

Smash **HITS**

35p incl. p.p.s.
February 5 '81

PHIL COLLINS
THE STRANGLERS

HIT LYRICS
INCLUDING
TWILIGHT CAFE
VIENNA
TAKE MY TIME

ADAM & THE ANTS
DEBBIE HARRY
IN COLOUR

MADNESS!



Another issue already? I'd rather watch paint dry. Let's see what dried they're trying to palm off on us this time. Features on Madness and Phil Collins? I mean, *honestly*, I don't suppose it's even occurred to them to interview The Strang... oh, they have.

But as for the rest of it, who really wants a colour poster of Adam or the chance to win the new Gen X album? What happened to the Sky pin-up they promised us? What about the feature on pencil sharpeners, the win a string bag competition, the paper clip giveaway? No sign of any of it. I mean, *honestly*, I'd write a letter if I were you...

VIENNA Ultravox	2
ROMEO AND JULIET Dire Straits.....	8
ROCK THIS TOWN Stray Cats	10
TAKE MY TIME Sheena Easton	13
IN THE AIR TONIGHT Phil Collins.....	16
ZEROX Adam And The Ants	20
THE BEST OF TIMES Styx	21
GANGSTERS OF THE GROOVE Heatwave	22
MESSAGE OF LOVE Pretenders.....	26
TURN ME ON TURN ME OFF Honey Bane	26
BORN TO RUN Bruce Springsteen	33
TWILIGHT CAFE Susan Fassbender	36
I.O.U. Jane Kennaway.....	36
LONELY HEART U.F.O.	43
I SURRENDER Rainbow	43

MADNESS: Feature.....	4/5/6
PHIL COLLINS: Feature.....	14/15/16
ADAM AND THE ANTS: Colour Poster	24/25
THE STRANGLERS: Feature	34/35
DEBBIE HARRY: Colour Poster.....	44

DISC JOCKEYS	9
CARTOON	9
BITZ	11/12
CROSSWORD	18
INDEPENDENT BITZ	19
DISCO	22
REVIEWS	28/29
STAR TEASER	30
SOUNDAROUND/GEN X COMPETITION	31
BIRO BUDDIES	32
COMPETITION WINNERS.....	37
LETTERS.....	39/40
GIGZ.....	42

This magazine is published by EMAP National Publications Ltd, Peterborough, and is printed by East Midland Litho Printers, Peterborough. Copyright exists on all songs appearing in Smash Hits. They must not be reproduced without the consent of the copyright holders.



PIC. BARRY PLUMMER

VIENNA

By Ultravox on Chrysalis Records

We walked in the cold air
Freezing breath on a window pane
Lying and waiting

A man in the dark in the picture frame
So mystic and soulful

A voice reaching out and a piercing cry
It stays with you until

The feeling is gone, only you and I
It means nothing to me
This means nothing to me
Oh, Vienna

The music is weaving
Haunting notes, pizzicato strings

The rhythm is calling
Alone in the night as the daylight brings

A cool empty silence
The warmth of your hand and a cold grey sky
It fades to the distance

The image is gone, only you and I
It means nothing to me
This means nothing to me
Oh, Vienna

This means nothing to me
This means nothing to me
Oh, Vienna

Words and music by B. Currie/C. Cross/W. Cann/M. Ure
Produced by permission Island Music/Copyright Control



THE RETURN OF THE MAD-NIFICENT

Davy, Dav-e Hewporth (King Of The Wild Frontier) watches Madness ride off into the sunset. Trigger-happy Fin Costello shoots first and develops later.

THEY REALLY ought to warn people. Put it out on local radio or something. "A lorry has shed its load in Shepherd's Bush, resulting in a tail back of traffic right across Hammersmith Bridge... Whitehall will be closed between 12 and 1 today for the State Visit of the President Of Denmark... and Madness are spending the day filming a video for "Return Of The Los Palmas 7"... unless your business is of great importance, please remain indoors with the curtains closed..."

The first to feel the impact was the proprietor of a small greasy spoon cafe. Innocently enough he gave his permission for a little quiet filming to be done on the premises.

Next thing he knows a van has pulled up outside and begun disgorging pop stars. Hundreds of them. They occupied all his tables and began ordering everything on the menu twice with extra chips.

Course, the word spread like wildfire, reaching the local school in a matter of minutes. Next thing he knew his few spare

tables had been commandeered by swarms of glassy-eyed girls ordering one cup of tea between three of them and examining Suggs in great detail.

Up in the prosperous suburb of Hampstead, dogs out walking their owners on the Heath were ambushed by the same seven young men, this time dressed up as cowboys. Dogs, of course, take this sort of eccentric behaviour in their stride. Not so the manager of the West London hotel where the afternoon's shooting is to be done.

When he was asked to provide chicken salad and champagne for seven in his best banquetting suite, he'd no doubt imagined it was for some small formal business lunch. True enough the diners were all decked out in thirties evening dress, dinner jackets, starched wing collars, the full bit.

But nobody mentioned anything about Lee Thompson interrupting the meal by jumping out to the table and fending his Doc Martens smack dab in the middle of the lettuce. And then proceeding to play a miniature saxophone. This definitely



wasn't part of the agreement. Gingerly he enquires the name of the group who are responsible for this havoc. Madness? Ah, it begins to add up.

SHOOTING COMPLETED for the day, Chas Smash, Suggs and Bedders loosen their collars and settle down to talk. Not that there's much settling down involved when Lord Suggs and Mr Smash—Carl to his friends—are in the mood for a bit of verbal.

Bedders sits between them, swivelling like a Wimbledon umpire as they rattle away on either side, considering himself fortunate to contribute a cough or two to the conversation.

You seem to enjoy this video business, I venture... "We enjoy everything," announces Suggs and grins.

"We're doing a film very shortly," announces Chas and grins too. "And it won't be anything like 'Breaking Glass'..."

The assembled company then begin to denounce the aforesaid film in terms which couldn't

possibly be reported in a family magazine. The Madness feature film, tentatively called "Take It Or Leave It," is more along the lines of a dramatised documentary, tracing the progress of the band from early days to their first major London gig at The Nashville in 1979.

Suggs explains the dominant theme.

"It's about the way it went and the way it could have gone..." This project, which will cost them a quarter of a million pounds that they haven't yet got, will probably mark a full stop at the end of Madness Phase One, otherwise known as The Jumping Up And Down Years.

Not that any of them are planning to purchase long raincoats or synthesizers. It's simply that the seven of them, unshoed and relatively inexperienced though they may be, have enough common sense and realism to face the fact that changes must be made if the momentum that has brought them thus far is to be maintained.

"Absolutely" was a step in the

right direction; full of fine, salty and thoughtful songs. The next spate of recordings will stretch the company a little further, hopefully without sacrificing that joyous, rubberlegged motion that's been the ruin of carpets from Bolsover to Berlin.

"It's getting to the point," reckons Suggs, "where it could be 'look at those old washouts—here comes Adam And The Ants'. It's up to us."

"In the beginning we were really limited," admits Chas. "I was really limited. You know, I didn't like this geezer or that geezer because he was a punk or whatever... but now everybody is much more open to new things because of travelling and so forth."

"In this business you meet every race, every creed, every type of person. You meet the saps, the ponces, the grovelers, the intelligent people, the people who are into the music, the people who are into the money. It just opens your eyes to a lot of things..."

Bedders is about to say something but Suggs is too fast for him.

"We were totally into madness when we started: the reggae and the ska and everything. And now hopefully we're gonna branch out a bit. Hopefully we've left enough doors open to do something interesting..."

What has surprised many people is the ease with which Madness, on the face of it the least weighty and fashionable of the bands that emerged from under the 2-Tone umbrella, should succeed commercially, outselling people like The Specials and The Beat effortlessly.

Suggs pretends not to be in the least surprised himself.

"The reason is we're better looking, funnier, more cheerful and more easily acceptable..."

Chas has no doubts: "What Madness are all about:

"Having fun, making money and making people happy..."

But do they not think that the natty business has tempted people to dismiss the genuine quality of many of their songs? Songwriters who jump on salads without adequate warning often find it hard to be taken seriously as creative artists.

Suggs shrugs. "A bit, but I don't care..."

"... there's some very sad lyrics on our last album," offers Chas, citing "Shadow Of Fear", a tune about being pursued by a bad conscience, as an example.

Bedders spots a gap in the conversation and seizes it with both hands. "Lee is very profound. We can't understand his songs. He can't understand 'em either..."

Suggs agrees. "He's very deep..."

"OUR SONGS can be listened to easily, but if you think about



them deeply you can get more out of 'em", points out Chas.

"The kids, they can just hear 'Naughty boys in nasty schools, headmaster's breaking all the rules' and think 'that's me'," continues Suggs.

The conversation moves on to compare the light touch of "Baggy Trousers" with the long winded, preachy tone of Pink Floyd's song on the same subject, "Another Brick In The Wall".

Suggs, who wrote their lyric, is annoyed that his number was unfairly written off as the usual cheery throwaway while the condescending clichés of a bunch of old hippies are feted as Art.

Chas, who was knocking about Pink Floyd's studio complex when they were putting together The Wall extravaganza, describes them colourfully as "spark out..."

"They haven't been in touch with reality for God knows how long," he adds.

"Education for me was a pain," says Suggs. "But it was a pain for the teachers as well and everybody concerned. But it's just something you have to go through..."



Continued over page



From previous page

He sneers at the whole idea of the "teacher, leave those kids alone" theory: "What do they want? We should all go to communes and learn how to grow apples? Nobody gets educated that way. As far as Pink Floyd are concerned we can all live in fields and pick daisies."

Interestingly enough, the teachers who inspired that wonderful line about "passing round the ready rub" were not the middle aged metalwork men that I'd pictured, all leather elbow patches and covered in chalk dust. Suggs modelled them on a couple of younger members of staff at his school. He remembers their Laura Ashley frocks and copies of "Socialist Worker". Pink Floyd fans, maybe.

WHATEVER THE future does turn out to hold for them, Madness are determined not to continue the almost constant live work that's taken up most of their time since the unexpected chart success of "The Prince". Like The Specials, Revillos, Clash and others they would like to be able

to confine live shows to weekends and then only in interesting venues where they can present their music in new ways.

"We've stopped doing all this touring," says Chas, "because it's spoiling things for us. There's no way you can go out every night and do it and believe in it. I feel sorry for a lot of the people who came along on our last tour because we were sometimes doing two shows a night, and I know it can't have been as good as it should have been."

In these circumstances I always dust off the same old question. Don't you owe it to the fans to tour?

Suggs agrees but points out that they just have to take a bit more time and think up something new.

"Jumping up and down and the Nutty Dance is what got us where we are today. It's just a matter of having a bit of time to think of something new, something a bit more interesting."



They hope to be able to fit in shows for their younger fans, many of whom can't get into the clubs or stay out late. Suggs says it started "because we've seen kids locked out or squashed down the front..."

"We've made a gesture," continues Chas, "and maybe now a lot of groups will start doing things for kids. People sneer, you know — 'here they are, the teenybop band!' — but what's that all about? Everybody's got a right to enjoy themselves."

When Madness first blinked in to the light of day, Chas's position was none too secure. These days it's hard to imagine the band without him. Not that he's taking any chances on being

made redundant. Learning the trumpet is his current priority. "Initially," he says, "I was... a hanger on," finishes Chrissy Boy as he takes a seat. Chas begins again: "Initially, I was really insecure. I felt that I threatened Suggs and he felt threatened by my presence. But we resolved it and we joined forces, which is the best way. We're a real unit and we're all gonna sink or swim together." On that note I start wrapping up the tape recorder. Chas complains that he didn't get his "quote" in. I switch it on again. Chas clears his throat. "Squares," he announces, "have all the angles." They really ought to warn people.

ROMEO AND JULIET

By Dire Straits on Vertigo Records

A love struck Romeo
Sings a street sass serenade
Laying everybody low
With a love song that he made
Finds a street light
Steps out of the shade
He says something like
You and me babe how about it

Juliet says hey it's Romeo
You nearly gimme a heart attack
He's underneath the window
She's singing hey la my boyfriend's back
You shouldn't come around here
Singing up at people like that
Anyway what you gonna do about it

Juliet, the dice was loaded from the start
And I bet, and you exploded in my heart
And I forget, I forget the movie song
When you gonna realise
It was just that the time was wrong, Juliet

Come up on different streets
They both were streets of shame
Both dirty both mean
Yes and the dream was just the same
And I dreamed your dream for you
And now your dream is real
How can you look at me as if I was
Just another one of your deals

When you can fall for chains of silver
You can fall for chains of gold
You can fall for pretty strangers
And the promises they hold

You promised me everything
You promised me thick and thin
Now you just say oh Romeo yeah you know
I used to have a scene with him

Chorus

Juliet, when we made love
You used to cry
You said I love you like
The stars above
I'll love you till I die
There's a place for the us
You know the movie song
When you gonna realise
It was just that the time was wrong Juliet

I can't do the talks
Like the talk on TV
And I can't do a love song
Like the way it's meant to be
I can't do everything
But I'd do anything for you
I can't do anything except be in love with you

And all I do is miss you
And the way we used to be
All I do is keep the beat
And bad company
All I do is kiss you
Through the bars of a rhyme
Julie I'd do the stars with you anytime

Repeat chorus

Words and music by M. Knopfler
Reproduced by permission Rando Music Ltd./Straitjacket Songs
Ltd.

DURAN —DURAN

PLANET EARTH



FIRST SINGLE

EMI 5137 C/W LATE BAR

DISC JOCKEYS-A Psychiatrist Reports

Next Monday sees the publication of a new book dealing with an old problem — "Disc Jockeys And How To Avoid Them" by Doctor Otto Krantz, head of the Department of Clinical Psychology at the Berlin Institute Of Mental Deviance and Out And Out Fruitcakes. In this exclusive preview of a piece of research which is bound to set everyone talking, Dr Krantz outlines his main conclusions for Smash Hits readers.



NOEL EDMONDS

Zis chap is a very strange case und no mistake. On ze face of it a purrfectly normal middle aged bloke, viz a keen interest in der finer sings of life, like Early Flemish Painting, world rainfall levels und blue rally jackets mit patches. But unter zat exterior zere lucks anuzzer und altogether more sinister personality, a character who actually sinks zat der studio iss der

Dingy Dell und Captain Beaky is amusing, a person who cannot resist telephoning innocent citizens and pestering zem wiz der stoopid put-on voices.

It is my belief zat only a rest cure can alleviate dis serious condition. Ten years should do it.

DAVE LEE TRAVIS

Mr Travis grows ze hair all around ze face und refers to himself as ze "Hairy Monster" und ze "Hairy Cornflake". He also laffs when zere is no joke und wears ze rally jacket all ze live long day. Zis condition obviously dates back to a miserable



childhood spent in a pram mit der top down. Mr Travis needs love und care und treatment. Should zat be unsuccessful, he can be tortured.

PAUL BURNETT



Paul's problems, such as finding ze right record to play, drooping it on der floor und eventually playing der wrong side are quite widespread amongst dyslexic jellyfish und dead traffic wardens.

Zose of us professionally involved in unravelling ze mysteries of ze mind haf a special name for zis condition. Stupidity.

ADRIAN JUSTE

Ah, ze textbook case! Mr Juste is just one of ze many thousands off people in Britain today who suffer from ze illusion zat zey are Kenny Everett. To rid him of this misconception I recommend a short holiday in a darkened room, und continual beating about ze head und shoulders mit a dead penguin.



STRAY CATS ROCK THIS TOWN

Arista Records

Well, my baby and me went out late Saturday night
I had my hair piled high and my baby just looked so right
Well, pick you up at ten
Gotta have you home by two
Mama don't know what I caught off you
But that's alright 'cause we're looking as cool as can be

Well, we found a little place that really didn't look half bad
I had a whisky on the rocks
And change of a dollar for the jukebox
Well, I put cold rock into that can
But all they played was disco, man
Come on, baby baby, let's get out of here right away

Chorus

We're gonna rock this town
Rock it inside out
We're gonna rock this town
Make 'em scream and shout
Let's rock, rock, rock, and rock
I'm gonna rock till we pop
Gonna rock till we drop
We're gonna rock this town
Rock it inside out

Well, we're having a ball just a-bopping on the big dance floor
Well, there's a real square cat — he looks a 1574
Well, he look at me once, he look at me twice
Look at me again and there's gonna be a fight
We're gonna rock this town
Gonna rip this place apart

Repeat chorus to fade

Words and music by Setzer
Reproduced by permission Copyright Control.



PH: PAUL GOODE/F1

THE
SCREW
UP
SOUND
SHELL
SPLODGENESSABOUNDS



... Ten Pints of Lager and no crisps
would probabiy help you get the jokes ...
NME

... More crud hollow drivell and trash
aesthetic taken to particularly
worthless extremes... All in all a
record that will be hugely successful...
RECORD MIRROR

... The album is complete undiluted
rubbish and I love it ...
SOUNDS



Inside:- Bum Competition - Win a Fab Night out with Splodge
Complete Rock Opera featuring Malcolm's Mum
Rolf's fav' rite Two Little Boys, Max Splodge falling in love with
a Female Plumber From Haresden NW10.
Simon Templar creates some Willy Smelts and a fracas with
Two Pints of Lager and a Packet of Crisps. Pintsman finds
Famous People Living Under the Floorboards of His Humble Abode and more...

CERAM

bitz

CAT LITTER

WAITING FOR THE WEEKEND

YET ANOTHER band decide that conventional touring strategies are not for them. The Specials have announced their intention to play only small halls and clubs in future and will confine their appearances to weekends. The band's disillusion with the gigging treadmill was deepened recently when Jerry Dammers and Terry Hall were convicted on a charge of inciting an unruly crowd at a gig in Cambridge last year and fined heavily.

While The Clash have shown no sign of covering the country to promote "Sandinista!", Madness are similarly disinclined to commit themselves to long, wearing stints of live work. See feature on page four.

BRUM BRUM

STATUS QUO have added a second concert at Birmingham's National Exhibition Centre to their tour schedule. They will now play on Sunday, March 22nd as well as the night before, tickets for which are already sold out.

ALL TIME TOP TEN

Phil Collins



1. EARTH, WIND AND FIRE: I Am (CBS). The single biggest influence on me over the past few years.
2. THE JACKSONS: Lovely One (Epic). The record that shows them and their great horn section to the best advantage.
3. THE ACTION: I'll Keep Holding On (Parlophone). One of my all time favourite groups.
4. THE MAHAVISHNU ORCHESTRA: The Inner

ANYONE WANT a young, keen rockabilly band, hardly used and raring to go? Well, Bitz is inundated with 'em. No sooner have The Stray Cats put their first single in the charts than every other record company in the capital is bopping out into the night and signing up the first quiff it comes across.

First out of the starting gate are The Polecats, signed only the other week to Phonogram after being hotly pursued by every cheque book in London. And just when we were getting used to the fact that The Polecats were the real hot stuff, along comes a handout from Charly Records announcing the signing of The Blue Cats, apparently the only rockabilly band capable of capturing that old authentic sound. By the time you read this we will no doubt have been introduced to The Neutered Cats, The Tabby Cats, The Cats From Number Twenty Three and The Cats Dunitagain...

DUMBO MARKETING plays department. WEA have issued a number of copies of the current John Lennon single, "Woman", on cassette and intend to adopt this idea as company policy if it proves beneficial to sales. The Pretenders new single, "Message Of Love", will be the next to get the tape treatment.

Mounting Flame (CBS). One of the best and best-sounding records by a fusion band.

5. WEATHER REPORT: Boogie Woogie Waltz (CBS). See above. The perfect introduction to them.

6. STEVE MARTIN: Comedy Is Not Pretty (Warner Bros). Like all his LPs, to the point where they now monopolise my conversation.

7. STEPHEN BISHOP: Made (ABC). Marvellous song to get depressed by.

8. THE MIRACLES: Going To A Go Go (Tama Motown). This could have been any one of a dozen Motown singles from this period.

9. ACE: How Long (ABC). Classic single.

10. TONY HANCOCK: Pieces Of Hancock (Pya). One of the finest, funniest comedians ever.

PHOTOGRAPH BY PHILIP COSTELLO



SHOUXSIE'S ANNUAL

SHOUXSIE AND The Banshees play their only British shows this year during February and March, starting off with two shows at London's Hammersmith Palais on Feb 16th and 17th. They continue with Poole Arts Centre (19), Portsmouth Guildhall (20), Leicester De Montfort Hall (22), Derby Assembly Hall (23), Leeds University (25), Edinburgh Playhouse (27), Liverpool Royal Court (March 1), Blackburn King Georges Hall (2) and Newcastle City Hall (3).

After they come off the road the band are going into the studio to record a new album for release in August. Its release will be marked, we are told, by a Special Event restricted to fan club members only.



PHOTOGRAPH BY SIMON FOWLER

MARLEY ON THE MEND

AFTER MONTHS of treatment at hospitals in America and Switzerland, Bob Marley is reported to be back on the road to recovery and planning to record in America during February and tour in May. There are still conflicting rumours about the nature of Marley's complaint, with the official line being that exhaustion was the main problem. The unofficial version, however, names a form of cancer as the reason for the treatment. Around the middle of December, just a few days after John Lennon's death, it was widely believed in London that Marley had died.

PARKER RECRUITS

COLLARED VIA the telephone the other day, Graham Parker confirmed his split with The Rumour but wishes to make it clear that all concerned are still pals. He is looking to America for a new backing band and plans to record in the near future. He also took time to deny rumours that he is planning an acoustic album, pointing out that Van Morrison did the job pretty well on his 1969 "Astral Weeks" set.





Ms BEHAVIOUR

"I'VE BEEN soooo lucky," enthuses Jane Kennaway, sounding not unlike a younger and more bubbly Penelope Keith. Her first single, "I.O.U.," has just glided into the bottom of the charts, aided on its way by the kind of intensive airplay that could make "Keith Joseph Tap Dances In Finnish" a chart contender.

She talks about luck. Maybe determination's more like it. "I.O.U." has been on every demo tape she and her band, Strange Behaviour, have sent out in the last couple of years. Thanks but no thanks was the usual reaction. But now, with "I.O.U.," a playlist fixture, she's in the pleasant position of being courted by those who once showed her the door. At the very least, it's achieved the modest aim she set for it.

"We just put it out to attract a record deal. We had two thousand pressed up on our label, Growing Up In Hollywood, and distributed them through Pinnacle. Then we did a session for Peter Powell with "I.O.U." on it and he kept playing it and Deram picked it up to distribute it and..."

Chrystalis look most likely to get Jane's name on the bottom of a recording contract but it won't be her first brush with fame. Her father, James, was a noted writer until his death in the mid-sixties and as a child Jane travelled all over the world with him. She grew up in a variety of places;

New York, California, a year on a house boat in India's Kashmir mountains. Then boarding school.

"I used to wonder where my sister kept disappearing to. I was jealous of her so I bullied my parents into letting me go to boarding school in Edinburgh. The moment I walked through the door I realised I'd made a mistake, but I couldn't go back on my word.

"But it did make me quite independent... having no mother to go and cry to or help you with your homework."

As an independent young girl, Jane started playing music at the Anglo-American college in London and then undertook a tour of Italy which left her suntanned, stranded and broke. Back in London she attended endless auditions, purely for the experience, finally joining a band called Trigger Happy while still working in Lightning Records' mail order office.

When Trigger Happy folded she formed The Sneaks, the forerunners of Strange Behaviour and a "kind of jazz punk" band. At the time her big heroes were New York's Television.

"I snuck in through the back door at one of their soundchecks and met their guitarist, Tom Verlaine."

The awe is still in her voice. There's no better experience for dealing with fans than having been one yourself.

Jan Swift

SIGNING ON, SIGNING OFF

MEANWHILE, BACK in the boardroom... Simple Minds are reckoned to be saying bye bye to Arista Records and heading Polydorwards, unhappy with the way the former company have handled their three albums. The Undertones, who have been free agents since leaving Sire in October, have been busy working on their third long player and look set to put pen to paper with either EMI or RCA, depending on which company promises to leave them alone the most.

It is also widely believed that UB40 are severing their ties with Graduate, the Birmingham independent which has made a name for itself through their huge selling debut album. Of the 2,000,000 records that Graduate have sold worldwide during 1980, UB40 obviously account for a large percentage.

MARKED FOR DEMOLITION

STING HAS penned "Demolition Man", the new single from famous lamp post and clothes horse Grace Jones. Is the man out of his mind? Has he not heard the actual bodily harm that this woman inflicted on Chrissie Hynde's "Private Life"? Beats us. His sense of humour gets harder to fathom all the time.

BRUCE ON THE LOOSE

BRUCE SPRINGSTEEN'S spring visit to Britain is slowly turning into a proper tour. With five Wembley dates already sold out, a second Birmingham show has been slotted in at the National Exhibition Centre on March 28th. New venues on the tour schedule include Manchester Apollo (March 23, 24), Edinburgh Playhouse (30) and Newcastle City Hall (31).

PERSONAL FILE



RANKING ROGER

FULL NAME: Roger Chailley
BORN: 22/2/61
BROTHERS AND SISTERS: Equilar, Annie, Christina, Greta
EDUCATED: Corpus Christi & Archbishop Williams R.C. School, Birmingham

FIRST RECORD PURCHASED: "Tears Of A Clown"
FIRST LIVE SHOW ATTENDED: Big Youth, 1977

PREVIOUS BANDS: The Dum

Dum Boys

PREVIOUS JOBS: Mechanic

GIRLFRIEND: Angela

PRESENT HOME: Birmingham

PROUDEST ACHIEVEMENT:

Traveling the world

HEROES: The Police, Clash,

Trinity, Black Uhuru

FAVOURITE FILM: "The Great

Rock 'n' Roll Swindle"

FAVOURITE TV PROGRAMME:

"Tiswas"

FAVOURITE ITEM OF CLOTHING:

Jazz funk, punk 3/4 trousers

FAVOURITE BREAKFAST FOOD:

Cornflakes, beef sausage, beans

or tomato on toast and a

smashing cup of coffee

PET HATE: Tortoisess

BIGGEST MISTAKE I EVER

MADE: Going on "Tiswas" — we

all know "The Bucket Of Water

Song

COLOR OF SOCKS: Red and

Black



TAKE MY TIME

By Sheena Easton on EMI Records

When I was young people used to say
Some day the right one will come your way
Could be tomorrow could be today
But when he does you'll know it right away

Chorus

(Till then) I'll take my time
Looking for the right one
I need a lover that stays around
(I'm gonna) Take my time
Looking for the right one
I need somebody to tie me down

And so I waited patiently
Will it be like my fantasy
The only problem I can foresee
Will I find him or will he find me
And if he does will he understand
That I've a future already planned
And I'll do everything that I can
Won't take no chances don't show my hand

Repeat chorus

Ooh I need a lover
Ooh tie me down
Ooh I need a lover around

Repeat chorus to fade

Words and music by Palmer Bliss
Reproduced by permission C & D Music Ltd.



AT FIRST it looks like a familiar story. Singer in huge-selling rock group has time on his hands, a little too much money for the tax man's liking, perhaps, and a few sketches for songs knocked out in the inevitable home studio on his afternoons off. The result? The Dreaded Solo Album, guaranteed to be bought by every diehard enthusiast on the morning of its release and vanish without a trace.

So, when the third member of Genesis — drummer and singer ('Definitely not the other way round,' he insists) Phil Collins announces that he's following on the heels of his colleagues Tony Banks and Mike Rutherford with his own LP, the reaction is predictable. 'Here we go again.'

But do we? Collins doesn't exactly need the money, one suspects. Last year's Genesis album, 'Duke', sold like hotcakes, showing that none of the band's commercial popularity had been lost in the emergence of a new, younger rock audience. Collins still lives in the comfort of his £140,000 house in the stockbroker belt of the Surrey countryside.

And it can't really be a shortage of opportunities to play drums. Singing and fronting Genesis on their massive tours hasn't stopped him holding firmly to the studio drumset. And the more complex, jazzy side of his playing finds a free rein in Brand X, the jazz-rock troupe with which he's made a handful of albums.

It can't be a hunger for recording, as he's recently done the honours for guitarist and singer John Martyn on his last album 'Grace And Danger'. Nor can it be nostalgia for the sweat 'n' slog of the small-scale club gig, as he's done a nine-date tour with Martyn plus some odd gigs. Why then, were he playing Bracknell Arts Centre only last week and came away with a handsome thirty pounds apiece.

Collins has his own explanation which revolves around the songs themselves; quite simply, he 'knew that they wouldn't get done by the band in the way I wanted them done.' Some of them, he says, were 'very simple' and although Genesis' writing style had moved in this direction over the last couple of albums, it still wasn't.

back-to-the-basics enough for him.

LISTENING to the first single offering from the Phil Collins 'Face Value' album, a hauntingly simple of tunefulness that has found favour with DJs and the chart-funding public with indecent ease, it is surprising that he hasn't caught some of that simplicity from the newer bands. After all, drum machine, one-finger synthesiser melody and voice — almost the textbook elements of garageband electronic pop.

He disagrees: 'I would trace my simplicity back to the stuff I grew up with: a black simplicity.' Collins' admiration for black music dates back to this first teenage bands: 'I started my career as a drummer playing Tama Motown, not rock

and roll. Quite smart arrangements, actually.'

On 'Face Value' the feeling comes through partly in the writing — tracks like 'Behind The Lines' and 'I Missed Again' are composed very much in a late '70s disco/funk vein — and in the choice of musicians: bass player Alphonso Johnson (ex-Weather Report) and the Earth, Wind & Fire brass section.

Collins is particularly proud of the fact that the EW&F horns were willing to contribute: 'They don't spread it around — the only things they do outside their own band is stuff like the Emotions. I sent a tape

like to think we're exempt from that blanket criticism', he says, 'but we're not as boring as the Floyd, not as gony as Yes.'

To give his case further weight, he recalls a chance encounter at Heathrow Airport with Topper Headon, the Clash drummer: 'He made sure no-one was looking and came up to me to say 'I really like your drumming.' Collins connects the incident with one of the guiding principles of his career: 'I've always wanted to gain the respect of my fellow musicians.'

THAT CAREER began in earnest when he was seventeen. Up until then he'd

OLD DOGS AND NEW TRICKS

Leading Genesis doesn't keep Phil Collins anything like busy enough. So he makes his solo debut with a record that shows all those modern bands a thing or two. He also finds time to talk to Steve Taylor.

of the songs to the saxophone player and he agreed. Then I took the basic tapes of the album out to LA and their arranger, Tom Tom 84 (a gentleman, not a digital computer), came with a cassette player. I played the tape of the song and he said "Sing what you want to hear." The following day they all came back and played it!

Phil recorded the beginnings of each track, usually piano and drum machine, at his house in the small eight-track studio next to his bedroom. Neighbour Eric Clapton — 'he's well known round here for speeding about in his Ferrari, knocking corners off walls' — dropped in to add some guitar to one track.

Then the tapes were taken to Virgin Records' Townhouse studio in Shepherds Bush and transferred onto normal 24-track footage so that Collins and engineer Hugh Padgham, who he'd met on the sessions for Peter Gabriel's last album, could take them to L.A.

COLLINS produced the record himself and the finished effort has impressed the other members of Genesis enough for them to have made the radical decision not to use their long-standing producer David Hentschel on the next group album, but produce it themselves with Padgham's help.

Phil Collins offers this information in defence against the oft-voiced criticism that the band represent the old guard of rock bands, the bland, unadventurous dinosaurs of 'progressive' rock. I'd

drummed in a number of amateur bands while pursuing a successful stint at acting school. 'When I was a small kid,' he says, 'two things happened. I was always the token child in any of the celebrations, pantomimes, etc. that went on at my parents' sailing club — so I had plenty of experience of being up on stage. And my uncle made me a drink kit, which I really took to.'

The acting got off to a precocious start with his appearance in a West End production of 'Oliver' as the Artful Dodger, only to end rather unspectacularly a couple of years later: 'The last thing I did was a children's film for Saturday morning cinema (an old English custom from the days before 'Tiswas' — Ed.) called 'Calamity The Cow.' I fell out with the director. When you're sixteen you don't want to look a berk, you have your own ideas. So he wrote me out of the film when I was away on holiday.'

'I thought, "If this is what goes on... I want to drum!"' His father, who'd worked in insurance for forty years, was very disappointed, not least because he liked telling his colleagues that Phil was on in the West End. His mother, a theatrical agent, was less worried though they couldn't have bothered. Collins couldn't have fallen in with a nicer bunch of young men.

He answered an advert in the back of 'Melody Maker' requesting someone to come and fill the drumstool in Genesis, who had begun as the school band at Charterhouse, a genteel public school in Surrey.

A visit to Peter Gabriel's parents'

home in Chobham secured him the job. After a two-week interlude of decorating houses for a friend — 'the only time I've done a proper day's work in my life' — they began trekking around the nation's clubs.

PHIL COLLINS believes that 'we were one of the last bands to do it that way, queezing into the Wake Arms, Epping or the Nottingham Boat House where you had to dismantle the staircase to get your equipment in. Since then the huge amount of gear that bands started using has killed the clubs.'

He's right, of course. Ask any fledgling band today and they'll tell you they lose hand over fist on even the crummiest club dates. It's no longer only the likes of Genesis who have their fees goodbye to P.A. hire companies and lighting specialists.

Punk, as Collins himself appreciates, may have offered temporary relief: 'suddenly you didn't need a degree in technology to go out on the road.' But the economics of gigging have simply got worse.

Genesis hit the trail in the far-off days when 'if you got a gig at the Marquee, you were happening.' And they continued to rely on performing. 'We never,' he says firmly, 'got anywhere by our records; we didn't even have a successful single until 'I Know What I Like' in '74. We always had to go out and play. The radio never played us, except John Peel, and our albums never made that much money until 'Trick Of The Tail' which did it in America.'

Curiously, 'Trick,' which Collins describes as a 'bright upfront album' followed immediately on the heels of Peter Gabriel's departure from the band. Gabriel had focused the lyrical and theatrical focus of Genesis up until then and his eccentric lyrics, combined with an elaborate parade of stage costumes, had reached a peak in the 1974 double story-album 'The Lamb Lies Down On Broadway.'

When Gabriel left, the big question was whether the band could carry on in the shadow of his former role, one which Collins says has been exaggerated. Although he says 'it was a happy band right to the end in my memory, whatever you may read', the split was already imminent when they were writing the 'Lamb': 'We'd be in one room writing the music, and Peter would be in another writing the words.'

Given his working musician's mind, Collins was already a touch dissatisfied with the state of the band and became frustrated by the expanding theatrics: 'I could be playing my arse off and nobody would notice.' So, aided by a push of encouragement from his then wife, he offered to take Gabriel's place, so that 'at least the songs would be heard properly.'

To the listener, the huge surprise of the changeover was the amazing similarity between their vocal tones. Collins' voice sounded like nothing less than a purer version of his predecessor's. The one thing that

Continues over...

OLD DOGS AND NEW TRICKS

From previous page had to change radically, though, was presentation.

The costumes were out: 'I hated all that aspect of singing — Freddie Mercury and wiggling bums — and drumming was a respectable pig and I'd only front the band on a similar basis.'

COLLINS HAS continued to front the band since then, as they've dwindled to the central threesome of himself, keyboard player Tony Banks and guitarist Mike Rutherford. Collins still plays drums on record and they recruit a regular team of additional musicians for touring.

They live within a few miles of each other; ironically Collins has moved out of his native West London to within shouting distance of Charterhouse since his marriage

broke up.

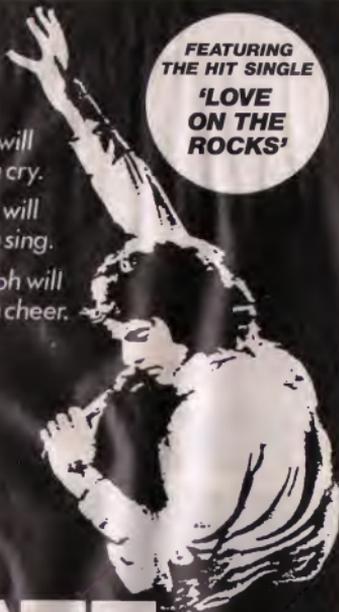
That sad event, he admits, governed the mood of much of the material on 'Face Value', which dates from a period of eighteen months ago when he shut himself off in the house and just wrote and played. 'In The Air Tonight' was the result of improvising words out of the blue, singing along to a backing track he'd made at home.

The way the track became Collins' debut solo single is a good illustration of the subtleties of record production. Ahmet Ertegun, the head of Atlantic Records in the States, heard it and said to Collins 'You've got to put an off-beat in there; add some drum beats in the right place to the album track's drum machine beat and the kids'll love it.'

There's obviously no flies on Mr Ertegun.

FEATURING
THE HIT SINGLE
'LOVE
ON THE
ROCKS'

His story will
make you cry.
His music will
make you sing.
His triumph will
make you cheer.



THE JAZZ SINGER

EMI FILMS presents **A NEIL DIAMOND LAURENCE OLIVIER**

THE JAZZ SINGER A JERRY LEDER PRODUCTION

LUCIE ARNAZ · CATLIN ADAMS · FRANKLYN AJAYE

Screenplay by HERBERT BAKER. Adaptation by STEPHEN H. FOREMAN

Based on the story by SAMSON RAPHAELSON. Original Music by NEIL DIAMOND

Soundtrack Album produced by BOB GAZDAR. Executive Music by LEONARD SCHEMANN

Produced by JERRY LEDER. Directed by RICHARD FLEISHER

READ THE
BOOK
Original Soundtrack Album Exclusively on
CARTEL RECORDS & CASSETTES World-wide

EMILY
A Member
of the
EMI Group

NOW ABC Shaftesbury Avenue

classic
HAYMARKET
Tel: 499 707
EMILY

STUDIO
OXFORD CIRCUS
Tel: 497 300
EMILY

ABC
BAYSWATER
Tel: 499 100
EMILY

ABC
EDGWARE RD.
Tel: 499 100
EMILY

ABC
FULHAM RD.
LAST PERFORMANCE
BOOKABLE Tel: 370 270

AND AT SELECTED CINEMAS
THROUGHOUT THE COUNTRY

ALL OVER LONDON
FROM SUNDAY FEB. 15

In the Air tonight
Phil Collins

on Virgin Records

I can feel it coming in the air tonight, oh Lord
And I've been waiting for this moment for all my life, oh Lord
Can you feel it coming in the air tonight, oh Lord, oh Lord

Well, if you told me you were drowning
I would not land a hand

I've seen your face before my friend
But I don't know if you know who I am

Well, I was there and I saw what you did
I saw it with my own two eyes

So you can wipe off that grin, I know where you've been
It's all been a pack of lies

And I can feel it coming in the air tonight, oh Lord
Well I've been waiting for this moment for all my life, oh Lord
I can feel it coming in the air tonight, oh Lord, oh Lord

Well I remember, I remember don't worry
How could I ever forget, it's the first time, the last time I ever met
But I know the reason why you keep your silence up, no you don't fool me
The hurt doesn't show, but the pain still grows
It's no stranger to you or me

I can feel it coming in the air tonight, oh Lord
Well I've been waiting for this moment for all my life, oh Lord
I can feel it in the air tonight, oh Lord, oh Lord
Well I've been waiting for this moment for all my life, oh Lord

Repeat last verse to fade

Words and music by Phil Collins
Reproduced by permission EMI/Recordings/Mit & Run Music Ltd.

ARE 15

THE PRETENDERS

MESSAGE OF LOVE



DAVID PORCELLAN

DEBUT SINGLE FOR '81

SINGLE PLAY CASSETTE ALSO AVAILABLE

ARE 15 M

BB

Distributed by WBS Records Ltd. • A Warner Communications Co.

CROSSWORD

ACROSS

- 1 A Strangler in town (4,8)
- 2 Spandu in the Ice box? (3,6)
- 3 Miss Charles or Miss Weymouth
- 10 Steve Strange's boatrace?
- 11 & 22 Disco and chart biggie for the Sugarhill Gang
- 12 Len Duddy oldie (I could've been a ticket clerk etc) (4,15)
- 13 Star sign!
- 14 There's one in The Who, another in The Beat
- 17 & 24 Blondie album (3,2,3,4)
- 18 German electronic combo who inspired bands like Ultravox and Visage
- 23 Miss Kay of 'Silly Games'?
- 25 Apparently he's going to help XTC (8,4)
- 26 See 17 across
- 28 See 19 down
- 29 Not a hit
- 30 Miller is Rat Scabies' real name
- 30 Member of Madness (4,6)

DOWN

- 1 The semi-hit from 'Sandinista' (9,1,1)
- 2 Remember this, the fab swoonerone movie craze of 1978?
- 3 Veteran heavy rock band; or a town from the Bible
- 4 Bad Manners 45 (3,2,5)
- 5 Ari Up's girls
- 6 A hit for The Look (1,2,3,4)
- 7 A 13 down's real name (3,6)
- 8 Stage name of 8 down (5,4)
- 9 (Well, you don't want us to make it too easy do you?)
- 10 Instrument
- 11 Her hits include 'April Wine' and 'Pearl's A Singer' (5,6)
- 12 & 25 Jam single (4,3,3,5)
- 21 Brother of the Bee Gees (4,4)
- 22 See 11
- 23 A 1980 No 1
- 27 The other side
- 28 He made that unbeatable party stopper 'Bright Eyes'

ANSWERS ON PAGE 37



SOUND STORM BLASTS

W.H. SMITH

W.H. Smith has been hit by the Soundstorm. Record prices are devastated. The Top 50 albums and some of the best new releases are now all at rock bottom prices. And you can get any Top 30 single for only 99p.

You'll have to go a long way to find such a large selection of records at such low prices. So streak down to your local W.H. Smith, before the storm blows over.

NEW RELEASES

- For example:
- | | | |
|---------------------------|----------------|-------------|
| Styx: Paradise Theater | Album Cassette | £3.99 £4.49 |
| Elvis Costello: Trust | | £3.99 £4.49 |
| *Phil Collins: Face Value | | £4.49 £4.99 |
| *Dance Craze: | | |
| Best of British Ska | | £3.99 £4.49 |



Adam and the Ants:
Kings of the Wild Frontier
Album £3.99 Cassette £4.49



Boomtown Rats:
Mugdo Honzo
Album £4.49 Cassette £4.99

TOP 50

For example:

- | | Album | Cassette |
|-------------------------------|-------|----------|
| Abba: Super Trouper | £4.49 | £4.49 |
| Madness: Absolutely | £3.99 | £3.49 |
| Queen: Flash Gordon | £4.49 | £4.99 |
| Dr Hook: Greatest Hits | £4.49 | £4.99 |
| Not the Nine O'Clock News | £3.99 | £4.49 |
| John Lennon: Double Fantasy | £3.99 | £4.49 |
| Barbra Streisand: Guilty | £4.49 | £4.49 |
| Police: Zenyatta Mondatta | £3.99 | £4.49 |
| Neil Diamond: Jazz Singer | £4.49 | £4.99 |
| David Bowie: Very Best Of | £4.99 | £4.99 |
| Steve Winwood: Arc of a Diver | £4.49 | £4.99 |



WHSMITH

Subject to availability where you see this sign. Prices, which are correct at time of going to press, are for a limited period only. *From Release.

PLASTIC SURGERY FOR BEGINNERS)

YOU'RE IN a band? Well, everybody knows that your band won't be a proper band until you've made a record, until you've stamped your musical personality on to a silver of vinyl, until you can hear your voice, your music blaring out of the nearest music centre.

Don't worry. This is 1981. You can make your own record. You'll need some basic materials — a couple of songs, the instruments and personnel to record them, and — why does this always seem to elbow its way into the proceedings? — some money.

You can beg, borrow or scrape together all your other needs. If you're super-jimmy you might even find a pair of loonies like me and my partner. We put our savings into making a record by a band and we weren't even going to be on the thing!

Seriously, there are a lot of people who would like to become involved in putting out small-label singles, so if you can't put the pennies together yourself get a rough tape of your songs and take it to people you think may be interested.

Unfortunately, we're talking about several hundred pounds here. We shopped around and cut corners where it didn't affect the quality, such as in rejecting a full-colour sleeve in favour of a black and white one.

Steve Taylor, Smash Hits contributor and managing director of Latent Records, offers a step by step guide to the D.I.Y. disc business.

BASICALLY EACH single costs 16-17 pence to make, each sleeve around 4 pence. But when you have your first batch made there are several extra costs. The sound has to be transferred from tape into grooves; this is called 'mastering' and costs around £25 per disc. Then at the pressing plant the 'acetates' have to be turned into the metal 'stamper' which presses the soft ridges of runny vinyl into playable discs. Making the stampers is called 'pressing' and is usually charged extra — we paid £35 per side.

On the printing side, you need to have labels printed before the pressing plant gets to work, as they are put on inside the press. This may cost £30 for a photographic plate plus another £30 for a thousand labels. Sleeves cost around £35 for each plate (one for each colour used, including black) and £60 per thousand.

The encouraging thing is that many of the costs are not repeated if you order another batch — they simply whip out the stampers, plates, etc., and run you off another load. So, if you can get recording costs down to a minimum, say £75, the total cost for 1,000 singles could be as low as £550. Between four members of a band that's £137.50 each; work, save, forget about that motorbike for a while ...

Recording is where you really can control your outgoings. The best minimal recording budget story is probably David Cunningham's, he made "Money", Virgin Records best-selling single of 1978 for just £6.50. Tape recorders such as he used can be hired or borrowed.

WHEN I bumped into another South-London based journalist at a free pub gig near my flat and found out he was keen to start an independent label, that we'd both saved some funds and were ready to look for a band, I agreed without hesitation. Luckily we had to look no further. The band that played that night were excellent; they had already put out one single themselves but had run out of money, spare time and energy.

That was Tuesday evening. On Thursday we were ready to see a new, and therefore cheap, studio. The engineer seemed lively and competent (more important than worrying about a producer at this stage) so we booked two days.

Recording is very hard work and ought to be, as you pay for every unproductive hour you use. We took a lot of trouble over the drum and bass backing track, using this solid basis for the rest of the guitars, vocals, etc.

We drew up the artwork for the labels and sleeve at home and took it to the printers. Took tapes to the mastering man — it's probably worth bringing them to London to get someone well-known on the job. Took lacquers to pressing plant people. Arranged for printers to deliver sleeves and labels to pressing plant. Waited. And waited.

You have to keep 'phoning' keep getting hassling people. Eventually, they'll send you 'test pressings', sample records you can play. Ours were fine and we gave the go-ahead. More waiting, then at last the finished product. Magic!

THEN ANOTHER phase of slogging work starts. Photocopying press releases, sending copies to radio stations, DJs, Music Press. 'Phone and get the name of an individual



THE THOMPSON TWINS. Their latest release led to a contract with Ariola and a brand new 45, "Perfect Game".

producer or journalist first, if you can. Go and see independent distributors like Rough Trade, Bonaparte, Red Rhino, who'll listen to the record and, hopefully, buy some.

Then you wait some more. For cheques to come back from distributors, for the papers to print details from your press release, for John Peel to play it. Our high spot was a three-week run in the NME Independent Singles Chart.

Keep writing and talking to people, do what you can to keep the buzz going. If you're successful the distributors will continue to order further batches until you run out.

Latent, our label, hasn't got that far yet and our first release, 'She's In Love With Mystery' by the Thompson Twins, hasn't set the world alight. But this is small-label land and you learn to scale your expectations down in keeping with your economics. Having said that, I can still remember hearing the final bars of the song fading out on my radio one Friday night and Richard Skinner's voice, saying, 'That's the Thompson Twins and that's a very good single ...'



The product of all this blood, sweat, tears and pocket money. The record.

"She's In Love With Mystery" is available from 8, Hugenot Mansions, East Hill, London SW18 for 80p. The ZigZag small Labels Catalogue lists local labels, pressing plants and studios and costs £1.25 (inc. p&h) from ZigZag, 118 Talbot Road, London W11 1JR.

Independent singles top 30

Rank	Artist	Label
1	ZEN 'n' THE 3 PHONES	Mercury
2	CARTRIDGE & THE 3 PHONES	Mercury
3	GULLSHIRT DETECTOR	Virgin
4	IT'S FINGERZ (BEST)	Mercury
5	THE FRENCH KISS MONEY DROPS	Mercury
6	THE FRENCH KISS MONEY DROPS	Mercury
7	DECONTROL	Mercury
8	ATMOSPHERE	Mercury
9	HILLBILLY IN CHRISTMAS	Mercury
10	GET UP AND USE ME	Mercury
11	DANCE TO THIS	Mercury
12	IT'S SUNDAY HUNNY	Mercury
13	BLOODY REVOLUTIONS	Mercury
14	POLITICIAN'S FASHION	Mercury
15	KILL THE POOR	Mercury
16	SEVEN MINUTES OF MIDNIGHT	Mercury
17	CALIFORNIA USED TO RAIN	Mercury
18	TELEGRAM	Mercury
19	TRY	Mercury
20	LOVE WILL TEAR US APART	Mercury
21	REQUIM	Mercury
22	REALLY ASYLUM	Mercury
23	HABIT	Mercury
24	EXPLOITED	Mercury
25	GUILTY	Mercury
26	BLUR	Mercury
27	DEAF	Mercury
28	THE FRENCH KISS MONEY DROPS	Mercury
29	STOP THAT GIRL	Mercury
30	WANDERING	Mercury

Independent albums top 10

Rank	Artist	Label
1	DIRTY WEIRD WHITE SOX	Mercury
2	SINGING OUT	Mercury
3	TOYAH!	Mercury
4	CLOSER	Mercury
5	UNKNOWN	Mercury
6	FRESH FRUIT FOR BOTTING VEGETABLES	Mercury
7	GROTESQUE	Mercury
8	THE HITCH HIKER'S GUIDE TO THE GALAXY	Mercury
9	THE HITCH HIKER'S GUIDE TO THE GALAXY PART TWO	Mercury
10	THE HITCH HIKER'S GUIDE TO THE GALAXY PART THREE	Mercury

**NASH
THE SLASH**



....death defying single....

DEAD MAN'S CURVE

released now on dindisc.

from the forthcoming album 'children of the night'
an evening with 'NASH' at the V&A January 28,
plus films.

february 7 HAMMERSMITH ODEON

I CAN'T PRETEND



◆◆◆◆

THE barracudas

NEW SINGLE OUT NOW

XXXXXXXXXXXX Z17 XXXXXXXXXXXX

4 GREAT GUYS, 3 GREAT CHORDS, 2 GREAT SONGS

20



PIC: PAUL SLATTERY

ZERØX

By Adam And The Ants on Do It Records

Lock up your brain 'cause I'm here again
I'm never bored, I'll steal your chord

Ooh ooh zerox machine
Ooh ooh, zerox machine

Give me a line on a middle eight
I've got the best so I want the rest

Ooh ooh, zerox machine
Ooh ooh, zerox machine

Let's get together before it's too late
Collect up the ideas and duplicate
Filling out the forms, send them off tonight
And you'll be the owner of the copyright
Of the copyright
Of the copyright

Signs of the essence, get your ears to the ground
However else can the hits be found?
Although you look happy, healthy and clean
A dark brown voice and a suit that's clean
But behind the smile there is a zerox machine

Zerox machine, zerox machine, zerox machine
Repeat to fade

Words and music by Adam Ant
Reproduced by permission Copyright Control

Styx



The Best Of Times

By Styx on A&M Records

Tonight's the night we'll make history
Honey you and I
Cause I'll take any risk
To tie back the hands of time
And stay with you here tonight

I know you feel these are the worst of times
I do believe it's true
When people lock their doors and hide inside
Rumour has it, it's the end of paradise
But I know if the world just passed us by
Baby I know, I wouldn't have to cry

Chorus

The best of times
Are when I'm alone with you
Some rain, some shine
We'll make this a world for two

Our memories of yesterday
Will last a lifetime
We'll take the best, forget the rest
And someday we'll find
These are the best of times
These are the best of times

The headlines read
These are the worst of times

I do believe it's true
I feel so helpless like a boat against the tide
I wish the summer wind could bring back paradise
But I know if the world turned inside down
Baby I know, you'd always be around

Repeat chorus ad lib to fade

Words and music by D. De Young
Reproduced by permission Ronda Music Ltd.

DOLLAR

The Latest Single

YOU TAKE MY BREATH AWAY

On Picture Disc

ONLY
£1.15



Also available on black vinyl
with picture sleeve

wea K18423P



The Royalty, Winchmore Hill Rd. Southgate, London N14. Cheques/PO's should be made payable to Showstopper.

The "mefts" are also featured in an all nighter at the Top Rank Suite, Brighton on Friday 27 February starting at 10pm. Tickets for this are £4.50 and also available from the Royalty.

Being the patriotic sort, we'll start this week's singles with two British acts. Beggars Banquet have signed Freeez, an English jazz funk band and released an album "Southern Freeez" and a single of the same name. Although the album is mainly instrumental, the single features a girl vocalist and proves the band have their own brand of jazz funk. It's their first record and it could well be a hit.

Central Line are a British band I saw a couple of years back supporting the Real Thing, where they left me and the rest of the audience thoroughly impressed. As yet they haven't enjoyed any single success but this release, a double 'A' side, "You Know You Can Do It"/"We Chose Love" (Mercury) could well change that.

The multitalented Grant family have turned up trumps again. Rudy Grant has released Steve

Wonder's "Lately" (Ensign) with brother Eddy getting production credits. It's an attractive reggae orientated version which with airplay could be a monster.

This week of great releases sees Edwin Starr bringing out a new version of the classic "Twenty Five Miles" (20th Century), great record which could be a hit all over again. Beggar and Co's latest "(Somebody) Help Me Out" (Ensign) is already registering in the disco chart but personally I think it's useless. (Speak your

mind, girl.)

David Bendeth had some chart success a while ago with "Feel The Real" and returns with "Love Collect" (Ensign) which isn't really up to much. It's a bit drawn out and half way through I lost interest. Finally, it's the big E for the last two singles, which are "Too Tight" by Con Funk Shun (Mercury) and "Don't Know What to Say" by Blackbyrds (Fantasy). They're both a trifle repetitive for my liking.

Happy Valentine's Day
S.W.A.L.K.

Beverly

AFTER A slow start '81 finally seems to have started happening. Calster '81 will be taking place on Friday April 3 through to Sunday and it will be held at the original site (Calster Holiday Centre). All the mafia jocks will be appearing including Chris Hill, Robbie Vincent, Froggy and Big Tom Holland and other guest appearances as usual.

Tickets are £25 per head and to secure accommodation you should send £10 deposit plus two passport sized photos and your name and address in a SAE to

GANGSTERS OF THE GROOVE

By Heatwave on GTO Records

We're the gangsters of the groove
Got a contract out on you
We're the syndicate of soul
Gonna take control

Check out the stiff that sits in the corner
Don't you know that could be you?
Jump on the riff, we're giving the orders
Watching everything you do
Don't try to steal, we'll be gunning you down
Got to deal, spread the message around
That the mob is hitting town tonight

We're the gangsters of the groove
Got a contract out on you
(There ain't a chance that you'll survive)
We're the syndicate of soul

Gonna take control
(You've got to join the winning side)
We're the bandits of the beat
Gonna dance you off your feet
(There ain't a word that you can say)
Better do just what you're told
Let the good times roll
(Come out and join us all today)

Don't try to hide there ain't no protection
Even from the F.B.I.
Don't call the cops, just follow directions
If you wanna stay alive
Dress up to kill, lay your life on the line
For the thrill, be a partner in crime
Of the wildest sound that's going down

We're the gangsters of the groove
Got a contract out on you
(There's no excuses left to use)
We're the syndicate of soul

Gonna take control
(We're tired of living in the blues)
We're the bandits of the beat
Gonna dance you off your feet
(There ain't a word that you can say)
Better do just what you're told
Let the good times roll
(You got to check this out today)

Stand and fire up the nation
With a brand new point of view
Got to fight the depression
Let the world know what the Family can do
Here tonight

Gangsters of the groove
We're coming after you
Gangsters of the groove
We're coming after you

We're the gangsters of the groove
Got a contract out on you
Repeat and ad lib to taste

Words and music by Rod Temperton
Reproduced by permission Rodongs

disco top 40

WEEK	TW	NEW	WEEKS	ARTIST	CH	PE	TM
1	NEW	BAPTISM	1	Chappell	108		
2	1	DON'T STOP	1	Millery	87		
3	2	BURN RUBBER ON ME	1	Mercury	117		
4	3	GANGSTERS OF THE GROOVE	1	GTO	119		
5	15	ALL NIGHT LONG/TAKE IT TO THE TOP	1	Sham	120		
6	NEW	TE PROVE MY LOVE	1	DVS	112		
7	NEW	MYSTERY OF THE WORLD	1	TRIP	122		
8	NEW	SOUTHERN FREEZE	1	Ensign	122		
9	8	YOU'RE TOO LATE	1	Fantasy	121		
10	17	I SHOT THE SHERIFF	1	Ensign	121		
11	NEW	MR MACK	1	Ensign	121		
12	NEW	HEN'S TO YOU	1	EMI	114		
13	NEW	DON'T STOP	1	Mercury	122		
14	13	YOU KNOW YOU CAN DO IT	1	island	121		
15	NEW	THE BEP'S TOO BIG WITHOUT YOU	1	Ensign	110		
16	20	(SOMEBODY) HELP ME OUT	1	Mitwood	114		
17	4	FAINT GONNA STAND FOR IT	1	NCA	116		
18	3	RAIP PAYBACK	1	A-Side	114		
19	NEW	JUST WHEN I WEEPER	1	Ensign	110		
20	11	ALL MY LOVE	1	Ensign	110		
21	NEW	UNDERWATER	1	Ensign	110		
22	NEW	LIVE MURDER	1	Mitwood	114		
23	10	IT'S MY TURN	1	Ensign	110		
24	10	HANG TOGETHER	1	NCA	116		
25	14	NEVER GONNA GIVE YOU UP	1	Ensign	110		
26	17	MAGIC	1	Warner	121		
27	NEW	WHAT'S ON YOUR MIND	1	Ensign	110		
28	NEW	THE BOYFRIEND	1	Ensign	110		
29	NEW	BREY MUSIC	1	Ensign	110		
30	31	I HEAR MUSIC	1	NCA	116		
31	10	THE LAUNCHER	1	Ensign	110		
32	NEW	YOU THINK	1	Ensign	110		
33	NEW	DANCE TO THE FUNKY GROOVE	1	Ensign	110		
34	NEW	WATCHING YOU	1	Ensign	110		
35	10	FLYING ON THE WINGS OF LOVE	1	Ensign	110		
36	17	GET YOURSELF TOGETHER	1	Ensign	110		
37	21	IT'S A LOVE THING	1	Ensign	110		
38	23	LIVE NE LOUGER HAS A HONOR	1	Ensign	110		
39	3	STRETCH	1	Ensign	110		
40	15	CRUISING	1	Ensign	110		

The K-tel Hit Machine IS HERE...



20
CHART HITS
including

MADNESS Embarrassment • RACEY Runaround Sue • CHAS & DAVE Rabbit
DIANA ROSS Upside Down • GARY NUMAN This Wreckage • BAD MANNERS Lorraine

Plus: EDDY GRANT • ARETHA FRANKLIN • Q-TIPS • U.B. 40 • ROBERT PALMER • JONA LEWIE
AIR SUPPLY • MATCHBOX • G.B. BAND • STEPHANIE MILLS • LIQUID GOLD • BLACK SLATE
DARTS • HOT CHOCOLATE

Available NOW on LP and Cassette



ANTS A

THE PRETENDERS

MESSAGE OF LOVE

on
Real Records



PH. PAUL COX/ISCEL/FI

Now the reason we're here as man and woman
is to love each other and take care of each other
When love walks in the room, everybody stand up
Oh it's good, good, good
Like Brigitte Bardot

Now look at the people in the streets, in the bars
We are all of us in the gutter
But some of us are looking at the stars
Look round the room, life is unkind
We fall but we keep getting up
Over and over and over and over

Me and you every night, every day
We'll be together always this way
Your eyes are blue like the heavens above
Talk to me, darling, with a message of love

Now the reason we're here, every man, every woman
is to help each other, stand by each other
When love walks in the room, everybody stands up
Oh it's good, good, good
Say I love you, I love you, I love you ...

Talk to me, darling
Talk to me, darling
Talk to me, darling
Talk to me, darling

Words and music by Chrissie Hynde
Reproduced by permission Hynde House Of Hits/ATV Music
Ltd /Medusa Publishing

Turn Me ON Turn Me OFF

By Honey Bane on EMI Records

Just a plastic vision (plastic vision)
On my television (television)
I video'd your soul (your soul)
Then I let you go (let you go)

Just a plastic vision (plastic vision)
On my television (television)
I video'd your soul (your soul)
Then I let you go (let you go)

Chorus

Turn me on, turn me off
Turn me on, turn me off
Turn me on, turn me off
Turn me on, turn me off

Just a plastic vision (plastic vision)
On my television (television)
I video'd your soul (your soul)
Then I let you go (let you go)

Just a plastic vision (plastic vision)
On my television (television)
I video'd your soul (your soul)
Then I let you go (let you go)

Repeat chorus

It was just a radio fantasy
But now it's my television memory
It was just a radio fantasy
But now it's my television memory
It was just a radio fantasy
But now it's my television memory
It was just a radio fantasy
But now it's my television memory

Repeat chorus

It was just a radio fantasy
But now it's my television memory
Repeat to fade

Words and music by J. Pursey/H. Bane/P. Godwin
Reproduced by permission Singatune Publishing



STYX

THE WORLDS FIRST
LASER ETCHED SINGLE



THE
BEST
OF
TIMES



FROM THE ALBUM
PARADISE THEATRE

Album AMLK 63719

Cassette CKM 63719



WIS

GOING RED?: Some Boys (Razz). "I put on clean undies every day... Then check my whole body to make sure I don't smell anywhere/Some boys don't inspect their bodies/Some boys let them be/Some boys have exercise/And some boys spread disease." Graham Fellows, who used to be lifted John, shows he hasn't lost his touch with the wide-eyed innocent sound-up. This one is in support of my lifelong belief that cleanliness is next to a pain in the bum. Musically minimal. The irony is that it would probably be a hit if Unliver bought it up as a soap ad.

THE FRESHIES: I'm in Love With The Girl On The Vinyl (Manchester Megastore Checkmate Disc (MCA). How does it come from Manchester as so cute "England! It wasn't fascist, just awful). This is one of the best "kiddie units" albums punk has pulled out. Menel believes it right down to his socks and he will not be denied. Largely because of that I expect the Upstarts will be the only survivors of the Rejects' New Punk mess. Great drum sound from returned prodigal Decca Dewa propelling basic, high-speed rock 'n' roll. Some day Menel should let himself sing though, it doesn't automatically make you a nancy.

CHEAP TRICK: The World's Greatest Rock (Epic). Cheap Trick had one memorable song and I've forgotten it. I've never understood the appeal of their shapeless thrashing, but at least this time they try something different. They've gone serene. Whacking bit chords out of a piano, singing "passionately," and not letting Rick Nielsen play until the last 30 seconds. Well executed, I suppose. I just don't believe them though.



MADNESS: Return Of The Los Palms? (Siff). This seems to be the charms before it reached us. Wouldn't it have been if it hadn't been Madness have said about any of their previous releases. Not necessarily a sign of decline though, more a deepening relationship by a band of unique character and their public. And the B-side is a new piece of

Durly-like whimsy, "There's The Way To Do It", the boast of one of those deers who can turn his hand to anything to survive these belt-tightening times.



ANGELIC UPSTARTS: Kids On The Street (Epic). The Upstarts stumble out of the pit that was "England! It wasn't fascist, just awful). This is one of the best "kiddie units" albums punk has pulled out. Menel believes it right down to his socks and he will not be denied. Largely because of that I expect the Upstarts will be the only survivors of the Rejects' New Punk mess. Great drum sound from returned prodigal Decca Dewa propelling basic, high-speed rock 'n' roll. Some day Menel should let himself sing though, it doesn't automatically make you a nancy.

NEW MUSIC: Luxury (GTO). Not a "natural" sound on vinyl — and doesn't even seem strange any more. Attractive, subdued, tuneful portrait of the spiritless techno-Utopia which is half of the current pop vision (the other half being unemployed breadline hell). I think there's enough truth in both myths to make them stimulating. "Luxury" is OK, suggesting "Luxury" is OK.

EXPRESSOS: Tango In Mono (WEA). A descriptive title as The Expressos don't actually use Latin rhythms. It's a basic churn around the "Since you been gone" theme which lacks the focus, hookline or identifiable sound to give them the hit they're angling for in openly commercial fashion. With no aesthetic objectives, all they've got to be is more catchy, more danceable, more prettier.

JOE DOLCE'S MUSIC THEATRE: Shaddup Your Face (Epic). Weirdo of the week. A stupid song in pidgin Italian: "What's a matter you? Got no respect/What-a you think you do? Why-a you look so sad?" An actual vocal invitation to sing along with the final chorus! After three minutes of this I had serious convulsions, but I'm not sure whether they were mirth or wind. Is Joe Dolce the new Chuck D. or Winifred's School Choir?



THOMPSON TWINS: Perfect Game (T). The Twins have made somewhat disappointing progress over the past six months with the critics. Maybe one single explains why. They are obviously at the stage of absorbing influences like a sponge. "Perfect Game" is The Cure's cool married intriguingly to Andy Summers' sunny guitar plow. The flip is sheer Talking Heads. Stealing is an overt crime though, and the lyrics are constructed with precision and originality. I like it a lot and wish it luck with the airwaves.

singles

By Mike Stand

REGENTS: Just A Little (Arista). Very polished, quite interesting. A juddering "Dr Who Theme" bass leading into a winky, romantic vocal adorned by a one-finger playing on synth and the occasional splash of female harmonising. Light, spare, not quite the thing in itself, but promising of more and better to come, including humour. The other side, "Dancing Don", presents itself as standard white techno-disco until the girl's chant of "hit the bear" is answered by a Glaswegian growl of "Can ye no see ah'm dancin'?" Chic meets Andy Stewart. A giggle.

ROSE ROYCE: Golden Touch (WEA). Apparently "There's a feeling about vinyl". It'd like to get hold of some because it sounds as though the result would be sparking vinyl. This is the occasionally wonderful Rose Royce trying to do another "Love Don't Live Here Any More" and narrowly failing, probably through the loss of Gwen Dickey's soul and vocal chords (which could breathe magic into the drossiest lyrics). It's warty, gentle and intimate though, if a little stilted because the inside leg — no, groove I mean.

DOLLAR: You Take My Breath Away (WEA). There's no such mad Bazar as Jerome Salt if you ask me. I would be difficult to argue that Dollar are less than than Abba though, and intelligent journalists argue that the merits of pop slickness are perhaps this is Art too. Nothing to get steamed up about either way, but for sure. This single is a hardy-gurdy, steel bar music hybrid. But is there life on Mars?

LOVE DELUXE: Good Music (WEA). What I'm waiting for is a disc record which tells us sweetly "I had good music". Love De Luxe are not well beyond mind-expanding, nor overly foot-tapping come to that.

MAX WEBSTER: Battle Scar (Mercury). The ultra-bass, slow and heavy rip opening is one of the sickest noise noises of the week. Three minutes of that would have been fine. Unfortunately after a bit they're Morse still, they rock the intolerable Rush for some guest wailing and kerangering and my ears are over a heavy metal in a cement overcoat.



DAVE STEWART/COLIN BLUNSTONE: What Becomes Of The Broken Hearted? (Healthy). No new, speaking of bass, if you actually have no further use for your horns you may care to try this little 45 out as a portable alternative to an earthquake. The normally event-garage Stewart (now of Rapid Eye Movement) pounds profane keyboards with relish as solo accompaniment to Blunstone's ever emotive vocals. Creation in the spirit of a brain surgeon enjoying a night out at Wigan Peas.

FLEETWOOD MAC: The Farmer's Daughter (WEA). A cunning choice from the current disc. This one was recorded at a soundcheck and has never been out on a studio record. Steve Nicks and Christine McVie serenely harmonise the venerable Beach Boys hit with the usual economic MCA backup. Simply pretty to the point of irascibility.



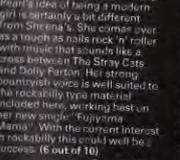
THE BARRACUDAS: I Can't Pretend (Zonophone). Really dull pop. The guitars go gung-gung and the voices sing ya-ya-ya. The Barracudas' nearest approach to a dynamic moment is a crescendo of "it doesn't break my heart to see you cry". May I reply in kind that you don't thrill my heart to hear them play.

albums

SHENA EASTON: Take My Time (Epic). Although it's not very fashionable to like Shena's air next date image you must admit that she's been judged as a sort of female Cliff Richard and so far she's played the part perfectly. The first disc includes all four singles plus another eight tracks which show more depth than her usual respect. Best tracks are "Walk On The Radio" (the next single) and the ballad "When He Shines" (7 out of 10).



PEARL HARGROD: Don't Follow Me, I'm Lost Too (Warner Bros). Pearl's idea of being a modern girl is certainly a bit different from Shirena's. She comes out as much as nails risk 'n' roller which sounds like a cross between The Stray Cats and Dolly Parton. Her strong countryish voice is well suited to the rockably tyre material included here, working best on her new single "Furyjima (Bama)". With the current interest in rockabilly this could well be success. (6 out of 10).



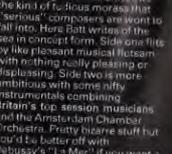
PHIL COLLINS: Face Value (Virgin). Shelly, there's nothing new to match the extraordinary success of "In The Air Tonight". I think the first solo outing of the Genesis drummer and vocalist includes his taste for playing keyboard ballads and perky. You may be OK if things were to be breaking enough these days, of the latter, only I missed

Adrian" indicates a fatal lack of soul. You can find under Indigo (5 out of 10).

HEATWAVE: Candles (GTO). After a few year's absence from the scene due to Johnny Widie's ill-effects on the band, Heatwave reform with an album that shows they've lost none of their old magic. Their unique, smooth, clean funk is much better than it was in '77. Despite the party music and the funkies, it's a disc of the best vocals and a fine job of how to track the funk. Consider it The Grooves' and "Party Radio" look sure to win in the footsteps of "Bonnie Night" and "Mind Blowing Business". Welcome back! (8 out of 10).



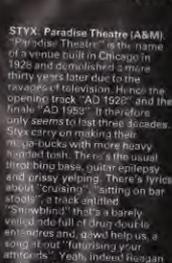
MIKE BATT: Waves (Epic). Waves does it. Mike Batt has always possessed a gift for writing an annoyingly addictive trash music which is so committed that it gets down to forming habits. "Wombing Party" he drifts into the kind of tedious morose that "serious" composers are wont to fall into. Here Batt writes of the sea and sailing, but his lyrics are like pleasant musical hiccup with nothing really pleasing or interesting. Side two is more ambitious with some fine instrumentalists combining Britain's best session musicians and the Amsterdam Chamber Orchestra. Pretty bizarre stuff but you'll be better off with Delussy's "La Mer" if you want a real salt encrusted concept album. (3 out of 10).



SPLODGENESSABOUTU: Splojdnessaboutu (Derm). This, I am reluctantly obliged to "comely" admit, is a piece of work you might be inclined to buy the occasional one, though, if you find a sample of "Splojd", "bums" and "farting" a little amusing, suggest you avoid this pile of



STYX: Paradise Theatre (A&M). This new Theatre is the name of a venue built in Chicago in 1926 and demolished a mere thirty years later due to the ravages of fire. It was the opening track "AD 1526" and the final "AD 1926" if the future only seems to last three decades. Styx carry on making their mix-tapes with more heavy metal funk. There's the usual throng-bass, guitar explosion, and crissy yelping. There's a lyric about "staying on bar stools" a track entitled "Stywhill" (which a barely noticeable "Drugs Double Amphetamine and how to be a song" out "Amusing your amercians". Yeah, indeed (2 out of 10).



THE dB'S: Stands For Decibels (A&M). Scuse me, but if rock and roll did come from how come this sounds so good? Talking antics had music as a jumping point. This American rock piece waves some very modern ideas.



By banding familiar ideas into new and exciting shapes and walking where you haven't, they put quite a lot to sleep; they prove once again that there's nothing to beat a rocking good tune. A welcome handful of some Hour. (3 out of 10).

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.

CAN
CAPTAIN BEEFHEART
CHILI CHARLES
CLEAR LIGHT
COMUS
COWBOYS
INTERNATIONAL
DAVID BEDFORD
DEVO
FINGERPRINTZ
GILLAN
GONG
HEADLINE
HOLLY AND THE ITALIANS

HUMAN LEAGUE
INTERVIEW
JABULA
JAPAN
JOHN FOX
JULIE COVINGTON
KEVIN COYNE
LINK WRAY
MAGAZINE
MIKE OLDFIELD
MOTORS
PROFESSIONALS
PUBLIC IMAGE LTD
RECORDS
ROBERT WYATT
RUAN
RUTS

SCOTT WALKER
SEX PISTOLS
SHOOTING STAR
SKIDS
SLAPP HAPPY
STEVE HILLAGE
TANGERINE DREAM
TOM NEWMAN
WIGWAM
XTC

DCLMAERDENIREGNATR
ASAHKNONEIZAGAMSYPE
VRNPOIALUBAJSKDARC
COMUSGPLRLHEITRROO
ETA FN PLOLOXDLJOWFR
LOWOAITILISEAPCKES
AMGHHTHTRPGBAENNN
NTICMEHUAAESNLRIYA
OTWKVVRAGMYLNF SRLOI
IGOEENAI IAWIIEHTCL
TNTMMOICTPLNTKLRONA
ASTXNILP SGRLRADAIT
NIXELEHDEGAEEPAVI
RKRBRAWRFWNHEABLEE
ESUUPVPM TIFIJLGOKH
TPFPTRITAE EATSCURT
NCYHISOENMLEOOVED
IISNNCTBWUXGDAOENN
SLTASENOHEGXNATHLA
YZTONITSYOBWOCLISY
OUJIADAVIDBEDFORDL
BPLTSLOTSIPXESNTHL
WDPROFESSIONALSHSO
OABASELRAHCILIHCOH
CTXJNOTGNIVOCEILUJ

Gillan
M.A.D.

brand new single ...
MUTUALLY ASSURED DESTRUCTION

From where I stand
I can see the mushrooms in the sky
From where I stand
I can watch the bleeding children cry
And they will die
And you who have no wings will fly

From where I stand
I know just what they're planning
I know they're planning one big bang
And they call it
Mutually Assured Destruction

FIRST PRESSINGS OF THIS SINGLE INCLUDE

12 PAGE BOOKLET FEATURING A ONE ACT PLAY

WRITTEN BY JAM GILLAN...

PLUS COLOUR BAND PHOTOGRAPHS

BUY NOW WHILE STOCKS LAST!

ARTIST USED BY KING PHOTOGRAPH OF
PUNY NINE (1987/CHAPPEL) MUSIC CO.

SOUNDAROUND/GEN X COMPETITION

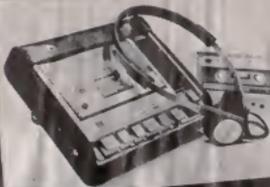
AND NOW, pin back yer lugholes, prop open yer eyelids (*huh?*), and sharpen yer pencils. What we have here is a competition that's a wee bit special, for with just a little application and just a little luck, you could win a copy of Gen X's fab new album "Kiss Me Deadly". A little bit more luck and you might even win the Ingersoll "Soundaround" hip stereo that adorns the top of this page so fantastically.

This sophisticated little machine allows you to wander around oblivious to the rest of the world, listening to your favourite cassettes through stereo headphones as you bump into lampposts and things. Not only that, it comes complete with an extra headset so you can share the sounds with a friend, passing messages to each other through a wondrously clever "talk-over" device.

All you have to do to be in with a chance is fill in the correct answers to the questions below, write your name and address legibly in the space allowed and send the coupon to SMASH HITS SOUNDAROUND/GEN X COMPETITION, 14 Holkham Road, Peterborough PE2 0UF to arrive no later than February 18, the closing date. The first correct entry picked out of the bag on that date wins the Ingersoll "Soundaround", with a copy of "Kiss Me Deadly" for thirty runners-up.

And now, the posers.

- How many albums have Gen X made, counting "Kiss Me Deadly"?
- The band's drummer, Terry Chimes, played drums under the name "Troy Crimes" on a certain group's celebrated debut album. Name the album.
- Which ex-Sex Pistol lends musical support on "Kiss Me Deadly"?
- Give Billy Idol's real name.
- Name the drummer and guitarist who left the band last year.



SOUNDAROUND/GEN X COMPETITION

A.....
B.....
C.....
D.....
E.....
Name.....
Address.....



EXPRESSOS

NEW SINGLE ~ TANGO IN MONO

K 18431

LIMITED OFFER! PAY NO MORE THAN

60p
R.R.P.

FOR THIS SINGLE

wea

BIRO buddies

I am totally, incredibly, devotedly involved in Toyah the band, and Toyah Willcox as actress, performer etc. I would like to converse with someone who is totally enthralled by this incredible lady, preferably someone who will have easy access to little tidbits having to do with Miss Willcox. Please contact: Kara Westerman, 35 Fifth Avenue, Rubin Hall, New York, New York 10003, Rm. 1001, U.S.A.

My name is Hamden Al-Katherine, and I am 20 years old. My interests are in discos and lots of other music, and most sports, especially football. Would like a girl or boy buddy, aged 16-20, from any country. Write to me at: P.O. Box 5221, Riyadh, Saudi Arabia.

I would like a female penpal aged 16-19. Preferably living in Ireland or London as I do a lot of travelling, and maybe I will someday meet her. Interests include punk and new wave music, people in general, tigers, weight lifting. I am a bouncer for a Bar in town, and am 8'3", weight 200lb plus. Write to: Mark McLutty (18), 7910-1155T, Edmonton, Alberta, T6G-1N8, Canada.

I'm a 21 year old girl from Poland. I enjoy music (The Beatles, Pink Floyd, Kate Bush, Bee Gees), going to the pictures, books etc. The rest I'll tell you in my letters! If you are 18 or over, please write to: Hann Lukasiewicz, U1, Dostojewskiego 23/13, 56-400 Olesnica S1, Poland.

15 year old South African new wave fan would like to communicate with girls and boys 14½+. Enjoy all music except disco, Abba, Dooleys and H.M. Undertones and Jam fan etc. Enjoy sport, travelling. Write to: Somin Field, Pollans Road, Rosebank, Cape Town, 7700, South Africa.

Swedish girl (16) wants a male penpal (16-18). I like all music except Boney M, Teena Marie and that sort of stuff. I like sports, meeting people and travel. I hope someone writes to me: Katarina Bengtsson, Tallrägen 2B, 826 00 Söderhamn, Sweden.

My interests are David Bowie, old movies, origami, George Gerschwin, xerox art, corresponding in xerox and creative art, dancing, having fun, and getting to know people. Write to: Mary Jean Elise Buehheid (18), 2735 Vine Street Apt. 1, Cincinnati, Ohio 45219, U.S.A.

Anyone wishing to send pics, articles or news of Gary Numan - please write - I will return the favour of any of your favourites. Write to: Kim Sifford, 85 Westview Avenue, Graensville, S.C., 29609, U.S.A. Tm 19.

Stateside passion player needs some black & white humour, so humour me with an interest in trading records, religions, radioactivity, info, ideas, insults, buttons, birthrights, birthwongs, boredom, pocs, pises and perversions. P.E.B., 2756 Lanceshire Road, 3 Cleveland Hts., Ohio 44106, U.S.A.

17 year old friendly female requires a cool, good looking guy (17-20). Interests include: swimming, ice skating, horse riding, disco, parties, dancing, cars and bikes. Like The Police, Status Quo, Showaddywaddy, Matchbox etc. Send photo if possible, to: Fiona West, Mormondeire Cottage, Striden, Fraserburgh, Aberdeenshire, Scotland.

Hi! I'm Sharaen Davis, aged 16, and live at 7 Grove Gardens, Enfield, Middlesex EN3 5PG. I like most types of music, especially E.W.&F., Styx and The Police. Enjoy Capital Radio, films and writing. If the same goes for you, than drop me a line!

12 year old would like a male penpal 12-15. Likes rock n' roll, discos, Abba, and roller skating. Dislike mods and punks. Photo if possible to: Natalie Gebie, 38 Ashfield, Stantonbury, Milton Keynes, Bucks MK14 6AU.

You're not obliged to read this, but Mad Myck, who is into anything that fits his fatty Buster Bloodvessel lookalike body needs a biro buddy, so write to him if you're psycho enough at: 8 Clitherside Road, Lytham St. Annes, Lance FY8 3QN. He likes Madness and most other music, GB's, movies and more. Hate heavy metal, football and more... Send your questionnaires to the above address.

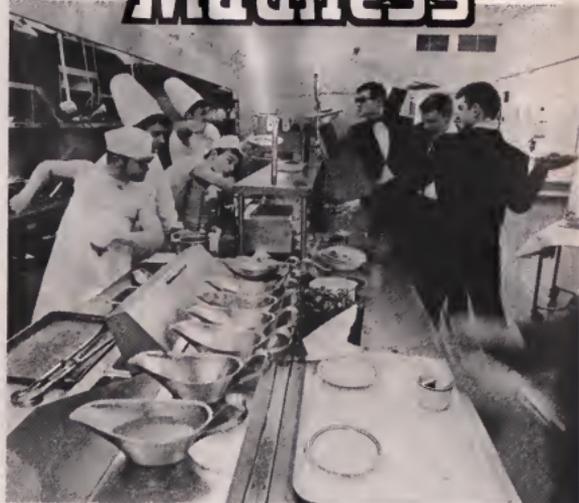
Boy needed aged 14-16 who wears moccasins with buckles, or docs. Likes football and most sports. Blondie, O.M.D., discos, fashion, gigs etc. Hates Man. Utd., Police, punk and Motorhead. Pics to: Sophie Peterson, Stable Cottage, Newdigate Place, Newdigate, Dorking, Surrey RH5 5BP. P.S. I don't mind earring and crew cuts.

My fave groups are The Police and Roxy Music, and I like men's hair a fair size, a bit of humor, and I love writing to people. Male or female buddies wanted, aged 15-18. A.L.A. Write to: Helen Shirley (17), 7 Woodside Fm., Red Row, Morpeth, Northumberland.

Bad mannered young 15 year old hooligan wanted, to exchange unrepeatable words with Split Enz and E.L.O. fan. Must be able to stand shocking statements and pictures. Send photo and write to: Terry Waugh, 1 Ballyvester Road, Doneghadee, Co. Down, N. Ireland.

Loves: XTC and O.M.I.T.D., knitting and competitions. Write to: Karen Drummond (aged 18), 16 Urquhart Crescent, Dunfermline, Fife, Scotland.

Madness



NEW SINGLE THE RETURN OF THE LOS PALMAS 7 7" VERSION BUY 108 B-SIDE THAT'S THE WAY TO DO IT FANTASTIC 12" 4 TRACK VERSION

20,000 LIMITED PRESSING BUY-IT 108

INCLUDES

THAT'S THE WAY TO DO IT
SWAN LAKE
(LIVE FROM THE FILM 'DANCE CRAZE')
MY GIRL

VOCALS by MIKE BARSON EXTREMELY RARE 3rd TRACK
RECORDED WITH MADNESS AND THE PRINCE
which reached 16 in the charts on 2tone
INCLUDES A FREE COPY OF
THE NUTTY BOYS COMIC

BRUCE SPRINGSTEEN

BORN TO RUN

In the day we sweat it out on the streets of a runaway
American dream
At night we ride through mansions of glory in suicide machines
Sprung from cages out on Highway 9
Chrome wheeled, fuel injected
And steppin' out over the line
Oh baby this town rips the bones from your back
It's a death trap, it's a suicide rap
We gotta get out while we're young
'Cause tramps like us, baby we were born to run

Wendy, let me in, I wanna be your friend
I want to guard your dreams and visions
Just wrap your legs round these velvet rims
And strap your hands 'cross my engines
Together we could break this trap
We'll run till we drop, baby we'll never go back
Oh will you walk with me out on the wire
'Cause baby I'm just a scared and lonely rider
But I gotta know how it feels
I want to know if love is wild
Girl I want to know if love is real
(Oh, can you show me ...)

Beyond the Palace hemi-powered drones
scream down the boulevard
Girls comb their hair in rear-view mirrors
And the boys try to leak so hard
The amusement park rises hold and stark
Kids are huddled on the beach in the mist
I wanna die with you Wendy on the street tonight
In an everlasting kiss

The highways jammed with broken heroes
On a last chance power drive
Everybody's out on the run tonight
But there's no place left to hide
Together, Wendy, we can live with the sadness
I'll love you with all the madness in my soul
Someday girl, I don't know when, we're gonna get to that place
Where we really want to go
And we'll walk in the sun
But till then tramps like us
Baby we were born to run
Ah honey, tramps like us
Baby we were born to run
Come on with me, tramps like us
Baby we were born to run

Words and music by Bruce Springsteen
Published by Intersong Music. Reproduced by permission

Artist: Bruce Springsteen
Title: Born To Run
Year: 1975
Label: CBS

Requested by: Elaine Moulding, Blackburn



RENEGADES



PHOTO: PAUL SLATTERY

SOME BANDS avoid controversy like the plague. The Stranglers rush out and embrace it. Seen from certain angles their career resembles a rock and roll disaster movie. In 1977 they seemed set fair to establish themselves as the first punk rock combo to capture the mass market, to shift albums by the lorryload, to sell out major tours, to be numbered amongst the big boys.

It wasn't long, however, before cracks began to appear in their professional armour. They allowed their relations with the media to degenerate from pally to plain hostile, walking out on TV shows, making the kind of outrageous and ill-considered political statements that were bound to provoke unfavourable reactions, surrounding themselves with the Finchley Boys (a private army of strongarm men who didn't flinch from violence when it came to dealing with the band's supposed enemies), kidnapping journalists, dispensing sexist jibes and generally coming on obnoxious.

Over a period of time they seemed to be deliberately alienating whole sections of the press and public. Their sales

figures certainly reflected something of the kind. Gone are the days when a new Stranglers album could more or less pick its spot on the chart. Now, however, things seem to be changing. If Hugh Cornwell's almost genial manner is anything to go by, he underwent the Smash Hits Inquisition without complaint.

The Stranglers have just returned from their second visit to America. The first tour, two years ago, only took in three cities and was mainly notable for the furore that followed their much-publicised remark about Americans having smaller brains, a crack hardly designed to endear them to the inhabitants of the US of A. This time they seemed determined to prise open a previously closed door.

Two weeks into the schedule, however, they had all their gear pinched, an incident Cornwell calmly describes as "disastrous."

The new, more mature Stranglers were not to be put off and, encouraged by the warmth of audience receptions, carried on with hired equipment.

"We're going back in March for three and a half months," says Hugh. "We didn't bother going back for two years because in '78

it seemed absolutely pointless. We didn't have a record company that knew what we were about. It was just everybody believing what they read in the papers, but now it's changed over there. There's a lot of new clubs opening up in every town and people are not just listening to what they're read about. They're going along to see if they like it or not."

And they apparently like The Stranglers. Something to do with their smaller brains perhaps?

"That was a bit of a bigoted statement," Cornwell admits. "I think that since we've been meeting Americans that can hold their own when you talk to them and their attitudes have changed a lot over the last two years, definitely. It was really good, really exciting being there this time."

THEIR CHANGED attitude to the New World is also reflected in the nationality of their new manager, an American himself. Also no longer in evidence are The Finchley Boys who, at one point, looked as if they would be loyal to the last. What happened to them?

"We just don't see them very often. A lot of them are out of work from what I hear. They're finding it very hard and getting fired from their jobs and stuff, so I hear. They're still growing up, aren't they? They're not eighteen anymore. They're twenty-one, twenty-two, some of them are married, they've got family responsibilities and are getting into thinking about the future for themselves."

So has Cornwell matured in the same way? "Oh sure. Yeah. Looking back, does he regret anything?"

"No, not at all. I learned a lot from it. Every experience you go through is a learning experience. I mean my sojourn courtesy of Her Majesty was a learning experience. Everything you do is a learning experience, be it unpleasant or not. I think you learn more from the unpleasant ones in fact. I don't regret anything that's happened — it's been great."

The reference to his short prison term for drug possession prompts me to ask what he was actually charged with possessing. "A chemists shop, basically."

The Problems have come so

... older, wiser and looking for some respect. Hugh Cornwell drops in to Carnaby Street and fills Ronnie Gurr in. (No, actually he was very civilised...)



PHOTO: MICHAEL RUTLAND/PAUL S.

thick and fast of late that it's no surprise to find that Hugh reckons that Someone Up There is putting them through the wringer as punishment for earlier sins. But still they haven't gone the way of so many British bands who've been confronted with public apathy and enormous legal problems; they've not split up or lost a member and Hugh insists they never will until they get their proper ration of respect.

All the more surprising in a band who weren't exactly spring chickens to start off with, who'd been plodding the circuit for quite a while as The Guildford Stranglers before the advent of punk. How close have they come to breaking up?

"I think everybody in a band thinks that go on is the fact that you haven't achieved the recognition for what you do and that you think you deserve. When you get that, it's time to stop and do something else. I'm glad we're still struggling in a way because artists always work best when they're struggling and up against a wall.

"As soon as it becomes soft the quality of what you do goes down. It always happens. Look at

Picasso. The last thing that he did that I rated was in his blue period when he was starving in the Thirties. When people started saying he was great he didn't create as well."

THE STRANGLERS' latest creation is a single, 'Thrown Away' from the forthcoming 'Meninblack' long player. Despite a slowed down Gamby voice, it's exceedingly commercial and a good single on anyone's terms. Cornwell admits that the band don't know what a single is these days.

In the past they would deliberately choose tracks with little or no commercial potential purely in order to annoy the record company. Nowadays they go along with the majority verdict. Talk turns to the nature of "Meninblack". Is it, for want of a better word, a concept album?

"It is, in the sense that songs are linked together and they follow the same theme — the investigation of the religious experience as we know it today. What would happen for example — on a track called 'Second Coming' — if Jesus Christ came back and didn't look like the way we imagined him to look?"

"We'd reject him if he had spots and dandruff instead of a beard and long hair. But in fact he could probably come back and up his living his own TV show. You've got to think of these things in modern terms but people don't do. So it's investigations of a certain phenomenon."

Is he religious?

"I'm interested in religion. I'm not religious, but I think religion is the most influential phenomenon in human behaviour. Because when people encounter things they don't understand they're frightened of them and they then become aggressive because they don't understand and that causes them a lot of problems. If people tried to understand instead of being aggressive and frightened, then there would probably be a lot less violence in the world. It's a basic human failure."

He's already thinking about the themes of the next album weeks before "Meninblack" is in the shops...

"The next album will investigate another phenomenon called 'love'. We're going to investigate that and see what that consists of. I don't see

much of the love that people talk about in ninety per cent of songs. But I see people that love motor cars, people that love money, people that love power, people that love to hate people, people that love animals. I don't see the kind everyone talks about..."

Has he ever experienced the kind that everyone talks about?

"I've probably experienced infatuation more than anything..."

AFTER A year in virtual obscurity, The Stranglers look set to return to the wonderful world of Radio One and 'Top Of The Pops'.

"Thrown Away" should be the single to arrest their decline on the 45 front and that in turn should speed up ticket sales for the British tour. I wonder whether Hugh has any idea how their support stands as of now.

With a rueful smile and a slightly nervous laugh, he confesses to having no idea. Nowadays he lives in the countryside outside Bath and likes nothing better than an evening spent drinking rough cider in the neighbourhood pubs. He seems to have finally grown up. Let's hope the bass player is getting there too...

IOU

By Jane Kennaway And Strange Behaviour on Deram Records

It's so easy to ignore the fact
There's nothing in our pocket
When we see something we want it so we borrow
Oh well we'd like to cash a cheque
No doubt in debt
We're in the red
Without you lending us some more until tomorrow

Chorus
IOU, IOU, IOU, IOU
On account I have no money
Zero bonafide
No cash flow
Oh, oh, oh, oh, oh, oh, oh
No dough no show
No dough no go (go, go)

It's so easy to pretend that there's an end
But we're mistaken it's a breakdown situation
And it's breaking
Oh well we see so much we want
And yet so little we can get
We're just the victim of that evil word inflation

Repeat chorus

See how hard it gets
We have to play it cool each step
With every cashier in the bank
Because they're watching
Our balance sheets are out
Our long term credit's
Getting shorter
We got a guilty sinking penniless sensation

Repeat chorus ad lib to fade

Words and music by Kennaway
Reproduced by permission Dinsong/Virgin Music Ltd.



PH. THINK LOTT

TWILIGHT CAFE

By Susan Fassbender on CBS Records

Sometimes I get so low
There's only one place I can think of to go
It's where the beat is strong, strong, strong
Melodies drifting, I can sing my song

Walk down the High Street
Among the neon lights
And pretty soon I'll find my way
To the twilight cafe

The music grabs me
Spins me round and around
My spirit soars, no longer smashed to the ground
The cares and worries of a busy day
Just slide across me as I start to play

Walk down the High Street
Among the neon lights
And pretty soon I've found my way
To the twilight cafe

The beat gets stronger
In a mystical way
Pulsates around me as I dance and sway
My body feels as if my heart's on fire
And fills my brain with a deep desire

Walk down the High Street
Among the neon lights
And pretty soon I've found my way
To the twilight cafe

(Oh) A sea of faces swims before my eyes
You walk towards me giving no disguise
I find no words to say, say, say
Beautiful ending to a hard, hard day

Walk down the High Street
Among the neon lights
And pretty soon I've found my way
To the twilight cafe

Repeat last verse to fade

Words and music by Fassbender/Russell
Reproduced by permission Bocu Music Ltd.



Smash Hits

COMPETITION WINNERS

Once more we've received from our Goodies Department a little memo containing the lucky winners of recent Smash Hits competitions. In our November 13 issue last year, we offered 25 copies of Bruce Springsteen's album "The River." The highest bribes were received from:

Paul Zaaly, Farnham, Surrey; Clara Brannigan, Guilford, Surrey; V. Jackson, Crumpeall, Manchester; Stephen Nelson, Canford, Cardiff; Susan Stojilovic, Salford; Bobah Man, Laytonstone, London; Steve Hamblinton, Puxton, Derbyshire; Robert Lester, Norwich, Suffolk; Susan Harris, Hockley, Essex; Grant Orrington, Wrexham; Chwyd; Geoff Thomas, Graystones, Shrofford; Paul Dixon, Durham City, Co. Durham; Caroline Turner, Bourne, Lincoln; Jennifer Pugh, Upper Tulse Hill, London; Martin Ling, Enfield, Middlesex; Adrian Cannell, Bractnell, Berks; Elizabeth Cramin, Pewsey, Wilts; A. J. Godfr, Plymouth, Devon; David Edwards, Watlington, West Midlands; R. Lana, Scarborough, N. Yorks; Mike Singleton, Southcourt, Merseyside; G Whitworth, Rosendale, Lancs; Panny Eckelboch, Watford, Herts; Tony Cowdrill, Browns Green, Birmingham; Mark Uncles, Bradford-on-Avon, Wilts.

The winners of the 25 framed blonidia prints offered in the November 27 issue were:

Paul Daemling, Harpenden, Herts; Brian Allan, East Gatehead, Tyne & Wear; M. Spencer, Henton, Newcastle; Paul Flowers, Norwich, Norfolk; Paul Wilson, Lancing, Somerset; Kristina Saul, Dartwood, Leeds; Tony Ann Beeth, Luton, Beds.; R. Parkin, Wrotham, Bedford; Brian Nicholson, London NW4; Wade Drilling, Epsom Downs, Surrey; Ian Robson, Werdley Park, East Gatehead; Eric Brennan, Rutherglen, Glasgow; A. L. Gabriel, Bulwell, Nottingham; K. Anderson, Edinburgh EH11; E. J. Lynch, Bew Colwydd St, Llanwrda, on Sea, East Sussex; Robert Steele, Wootton, Bedfordshire; Angela Tean, Ilford, Essex; P. Hargrave, Heath Town, Wolverhampton; Camilla Bond, Merton Park, London; Anthony Green, Wincimoor, Hants; London; Andy Selby, Harrow, Middlesex; Keith Bradley, Glogham, Lancs; Lawrence Reynolds, Enfield, Middlesex.

And finally, the Bowwowwow competitions in issue December 11. The special first prize (£150 worth of clothes from Vivienne Westwood's shop) went to:

Mr. U. Pope, Braford, West Yorks.

with 50 Bowwowwow cassettes being distributed to:

P. Duffy, Lynton Park, Newcastle 8; P. Mulligan, Trim, Co. Meath; I. Crosby, Widnes, Cheshire; A. Cook, Birkenhead, Lincoln; V. Eccles, Birkenhead, Merseyside; P. Langdon, Clatterham, Glouc; D. Worron, Dudley, West Midlands; S. Cunniff, Egham, London; M. Thatcher, Camton, Cardiff; Mark Petticrew, Newcastle, Co. Down; Lisa Ferrando, Edmonton, London; Paul Patterson, Chesham, Derbyshire; Ian Moe, Pocklington, York; J. Mealy, London W1; Julian Bavetta, Enfield, London; Pat Hope-Evans, Nottingham; M. Haines, Stockport, Cheshire; J. Susan Pike, Shrofford, London; Anthony John, Maidenhead, Bucks; Patricia Rowling, Birtley, Tyne & Wear; Michael Rose, Harrow, Middlesex; J. Manfred, Ipswich IP1; Heather Swinnerton, Llanidloes, Cardiff; Simon Birchford, Sarnborough, Dorset; G. M. Rowland, Battersay, London; Claude Marsden, London NW3; B. Falconer, London W7; Richard Dewey, Tamworth, Staffs; Isabel Preston, Snareside, Leics; S. Huxford, Warley, West Midlands; Patricia Barry, Plumstead, London; Philip Thompson, Crawley, Sussex; William Graham, St. Ninians, Stirling; Susan Whinnat, Barnstaple, Devon; Luci Rimmer, St. Helens, Merseyside; Geoffrey Mitchell, Selby, North Yorkshire; Angela Butl, Newport, Gwent; Juliana Williams, Southport, S. Humberstone; Sue Grady, Merstham, Surrey; Cat Jose, Preston, Lancs; David Taylor, Rochdale, Lancs; Abigail Harvey, Herford, Herts; Jonathan Bost, Woodles Park, Warwick; Martin Cowper, Kings Langley, Herts; Elizabeth Berry, Enfield, Middlesex; Victoria Shaw, Halifax, West Yorkshire; Lloyd Evans, Wherry, North Yorkshire; Gavin Moxson, Stourbridge, West Midlands; Peter Shorr, Cleethorpes, South Humberstone; Chris Hatcher, Plymouth.

If you haven't had your goodies yet, they should arrive soon (we hope).

ANSWERS TO CROSSWORD ON PAGE 18.
ACROSS: 1 Hugh Cornwell; 7 "The Freeze"; 9 Tina; 10 Visage; 11 "Rapper's Delight"; 12 "What A Waste!"; 14 Leo Sayer; 16 Roger; 17 "Eat To The Beat"; 18 "Krafty"; 20 Janet [Kaye]; 22 "Sergeant Rock" 24 ("Eat To The Beat"); 25 ("When You Are Young"); 27 Pop; 29 Chris; 30 Mike Barson.

DOWN: 1 "Hitville UK"; 2 Grease; 3 Nazareth; 4 "Lip Lip Fatty"; 5 Silt; 6 "I Am The Beat"; 8 Big Ding; 13 Elton John; 15 Organ; 17 Elkie Brooks; 19 "When You [Are Young]"; 21 Andy Gibb; 22 "Rapper's Delight"; 26 "Geno"; 27 Flip; 28 Art (Garfunkel).



We've got the Bests
TEE SHIRTS £2.90
SWEATSHIRTS £4.95

Colours: Black, Blue, Red, White (White
 Black, Red, Blue, Green, Yellow, Orange, Silver, Grey)
 When you order state 1. The design you want, 2. The size
 3. The colour please give us a card or write to the
 address on our front address.



All items are post free in the UK*
 Add £1.00 per shirt and 50p per pair of patches for overseas. Trade enquiries welcome



WE'VE GOT THE PATCHES
 two for £1.00

1. WHITE SWIRE	13. PUBLIC ENEMY UNREDS, CRAB	49. SEEDS
2. THE JAYS	14. THE CLASH	50. BUDDY HOLLY WITH FLAG
3. THE JAYS	15. THE CLASH	51. THE JAYS
4. THE JAYS	16. THE CLASH	52. THE JAYS
5. THE JAYS	17. THE CLASH	53. THE JAYS
6. THE JAYS	18. THE CLASH	54. THE JAYS
7. THE JAYS	19. THE CLASH	55. THE JAYS
8. THE JAYS	20. THE CLASH	56. THE JAYS
9. THE JAYS	21. THE CLASH	57. THE JAYS
10. THE JAYS	22. THE CLASH	58. THE JAYS
11. THE JAYS	23. THE CLASH	59. THE JAYS
12. THE JAYS	24. THE CLASH	60. THE JAYS
13. THE JAYS	25. THE CLASH	61. THE JAYS
14. THE JAYS	26. THE CLASH	62. THE JAYS
15. THE JAYS	27. THE CLASH	63. THE JAYS
16. THE JAYS	28. THE CLASH	64. THE JAYS
17. THE JAYS	29. THE CLASH	65. THE JAYS
18. THE JAYS	30. THE CLASH	66. THE JAYS
19. THE JAYS	31. THE CLASH	67. THE JAYS
20. THE JAYS	32. THE CLASH	68. THE JAYS
21. THE JAYS	33. THE CLASH	69. THE JAYS
22. THE JAYS	34. THE CLASH	70. THE JAYS
23. THE JAYS	35. THE CLASH	71. THE JAYS
24. THE JAYS	36. THE CLASH	72. THE JAYS
25. THE JAYS	37. THE CLASH	73. THE JAYS
26. THE JAYS	38. THE CLASH	74. THE JAYS
27. THE JAYS	39. THE CLASH	75. THE JAYS
28. THE JAYS	40. THE CLASH	76. THE JAYS
29. THE JAYS	41. THE CLASH	77. THE JAYS
30. THE JAYS	42. THE CLASH	78. THE JAYS
31. THE JAYS	43. THE CLASH	79. THE JAYS
32. THE JAYS	44. THE CLASH	80. THE JAYS
33. THE JAYS	45. THE CLASH	81. THE JAYS
34. THE JAYS	46. THE CLASH	82. THE JAYS
35. THE JAYS	47. THE CLASH	83. THE JAYS
36. THE JAYS	48. THE CLASH	84. THE JAYS
37. THE JAYS	49. THE CLASH	85. THE JAYS
38. THE JAYS	50. THE CLASH	86. THE JAYS
39. THE JAYS	51. THE CLASH	87. THE JAYS
40. THE JAYS	52. THE CLASH	88. THE JAYS
41. THE JAYS	53. THE CLASH	89. THE JAYS
42. THE JAYS	54. THE CLASH	90. THE JAYS
43. THE JAYS	55. THE CLASH	91. THE JAYS
44. THE JAYS	56. THE CLASH	92. THE JAYS
45. THE JAYS	57. THE CLASH	93. THE JAYS
46. THE JAYS	58. THE CLASH	94. THE JAYS
47. THE JAYS	59. THE CLASH	95. THE JAYS
48. THE JAYS	60. THE CLASH	96. THE JAYS
49. THE JAYS	61. THE CLASH	97. THE JAYS
50. THE JAYS	62. THE CLASH	98. THE JAYS
51. THE JAYS	63. THE CLASH	99. THE JAYS
52. THE JAYS	64. THE CLASH	100. THE JAYS

1" BUTTON BADGE OFFER four for £1.00 or nine for £2.00

Send your order together with cheque or PO to **Roundroyle Ltd** (one) P O Box 5, Old Mill Rd, Fortsheden Bristol.

POSTERS



C6 SNOOPY (complete with 1981 CALENDAR) 15" x 30" 95p

P3280 SIOUXIE 25" x 38" £1.40

605 THE BEATLES 34" x 27" £1.75

1901 JUPITER 20" x 22" £1.60



1244 RAINBOW 39" x 29" £1.35



B296 POLICE 30" x 27" £1.30



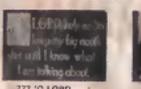
1246 AC/DC 39" x 27" £1.35



1333 BLONDE 39" x 27" £1.35



277 'O LORD 30" x 20" 75p



P3217 THE JAM 38" x 26" £1.40



605 'TOMORROW 30" x 20" 75p



1781 BLONDE (Life size) 34" x 60" £1.40



F17 TRIUMPH 22" x 33" 95p



F289 JOHN THE ARMY 28" x 33" 95p



P3250 KATE NUMAN 25" x 38" £1.40



P3347 GARY NUMAN 25" x 38" £1.40



P3263 STRANGLERS 38" x 28" £1.40



8263 CUREN 38" x 20" £1.35



P3263 SID VICIOUS 39" x 25" £1.40

B296 SEX PISTOLS 33" x 22" £1.30



B303 STING 23" x 33" £1.20



F78 WAITING FOR PEACE 22" x 33" 95p



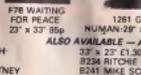
B329 ROB HALFORD (JUDAS PRIEST) 22" x 25" £1.30



P3275 ELVIS 25" x 38" £1.40



32" x 22" £1.30 EACH



ALSO AVAILABLE - ALL IN FULL COLOUR



38" x 25" £1.40 EACH

- 3281 STATUS QUO
- 8153 PAUL McCARTNEY
- 2154 CAROL SANTANA
- 1171 JIMMY PAGE
- 8189 BLACK SABBATH
- 8189 PINK FLOYD
- 8201 GENESIS
- 8205 FRODIE MERCURY
- 8217 QUEEN
- 8218 KISS
- 8220 JAN DURY
- 8221 ELVIS COSTELLO
- 8224 JOHNNY ROTTEN
- 8225 THE CLASH
- 8227 THE STRANGLERS
- 8228 THE JAM
- 8230 BILLY IDOL
- 8231 E.L.O.

- 8238 RITCHIE BLACKMORE
- 8241 MIKE SCHENKER
- 8245 RUSH
- 8258 BUZZCOCKS
- 8263 DEVO
- 8271 BRUCE SPRINGSTEEN
- 8282 LENE LOVICH
- 8291 LED ZEPPELIN
- 9301 SEX PISTOLS
- 9304 SELECTER
- 9306 JOHN LYDON
- 9307 BLONDE
- 9308 ANNE LENNON (Tourists)
- 9309 PRETENDERS
- 9322 DE EPARD
- 9323 MOTORHEAD
- 9326 SAXON
- 9327 IGGY POP

- P2 THE STRANGLERS
- P94 RAINBOW
- P3031 DAVE BOWIE
- P3196 'N' JSH
- P3206 AC/DC
- P3233 KISS
- P3245 BRYAN FERRY
- P3252 UNDERSTONES
- P3254 WHITESNAKE
- P3255 JUDAS PRIEST
- P3261 SECRET AFFAIR
- P3269 THE SPECIALS
- P3278 SELECTER
- P3283 DEEP PURPLE
- P3284 IRON MACHEN
- P3297 STIFF LITTLE FINGERS
- P3308 JOHN LENNON
- P3309 JOHN & YOKO

POSTAGE AND PACKING: One or two posters add 40p, three or more posters add 50p. POSTER CATALOGUE: Send just 40p for our full illustrated catalogue listing HUNDREDS of posters and prints. (many illustrated in FULL COLOUR)

NEW: FOTO-ROCK Real full colour PHOTOGRAPHS (not printed reproductions), size 4 1/2 x 3 1/2 (includes approx. 150 different photographs are currently available). You are unable to print the full list in this small space, hence we are offering a SAMPLE photograph plus a FULL LIST of all titles available, for JUST 50p! Choose your sampler from the following: ABBA, AC/DC, BLONDE, BOB MARLEY, BOB GELDOF, BUZZCOCKS, BLACK HENRIK, JAM, JUDAS PRIEST, JANE FONDLE, RICHARD, CHEAP TRICK, DEEP PURPLE, GARY NUMAN, GENESIS, SAMBATI, BOWIE, CLASH, CUFF, RICHARD, CHEAP TRICK, DEEP PURPLE, GARY NUMAN, GENESIS, MOTORHEAD, PINK PULP, PRESLEY, PRETENDERS, QUEEN, RITCHIE BLACKMORE, RUSH, RUTS, SEX, SIOUXIE, SIX PISTOLS, SHAM 66, SMOKEY, SPECIALS, STATUS QUO, STING, THIN LIZZY, U.I.O., U.S. UBS, VAN HALEN, WHITESNAKE, WHO, YES.

For SAMPLE photograph of your choice, send just 90p (no additional charge for p.a.s.)

CAULDRON PROMOTIONS (Dept. S/H)
47 LANDSEER ROAD, LONDON N19 4JG

To: Cauldron Promotions (Dept. S/H), 47 Landseer Road, London N19 4JG

NAME _____ PLEASE PRINT
ADDRESS _____

Please rush catalogue(s) and/or Poster Note(s) _____
and/or "FOTO-ROCK" _____ 1 enclosed £ _____ (including postage and packing, as priced above.)
(allow about 10 days for delivery)



T-SHIRTS £3.50, SWEATSHIRTS £6.95, TITLES AS TIES



BONDAGE STRAPS ONLY £1.00 PER PAIR



BLACK LEATHER DOG COLLAR WITH SPICY POINTED STUDS £3.00



GIANT SIZE SEW-DONS 12" x 7". ALL GROUPS AVAILABLE AS UNDER TOP 100 TIES. ONLY £1.00 EACH! ALSO BACK PATCHES 20" x 12" ONLY £2.00.



PLEASE STATE SIZE



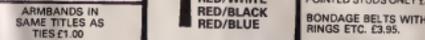
ARMBANDS IN SAME TITLES AS TIES £1.00



TWO COLOUR LEATHERLOOK BLACK/WHITE RED/BLACK RED/BLUE



BLACK LEATHER BELTS (QUALITY HIDE) WITH POINTY ED STUDS ONLY £3.00 BONDAGE BELTS WITH 'D' RINGS ETC. £9.95.



Only £1.00

- TOP 100 STRAIGHT TIES**
- 1 WALKER
 - 2 GARY NUMAN
 - 3 BLONDE
 - 4 THE POLICE
 - 5 RUSH
 - 6 ROLLING STONES
 - 7 SEX PISTOLS
 - 8 DEEP PURPLE
 - 9 THE STRANGLERS
 - 10 ELVIS
 - 11 JUDAS PRIEST
 - 12 KISS
 - 13 MOTORHEAD
 - 14 THE CLASH
 - 15 THE JAM
 - 16 THE WHO
 - 17 THE BEE GEES
 - 18 THE ROLLING STONES
 - 19 THE POLICE
 - 20 THE STRANGLERS
 - 21 THE WHO
 - 22 THE BEE GEES
 - 23 THE POLICE
 - 24 THE STRANGLERS
 - 25 THE WHO
 - 26 THE BEE GEES
 - 27 THE POLICE
 - 28 THE STRANGLERS
 - 29 THE WHO
 - 30 THE BEE GEES
 - 31 THE POLICE
 - 32 THE STRANGLERS
 - 33 THE WHO
 - 34 THE BEE GEES
 - 35 THE POLICE
 - 36 THE STRANGLERS
 - 37 THE WHO
 - 38 THE BEE GEES
 - 39 THE POLICE
 - 40 THE STRANGLERS
 - 41 THE WHO
 - 42 THE BEE GEES
 - 43 THE POLICE
 - 44 THE STRANGLERS
 - 45 THE WHO
 - 46 THE BEE GEES
 - 47 THE POLICE
 - 48 THE STRANGLERS
 - 49 THE WHO
 - 50 THE BEE GEES
 - 51 THE POLICE
 - 52 THE STRANGLERS
 - 53 THE WHO
 - 54 THE BEE GEES
 - 55 THE POLICE
 - 56 THE STRANGLERS
 - 57 THE WHO
 - 58 THE BEE GEES
 - 59 THE POLICE
 - 60 THE STRANGLERS
 - 61 THE WHO
 - 62 THE BEE GEES
 - 63 THE POLICE
 - 64 THE STRANGLERS
 - 65 THE WHO
 - 66 THE BEE GEES
 - 67 THE POLICE
 - 68 THE STRANGLERS
 - 69 THE WHO
 - 70 THE BEE GEES
 - 71 THE POLICE
 - 72 THE STRANGLERS
 - 73 THE WHO
 - 74 THE BEE GEES
 - 75 THE POLICE
 - 76 THE STRANGLERS
 - 77 THE WHO
 - 78 THE BEE GEES
 - 79 THE POLICE
 - 80 THE STRANGLERS
 - 81 THE WHO
 - 82 THE BEE GEES
 - 83 THE POLICE
 - 84 THE STRANGLERS
 - 85 THE WHO
 - 86 THE BEE GEES
 - 87 THE POLICE
 - 88 THE STRANGLERS
 - 89 THE WHO
 - 90 THE BEE GEES
 - 91 THE POLICE
 - 92 THE STRANGLERS
 - 93 THE WHO
 - 94 THE BEE GEES
 - 95 THE POLICE
 - 96 THE STRANGLERS
 - 97 THE WHO
 - 98 THE BEE GEES
 - 99 THE POLICE
 - 100 THE STRANGLERS

SUPER FITTING BLACK LEATHER WRISTBANDS COMPLETE WITH PRESS STUD FASTENING, ONLY £1.00



MADNESS

KING SIZE FLAGS 30" x 20" ONLY £2.50. DESIGNS AVAILABLE AS TIES.

Send cash, postal orders etc and no SAE (any size) with your order. **ONE UP TRADING CO. (Dept. 13)** 45 Church Lane, Whitwick, Coalville, Lincs.

ORDER with Cash/Chavis/P.O. stating size to

STORMGLADE
1 CRANMORE ALLEY,
LEICESTER SO,
LONDON WC2 1SH

JACKETS Sizes: Gents 34/44, Girls 8/16
Five zip pockets, zip cuffs, zip lapel
front, side adjusters

TROUSERS
Conductor Trousers with
Bondage (plenty of zips &
D-rings) black, white,
mid blue, red, etc.
Leopard Leggings.....£9.95

Tartan (zips
& D-rings).....£10.95
Bum flaps Tartan, Leopard or
Ocelot print + plain colours as
Bondage Trousers.....£1.00

All Black or
Black & White

ALL ONE PRICE
LEATHER GINE JACKETS
Leopard Leggings.....£9.95

Black leather waistcoat.....£9.95

Allow 21 days
for delivery

Money back
if not entirely
satisfied

All prices
include
P&P

Enquiries
welcome
with
S.A.E.

LETTERS



JAM CLASH

DEAR JAMMY Joe,

I am not writing to knock The Jam as I think they're really good. However, you say Joe Strummer just doesn't care for his fans and his only skill is slegging other groups off. This is not so. The Clash go out on lengthy tours and make triple albums at a low price so their fans are not ripped off. This usually ends up in them making a loss. Joe Strummer was merely giving one example in The Jam. If you actually took time to listen to their music and read what he has to say you will realise how caring and truthful he really is.

Joe Strummer is not a cretin; he is probably one of the most honest and influential people left in rock.

Karen Burnell, Hornchurch, Essex.

HALLO, IS that Smash Hits on that end? Because I need help. Bluebeard, Redbeard and Nick O'Teen have me under close surveillance and if you don't hurry and print something on The

Jam they're going to make me walk the plank. I've been flogged, hanged, drawn and quartered. Please give me a last request and I also want to know when the next Jam concert is. I want a ticket this time because last time I fell down the drainpipe after the bouncer shut the window on my hands and just by coincidence a tiny fragment of beard was caught in the window and it is still claimed to be seen today. PLEASE PLEASE PLEASE PLEASE ME.

This was Steve The Wank reporting from Carol's Cafe, signing off.
P.S. How do you spell please turn over? I was standing on my chest when this was written.

My m., don't you lead an exciting life?

LANGUAGE: YOU WRITE

FIRSTLY, THANKS for cutting down the disco page and just sticking the chart in the corner, where I fortunately missed it first time round I 'preciate it!

Same issue (December 25th),

I've gotta write about that Miss Snotty-nosed Thomas. If you don't like the language, you don't have to look at it. I've been buying SH for a long time and frankly, I don't see why you should buy one copy, sit on your high horse, and slag everyone. I adore the letters page. Seeing the different sides of everyone's argument (and other bits) keeps me open minded. Tell your darling mother that people do use bad language in everyday life and people do write letters.

I know SH would find it impossible to please everyone at the same time, so please allow it the freedom to give it a good try. Michelle 'Peanuts' Phillips P.S. Could you have a rock and heavy metal top 10? I'm not asking for much, just 10? Please?

Don't you think that would be just a bit too open-minded?

RUBBISH

THE ISSUE on January 8th, on album reviews, some bark called Beverly Hillier wrote what she thought of the Showwaddywaddy album 'Bright Lights'. She wrote a lot of rubbish.

Why do the people who write about the albums and singles put their own point of view? Why not just write about what is on the actual album and not what they think of it?

It just annoys the fans of that group for no reason. No-one is going to decide whether to buy it just because of what some person wrote.

I think many readers must get angered sometimes by what people put about their favourite groups. People such as Mark Ellen, who I wouldn't mind giving a face change.

Yours crossly,
A Showwaddywaddy Fan, Yoxall, Burton

A reviews page with just a list of contents would be pretty boring, don't you think? No-one says you have to agree with our reviewers, but at least you get an honest, considered opinion.

JOHN LENNON

WHEN JOHN Lennon died I expected the older Beatle fans to be distressed and I expected his death to get a mention on the T.V. news, but all this fuss and bother is totally astonishing, depressing and, most of all, pathetic. I mean, what did John Lennon do for music that the late John Bonham

didn't do?

Lennon was a boring, humdrum musician who really died in 1966 along with the last Beatle gigs, whereas Zeppelin released good, intellectual Heavy Metal with meaningful lyrics. Lennon's lyrics might have been "meaningful" if he had been honest. All that love and peace stuff was just a gimmick and a chance for Lennon and his wife to grab an extra million pounds here and there.

Dazed And Confused, Ace Led Zeppelin Fan of Nantwich, Cheshire.

P.S. No doubt this letter will not get printed because "Smash Hits" will be hurt by its significance and because of the childish backlash it will receive.

Just shows how wrong you can be. We've run your letter because it's possibly the dumbest we've ever received. The backlash should be interesting . . .

REVIVING THE REVIVAL

DEAR DISILLUSIONED ex-Mod (issue January 8th),

I've been a Mod for ages now and I get mocked like hell because there aren't any Mods in my area. The Mods round here haven't given up though and there's a Mod Revival taking place even round our school.

It's people like you that let us Mods down 'cause you're not prepared to stand up to the mocking and laughing. What do you think Time For Action is all about? And the first verse of Beat Boys In The Jet Age proves how powerful Mod can be.

I like all this electronic stuff but it's not going to affect the music I believe in. If there are no Mods around to buy the records they aren't going to get into the charts, and other people won't get the chance to hear how great Mod music is, so there won't be any more Mods adding to the ones that are left.

This letter probably will not be printed but I am writing on behalf of all Mods, not just myself.

Andy (who wishes David Brady would drop dead)

So now is the time for all good men to come to the aid of the party, is that it?

GROVEL

I AM just writing to congratulate you on a great mag. I have been reading Smash Hits ever since I spotted the very first issue hiding in a corner in my local paper shop.

That's all,
Jacqui.

P.S. Is there any chance of an Elvis pic?

For you, anything.



Continues over . . .

LETTERS

From previous page

MOTORNECK FRACTURE: YOU WRITE

DEAR EVERYBODY,

I have a formal announcement. There will be no more insults or cheap and nasty remarks about the handsome trio Motorhead (I mean this most sincerely folks.) I have had enough!

You may find it funny taking the "1/2" out of Lemmy, Fast Eddie and Phil but I tell you there are some of us about that actually find one of them attractive! I.e. Phil Taylor!! Yes, you may or may not believe this, but I am one of them!! Mr Silverton was lucky enough to have the privilege of actually seeing them. I envy him SO CUT IT OUT YOU LOT!

By the way, it is true that Phil broke his neck in an accident about two weeks ago? Tiswas had a phone call apparently from him in hospital, but I heard nothing of it on the news or even on the back page of the papers. Please tell me the truth. Ta muchly for the photo of my heroes, how's about another to keep Smash Hits in my good books or rather, good good magazines!!

Love 'n Port 'n left-over Christmas cake 'n turkey sandwiches,

A non-greasy, non-drunk, almost happy, loveable female, *Philly Animal Taylor* fancier called *Katie*.

You don't really fancy him, do you? We recovered from the shock just enough to check up on Phil's health and it's true, apparently, that he broke his neck. Thankfully he's now out of his collar and on the mend again. It's a man's life in Motorhead.

REQUESTS

DEAR TROLLOPS,

If it isn't too much trouble, I hope I'm not asking too much, I don't want to interrupt you during your work as publishing Smash Hits must indeed require vast concentration — well, I am going to ask you something, it would be safer for you to print what I am going to say in the next issue because I am a very hard, rock hard punk who will make Red Starr good looking if you don't print F.I.L.'s fan club and more pictures of John Lydon will be appreciated (you're lucky 'cause you don't usually get big words like that from punks). Ta. From ME (of course).

P.L.L. don't seem to go for such bourgeois institutions as fan clubs. What was the big word?

HEPWORTH NOT TO EMIGRATE?

DEAR ABBA Fan (Jan 22nd),

You don't have to suffer "pathetic" articles on The Police every second issue. You could always emigrate to Sweden. In case it has escaped your narrow mind, like it or not, The Police are big business over here as well. The article was about the band in America, "after all they are popular".

And as for those scathing remarks suggesting that David Hepworth should leave the country! It would be such a shame if he took all that crap to heart. We music lovers would be deprived of a fair, unprejudiced (grovel, grovel), talented critic.

So you've a right to an opinion too, but don't put down Dave and The Police just 'cos you haven't

got what you want — yet. Our very own D.H. is just doing his job, i.e. scraping a living, trying to make ends meet and paying people like me to write in his defence.

A protective Police fan and devoted David Hepworth crawler, first right at the workhouse, Dumfries.

MR MARK ELLEN

HAVING READ Mark Ellen's review on Flash Gordon I swore eternal revenge (it's worth at least 2½!) However, I got to the letters page of the same issue and, gasp, I find a photo of the most gorgeous hunk imaginable (yes, even better than Zitty Ben) Mark Ellen (sigh, gasp).

I fell madly in love at first sight, so now, forgive me for ever having wished you dead.

A blind maron from the other side of Jupiter

P.S. Mark, will you marry me? Sorry love, he's into more earthy types.

TOTP

MAYBE THE reason it's taken so long to write this letter is because I was stunned at the quality. What I'm referring to is Rock For Kampuchea. I always knew TOTP was a really crummy programme but after seeing RFK I just want to spew every Thursday evening.

There were so many top groups, especially The Pretenders who excelled, they were nothing short of excellence (clearly the best ones).

Why can't we have a permanent music programme of such standards? Keep it up ITV! 768

P.S. Oh wondrous, wondrous Smash Hits (creep, creep) — when people ask for a picture you print it so in return for my excellent letter could you print a picture of the best group ever, namely THE PRETENDERS (I mean face it, you haven't mentioned them much this year have you?) P.26, 768.

I WAS quite happily watching "Top Of The Pops" when up pops this stereotype of Toyah Wilcox. Her name is Honey Bane. I think she was trying to cash in on Toyah's recent documentary by signing up with a major label. This really annoyed me, and I'm sure a lot of other people too. She was singing a song called "Turn Me On, Turn Me Off". I'd love to turn her off, permanently! Nick, Reading.

CURRENT POSER

WHO THE hell does the Police fan from West Malvern think he/she is? Fair enough, everyone's entitled to criticise something they don't like but this really went too far. Spandau Ballet have created a "New Sound". So what if they're posers — that adds to the creativity of their music and style. Also, Tony Hadley does not look like Richard Jobson, this comparison is like saying a current cake is like a gateau! One more point I feel I must make is the supposed similarity of Spandau Ballet's single with Martha And The Muffins. This Police fan has really got something wrong with his/her ears. I suggest he/she takes a walk to the nearest doctor's surgery!

Yours suggestively,

A female Spandau Ballet fan who outsized Martin Kemp at the Blitz.

Oh yeah, we noticed you.

POINTS

DEAR PAUL of Deeside,

I too am a Moody Blues fan, but I am unfortunately from Mars and don't qualify. Debbie J.

DON'T THINK I'm prying, but I'd just like to know how many Smash Hits Sheres my mate James holds because he's had a letter in your mag two issues running.

Chris, Brighton.

I AM scribbling to question you about the lifestyle of the average hamster. Is it nocturnal? i.e. Does it sleep during the day and walk about and do such things as a hamster does at night? Gary The Guinea Pig, Glasgow.

P.S. Have I got the right magazine?

I HAVE got Gary Numan's Telekon and when I hold it up to the light it is red and you can see through it. I would like to know if it a collectors' item.

Thank you. Rob

Don't know about collectors' item. D'you think someone's trying to contact you?

DEAR JAMES Benning,

Hear, hear! Mike Read.

P.S. And you spelt my name right!

EYES RIGHT



SEE THOSE eyes? Reckon you know which musical person they belong to? You do? O.K., write the owner's name on a postcard with your own name and address and send it to EYE CONTACT, Smash Hits, 14 Holkham Road, Peterborough PE2 0UF to arrive no later than February 19th. The first ten correct entries will each win an autographed copy of the latest single by the character who's staring out from above. Fair? I'll say...

CLASH GEAR



CALLERS WELCOME FRIDAYS & SATURDAYS ONLY

BONDAGE JACKET

Lots of zips and pockets in Black Drill Small, Med, or Large
£12.90 + 60p P&P

CLASH JEANS

Bondage style. Lots of pockets and zips. Colours Black, Red, Grey. Sizes: Men's 24" to 30", Girls' 8 to 18
£9.50 + 60p P&P

P.V.C. STRAIGHTS

Colours: Black, White, or Pink. Size: Men's 24" to 30", Girls 8 to 18
£9.50 + 60p P&P

MOTORBIKE JACKET

In Black P.V.C. Sizes: Small, Med, or Large
£12.90 + 60p P&P

DRILL STRAIGHTS

Colours: Black, Grey, or Red. Sizes: Men's 28" to 30", Girls 8 to 18
£8.90 + 60p P&P

Money back guarantee if goods are returned unworn within 7 days. Send cheques, P.O.'s to:

MAINLINE (H), 51 TWO MILE HILL ROAD, KINGSWOOD, BRISTOL, BS15 1BS

Empire Fashion World

FABULOUS SUMMER OUTFITS

To buy now. Absolutely free-272 pages of stunning fashion. 20 and 38 weeks to pay with no interest.

£1 cash back—or £1.25 in goods for every £10 spent.

WHY EVERY GIRL NEEDS ONE

Empire's Fashion World gives her more choice.

Empire Stores Limited, Freepost, Bradford BD99 4XE.

I'd love to see what's in the new 940 page Empire Stores Catalogue, 1 cm 18 or over. Send FREEPOST to: Empire Stores Limited, Freepost, Bradford BD99 4XE

Name

Address

Town

County

Post Code

Dial a catalogue



Wakefield

0924

70144

Quone Ref

HT091

Applications welcome from UK (inc. N. Ireland), Channel Islands and BFPO Europe. The right to refuse applications is reserved. Registered in England No. 104233.

Empire

QUEENACRE LTD.

(DEPT. HQ.7) 15, The Mall, Southgate, London N14 6LR

Tel: 01-882 3992

Details as follows:

Colours: Red, Yellow, Blue, Black and White

Sizes: Sml, Med, and Large.

T-shirts also available in child Sizes: 26", 28", 30"

When ordering state size, colour and one alternative colour.

Postage and packing: Please add 25p Per Garment.

OR £5.50 For 2

T-SHIRT

£2.90 EACH

Sizes: 26", 28", 30"

PLEASE SEND S.A.E. FOR FREE CATALOGUE

Children's sweatshirts now available.

Sizes: 26", 28", 30"

THE POLICE (GLT)

T.128 POLICE

THE SEX PISTOLS

T.125 SEX PISTOLS

THE AC/DC

T.146 AC/DC

THE JAM

T.119 STING

T.125 CLIFF

T.138 NUMAN

T.132 JAM

Rainbow

T.104 BLONDIE

T.15 RAINBOW

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB

T.77 POLICE

T.35 SAXON

T.161 SPECIALS

T.161 ACE OF SPADES

T.16 KNOW EVERYTHING

T.161 BAD MANNERS

T.146 MADNESS

T.37 MOTORHEAD

T.16 BLK SAB



LONELY HEART

By UFO on Chrysalis Records

Since she got drunk and makes her plans
To get what she wants when she can
A little bit of freedom was all she asked for
In those crazy moments deep in the night
She'd find herself and make it feel alright
And tonight I'm the night like something more

With the radio beam so gently beaming
A sweet symphony never's meeting
Out in the night, out in the n.n.night

Played on the radio heard on the news
Baby's come out baby found her shoes
You saw her out the light
You asked her out the night

Chorus
You go walking on the solid side
Learn how to walk but you can't hide
Better still yourself away
Amber eyes another day in your
14, 14, 14, 14, 14 lonely heart
Beating out in the dark
14, 14, 14, 14, 14 lonely heart

With hungry and an desperate eye
The smile who get him knowing their lies
You only bother, only betray

And now you're wanted to sleep
Against the odds you wanted to keep
You never say no, never say no, no, no, no
Just with the promise that you swore
The price you pay, the love that love
How many did it go, where did it go

Repeat chorus



I SURRENDER

By Rainbow on Polydor Records

I surrender, in your heart babe
Do anything that you want and be
Flow like sand, I'm in your hands girl
This is a feeling I never knew
You know how I tried to make it on my own
That's not the way it feels about it all
I can't see but waiting for the other
Oh darling come back to me

Chorus
I surrender, I surrender
I'm giving up the rule of adulthood
Oh so tender, but so tender
Can't you see the love that's mine you
I surrender
I surrender

I remember, seems like a life that
Can't believe it's a matter of days
Since you left me, and I'm never so far away
I want you so bad, don't hurt any
What does it feel to stay by my side
You know I'll do what you want me to
Don't take away what's been made
I'm still in love with you

Repeat chorus ad lib to fade

Words and music by Rick Wakland
Reproduced by permission Island Music Ltd

Words and music by Christopher YOUNG
Reproduced by permission Thin Music/Chrysalis Music Ltd



SMASH HITS
DEBBIE HARRY

PGS. L.F.F.