-18. Must like The Police, The Beat, Madness and 2-tone. Must dislike heavy metal. So if you fit write to: Julia White, Peamore Farm, Alphenington, Exeter.

Logan Walker (15) wishes to correspond with young females around same age. Likes rock 'n' roll, going to the pub, disco, playing pool, pinball and space invaders. Write to: 18 Kirkton Road, Fenwick, Kilmarnock, Ayrshire, Scotland.

15-year-old girl would like a biro buddy into Numan, Split Enz and crazy about pickled onions. Dislikes punk, Thin Lizzy and mushy peas. If you are 15+ and a complete idiot, please scribble a note to: Shez, 16 Park Road, Watford, Herts.

Scottish punk/rude girl living in England, wants to correspond with Irish punks/rude boy, aged 17+. Interests: The Clash, S.F., Undertones Moondogs, Specials, etc. Must have a great sense of humour and be really mean. Write to: Lizzy McLean (17), 23 Cheviot Place, Peterlee, County Durham.

I (that's me by the way) would like to write to a male/female who's 14+ I'm crazy about Gary Numan and various other electric acts. I hate heavy metal, rockers and Spurs. Please write to: Dhaspo Evagora, 83 Whitehouse Way, Southgate, London N14.

I am 17 and like most music, including the Police and the Stray Cats. Girl penpal desperately wanted. Write to: Andrew Briscoe, 36 Howard Court, Haltham, East Sussex.

We're three girls looking for skinheads aged 15-17. Our names are Katrine Butcher (16), Kerry James (16) and Nik Carlson (16). Our favourite groups are Madness, Specials, Body Snatchers, UB40 and Bad Manners. We all support the same football team, T.H.C. If there's no skinheads, then we'll have punks. Write to: Nik Carlson, 66 St. John's Close, Mildenhall, Suffolk.

18-year-old rude girl wants to write to 18-year-old rude boy/skinhead. Definitely likes Specials, Madness, Adam And The Ants etc. Likes parties and concerts. Vanessa Neary, 14 Forrest Avenue, Marsh, Huddersfield HD1 4PL, Yorkshire.

17-year-old Numenoid (and Beatles fan) wishes to commences correspondence with intelligent and humorous literary genius. My hobbies: attempting to play the guitar, writing poetry and songs, reading anything from Sci-Fi to psychology. Contact: Shayna, 77 Cenniesburn Road, Bearsden, Glasgow G61 1HB.

I am 15 and would like a penpal who likes Blondie, Selcter and Hazel O'Connor. I hate heavy metal. I like writing Garmen, going to discos and parties, swimming and football. Write to Terry, Font 3, Awoodale Road, Carlton, Nottingham NG4 1AE.

I have very long brown hair, brown eyes and am 5'5" tall. I like the Boomtown Rats, and tannis. I would like to be 14-15, from Germany if possible. Write to: Tracey Baird, 88 Trevelyan Road, Barry, Cadoxton, Glam.

Three delicious dolls aged 16 urgently need three males aged 16-20 for correspondence: fans of Police, sports, "Tweezer" and "Soap". No mods please. Write to: Becky, Netty and Ali, 14 Tennyson Road, Cleatworth, Sth. Humberside DN35 7LF.

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## THE FAB FOUR: YOU WRITE

ON READING issue December 25 I found an informative and interesting feature on The Beatles. It showed me how much The Beatles changed millions of people's lives. Although I was only born in 1964, I can remember, although I admit not much, some of The Beatles music from the good old 60s/70s and I can claim that they have some of the original albums.

I am one of the many "teenagers" who love The Beatles and their music though it makes me angry to see some people "convert" to Beatles music just because some bloody idiot shot John Lennon. We true Beatles fans of the Eighties appreciate every article written on The Beatles so I am asking you, on bended knee, please please print more, in fact quite a lot. I know I wouldn't be the only person who would enjoy this. *Paula Maxted, Folkestone, Kent.*

PLEASE THANK David Hepworth for doing such a good feature on The Beatles. But "Please Please Me" got to No 1 and not No 2 as you wrote. We would like to ask you why you didn't write all The Fab Four's singles in the record charts; you didn't put "Back In The U.S.S.R." and "Yesterday" in or the E.P.s. Also, why didn't you include all the albums? *Michelle and Fiona.*

We've had a number of letters pointing out various facts that were omitted from our Beatles piece. But plainly it would be impossible to write a comprehensive history of such a phenomenally successful outfit in the space of 1500 words. Even the scores of books dedicated to them miss out something and we decided to settle for trying to describe the far reaching and lasting effect they had on rock and roll. Our list of their hits purposely didn't include any reissues or singles released after the band had split up, so that explains the absence of "Yesterday" etc. "Please Please Me" did not make the top spot on the Music Week/BBC chart.

## COMPLAINT

DEAR KELLOGGS,

I would like to complain about the poor quality of a packet of

Frosties I bought at Presto's, High Street, Gosforth, Newcastle on 32/11/80. As well as being crisp and crunchy, they were actually coated in sugar. I expect to receive a lot of money and other goodies. Enclosed is a Frosty. *An Idiot, Newcastle.*

## THE NOLANS (EPISODE 37)

I AM one of many, but so far I am the only one bold enough to actually come out of the closet

### DID YOU KNOW?

PLEASE PRINT a picture of Bev Hillier and Cindy Difford because we think they are the same person. *Two Squeeze Fans.*



PHOTO: JILL FURMANOVSKY

and defend The Nolans. They are a talented bunch of nice, well mannered girls and you lot would do well to take a leaf out of their book. Surely they have a right to sing and surely people who enjoy what they sing should be able to live in peace without being slagged off as "prissies" and "nice people" and shouted at across streets and stared at in public conveniences. (Uh? Ed.)

We all have a duty to perform and we should unite and crush out all these slagers. We have a right to like who we choose to like. We are still fans (even if most of us, excepting myself (19), are senile and middle-aged) and should be able to listen to "Gotta Pull Myself Together", "Who's Gonna Rock You?" and the Woolies advert without this sort of annoyance.

Stick it out to the end. *Marc Clay, Peterborough.*

WHAT? JUST one snide crack about The Nolans on the last issue's letter's page?

Tut tut, aren't we falling off a bit from our usual high standards

of objective musical criticism (not to mention bitchy remarks). Your readers can do better!

After all, what else do I pay 35p per fortnight for, apart from the chance to read the kind of mature, sophisticated correspondence that gets into your letters page. *Paul Atlow, Desidee.*

P.S. Am I the only Moody Bl'ies fan in existence on this earth? Nope. There's one in Derbyshire somewhere.

Cindy at her wedding; Bev in a booth. Uncanny resemblance, wouldn't you say? Must be identical twins.



## HEPWORTH TO EMIGRATE?

WHY DO we have to suffer pathetic articles on The Police every second issue? No doubt the latest article was done in order to attract buyers in American now that Sting and Co are big business over there. The only good thing about it was that it meant David Hepworth was out of the country. If we're lucky then the Customs men might not let him back in. (Suits me, pal. D.H.) Since I started buying your rag, I have never seen an article on those super-Swedes, Abba. O.K., so they're not everybody's favourites, but neither is Sheena Easton, and you've done an



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article on her. So please can we have something on Abba as soon as possible. After all, they are popular. *Abba Fan, Tadcaster, Yorks.*

We plan to organise an interview with Abba next time they're in the country. Be patient.

## SOFT AS A BABY'S BOTTOM . . .

NOW LISTEN here you cheapskates at Smash Hits. I noticed that half the pages in my "Smash Hits" (Dec 25th) were of a cheaper, thinner quality. We were still asked to pay 35p for it though, and there were also less pages than usual.

I can still remember the big story you gave (Sep 18) when you were putting the price up from 30p. "The way things are it was either that or a poorer quality magazine. . . In these dark days of economic hardship. . . it is the duty of each and every responsible citizen to tighten their belts, pull up their socks . . . etc."

Where you expected us to get the 35p from "in these dark days of economic hardship" I don't know, but we managed it, and now I think your socks are beginning to slip and sag. So hurry up and pull them up.

This comes from a poor girl with cold feet because she goes without socks in order to pay for the mag. *Jane, Huyton.*

I'VE SEEN Gary Numan's important little places. *A Johnson's Cotton Bud.*

OKAY, WHAT have you done to "Smash Hits" (issue Dec 25th)? We don't want any excuses. We just want the truth. What do you mean, what are we on about? We're on about the pages, that's what. They feel different, that's what. It's a good job they're not all like that, 'cos we'd probably do something stupid like yowling never to read "Smash Hits" again

Continues over . . .

### ANSWERS TO CROSSWORD ON PAGE 27

ACROSS: 1 Captain Kremmson; 7 Ari Up; 9 "Sound And Vision"; 10 Andy; 13 Chris; 16 "Do Nothing"; 17 Aviana White (Band); 20 Gugga; 22 Red; 24 "Heartbreak Hotel"; 26 Hook; 27 (Freddie) Mercury; 30 Pete (Townshend); 31 Gabriel; 32 "Luis"

DOWN: 1 Chas and Dave; 2 Phil Daniels; 3 Amps (anagram of Pamps); 4 Kinny (Everett); 5 "Emm"; 6 "Minder"; 8 "Jaws"; 11 "I Want To Be) Straight"; 12 Mike; 14 Hunter; 15 Lun; 18 "High Anxiety"; 19 "Sound And Vision"; 21 Stray Cats; 23 Peter; 25 Cliff Richard; 28 "Heartbreak Hotel"; 29 Roger (Daltrey); 29 "W.A.S.H."

# LETTERS

From previous page

and you wouldn't like that, would you? So come on, get back to writing on good quality glossy paper, instead of bad quality bog roll.

Donna and Jayne, High Wycombe.

P.S. Here's an extra kiss for David Hepworth. X. (Dunno why I'm bothering though, two faced Prat).

Because we're always looking at ways of holding down the price of the mag without reducing the amount of contents, we used cheaper paper on that particular issue as an experimental economy. We wanted to see how it looked and find out whether many people would notice the difference. Judging from your letters quite a few of you did. We'll bear it in mind.

## BELTING JOE STRUMMER IN THE GOB: YOU WRITE

I COULD belt Joe Strummer in the gob for saying that it's inhuman the way bands like The Jam have got it all sewn up and jump into the No 1 spot when they feel like it.

The Jam deserve all the success they get because they work hard and care for their fans. Not like Joe Strummer whose only like is banging his gums at other people. It's obvious Strummer is a jealous cretin. *Jammy Joe, Jam-upon-Trent.*

## GROVEL

I THINK you do a fantastic job with the mag. Since I started work in September as a compositor in a printing firm I now realise how much hard work

goes into producing such a publication. It is very well printed, unlike other music mags. People who complain about mistakes in crosswords etc. wouldn't if they knew the effort that went into producing it. Getting it printed and distributed in time is a problem. I know, but you do it very well. So all you moaners who complain, DON'T! *Paul of The Image, (The New Group of Bromley).*

All that crawling just to get a plug for his band. This boy's going places!

## MARLEY RIDDLE

HEY, YOU lot! In the December 25 issue, you v. kindly printed the lyrics to "Johnny Was" plus four fantastic pieces of SLF. But at the bottom I notice you wrote "Words and Music by Rita Marley". Now on the inner sleeve of "Inflammable Material", it says "Johnny Was" by R. Marley, which could mean either Rita or Bob. I thought it meant Robert. On the actual record label it says by Bob Marley. So who's right. You or Rough Trade? *Merion, Bristol.*

Jack Burns, who very kindly dropped in the office to OK the lyrics to said song with us, explained the confusion. Seems that the song is adapted from an old traditional number and it was decided in the Marley camp that it would be safer for the new version to be credited to Rita in case of any legal problems. Nothing like putting it in the wife's name, eh?

## READER OF THE WEEK

AT LONG last I have decided to put pen to paper and give all you morons who slag off David Hepworth a piece of my mind.

If you were a critic you would have to give your views on the records and I bet you wouldn't say you liked them all. Anyway, I think Dave writes the truth about most records, but then even if I disagree with him I don't start ripping my hair out. Surely you don't take the critic's words seriously. Everybody has to make up their own minds about a record and Dave is only giving his view. If you have to rely on a critic's view about a record then you must have a very simple mind. *Sandy, St Annes.*

## MR MARK ELLEN

I BELIEVE that the move of Mike Read to the breakfast show on Radio One was an historic event in the history of British Pop Music. Because this slot is the most listened to show of the day, it is probably true to say that the bulk of listeners were influenced by the music that was played on it by that disco lover Dave Lee Travis.

This obviously gave disco an unfair advantage over other types of music, and consequently it figured highly in the charts over the past years.

But now, with Read doing the show, introducing new, less-known bands as well as the popular current groups and even playing a little disco, I'm sure that the future charts will become more interesting and varied, without the disco domination. *James Benning, Brighton.*

P.S. Thanks for printing the picture of Mark Ellen, but surely it would be more useful to readers if you put in a full length photo so we can get him where it hurts!

And where would that be, pray?

DEAR JAMES AND His Bunnymen,

How dare you insult The Smurfs by comparing them with Mark Ellen (bleahh). Your eyesight must be very poor as it is plainly obvious that he is one of St Winifred's School Choir. A Dedicated Smurf Fan, Two Star Petrol Pump, National Garage.

## POLITICS

I WAS surprised, nay astounded, by the number of intelligent "anarchist" letters you printed in issue Dec 25th.

The writers of the letters, although presenting some valid and interesting points, did seem rather blind to the consequences of obtaining such an idealistic state. In a state "without leaders" surely chaos would set in and some singleminded person would try to gain control, because not even the most perfect of societies would have total security from usurpers.

The country would be in a worse state than it is now if such "anarchy" were to be experimented with, even worse than under the Right Horrible Margaret Thatcher.

*Andrew Kenning, Merthyr Tydfil.*

## POINTS?

PLEASE PRINT this as I am getting desperate and must get it off my chest. . .

BUSTENHALTER I I K., Blandford.

P.S. Happy New Year. P.P.S. I'm a P.S. artist.

THE ANNUAL Queen Fan Convention will be held at the corner of Brookdown Avenue, in the call box. Both members are invited. *Chas.*

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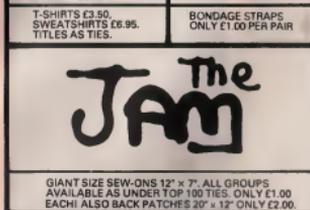
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Toyah Sheffield Polytechnic  
Angelic Upstarts Scarborough Taboo

**SATURDAY JANUARY 24**  
UFO Carlisle Market Hall  
Hazel O'Connor Coventry Theatre  
Black Sabbath Leeds Queens Hall  
Toyah Newcastle University  
Angelic Upstarts Walsall Town Hall  
U2 Strathclyde University

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UFO Liverpool Empire  
The Who Leicester Granby Hall  
Hazel O'Connor Bath Pavilion  
Black Sabbath Stafford Bingley Hall  
U2 Valentino's Club

**MONDAY JANUARY 26**  
UFO Birmingham Odeon  
Hazel O'Connor Exeter University  
The Who Sheffield City Hall  
U2 York University

**TUESDAY JANUARY 27**  
Black Sabbath Bristol Colston Hall  
Toyah Leicester University  
U2 Manchester Polytechnic

**WEDNESDAY JANUARY 28**  
UFO London Hammersmith Odeon  
Black Sabbath Cardiff Sophia Gardens  
Toyah Bradford University  
U2 University of East Anglia

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Hazel O'Connor Worthing Town Hall  
Angelic Upstarts Bradford Tiffany's  
U2 Northampton Polytechnic

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Bad Manners Aberdeen University  
Black Sabbath Southampton Gaumont  
Toyah Nottingham Rock City  
Angelic Upstarts Bolton Sports Centre  
U2 Loughborough University

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Young Parisians are so French  
 They love Paul Smith  
 Young Parisians are so French  
 At the Champs Elysee  
 I want to go to Paris with you  
 Just to see what the French boys do  
 Why don't you come to Paris with me?  
 And see the young Parisians

Young Parisians are so French  
 They sit on the matro  
 Young Parisians are so French  
 Not like me and you  
 I want to go to Paris with you  
 Just to see what the French boys do  
 Why don't you come to Paris with me?  
 And see the young Parisians

*Alo, et maintenant*

I want to go to Paris with you  
 Just to see what the French boys do to you  
 Why don't you come to Paris with me?  
 And see the young Parisians

Young Parisians are so French  
 They're always called Dubois  
 Young Parisians are so French  
 Talk nothing but French  
 I want to go to Paris with you  
 Just to see what the French boys do  
 Why don't you come to Paris with me?  
 And see the young Parisians  
 They're so French to me  
 They're so French to me  
 They're so French

Words and music by Adam Ant  
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Did you slip the noose when the beast broke loose?  
 The elephants graveyard ain't the place to be  
 And white turns black, dies of heart attack  
 The elephants graveyard needs a change of scene  
 You got the money but who needs the tension  
 And fear's no cheaper on the old age pension  
 There's just one thing that I forget to mention  
 What have you got to lose when you know

*Chorus*

That you're (they were) guilty till proven guilty  
 Isn't that the law?  
 Guilty till proven guilty  
 That's what we all saw

You do the blue rinse shuffle with the beach boy muscle  
 The elephants graveyard ain't the place to be  
 Waiting all your life for the golf-cart life  
 The elephants graveyard needs a change of scene  
 You see the judge and then you check the jury  
 She does her hair and calls the lawyer cutie  
 It's Disneyland under martial law  
 Twitch on the TV tell me what you saw

*Repeat chorus*

Justice isn't blind  
 It just looks the other way  
 Not from want of trying  
 I have nothing left to say

The sky burns bright, twenty-four hour night  
 The elephants graveyard ain't the place to be  
 And you don't pay death duties when you're on death duty  
 The elephants graveyard needs a change of scene  
 You came here looking for the peace and quiet  
 The healthy air and the healthy diet  
 The sea's so calm but the street's a riot  
 Taken years off your life when you've no years left to give

*Repeat chorus and ad lib to fade*

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## THE ELEPHANTS GRAVEYARD

BOOMTOWN RATS

MERCURY RECORDS



SMASH HITS  
HAZEL O'CONNOR

PHOTOGRAPH BY  
ERIC ARIS

